

Online Talks

On cities: The Living Memory of Cities

Over the last few decades, the field of architecture has been enriched by generous contributions, from research and education to the work on projects responding to the urban scale of cities. Across a vast body of work – drawn and written, published and built – many authors have been a living reference for generations of architects by deepening the field of thinking, dwelling, building in the world we live. This same group now comes together for a forum on cities and their time, and the layers of their history: not so much those layers we recall or have now forgotten, but those that cities remember. Intervening in this living ground is often the beginning of a debate that challenges time-honoured custom as well as new ways of life, all of

which have their most visible reflection in the field of architecture. These online seminars have as their main focus the contemporary drama of intervening in the historical fabric of cities, which is also the fabric of living memory. This is a central topic within the scope of urban projects cast through the light of architectural tradition and urban memory in a world undergoing fast transition and change. The series aims to uncover a broader territory and body of work as well as contributing to the international debate: on what we have inherited, on what we have been building and the cities in which we live today.

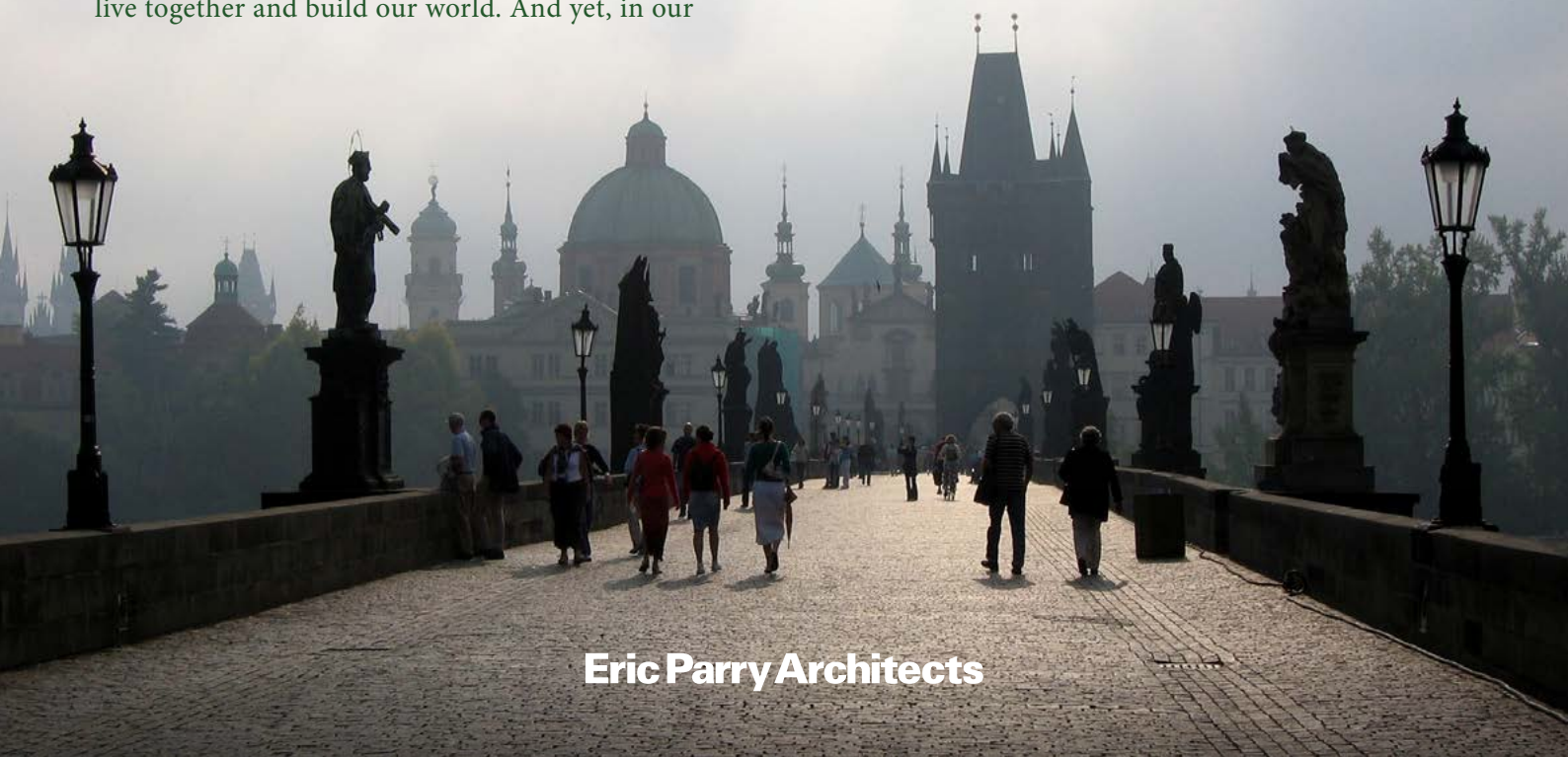
**Organised in collaboration with
London Metropolitan University.**

On sacred space: Presence, Person, Beauty

This series brings contemporary authors to reflect on some of the most primary questions for theology and philosophy as well as the history of art and architecture. From divine dwelling in the Old Testament to its Christian understanding, the question of divine presence in the visible world has been at the heart of the community of the faithful. From the ancient search for the face of God to the traditional understanding of person, the question of personhood and its myriad implications have challenged our understanding throughout history. They have also guided our understanding of what it means to live together and build our world. And yet, in our

contemporary lives, we often seem oblivious to the natural goodness and beauty of the created world in which we dwell and build; even in today's sacred art and architecture, the word beauty is scarcely, if ever, used. These online seminars on presence, person and the theology of beauty – of the created world, of art and architecture – explore these topics in a way that is by no means exclusive to the sacred, but hopefully provocative in the best sense of the term.

**Organised by Eric Parry Architects in collaboration with
The Reverend Canon Peter Newby, St Mary's University.**



Kenneth Frampton Columbia University

19 October 2021 12 noon New York / 5pm London / 6pm Berlin**The Living Memory of Cities**

Megaform as Urban Landscape: Reflections on the Introspective City

Accepting the fact that as Mies van der Rohe said as long ago as the mid 40s “we cannot build cities anymore“, this lecture returns to examine the city in miniature in all its microcosmic guises from the Larkin Building in Buffalo to Robson Square in Vancouver.

Kenneth Frampton is the Emeritus Ware Professor of Architecture, Columbia University. He is the author of *Modern Architecture: a Critical History* (1980) the 5th edition of which came out in 2020.

Elizabeth Theokritoff Institute of Orthodox Christian Studies, Cambridge

26 October 2021 12 noon New York / 5pm London / 6pm Berlin**Presence, Person, Beauty**

A world of worship: creaturely activity as praise of God

According to ancient and continuing Christian tradition, with roots reaching back into the Old Testament, praising and serving God is the fundamental activity of all created things. We might think of this as the experience of mystics, but it is also deeply embedded in liturgical texts, from the Psalms onwards. This vision of creation leads to questions about the role of human use and shaping of natural materials and our natural environment, and the insights offered by use of matter in church life, particularly the Eastern Christian tradition of making and venerating icons.

Elizabeth Theokritoff earned her doctorate in liturgical theology at Oxford under the supervision of Metropolitan Kallistos (Ware) of Diokleia and is a research associate and lecturer at the Institute for Orthodox Christian Studies in Cambridge, with a particular interest in theology and ecology. She is co-editor of *The Cambridge Companion to Orthodox Christian Theology* and author of *Ecosystem and Human Dominion* (in Greek) (Athens: Maistros, 2003) and *Living in God's Creation: Orthodox Perspectives on Ecology* (St Vladimir's Seminary Press, 2009), as well as many articles and chapters.

The Dialogue of Times

ARX Portugal | Founded in 1991 by Nuno Mateus and José Mateus, ARX was the subject of the monographic exhibition “Realidade Real” in 1993 inaugurating the CCB Architecture Exhibitions series. It has participated in countless exhibitions since then, including the “ARX arquivo” monographic exhibition at the Centro Cultural de Belém, as part of its 20th anniversary commemorations. ARX’s projects have won countless awards, mentions and nominations, including the nomination of the Ílhavo Aquarium for the Mies van der Rohe Award 2015, the International Architecture Award 2006 for the Ílhavo Municipal Library (The Chicago Athenaeum) and the AICA Award 2003 (International Association of Art Critics) for the Ílhavo Maritime Museum, also nominated for the Secil 2002 and Mies van der Rohe 2002 awards. It was also the recipient of the International Architecture Award 2007 for the Casa no Martinhal project and in 2008 for the project for the Escola Superior de Tecnologia do Barreiro, which was also finalist for the Enor and FAD awards in 2009. Also of note are the Prémio SIL 2012 for the Forum Sintra for “Best Commercial and Services Real Estate Project”, the Across Award 2012 for “Most Innovative Shopping Mall in Europe”, the Prémio Jornal Construir 2012 for “Best Commercial Building”, the Global RLI Award 2012 for “Shopping Centre Renovation of the Year” and the nomination for the ICSC European Shopping Centre Awards 2012. The Casa no Romeirão project was also distinguished in 2009 with the Prémio Municipal de Arquitectura de Mafra. In addition to projects, articles and references in specialist periodicals and magazines, six monographs have also been published on ARX’s work: *Uma Segunda Natureza* (Blau, 1993), *Realidade-Real* (CCB, 1993), *Museu Marítimo de Ílhavo* (Caleidoscópio, 2004), *Conservatório de Música de Cascais* (C. M. Cascais, 2008), *ARX Portugal – Nuno Mateus e José Mateus* (ArchiNews, 2008), *20 Anos/20 casas* (Uzina Books, 2011) and *Brick is Red* (Edição de Autor, 2012). In 2007, the Portuguese Post Office issued a stamp featuring the Ílhavo Maritime Museum, part of the “Contemporary Portuguese Architecture” collection.

José Mateus was born in Castelo Branco in 1963. He graduated in architecture from the Faculty of Architecture, Universidade Técnica de Lisboa (1986) and is co-founder of ARX Portugal Arquitectos (1991). He has lectured at IST, ESAD and ISCTE in Lisbon and at ESARQUIC in Barcelona and is Executive President and Associate of the Lisbon Architecture Triennial. He is a member of the Bolsa de Peritos do Conselho Consultivo para a Arte em Espaço Público for Lisbon, was Vice-President of the Conselho Diretivo Regional Sul da Ordem dos Arquitectos (2005–07) and President of the Assembleia Regional Sul (2008–10). ARX Portugal has received countless awards, mentions and nominations for its projects, notably the Chicago Athenaeum International Architecture Award 2006 for the Ílhavo Municipal Library, the International Association of Art Critics (AICA)/Ministry of Culture Architecture Award 2002 for the Ílhavo Maritime Museum and the 1st Award of the Associação Portuguesa de Museologia 1999 for the Exhibition Project in the Pavilhão do Conhecimento dos Mares, Expo’ 98, Lisbon.

José Manuel Fernandes Faculty of Architecture, University of Lisbon

17 November 2021 12 noon New York / 5pm London / 6pm Berlin

The Living Memory of Cities

Nova Oeiras Neighbourhood Unit, a modern urban settlement of 1950-60s Portugal

The Bairro Residencial de Nova Oeiras (Nova Oeiras Neighbourhood Unit / BRNO) stands in the surroundings of Lisbon, capital city of Portugal, as one of the most qualified and active built communities in the country. Given the confirmed quality and heritage dimension of the neighbourhood unit, the Oeiras Municipality initiated a restoration program for its buildings and public spaces (since 2002 to 2017-18); matured, approved and published an official regulation plan (2012, reviewed in 2017); and organized a proposal for the application of BRNO for UNESCO World Heritage List (since 2014), to be analyzed by the Portuguese UNESCO commission group. The edition of the bilingual *The Nova Oeiras Book / O Livro de Nova Oeiras* (2015, CMO ed., 203pp.), organizing all available data, synthesized this project and process.

José Manuel Fernandes was born in 1953. He graduated in architecture from the Escola de Belas Artes de Lisboa, where he has lectured since 1978, and has been a lecturer, PhD graduate (1993) and professor (2010) in the history of architecture and urbanism at the Faculty of Architecture, University of Lisbon. He has also been a member of the Editorial Council of the magazine *Monumentos* since 1994. He has been an invited lecturer at the Department of Architecture, Universidade Autónoma de Lisboa since 2003 and was department director from 1998 to 2000. He was director of the Instituto de Arte Contemporânea at the Portuguese Ministry of Culture in 2001–2003 and researches, writes and publishes frequently on the history of architecture and urbanism (scientific articles since 1978 and research and general readership books since 1989). He coordinated the field of Subsaharan Africa for the study *Património de Origem Portuguesa no Mundo – Arquitetura e Urbanismo*, directed by José Mattoso, for the Fundação Calouste Gulbenkian (2007–2010), published in book form in 2010–2012 (in Portuguese and English), and available online (www.HPIP.org, 2012). From 1993 to 1997, he was the first chairman of DOCOMOMO Ibérico, as representative of the Associação dos Arquitetos Portugueses, a speaker and bidder at the DOCOMOMO Ibérico Conferences in 1997, 1999, 2001, 2003, 2005, 2010, 2013 and 2016. His latest book is *Carlos Ramos, Arquiteturas do Século XX em Portugal* (with Ana Janeiro, ed. Imprensa Nacional / Casa da Moeda and Imprensa da Universidade de Coimbra, Lisbon, 2014 – Prémio Joaquim de Carvalho da Universidade de Coimbra in 2015) and he has coauthored/ coordinated *Macau, Cidade, Território e Arquitecturas* (with M. L. Janeiro, ed. I. I. Macau, Lisbon, 2015); *O Livro de Nova Oeiras / The Nova Oeiras Book. Bases para uma Candidatura a Património da Humanidade UNESCO. Documentation for the application for UNESCO World Heritage* (with M. L. Janeiro, ed. Câmara Municipal de Oeiras, Lisbon, 2015).

José de Paiva Eric Parry Architects

23 November 2021 12 noon New York / 5pm London / 6pm Berlin

Presence, Person, Beauty

Images and Likeness

The search for God that has long guided our human journey is today no longer at the heart of our modern world. The historic change that we today generally and often hastily describe as modernity is far from becoming a matter of the past. It has affected our everyday language profoundly from the way we understand and see our world to the way we speak and communicate, and finally our approach to the tangible nature of reality. But it has also affected us on a different level, one that, more deeply than any change we can describe in purely historical terms, has been unfolding almost silently. The nature of that change can perhaps begin to be articulated more primarily through some of its most crucial manifestations, to be found almost paradoxically perhaps in the modern understanding of the difference that separates the human spirit from the more visible layers of discourse, our words from the being of things themselves, our sight from what things are, and more broadly all across the question of the truth of representation.

José de Paiva holds a PhD from the University of Cambridge. Before returning to architectural practice at Eric Parry Architects in London, he was a member of the Society of Jesus (Jesuits) and a Visiting Professor of Architecture at the University of Pennsylvania School of Design. He has organised international conferences and seminars, most recently, on *The Living Memory of Cities*, first with the Calouste Gulbenkian Foundation in Lisbon and at present in collaboration with London Metropolitan University. He is the author of *Fragments towards a Theology of Architecture* (2015) and editor of *The Living Tradition of Architecture* (2017). He is also the convener of the advanced studies' group on Presence, Person, Beauty.

Rut Blees Luxemburg Royal College of Art

08 December 2021 12 noon New York / 5pm London / 6pm Berlin

The Living Memory of Cities

The Lesson of the Vine: a public artwork in Leiwen

Rut Blees Luxemburg will introduce her public artwork 'The Lesson of the Vine' for the new community hall in Leiwen an der Mosel. Leiwen, a village on the German side of the Moselle is highly esteemed for its Riesling vines and has a long tradition of wine making. The lesson of the vine is a celebration of this knowledge and aims to bring to the fore the pedagogical potential of nature by proposing the concept of *Erziehung* or 'cultivation' of the vine as a reciprocal relationship. The vines teach the local and growing new community important life-skills that foreground care, discipline and continuity. The artwork exists on the external façade as a concrete manifestation, but also as an edition of texts, poems and observations on the lesson of the vine by philosophers, architects and winegrowers. Rut Blees Luxemburg will explore how a local artwork can resonate in a wider context through interdisciplinary collaboration.

Rut Blees Luxemburg is a reader in Urban Aesthetics at the Royal College of Art. Her work as an artist and photographer concerns the representation of the city and the phenomenon of the urban, combining several formats, ranging from large-scale photographic works, through public art installations and operatic *mise-en-scène*. Blees Luxemburg has been the subject of a monograph, *Commonsensual*, which details projects including the opera, *Liebeslied/My Suicides*, devised with the philosopher Alexander Garcia Düttmann, and documents public art installations such as Caliban Towers, with muf architects, and Piccadilly's Peccadilloes in Heathrow Airport. She is also responsible for the iconic cover for The Streets' *Original Pirate Material*. Her first monograph, *London – A Modern Project*, appeared in 1997 and included an essay by Michael Bracewell; it was followed by *Liebeslied/My Suicides*, with text by Alexander Garcia Düttmann in 2000. In 2004, the photobook, *ffolly*, with texts by Cerith Wyn Evans, Patrick Lynch, Douglas Park, was published by fphotoworks. The most comprehensive monograph on her work, *Commonsensual*, was published by Black Dog Publishing in 2009 and includes a critical essay by Regis Durand. In 2012, the Museum Simeonstift in Trier, Germany held a survey show of her work, *Lustgarten*. Rut Blees Luxemburg has exhibited widely throughout the UK, including the solo exhibition *Phantom*, a photographic exploration of Modernity's imprint on the architecture of Dakar, Senegal, at Tate Liverpool in 2003. In 2007, she was commissioned to create a public art installation for the London Underground at Terminal 4, Heathrow Airport and produced a work titled *Piccadilly's Peccadilloes*. Rut Blees Luxemburg frequently contributes to a range of discursive platforms. In 2012 she was a guest on *The Forum: Night – Friend or Foe*, a programme produced by BBC World Service, while in 2013 she participated in the event *Photography and the Ethnographic Archive*, at the Weltkulturen Museum, Frankfurt.

Simon Goldhill University of Cambridge

14 December 2021 12 noon New York / 5pm London / 6pm Berlin

Presence, Person, Beauty

Ritual, Epiphany and Disruption

This paper will discuss the relationship between ritual and epiphany as models of habitus and disruption. How much is the perception of beauty in architecture dependent on permanence, continuity, order, how much on surprise, revelation, strangeness? It will build on the literary background to art history (ancient Greek, Christian, Ruskin, Pater) to consider the tension between waiting and the moment as frameworks of presence.

Simon Goldhill is Professor in Greek Literature and Culture at the Faculty of Classics, University of Cambridge, and Fellow of King's College, Cambridge. He is the author of *Preposterous Poetics* (2020), *The Buried Life of Things* (2014), *Jerusalem: City of Longing* (2009), *The Temple of Jerusalem* (2008) and the editor of *Being Urban* (2020) among many other books and articles. In Cambridge, he directed the ERC-funded project *The Bible and Antiquity in 19th-Century Culture* and currently is director of the Mellon funded project *Religious Diversity and the Secular University*.

Festival and the Architecture of Transition

This lecture discusses opportunities that follow the use of tools designed to understand the locative aspects of festive experience within the civic realm in relation to the way that architecture is often described and evaluated. Starting from a literary description of a festival the various elements of experience that, alongside the architecture of different ages, combine to make a mature festive setting will be discussed. Such an evocation of civic life in the context this lecture series entitled 'The Living Memory of Cities' grants the opportunity to open a discourse about the nature of the festive experience itself and how such experiences are described and analysed within the architectural humanities today, and from there move towards a proposition for a future understanding that links the experiences of such events to the way we understand and describe architecture itself.

Professor Christian Frost qualified as an architect in 1990 following the completion of his studies at the University of Cambridge. He worked in practice, at home and abroad for over ten years before becoming a full time academic in 2001 when he began to research the history of the foundation of Salisbury which has resulted in the publication of his book *Time, Space and Order: The Making of Medieval Salisbury* (Peter Lang, 2009). In 2013 he became Professor of Architecture at the Birmingham School of Architecture developing the school's research culture and continuing to publish on subjects related to festival and architecture. Since 2019 he has been Head of Architecture at London Met.

Michael Lang Cong. Orat.

Transcending beauty: a search for criteria of sacred architecture

In the context of post-modernity, one can reason about beauty only to a very limited extent, because it has been reduced to a subjective judgment. When it comes to church architecture, recourse to beauty alone will not carry us far. Hence, I intend to address the theological and liturgical foundations for a renewed conception of the sacred that can be translated into the design of churches. Particular attention will be given to questions raised by contemporary church building. My talk will conclude with a proposal of theological criteria for sacred architecture.

Fr Uwe Michael Lang is a priest of the Oratory of St Philip Neri in London and teaches at St Mary's University, Twickenham and Allen Hall Seminary. His publications in patristic and liturgical studies include *Turning Towards the Lord: Orientation in Liturgical Prayer* (2004) and *Signs of the Holy One: Liturgy, Ritual and Expression of the Sacred* (2015). His book *The Roman Mass: From Early Christian Origins to Tridentine Reform* is due to be published in the spring 2022. He is the editor of *Antiphon: A Journal for Liturgical Renewal*.

Nicholas Temple London Metropolitan University

08 February 2022 12 noon New York / 5pm London / 6pm Berlin

The Living Memory of Cities

Renovatio Urbis, Succession and the 'Architecture of Hurry'

In this paper I will explore the issue of temporality in *renovatio urbis*; how buildings and their urban contexts register continuity of time in the civic, religious, political and commercial lives of cities. The tradition of cities throughout history to commemorate their own 'renewal', through civic rituals, religious feasts and ceremonies, has been virtually erased in most contemporary cities where temporality is seemingly an endless continuum of development and technologically driven 'progress', denuded of reflective (commemorative) occasions. One of the symptoms of this one-way trajectory of time in urban life is the loss of purpose and erosion of the participatory dimensions of civic space. Beginning with Renaissance Rome, I trace the material manifestations of continuity and succession in city-making, from where I then consider the issue of the 'unfinished' in the contemporary city, as a cultural and architectural expression of a restored *renovatio urbis*.

Nicholas Temple is an architect, Senior Professor of Architectural History at the School of Art, Architecture and Design, and Director of the Centre for Urban and Built Ecologies (CUBE), London Metropolitan University. A graduate of the University of Cambridge, he previously served as Professor of Architecture and Director of the Centre for Urban Design, Architecture and Sustainability (CUDAS) at the University of Huddersfield, head of the School of Architecture at the University of Lincoln and was an Assistant Professor of Architecture at the University of Pennsylvania. Temple was a Rome Scholar in Architecture at the British School at Rome, a Paul Mellon Rome Fellow and Bogliasco Fellow and has collaborated on research projects on the history and theory of architecture and urbanism in Europe and China. His most recent research is a British Academy funded project with Professor Cecilia Panti on Lorenzo Ghiberti's Third Commentary. He was shortlisted for the International CICA Bruno Zevi Book Award in 2014 for his book *Renovatio Urbis: Architecture, Urbanism and Ceremony in the Rome of Julius II* (Routledge, 2011), and is chief editor of the Routledge Research in Architectural History Series and co-editor of the *Journal of Architecture*.

Philip Sheldrake Westcott House, Cambridge

15 February 2022 12 noon New York / 5pm London / 6pm Berlin

Presence, Person, Beauty

The Beauty of Place

The design of particular buildings and of the wider built environment helps to shape our sense of "place". Place identity is an aspect of human experience that impacts strongly on how we relate to our surrounding world. If "building well" involves "beauty" as well as functionality, I suggest that in this context "beauty" implies more than being visually attractive. Across the centuries, both philosophy and theology connect the idea of "beauty" to moral and spiritual values such as "wholeness", "harmony" and "the good" – including expressing divine goodness. In this context, my talk will explore what makes for a "good building", what it means to "build well" and how buildings can shape the "beauty of place". I will illustrate this with some historical examples.

Philip Sheldrake is Senior Research Associate of the Von Hugel Institute, St Edmund's College, University of Cambridge, and also Professor at Oblate School of Theology, San Antonio, TX. Trained in history, philosophy and theology, Philip has previously been a professor at the University of Wales and later at Durham University. He has worked with architects in the UK and the USA, including co-organising a residential workshop on "spiritual placemaking" sponsored by The Prince's Foundation and acting as an award judge for the RIBA.

Ugly Truth, Ideal Beauty?

Diotima instructs Socrates on beauty: “that wondrous vision which is the very soul of the beauty... It is an everlasting loveliness which neither comes nor goes, which neither flowers nor fades, for such beauty is the same on every hand, the same then as now, here as there, this way as that way, the same to every worshipper as it is to every other” (Symposium 211a). Presuming the Highest Good is meant here, potential participation in the World Soul is developed in the Republic around solar light and sight, according to proportional mediation (449a – 541b). Against this luminous transcendence are temporality (“the moving image of eternity”) and the two opposites of light – shadow (moral or intellectual confusion) and matter (ontological structure) – in which human life prevails. Although this paradigmatic structure of embodiment is found in both Islamic and Christian architecture, in the latter there is another nuance, which resides in the tension between the Kingdom of Heaven and the Poor Man of Nazareth. Light iconography celebrating the Kingdom of Heaven is oriented around splendour, in which the priests and princes play a prominent role (e.g., Hagia Sophia, St. Peter’s), whereas light associated with the Poor Man of Nazareth emphasises redemptive Grace (e.g. Caravaggio). Since the Romantic reaction to Enlightenment Idealism, the Caravaggesque interpretation has prevailed, taking various ‘bottom-up’ forms ranging from Marx’s proletariat, Joyce’s “dear dirty Dublin” and Fanon’s *Wretched of the Earth to the Art Brut* of Dubuffet and the béton brut of Le Corbusier. The migration of the psyche, soul, from participation in a universal transcendence to individual psychology marks an abandonment of transcendence altogether, supported by the emphasis upon language from the generation of Benjamin, Wittgenstein and Heidegger (Gadamer strives to restore the luminous transcendence of the Good in the face of Heidegger’s emphasis upon Earth) to post-Structuralism and amplified by metaphors of ecological systems and computational ‘thought’. In this milieu of infinite processes, beauty is in the eye of the beholder, yet another relativism; and any form of universal, let alone transcendent, is the last thing wanted by the post-colonial politics of identity. Under these conditions, architecture becomes a matter of Taste, which at least hints at a collective understanding; but perhaps there is more to understand here.

After a Master of Architecture – MArch at Princeton University, **Peter Carl** did two years of research at the American Academy Rome, then taught design and the history and philosophy of architecture at the University of Kentucky (two years), the University of Cambridge (30 years), London Metropolitan University (seven years), and two years as a guest professor at the Graduate School of Design (GSD), Harvard. He has written on topics such as ornament, nature and culture, the phenomenology of architecture and the city, typology, the concept of the sacred in architecture, Le Corbusier. In his retirement, he is trying to understand architecture as practical wisdom.

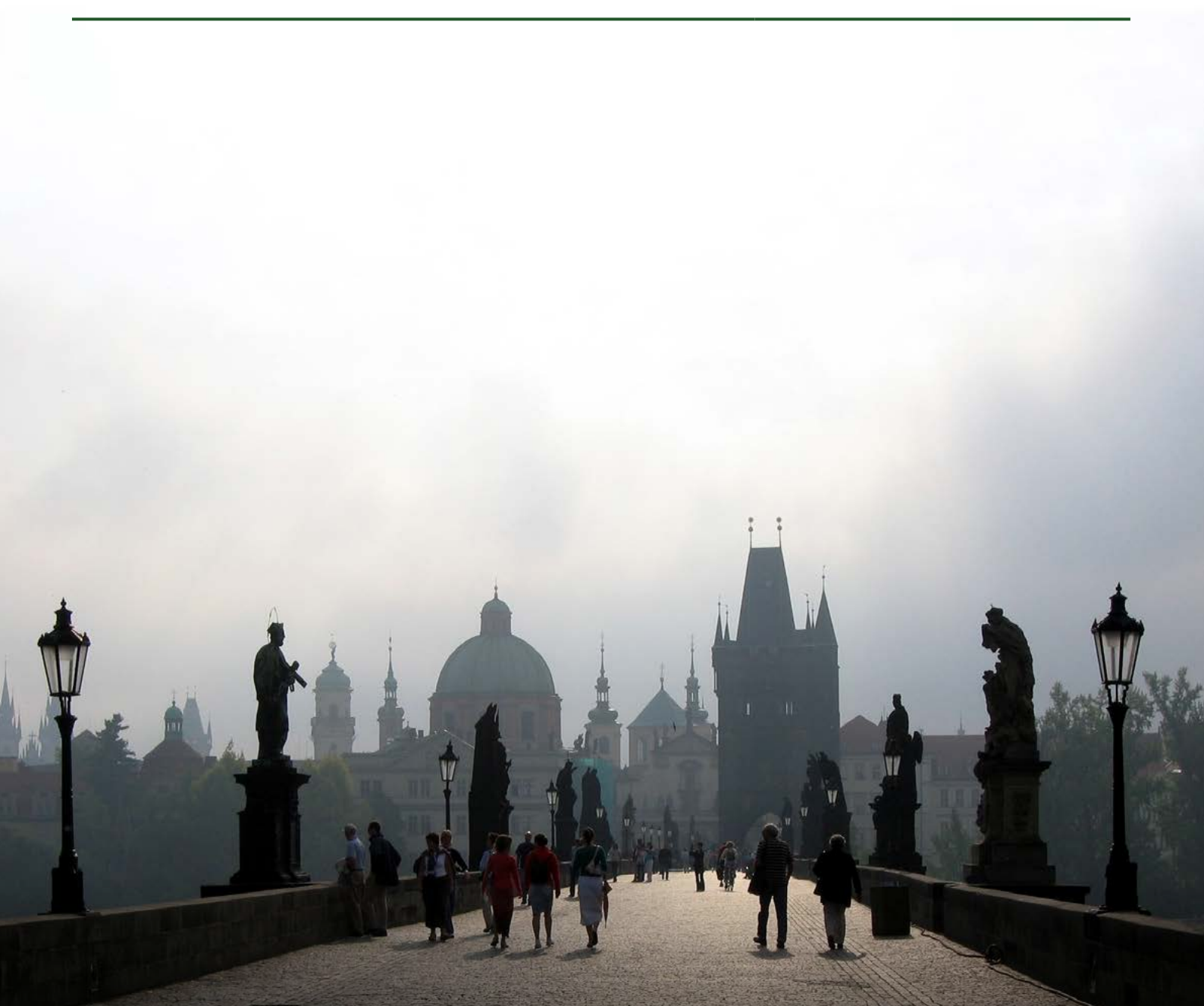
Roman theatre's scænæ frons as a thematic edifice

Ancient theatre was understood to have a cosmic significance, and may be seen as an archetype of architecture. The paper focuses on the symbolic content of Roman theatre's scene building façade, the *scænæ frons*, which may be considered one of the key origins of the western sacred architectural façade. Developed from the city gate and the Hellenistic skene, and informed by the façades of Roman imperial palaces, the elaborate structure of the *scænæ frons* provided a scenographic framework and an additional layer of symbolic meaning to drama. An architecture of both religious and a political significance, the *scænæ frons*, with its hierarchical structure of portals, columnar screens and aediculae, represented the celestial city of the gods, into which exceptional men may ascend. By being placed in the façade, the earthly ruler was deified. During the imperial period, the architecture of the *scænæ frons* came increasingly to represent Rome's ambitions of world domination. In a culture highly attuned to commemoration and the art of memory, it seems likely that some façades were in part understood as an elaborate mnemonic device. The paper further considers the affinity between the *scænæ frons* and the scenographic and commemorative architecture of the triumphal arch. It then looks at how the thematic structure of the Roman façade was absorbed into Early Christian and medieval iconography, where it lent a narrative, microcosmic content to church fronts, and an appropriate grandeur to Christ, represented in terms of a triumphant Roman emperor.

In her research and her teaching of architectural design, history and theory, **Dagmar Motycka Weston** has explored the role of architectural traditions in the configuration of the contemporary public realm. In particular she has been interested in the ancient reciprocity in the European city between various kinds of theatre (stemming from religious ritual and embodying the society's ethos) and the configuration of urban settings, which were often conceived as the thematic background for theatrical, ceremonial and political events. She has studied ancient Greek, medieval and Renaissance theatre, and their often highly symbolic, microcosmic architectural embodiment within the city. Her research is motivated in part by the decline in modern culture of urban ceremony, and the need to reverse the resulting impoverishment of the public realm. Modern architecture for the most part rejected the façade as the primary communicative face of a building situated within the fabric of the city, in favour of a largely abstract expression of the tectonic. This trend has been continued recently by an increased emphasis on buildings as novel sculptural objects, isolated from any meaningful urban context. The narrative and ethical function of building façades is today generally much reduced. Yet the need for them to perform their traditional scenographic role of lending cohesion and legibility to the city, and as the thematic support for public life is greater than ever. The façade's form and meaning still often receives scant attention in architectural education, a shortcoming which Dagmar has tried in her studio projects to correct.

Why Round Temples?

Fabio Barry studied architecture at the University of Cambridge, and briefly practiced the profession before receiving his PhD in art history from Columbia University. He was subsequently David E. Finley Fellow at CASVA before taking up a lectureship at the University of St. Andrews. Much of his published research has concentrated on artistic production in Rome, particularly Baroque architecture, and from liturgy to light metaphysics. His most recent work, published or in press, has been on medieval and antique art, particularly sculpture. An ongoing interest, the subject of his PhD, is the imagery of marble in the visual arts and literature from antiquity until the age of enlightenment, in which he attempts to identify the evocative qualities of materials (the “Material Imagination”) before the era of mass production and standardization distanced materials from the realm of nature and myth.



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