

## verena von beckerath

Not Quite But Close

The environmental crisis and deepening political and economic division in society lend the concept of the public as well as the anthropocene a central part in the artistic and architectural discourse. This gives the transformation and adaptation of existing built structures and spaces particular significance. Observations on the south-eastern periphery of Rome, where post-war housing meets Parco degli Acquedotti, are placed side by side with those on Inujima, an island in the Japanese Seto Inland Sea, where the effects of its industrial past are superimposed and infused with artistic and architectural interventions. In these transitional spaces, architecture and nature coexist, absorbing forms of everyday and public life alike. Are these spaces with their specific characteristics and forms of appropriation an expression of an increasing dissolution of the public realm? Or do they imply a differentiated, ambiguous and equally collective understanding of publicness against the background of a fragmented social and political environment?

Verena von Beckerath is an architect based in Berlin and a co-founder of the architecture practice Heide & von Beckerath. She studied sociology, art theory and psychology in Paris and Hamburg and architecture at TU Berlin. After her studies, she was a teaching and research assistant at UDK Berlin, held a fellowship at the Akademie Schloss Solitude and won the Rome Prize Villa Massimo 2013. She was a visiting professor at TU Braunschweig and Cornell University, Ithaca, NY. Verena von Beckerath is a professor of architecture at Bauhaus-Universität Weimar, where she has held the Chair of Design and Housing since 2016.



## simona malvezzi

INSIDE OUT

In 1748 Giambattista Nolli depicted the city of Rome as a sequence of open and covered public spaces where the concepts of inside and outside, interior and exterior, are overturned. It is a continuous landscape of sorts where public space has no limits or boundaries. Two centuries later Archizoom invents the No Stop City, where simultaneously, everything is public and everything is private. The dissolution of public space is therefore an old story. As the threshold between public and private has become thinner and thinner, the accumulation of the city in architectural terms has completely inverted the concept of outside and inside, and the boundary between them. The Continuous Monument has occupied the landscape and filled it completely. Public space as a political space has run out of energy and architectural space no longer defines it. From the Domestic Landscape we have arrived at the landscape as interior. What does it mean to relate to public space today, if it no longer exists? Our projects investigate this dissolution and we have long been interested in reversing the relationship between public and private, bringing an interior to the outside, or reactivating the concept of the threshold.

Together with Wilfried and Johannes Kuehn, Simona Malvezzi founded Kuehn Malvezzi in Berlin in 2001. Public spaces, museums and exhibitions are the focus of the office, which has realized the architecture for Documenta 11 in Kassel, the Friedrich Christian Flick Collection in the Hamburger Bahnhof in Berlin and the Julia Stoschek Collection in Düsseldorf, among others. Kuehn Malvezzi is also responsible for the extension of the Modern Gallery of the Saarländmuseum in Saarbrücken as well as the conversion of the Prinzessinnenpalais on Berlin's Unter den Linden boulevard. In 2018/2019, she taught as a visiting professor at the GSD Harvard Graduate School of Design, the Politecnico di Milano, and the Politecnico di Torino. Today she is Visiting Professor of Curatorial Studies and Visual art at NABA (Nuova Accademia di Belle Arti) in Milan.



## christoph gantenbein

Colligite fragmenta, ne permeant

A journey from Veneto to Naples marks the beginning of our work as architects. The personal collection of experiences, insights and photographs that emerged during this "grand tour" is the basis of our work. The architectural themes and forms captured in images reappear as fragments in our projects in the most diverse ways, explicit or subtle, direct or abstract, intentional or unconscious. Our projects are thus influenced by the architectural culture of Italy and represent an attempt to carry it forward. Studies of buildings in modern cities, from Hong Kong to Paris, Rome, New Delhi to São Paulo or Athens, which we made as part of our teaching at ETH, show how specific building types develop under complex conditions, which in certain cases can lead to a homogeneous urban structure, to a contemporary variant of the "Rome" model. Contrary to the modernist understanding of the building as an object, in these cases buildings are the building blocks of the city, the grey structure of the Nolli plan, so to speak. In the model of the type, we see the potential to overcome the unintentional fragmentation of the city as well as to reconcile the general, typical nature of a project with our individual images.

Christoph Gantenbein (\*1971) studied architecture at the ETH Zurich. In 1998 he founded the office Christ & Gantenbein in Basel together with Emanuel Christ, which has received numerous awards until today. Among their significant built projects are the renovation and extension of the "Schweizerisches Landesmuseum" in Zurich and the "Kunstmuseum Basel" (both 2016). Christoph Gantenbein taught at the HGK Basel (2002-2003), at the Accademia di Architettura in Mendrisio (2004, 2006, 2009), at the Oslo School of Architecture and Design (2008), at the ETH Zurich (2010-2015) and at the Harvard GSD (2015-2017, 2021). From 2008 to 2017, Christoph Gantenbein was a member of the board of SIA Basel. Since 2018, Christoph Gantenbein has been a full professor of architecture and Design at ETH Zurich. Since 2020, he has represented ETH Zurich on the Architecture Council of Switzerland.



## oda pälmke

LOOP

The space and composition of our open society are constantly changing within the process of dissolution and becoming. The fragmentary nature of our environment is both built memory and the future, and as a consciously perceived snapshot also a possibility, material and motivation for our own doing. To recognize fragments, missing parts, the half-finished or overgrown situations as a concept leads to the appropriation of the found material. Viewing the world "this way" is a sustainable architectural working method – it leads to tolerance, acceptance and the joyful perception of the coherence of the fragmentary.

Oda Pälme is an architect based in Berlin (Studio Oda Pälme). Since 2016 she holds the Professorship for Spatial and Architectural Design at fatuk (Fachbereich Architektur TU Kaiserslautern). She is the author of several books in which she explores the typological-morphological criteria of buildings as well as the nature of design. Most currently „Repertoire 1-7“: a collection of drawings and phenomenological exploration of the sustainability of form.



## filip dujardin

Playing in the Ruins

In this lecture I will explain how my artistic work evolved out of my activities as an architectural photographer. By dissecting buildings through the lens of a camera I became aware of how the vocabulary and grammatics of architecture works. This knowledge gave me the material to play with these rules and create new images dealing with typologie, scale and form, historical awareness, cultural and political status of architecture. This body of work consists of a series of digital photocollages which represent fictitious architecture. They are constructed images built out of pictures of existing architecture. They are the result of a "romantic" longing for a kind of architecture that doesn't exist in reality. Their plausibility on paper give them an aura of an impossible reality. However I'm not an architect the need to operate in real space is always present. Therefore I also will show my spatial installations where I explore the themes in my photographic work translated in spatial actions. They are part of a cycle of photographing reality (architectural photography) that slips into a work that is deconstructing, re-arranging and compressing reality (photocollage) and finally becoming reality again (3d installations).

Filip Dujardin was born in Ghent (Be.) in 1971. He studied art history at the Ghent University and photography at the Royal Academy of Ghent. Filip Dujardin works since 2007 as an independent architectural photographer and visual artist. In 2008, Dujardin presents his series "Fictions" for the first time in BOZAR/Brussels, a collection of digital photocollages of imaginary architecture. In 2011 work was purchased by the MoMA and The Metropolitan Museum of Art in New York and San Francisco. A first monograph was published in 2014 called "Fictions 2007-2014". Dujardin was part of the "Bravoure" team in 2016 for the exhibition at the Belgian Pavilion at the Architecture Biennale in Venice and in 2018 he participated in the Architecture Biennale in Chicago. Solo exhibitions will follow in the Van der Mieden Gallery in Antwerp, in the Museum of Contemporary Art in Katowice (Poland), Nantes (Fr.), Madison and San Francisco (U.S.A.), Amersfoort (Nl.) and Brussels.



## marco provinciali

Rome. Monuments, Landscape and Infrastructure

Many voices point to the countryside (itself a problematic and vague definition) and to the networks of technical infrastructure as respectively the space and architecture of our time. However, these rather uncontroversial views are often far removed from the implications that the ongoing shift from the urban to the rural might have on our existing urban space. In the light of radical transformations of our urban realm, which will possibly witness a final challenge to the paradigm of congestion, the contribution seeks to analyze Rome as an urban realm and territory primarily defined by monumental infrastructure and strategic occupation of its landscape theatre. Rome, unlike many cities, did not grow through a process of progressive expansion, but rather through the filling out of the finite –mostly void– walled space defined by the Mura Aureliane, resulting from the contraction of the built area of the city during the middle ages. The Nolli map gives us a very precise idea of the status of the city before it resumed its expansion. Not by chance, it formed the starting point for the imagination of different "possible" cities in the famous Roma Interrotta exhibition of 1979. Looking back at those spaces left out of the filling process, highlighting their role in the contemporary city, is thus an attempt at defining another kind of urbanity: removed from the density of the urban fabric, but at the same time distant from the romanticizing view of the countryside as opposed to the city.

Marco Provinciali (1988, Rome) is an architect based in Rome. After graduating from IUAV in 2016, he founded the architecture practice Supervoid, together with Benjamin Gallegos Gablondo. Supervoid's work has been exhibited in international institutions such as the RIBA and the Triennale in Milan. He has published projects and essays on international magazines such as: SANROCCO, Domus, The Real Review, Vesper, Ardeh. He has tutored at luav and is currently the coordinator for the Interior Design program at IED in Rome. In 2021, he has curated EUPavilion – Eight proposals, an exhibition presenting eight projects for the first European Pavilion at the Venice Biennale.



## job floris

Unfinished Sympathy.

In a world developing more and more towards transparency, quantification and photorealism, the act of being suggestive and incomplete becomes rather a challenge. Yet architecture, among other disciplines related to the arts, requires a suggestive narrative in order to survive.

Particles. The Landmark offers a public, scenic view. The architecture addresses the civic in several ways. By the usage of a vocabulary which is partially recognizable, using a classical toolbox. By applying a material which is contextual. Along the river Meuse, a building culture based on backed clay is very common. For us, combining these points by the usage of a technique of assemblage, it simultaneously aimed for being non-conventional and of the now.

Lines. For the southern entrance of the old city Grave, we were commissioned to design a new gate building. On a triangular plot, visible from all sides, close to the old fortification walls. This building marks the entrance of the historic city, and therefore wants to relate to the existing historic buildings. Which might best define the building as an oxymoron, as it has to unify two demands in one: blending in as well as standing out.

Job Floris is architect and co-founder of Monadnock. He obtained his master's degree in architecture from the Rotterdam Academy for Architecture and Urbanism in 2004, following on from his study of architectural design at the Academy for Visual Arts and Design Sint Joost in Breda. Currently, the practice of Monadnock has a substantial amount of housing projects in The Netherlands and Germany. Containing a wide variety of scales and of types of inhabitants. He has held various visiting lectureships in the Netherlands and abroad since 2006. From 2010 till 2018 Job was appointed as head of the Master's degree course Architecture at the Rotterdam Academy for Architecture and Urbanism. Subsequently he was invited as guest professor in various universities throughout Europe, such as TU Karlsruhe KIT, KU Leuven/Ghent, TU Graz and TU Dresden. From 2018 till 2020 Floris was invited professor at the EPFL-ENAC in the chair of Housing. In 2020 he was teaching a fall studio at Harvard GSD.



## uwe schröder

Lingua romana

...A simple explanatory model? By no means. For the connotations suggested by the architecture—whether emblematically, metaphorically, or symbolically—present themselves as intertwined, ambiguous, and linked to various systems of reference. Intended is a perhaps indeterminate and hence enigmatic effect, one that is nonetheless capable of establishing a mental atmosphere, one that holds us under its spell, disclosing an untamed thinking that eludes rationally deducible principles, and one that perpetually reconstructs the interconnectedness of reality as a kind of "bricolage" of fragments drawn from diverse contexts of meaning. The romantic is enjoying a revival. And architecture! It stands there in space as nothing less than the question of a new "contemporality"...

Uwe Schröder, b.\*1964 in Bonn, studied architecture at the Rheinisch-Westfälische Technische Hochschule Aachen (RWTH) and the Düsseldorf Art Academy. Since 1993, he has maintained his own architecture office in Bonn. After holding teaching positions in Bochum and Cologne, he was a professor of design and architectural theory at the Cologne University of Applied Sciences from 2004 to 2008, and has been a professor at the Department of Spatial Design with the Faculty of Architecture at the RWTH Aachen University since 2008.

2006 Uwe Schröder was Fellow of the "German Academy Rome Casa Baldi". He has held guest professorships at the Università di Bologna (2009-2010), the Università degli Studi di Napoli (2016), the Politecnico di Bari (2016), the Università degli Studi di Catania (2018), the Politecnico di Milano (2018-2019), and the Università degli Studi di Parma (2020-2021).





## giuseppe strappa\_

From Piranesi to the Post-Covid City  
The end of the organic urban space?

The paper intends to address the theme of a modern city derived from the traditional one by dissolution of the original organicity, an idea which has always found an exemplary case study in Rome interpreted as an aggregation of objects.

A very evident example is Giovan Battista Piranesi's reading of Rome as a city of fragments. His Ancient city was formed of autonomous elements, each with its own orientation and its own internal structure. A collage of self-sufficient objects. The 'informal' interpretation of Campo Marzio was a modern city, the beginning of the crisis of the urban project as a concluded form. Piranesi's Rome was, in fact, an extraordinary legacy to the modern architects indicating a way to read the city by parts. The method was extensively reused in the second half of the XX century: the ancient city as an anti-organic text open to any interpretations.

Colin Rowe's Collage City was the most obvious heir to the Piranesian ideas. It was a reference for generations of architects introducing to the idea of the contemporary city read and designed as an open form. Aldo Rossi too joined this post-modern idea of the end of an organic city "Everybody can rediscover himself in fixed and rational elements, in his own history".

The post-covid city has accentuated the trend towards fragmentation by replacing the shared urban space with the virtual one, that of online exchanges, while public places are progressively privatized.

Giuseppe Strappa is a designer architect and Senior Professor at Rome University "Sapienza", Faculty of Architecture where he actually teaches Urban Morphology and Design.

As Full Professor he has held Architectural and Urban Design courses in the Faculties of Architecture in Rome, in Politecnico di Bari, in Laval University in Quebec. He was director of the Scienze dell'Architettura Phd school in La Sapienza. As an architect he has won a number of architectural design competitions. He has built works in Rome and Terni and participated in numerous national and international competitions, winning as group leader. He is Director of U+D (Urbanform and Design magazine) and President of Isufitaly, scientific society devoted to the study of urban form. On the theme of urban form, starting next June 20, he is organizing the ISSUM summer school.



## imke woelk\_

Characteristics of a fragmentary space

The focus of the lecture is the examination of the idea of open space, which has been continuously discussed since the important buildings of Ludwig Mies van der Rohe. Imke Woelk is convinced that an unfinished spatial image understood in this way holds a lot of potential in its particular universality, as a social idea, as well as in terms of design. Conceived not as a neutral environment, but as a conceptual framework of a precisely formulated spatial field of reference that is completed through its use, the participation of the recipient. Thus, on the one hand, it allows users interpretive freedom. On the other hand, structural design features of the work itself condition these interpretive processes.

As an alternative to the complete formulation of architecture and city, such a spatial structure offers a multitude of adaptation points that can be constantly reconnected with the environment through social dialogue. This spatial image is aware of its relational character. It also has unregulated spaces, such as the possibility of simply not building individual ones at all. This is also the legacy of 20th century art, which elevates the unfinished, the fragment, the 'open work' to a programme. Within this new aesthetic category, Imke Woelk works on spatial strategies and identities that are undogmatic and sensual, free for the unexpectedly different, and intended for everyday life.

Imke Woelk studied architecture and fine arts in Braunschweig and Venice. She worked with Massimiliano Fuksas in Rome and Will Alsop in London. 2005 she founded the Berlin office IMKEWOELK + Partner which combines architecture and art, planning practice and research. Imke Woelk has taught and conducted research for educational institutions in Germany, United Kingdom, Denmark, Italy and South Korea. In 2003 she was holding the 'Rome Prize Villa Massimo' in architecture. she received her PhD from TU Berlin under Finn Geipel and Andres Lepik in 2010, and successfully completed 2018 the class 'Architectural Imagination' at Harvard GSD under Michael Hays. She was appointed to the Art Advisory Committee by the Berlin Senate Department for Culture in 2016 and was holding the jury chairmanship for the Czech National Architecture Award 2019. In 2020, she was appointed as a member of the Deutscher Werkbund.



## val warke\_

The Carnival's Return

The dissolution of public space in its traditional configuration as being determinate and predominantly constructed is perhaps the direct result of a dissolution of 'the public' as a singular, identifiable entity. Each of these materials is finding its own interpretation and usage of the spaces of the city, often resisting an urban environment that has been designed to be at times intimidating and alienating, and at other times coddling and domineering.

It is possible to trace a direct line from the urban designs of the baroque city through the grids of the Enlightenment to those that characterize most of modern architecture. In other words, the controlled theatricality of these earlier urban spaces continue to reside in the structure of the contemporary city. And while there is a tradition of a nostalgic/romantic fascination with ruins, the current prevailing attraction to ruins — especially industrial ruins — is clearly symptomatic of the acts of spatial carnivalization enacted by many contemporary cultures as they are faced with the sense of inhabiting a dying planet.

Rome provides a superb example of the evolutionary appropriation and reappropriation of public space, often facilitated by the deterioration of historic architectures and by their reclamation by nature. Erosion, weathering, and ruination destabilize the determinism implicit in constructed, theatrical space.

Val Warke teaches at Cornell University, in the Department of Architecture and in the Graduate Field of Fiber Science and Apparel Design. His teaching and research focus has been on criticism and theory, in particular topics of genre, fashion, reception, and relations to literary theory, in particular the work of Mikhail Bakhtin. He has been published in a number of journals, including Assemblage, A+U, and Log, and has contributed to a number of books, including 100 Buildings and Morphosis, and co-wrote The Language of Architecture with Andrea Simitch. He also practices architecture with Andrea Simitch, in Simitch + Warke Architecture, and graduated from Cornell with a B.Arch. and from Harvard University with an M.Arch.



## peter wilson\_

PUBLIC SPACE – 'Sitte' Specific

It has become a habit for architects to lament the disappearance of Public Space. I blame Richard Sennett's 'Fall of Public Man' for this regrettable fashion. I have not read the Sennett book but I have read his 'Flesh and Stone'. There the Greek Agora, the Medieval City and Paris Boulevards are seen as high points in the historic evolution of public space. But we must bear in mind that the Agora was gender biased (women and slaves had no voice), the labyrinthine alleys of the medieval city were dangerous (with the constant threat of having a bucket of shit poured on ones head). And Haussmann pulled down thousands of houses so that the 'Flaneur Dandy' could mince down his straight Boulevards. Today's malaise may be because we spend so much time in front of our incandescent screens that we have no time to be in public, or even perhaps as is often argued being online is a new mode of being in public. Today the city has evolved as the backdrop for the rituals of consumerism — urban lifestyle as branding. The critic Martina Löw even speculates about the Sexualising of Public Spaces — a traffic in seductive and selective images, a perpetuation of clichés. Or at the opposite end of the spectrum Marc Augé laments the demise of authenticity and the ubiquity of 'Non-Spaces'. But do not such spaces also demand a new mode of being in public, a new aesthetic (! am thinking of Brian Eno's Music for Airports).

My lecture will attempt to sidestep these grim narratives and show examples from the practice of BOLLES+WILSON — in Germany, Italy and Albania — that gives me hope that public space is still a plausible hypothesis. It may even touch on Urban Gardening with the tip (as we are in Rome) to explore the excellent Zappata Romana Hortus Urbis.

Peter Wilson recently received an honorary doctorate from the University of Melbourne, where he studied for three years before running away. At London's AA he was the first ever teaching assistant to Rem Koolhaas and for a number of years a Diploma Unit Master. As partner in architecture office BOLLES+WILSON he has also been visiting Professor in Mendrisio and is currently running a digital studio in Venice for the University of Melbourne.



## rachel whiteroad\_

Rachel Whiteroad's approach to sculpture is predicated on the translation of negative space into solid form. Casting from everyday objects, oftentimes using spaces around or within furniture and architecture, she uses materials such as rubber, dental plaster, bronze, wood, and resin to capture every nuance. In recent large-scale works, Whiteroad has replicated the empty interiors of small buildings such as wooden garden sheds in concrete and steel, recalling the earlier architectural works of Ghost (1990) and House (1993). This new series of works is ongoing and worldwide and they are collectively known as Shy Sculptures\*.

Rachel Whiteroad was born in 1963 in London, England. She studied painting at Brighton Polytechnic, England, from 1982 to 1985, and sculpture at Slade School of Fine Art, England, from 1985 to 1987. Whiteroad's work has been included in several solo and group exhibitions, including the British Pavilion at the 47th Biennale di Venezia (1997); 'Judenplatz: Place of Remembrance,' Judenplatz, Vienna (2000); "Transient Spaces," Deutsche Guggenheim, Berlin (2001, traveled to the Solomon R. Guggenheim Museum, New York, through 2002); Serpentine Gallery, London (2001, traveled to Scottish National Gallery of Modern Art, Edinburgh); Haunch of Venison, London (2002); "Untitled (Room 101)," Victoria and Albert Museum, London (2003); "Rachel Whiteroad in Brazil," Museu de Arte Moderna, Rio de Janeiro (2004, traveled to Museu de Arte Moderna, São Paulo); "Walls, Doors, Floors and Stairs," Kunsthaus Bregenz, Austria (2005); "Plastiken und Zeichnungen (Sculptures and Drawings)," Staatliches Museum Schwerin, Germany (2005); "Embankment," Turbine Hall, Tate Modern, London (2005); Museo d'Arte Contemporanea Donnaregina, Naples (2007); Centro Arte Contemporáneo, Spain (2007); Museum of Fine Arts, Boston (2008); Portland Art Museum, Oregon (2009); "Drawings," Hammer Museum, Los Angeles (2010, traveled to Nasher Sculpture Centre, Dallas; and "Rachel Whiteroad," Tate Britain, London); Tate Britain, London (2017), traveled to Belvedere 21er Haus, Vienna, Austria (2018), the National Gallery of Art, Washington, D.C. (2018), and the Saint Louis Art Museum, St. Louis, MO (2018).

Whiteroad was awarded the International Medal of Arts, U.S. Department of State, the Ada Louise Huxtable Prize in 2017 and given a damehood in Queen Elizabeth II's birthday honors list 2019.

Whiteroad currently lives and works in London, England.

\*Rachel Whiteroad's Shy Sculptures include:

Boathouse (2010), Røykenviken, Norway - Houghton Hut (2012), Houghton Hall, Norfolk, UK - Shack I and Shack II (2014-2016) near Joshua Tree National Park, California, USA - Cabin (2017) Governors Island, New York, USA - Nissen - Hut (2018), Dalby Forest, Yorkshire, UK



## heike hanada\_

Heike Hanada studied architecture at the HdK Berlin and at TODAI, University of Tokyo. In 1994, she founded her studio (Hanada+) in Tokyo, and in 2007 in Weimar (heike hanada, laboratory of art and architecture). Today she works as an artist and architect in Berlin. In 2007, her work received international recognition after receiving the 1st prize in an open competition for the extension of the Asplund Library in Stockholm. Since 2009, Heike Hanada has been Professor for Design at the FH Potsdam. In 2018, she took over the chair for Building Typologies at the TU Dortmund. On June 6, 2019, she received the Thuringian Architecture Prize for the recently opened Bauhaus Museum in Weimar. Heike Hanada was award winner of the "Rome Prize Villa Massimo 2021/22".



## adria daraban\_

Adria Daraban has studied architecture at the RWTH Aachen, where she 2021 received her PhD with the thesis "Figures of the fragmentary. Architecture specific concepts of the fragmentary in the modern". Since 2009, Adria Daraban has been working as an architect. Starting 2011 she has been working in research and teaching at the RWTH Aachen, BU Wuppertal and University of Kassel. In 2015 Adria Daraban held a temporary professorship for history and theory of architecture at the University of Applied Sciences Munich. 2019-2021 she was a visiting professor for theory of architecture at the B-TU Cottbus-Senftenberg. Since October 2021 she is teaching theory of architecture at the University of Applied Sciences Cologne. Adria Daraban is co-editor of the online magazine archmaera.



## schedule

24.02.22

14:00 opening

14:30 welcome  
dr. julia draganović - director villa massimo  
fabio freund - culture department - german embassy

15:00 introduction  
heike hanada and dr. adria daraban

15:20 panel I

15:20 giuseppe strappa  
15:40 marco provinciali  
16:00 imke woelk  
16:20 simona malvezzi  
16:40 uwe schröder

17:00 panel – discussion

19:00 vernissage of exhibition rome\_berlin\_rome by  
heike hanada and uwe schröder  
introduction dr. julia draganović and dr. jörg gleiter

25.02.22

10:00 panel II

10:00 peter wilson  
10:20 oda pälmke  
10:40 val warke  
11:00 christoph gartenbein

11:20 panel – discussion

13:00 panel III

13:00 filip dujardin  
13:20 verena von beckerath  
13:40 job floris  
14:00 heike hanada

14:20 panel – discussion

15:00 resumé with  
heike hanada and dr. adria daraban

18:30 guest of honor  
rachel whiteroad in conversation with lorcan o'neill

tu technische universität dortmund

a symposium by the chair for building typologies  
prof. heike hanada - tu dortmund

Rome forms the foundation of a basic understanding of the identity and heritage of European architecture. Its ruinous monumentality is still more visibly present today for the city, for architecture and art than perhaps in no other metropolis in Europe. As a thematic follow-up to the symposium „monumental\_public buildings at the beginning of the 21st century“ 2019 at the Baukunstarchiv NRW, the theme of „fragmental\_dissolution of public space“ at the 2022 symposium at the Villa Massimo in Rome examines the ambivalent identity of a monumental and simultaneously romantic understanding of space between the built environment and its dissolution, between architecture and the reconquest of space by nature. At a time when our relationship to the unbuilt, to the „natural“ is being radically questioned and the static role of architecture is beginning to falter, concepts such as dissolution and fragmentation seem to be taking on a new identity-forming role in recent architectural development. But how does the relationship between architecture and the city develop? The symposium seeks to take up the concept of the „public“ within recent positions and to critically reflect on its relation to a classical-romantic understanding of architecture.

The DORTMUNDER POSITIONEN event series took place for the first time in 2019 with the international symposium „monumental\_public buildings at the beginning of the 21st century“ at the Baukunstarchiv NRW. The series aims to address current topics on public building typologies and related social issues of our time. It reflects the interrelationship between architecture and public space and their everlasting necessary transformations and changes.

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<https://www.bauwesen.tu-dortmund.de/gb/de/Aktuell>

in cooperation with



fragmental\_

on the dissolution of public space

DORTMUNDER POSITIONEN 2022