

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.**



Alexis Vinogradov Orthodox Church in America

18 October 2022 12 noon New York / 5pm London / 6pm Berlin

Presence, Person, Beauty

Liturgical theology & architecture: An eastern Christian contribution

Architects fall easy prey to 'time-worn slogans: *'Form follows function...'*, *'The medium is the message...'* These slogans are neither without warrant nor controversy. Truisms don't settle into culture easily, particularly when architects, by their nature, arrive, like so many perennial Wrights, Corbusiers and Gerrys, to challenge assumed norms. In the field of ecclesiastical architecture, scholars of liturgy like Dom Gregory Dix (*The Shape of the Liturgy*), showed us that Early Church rituals focused on *doing* more than on *saying*. This gave license to architects to observe ritual and draw conclusions and lessons for their own planning of worship space. They could assume that what was *being done*, will *always be done*, and the resultant task was to delineate spatial components to most effectively achieve known goals of action in new settings. But they also assumed, as did Dix through his research, that the doing corresponded to the saying. An assumption that proved misplaced in history's march. Missing most importantly in this approach is something that liturgical scholars have begun to define and explore only in the last century, namely liturgical theology, and in particular its impact on the architecture of liturgy. A century after the beginnings, almost invariably the term "liturgical theology" is still wrongly equated with "liturgics" — the protocols of action and movement in worship. But at its core, liturgical theology asks another deeper question: *what does the liturgy in its totality teach us?* What do the words and actions *reveal*? Consequently, it exists to ask, is there an organic and meaningful correlation between words and actions? Interestingly, scholars of **liturgical theology** have been progressively able to show us that the divide between liturgical texts and actions has widened — *meaning* has yielded to mechanical doing, where doing is wrongly understood as fidelity to Tradition, and Tradition undergoes what Eastern theologians Florovsky and Schmemmann have called a *pseudo-morphosis*, a change which may appear to be a viable evolution of Living Tradition, but unwittingly morphs into its distortion, or worse, a perversion, of the original. We're back to our starting slogans: *form following function* and *the medium as teacher*. The goal of truth in the architecture of churches, puts an essential discipline on architects. They must be tasked with not only a dispassionate observation of ritual, but with a sincere immersion into the *word* of liturgy, and the historical transformation of liturgical formulas. There is no question that the world is filled with remarkable houses of worship, structures capable of making man's heart soar to the heavens, elicit images of paradise, and reinforce the power of the Word and Spirit. But do many of these structures irrevocably change the primal essence of Christian liturgy or serve it? The Roman Catholic scholar, Aiden Kavanagh, in his study, *Elements of Rite*, states unequivocally, for example, that having pews in the Nave is the equivalent of placing "bleachers in the middle of a basketball court". He plainly says that we have changed the very nature of the "game". And yet, architects don't blink an eye about the unquestioned necessity of seating, they argue only about spacing and upholstery... here, Kavanagh vigorously states: *the Liturgy is the "transaction of Death and Life", and not the act "of being tucked in with fables and powder puffs"!* What can we architects learn from liturgical theology? How will its discipline change our notions of beauty and presence, and consequently what transpires most essentially with the Person, our "client", as she is immersed in the liturgical drama, faithful to that primordial command heard once in an ancient Upper Room in Palestine: "Do *this* in remembrance of Me"? Christian scholars, celebrants, lay faithful, and architects have sought to give substance to that elusively simple pronoun for two thousand years: "THIS". I hope to draw out some preliminary observations from the active Tradition, and invite colleagues to join the task.

Fr Alexis Vinogradov. Born in Sweden in 1946, and migrated to Canada in 1949. Trained in Architecture at McGill University in Montreal. Practiced architecture until 1975, going with wife and three young children to study Theology at St. Vladimir's Seminary in Yonkers through 1978, under the tutelage of the renowned Orthodox theologian Fr Alexander Schmemmann. A memorable event of those seminary years was a chance encounter with the famous Russian writer, Alexander Solzhenitsyn, a meeting that led to a great friendship and locating the property and designing of Solzhenitsyn's home and studio in Vermont. In 1978 took a temporary assignment as parish priest in the Hudson Valley, and retired in the summer of 2015 after 37 years at this "temporary assignment". With a Russian family background he was and is involved today in the translation of Russian theological texts, and the massive collection of Radio Liberty Broadcasts of Fr Alexander Schmemmann. In his capacity as architect Fr Alexis has designed and renovated many contemporary Orthodox churches, during his years in pastoral ministry. In retirement Fr Alexis continues living in the Hudson Valley with his wife Elizabeth.

Sharing Tokyo: Artifice and the Social World

Tokyo is the world's most populated metropolitan area. Every day, millions of commuters travel to and from work, arriving to and leaving from the city's train-stations. The dynamism of the city is beguiling. Yet, it is hard to register that much of Tokyo is a young city. An artifice, constructed from the ruins, first of the Great Kantō earthquake in 1923, and then, of the Allied fire bombings during WWII. The city, quickly managed to rebuild itself after every disaster. Much of the charm of Tokyo is based on contrasts, between new and old, large, and small. In Tokyo, a major thoroughfare of modern buildings invariably fronts a much smaller scale, hidden, neighborhood of older structures. It remains a city of secrets, of discoveries, and surprises. More recently, the adoption of neo-liberal policies has led to the building of a series of large-scale mixed-use projects by a small handful of big developers. The financial model of these exclusive, semi-autonomous islands makes them -out of reach- almost extra-territorial- spaces of the city for most Tokyoites. In contrast, are the older neighborhoods of the city, many in need of revitalization. How can the city, given Japan's changing demographics, aging, de-population, single living, prepare itself for a future that can be shared by all and not for the benefit of the few?

Mohsen Mostafavi, architect and educator, is the Alexander and Victoria Wiley Professor of Design and Harvard University Distinguished Service Professor, and served as Dean of the Harvard Graduate School of Design from 2008-2019. His work focuses on modes and processes of urbanization and on the interface between technology and aesthetics. He has been the Director of the Master of Architecture I Program at the Harvard GSD and has also taught at the University of Pennsylvania, University of Cambridge, and the Frankfurt Academy of Fine Arts (Städelschule). Mostafavi is a Trustee of Smith College, an Honorary Trustee of the Norman Foster Foundation, and served on the Board of the Van Alen Institute as well as the Steering Committee and the Jury of the Aga Khan Award for Architecture. At Harvard, he co-chairs the Harvard University Committee for the Arts, serves on the Smith Campus Center Executive Committee, the Harvard Allston Steering Committee, and co-chaired the Steering Committee on Common Spaces. He is also a member of the Executive Committee of the Mahindra Humanities Center, the Harvard Innovation Lab Advisory Board, the Executive Board of The Laboratory at Harvard, and the Committee on Middle Eastern Studies. He is a consultant on a number of international architectural and urban projects. His research and design projects have been published in many journals, including *The Architectural Review*, *AAFiles*, *Arquitectura*, *Bauwelt*, *Casabella*, *Centre*, *Daidalos*, and *El Croquis*. His books include *On Weathering: The Life of Buildings in Time* (co-authored 1993), which received the American Institute of Architects prize for writing on architectural theory; *Delayed Space* (co-authored 1994); *Approximations* (2002); *Surface Architecture* (2002); *Logique Visuelle* (2003); *Landscape Urbanism: A Manual for the Machinic Landscape* (2004); *Structure as Space* (2006); *Ecological Urbanism* (co-edited 2010 and recently translated into Chinese, Portuguese, and Spanish); *Implicate & Explicate* (2011); *Louis Vuitton: Architecture and Interiors* (2011); *In the Life of Cities* (2012); *Instigations: Engaging Architecture, Landscape and the City* (co-edited 2012); *Architecture is Life* (2013); *Nicholas Hawksmoor: The London Churches* (2015); *Architecture and Plurality* (2016); *Portman's America & Other Speculations* (2017); and *Ethics of the Urban: The City and the Spaces of the Political* (2017).

Tony Fretton Tony Fretton Architects

8 November 2022 12 noon New York / 5pm London / 6pm Berlin

The Living Memory of Cities

“Nature begins to relate to us only when we indwell in it, when culture begins in it” – Romano Guardini

I will present three rural buildings by my practice, showing how they are experientially creative and enjoyably habitable, and present the ineffability of nature within ordinary experience.

Tony Fretton is a principal with James McKinney and David Owen of Tony Fretton Architects, London. Buildings by the practice include the Lisson Gallery, the Red House, the British Embassy in Warsaw and the Fuglsang Kunstmuseum in Denmark. Tony Fretton was guest professor at the Graduate School of Design Harvard 2005, ETH Zurich 2010, TU Vienna 2013 and Professor, Chair of Interiors Buildings and Cities at TU Delft 2000-2014. His collected writing *AEIOU Articles, Essays, interviews and Out-takes* was published by Jap Sam Books in 2018.

Níall McLaughlin Níall McLaughlin Architects

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

Presence, Person, Beauty

“Old Timber to New Fires” – T. S. Eliot

“We were asked to design a collegiate chapel in the manner of Oxford or Cambridge colleges. The form of a collegiate chapel is antiphonal, with the community facing each other across a common space and praying back and forth in bid and response. Often the open floor between the facing stalls will contain a lectern from which the gospels can be read and prayer can be orchestrated.(...) In typical collegiate chapels, the altar was mounted on a slightly raised podium to the east of the choir stalls. It was often built against the end wall so that the priest faced east to address it. This effectively set the Liturgy of the Eucharist away from the central cluster of the worshipping community. The priest would mount the podium, leaving the community behind, and face away from them during the Consecration.(...) The antiphonal arrangement creates a space of unique intimacy, with worshippers able to see each other clearly across the central floor. One drawback is the indeterminate nature of the purely parallel arrangement.(...) We began to draw this slightly bowed reciprocal arrangement to see where it might lead. In doing this, the ends of the stalls began to draw in and, with modern liturgy in our minds, we moved the altar completely into the central space. This produced a promising arrangement, two shallow curves of seating facing each other across a contained ground marked with two sites, one for the lectern and one for the altar. It was then a further simple gesture, in a sketch, to sweep the curve around and enclose the whole space. The figure that was produced was a shallow ellipse containing two marked sites as dual foci. This moment in the design process is profound and complex. The figure of the ellipse is loaded metaphorically, theologically and architecturally. Once it was drawn, it opened up a constellation of meanings.” – Níall McLaughlin, “Incarnations” (2019).

Níall McLaughlin was born in Geneva in 1962. He was educated in Dublin and studied architecture at University College Dublin between 1979 and 1984. He worked for Scott Tallon Walker for four years and established his own practice in London in 1990. He designs buildings for education, culture, health, religious worship and housing. He won Young British Architect of the Year in 1998, received the RIBA Charles Jencks Award for Simultaneous Contribution to Theory and Practice in 2016, elected an Aosdána Member for Outstanding Contribution to the Arts in Ireland in 2019 and as a Royal Academician in the Category of Architecture in 2019. In 2020 he was awarded an Honorary MBE for Services to Architecture. Níall exhibited in the Venice Biennale in 2016 and 2018 and has been shortlisted for the RIBA Stirling Prize in 2013, 2015 and 2018. Níall is Professor of Architectural Practice at the Bartlett School of Architecture, University College London. He was a visiting professor at the University of California Los Angeles from 2012-2013, and was appointed Lord Norman Foster Visiting Professor of Architecture at Yale for 2014-2015.

Renée Tobe University of East London

28 November 2022 12 noon New York / 5pm London / 6pm Berlin

The Living Memory of Cities

Creating an Urban Pattern From Opposites, Recollection, Similarity, Harmony, and Composites

I look at architecture in film, and here at a particular film, Peter Greenaway's *Belly of an Architect*, and at a particular place, Rome, in which the film is set. The film itself is a handbag of monuments loosely held together with a plot that pits neoclassical rationality against classical imperialism. An American architect, Stourly Kraklite comes to Rome to make an exhibition of French neoclassical visionary architect, Étienne-Louis Boullée at the somewhat neoclassical and entirely eclectic Vittoriano. This talk presents a series of *vedute*, maps and postcards of some of the monuments of Rome, using the Greenaway film as a premise to explore the city. Rome becomes *scrittore, regista e attore* of itself.

Renée Tobe was Paul Mellon Research Fellow at the British School at Rome in 2018. Her publications include *Film, Architecture and Spatial Imagination* (Routledge, 2017). She began as a practicing architect and maintains a connection to the practice of Architecture. While her earlier research investigates how we perceive, imagine, and visualise the solidity of architecture whether in the fluidity of film, or through the merest suggestion of form, her current work moves out of the 'room', the 'home' and the 'house' into the city, looking at how we occupy cities, and the diversity of the cities we construct for ourselves. Political, social, and economic structures form part of this debate. She is currently writing *Plato for Architects* for the Routledge Thinkers in Architecture series.

Biba Dow Dow Jones Architects

6 December 2022 12 noon New York / 5pm London / 6pm Berlin

Presence, Person, Beauty

*Quiet Marvels**

Biba will talk about designing spaces for marvelous encounters, both mundane and spiritual. She will explore ideas of recovering civic and cultural generosity in projects including Bevis Marks Synagogue, Maggie's Cardiff, Christ Church Spitalfields and the Leach Pottery, where legibility, permeability, and shared values and spaces inform the design of these individual buildings and their contextual relationships.

Biba Dow is an architect practicing in London. She studied architecture at the University of Cambridge, and co-founded Dow Jones Architects with Alun Jones in 2000. The practice has a particular interest in urban generosity, cultural connections and material richness. Their work has won multiple awards, and Biba was shortlisted for Architect of the Year in the 2018 Women in Architecture Awards. Recent projects include the Garden Museum, Maggie's Cardiff, the Peter von Kant Gallery and St Mary Magdalene in Paddington. Biba lectures and writes on the work of her practice and on wider cultural ideas, and has been involved with teaching and examining throughout her career. She is a regular awards assessor, and sits on the Cathedral Fabric Committee at Coventry Cathedral, as well as on several design review panels.

* from 'out of the marvellous as he had known It', *Lightnings VIII*, Seamus Heaney.

Robert Tavernor Tavernor Consultancy, Architecture + Heritage

17 January 2023 12 noon New York / 5pm London / 6pm Berlin

The Living Memory of Cities

A particular point of view: London and the picturesque

Central London's city image has been shaped by a peculiar compromise of heritage constraints, regional planning and world-class architectural design – in which the notion of painterly views has played a significant role. This talk will consider the changing visual image of London and the enduring impact of the 'English picturesque' on its evolving character and appearance. It will initially touch on key paintings from Canaletto to John O'Connor, the view from Richmond Hill made famous by Turner and protected by Act of Parliament in 1902, and then the wider public response to the changing skyline of London post-WW2, which led to the introduction of tall building policy and 'views management' to protect views of St Paul's Cathedral and London's World Heritage Sites. The City of London's 'Eastern Cluster' of tall buildings will be used to illustrate how traditionalist and protectionist interests have clashed with contrasting ambitions since the 'Big Bang' to develop modern urban typologies that befit a global city – and how the emerging cluster has consequently been shaped, three-dimensionally, through numerous framed views to create a new, unique image for London.

Robert Tavernor is Emeritus Professor of Architecture and Urban Design at the LSE, where he taught between 2005-11. He was previously Forbes Professor of Architecture at the University of Edinburgh (1992-5) and Professor of Architecture and Head of the Department of Architecture and Civil Engineering at the University of Bath (1995-2005) and has held visiting academic posts internationally. His books include *Palladio and Palladianism* (Thames & Hudson, 1991), *On Alberti and the Art of Building* (Yale University Press, 1998), and *Smoot's Ear: the Measure of Humanity* (Yale UP, 2007; paperback version 2008). He is a co-translator of Leon Battista Alberti's 16th century *De re aedificatoria*, translated as *On the Art of Building in Ten Books* (The MIT Press, 1988), and Andrea Palladio's 17th century *I quattro libri dell'architettura*, as *The Four Books on Architecture* (The MIT Press, 1997). He wrote introductions to new translations of Vitruvius' treatise, *On Architecture*, Penguin Classics (2009), and the first English edition of Daniele Barbaro's Vitruvius of 1567, Birkhäuser Basel (2019). He founded the Tavernor Consultancy, Architecture + Heritage, in 2001. The consultancy have advised on many major masterplans and building projects in central London across the last two decades (<http://www.tavernorconsultancy.co.uk>).

Catherine Pickstock University of Cambridge

24 January 2023 12 noon New York / 5pm London / 6pm Berlin

The Living Memory of Cities

Mystagogy and the liturgical chronotope

Through a brief discussion of the liturgical theology of Maximus, we will consider how the vertical unity of the heavenly with the earthly is mapped onto the horizontal axis in Orthodox mystagogical tradition, with e.g. the nave representing the terrestrial and corporeal, the sanctuary representing the celestial and the noumenal. In this sense, a narrative and progressive element is incorporated into an otherwise overwhelming emphasis on transcendence and immediate presence. This will be contrasted with certain contemporary choronotopic theories.

Catherine Pickstock: In 1999, I co-founded a critical international theological movement, Radical Orthodoxy (with John Milbank and Graham Ward), recently dubbed 'the Cambridge School'. This movement began as an essay collection *Radical Orthodoxy: A new theology* (London: Routledge 1998), 2 book series (*Radical Orthodoxy*, Routledge, and *Illuminations*, Blackwell), several series of workshops and conferences, an online journal, a research centre; there have been countless published and online responses. I am also engaged in collaborations with researchers from a range of disciplines, including English, modern and medieval Languages, International Relations, architectural theory, comparative literature, history and philosophy of science, as well as projects with composers, stone letter-carvers and liturgists.

Raymond Quek Norwich University of the Arts

22 February 2023 12 noon New York / 5pm London / 6pm Berlin

The Living Memory of Cities

The Fermented City

It has oft been argued that humanity can be seen in the difference of what Claude Lévi-Strauss called *Le Cru et le Cuit*, crudely translated as the “Raw and the Cooked”. We might argue that humanity is not so much emergent from the distinction between the raw and cooked, raw and prepared, but perhaps humanity’s sole distinction is to be able to benefit from a seeming alchemic process where something extant is transformed into something more valuable, it is the process of fermentation that strangely, is perhaps what distinguishes our humanity. In cultures across the world, we have this process where cheese is more valuable than the milk that it came from, wine is more valuable than the grape juice, and so on with soy sauce, pickled vegetables, leavened bread, fermented concoctions etc. This transformation is herewith described as ‘strange’ - because we seldom think of this process as a form of controlled rot or controlled decay, least of all within the natural environment. Certainly, our cities are in some form or other ‘prepared’: many are palimpsests over prior arrangements and relationships, and most cities are aggregations of something old, something new, and sometimes something borrowed. Is it possible to see fermentation in cities? What, if at all, is the idea of the fermented city?

Raymond Quek is Professor of Architecture at Norwich University of the Arts.

Tracey Winton University of Waterloo

7 March 2023 12 noon New York / 5pm London / 6pm Berlin

Presence, Person, Beauty

Re-reading Museo Castelvecchio: Behind the Scenes with Carlo Scarpa

The topic for discussion is how Carlo Scarpa developed the modern architectural language for his adaptive reuse project for this famous regional museum in Verona. My research is driven by a desire to understand Scarpa’s work at a pedagogical level, by unpacking parts of his creative process. Through a cultural history lens I make a close reading of certain elements of the complex, including buildings, ruins, artifacts, water and landscape. Supported by circumstantial clues furnished by projects, interests, collaborators, and activities over the same period, evidence suggests that this lengthy project produced more than just a good building, that it is a critical project which served as a kind of manifesto for modern architecture in relation to history and tradition. My talk on this work-in-progress traces out specific components of an episodic narrative, and the role of dramatization and performance, including the building’s entry sequence and places configured within the courtyard, as well as key strategies, concepts and motifs that propelled his design, across the architectural spectrum from how he handled materials up to the spiritual plane of experience, and references run from Eolithic fossils to Marcel Duchamp.

Tracey Eve Winton is a scholar of architectural history, artist, and Associate Professor at the School of Architecture, University of Waterloo. She holds a Ph.D. in the History and Philosophy of Architecture, produced 11 works of experimental theatre, and taught in Rome and Italy over a decade. Framed by her studies in Cultural History, her research topics range widely including architectural narrative, spatial symbolism, iconography, indexicality and cultural history; current research investigates how myth and poetics foster meanings in narrative movement in traditional Balinese and Indian temples, and language of modern architecture in the work of Carlo Scarpa and Bruno Zevi. In 2014, the ACSA gave her a prestigious Creative Achievement Award for her original theatre works, and in 2018 she received the NCBDS Faculty Award for teaching excellence. Recent publications include an essay on Balinese temple theatre (forthcoming), investigation of space-time in Giorgio de Chirico, an architectural reading of the famous Renaissance library in the Palazzo Ducale at Urbino, and a co-authored essay on the architecture of Rome viewed through Peter Greenaway’s film, *The Belly of An Architect*. She currently holds a research grant from SSHRC for upcoming field work in India.

From Santa Sabina to St Margaret's through Velarde: Finding Beauty in tradition as ritual and setting

Beauty is recognised in traditional Christian theology as one of the transcendentals of being yet is often described in formal terms alone when applied to religious architecture. Such an approach fails to grasp the richer dynamic between ritual, the words, actions and implied beliefs of the participants, and the setting, functional for the purposes required but indicative too of the truths of faith that shape reality. Resolving this dynamic in Christian religious buildings has repeatedly looked to the historical precedent of the first centuries of the Church's existence. This precedent includes the adoption of the basilica form of Roman origin but also the long-standing setting within the sanctuary (the place for the celebration of rites) which transcended the move from house church to basilica. Recognising the continuities of the pre- and post-Constantinian Church will help resolve the seeming fracture between the architecture within the Catholic Church, of pre- and post-Second Vatican Council (1962-1966), and overturn unhelpful contrasts fostered by protagonists on different sides of the debate. I would like to demonstrate that there is no necessary conflict between the historical styles of the past and contemporary designs of today. FX Velarde, though he worked before the Council, demonstrates an interpretation of tradition that created a rich dynamic between ritual and setting, thus transcendental of beauty.

Fr Peter Newby is a Catholic Priest of Westminster Diocese and is currently Parish Priest of St Margaret of Scotland Church, St Margaret's on Thames, and Chaplain to St Mary's University. He has acted for the last 15 years as Chair to the Westminster Diocesan Art and Architecture Committee whose mandate is to assess proposals for the re-ordering of churches. Before entering seminary, he studied architecture at Cambridge University from 1977-1980. Afterwards he worked for a year at Ben Weinreb Architectural Books, and later as an intern at Alsop and Lyall. In 1982 he entered seminary in London and in 1984 was sent to Rome to complete his studies in theology and philosophy. After ordination he was posted to Our Lady of Victories, Kensington before being appointed as Chaplain to Oxford University in 1995. Later in 2002 he was sent to St Mary Moorfields in the City of London. Throughout this period, he maintained his interest in architecture and after his experience of assessing schemes for the re-ordering of churches recognised the need to reflect on these issues more profoundly. Involvement with the 20th century society and a chance encounter with Francis Xavier Velarde's architecture on a visit to Liverpool gave the necessary impetus to start a study on his architecture that expanded into the wider issues of the dynamic between ritual and setting as the key to religious architecture.

Affirmative Irony in City Making: Practising the Afropolitan Future

In search of the nexus of debate concerning the city yet to come, we might usefully shift our gaze from the alpha cities of the global north to the south, where transformation and innovation are profound. Africa is the world's most rapidly urbanising and youngest continent; 60% of the population are under 25. It is – in Achille Mbembe's memorable phrase, developed by Lesley Lokko for the 2023 Venice Biennale's curatorial theme – the 'laboratory for the future'. Questions of continuity and order are often scrambled in postcolonial cities where residents improvise to work around system failure, all the while endeavouring to keep their heads below the administrative radar. Ongoing ambivalence about what the city can offer gives rise to a 'double consciousness' that resonates with Simmel's 1903 diagnosis of the mentality engendered by metropolitan life. Urban change in Africa, historically characterised for many by struggle, continues to challenge the search for a foothold in often precarious circumstances. But if life throws everything at you, why not laugh in its face? This paper highlights a performative, ironic urban disposition, long-established in many African cities, with diverse and distinctive local attributes. Street styles and spatial displays represent a mode of urban orientation that typically takes parody as the starting point for new cultural hybrids. Irony is treated, in this argument, as a strategy hinged on wit; as a counter-form that undermines institutional urban imaginaries, pushing back at reality. In Duchampian fashion, and after Richard Hamilton, the urbanism of an 'irony of affirmation' offers a glimpse of cosmopolitan subjectivities to celebrate cultures of city-making in prospect.

Matthew Barac is Professor of Architecture & Urban Culture at London Metropolitan University. He is a UK-registered architect with professional experience in Britain, South Africa, and the USA. His doctoral research, supervised by Peter Carl, won the RIBA President's Award for Research (2007) and the International Bauhaus Award (2004). His core interest concerns the play between formal and informal orders of urban change in the global south, with particular attention to questions of orientation. Key academic outputs include "Technologies of Belonging" in *Building Owning & Belonging* (UN-Habitat/European Union, 2019), "Changing Places" in *Phenomenologies of the City* (eds Sternberg & Steiner, Routledge, 2015) and "Place Resists: Grounding African Urban Order in an Age of Global Change" (*Social Dynamics*, 37:1, 24-42, 2011). He also writes about design in the mainstream design media including *Icon magazine*, *Building Design*, *Architecture Today*, *Elle Decoration*, *Il Giornale dell'Architettura*, *World Architecture*, and *House & Leisure*. Honorary positions include membership of the RIBA Research Development Group and Architecture & Culture editorial board. He was a founding trustee of charity Architecture Sans Frontières-UK, and chaired the board until 2015.

2021-22

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.

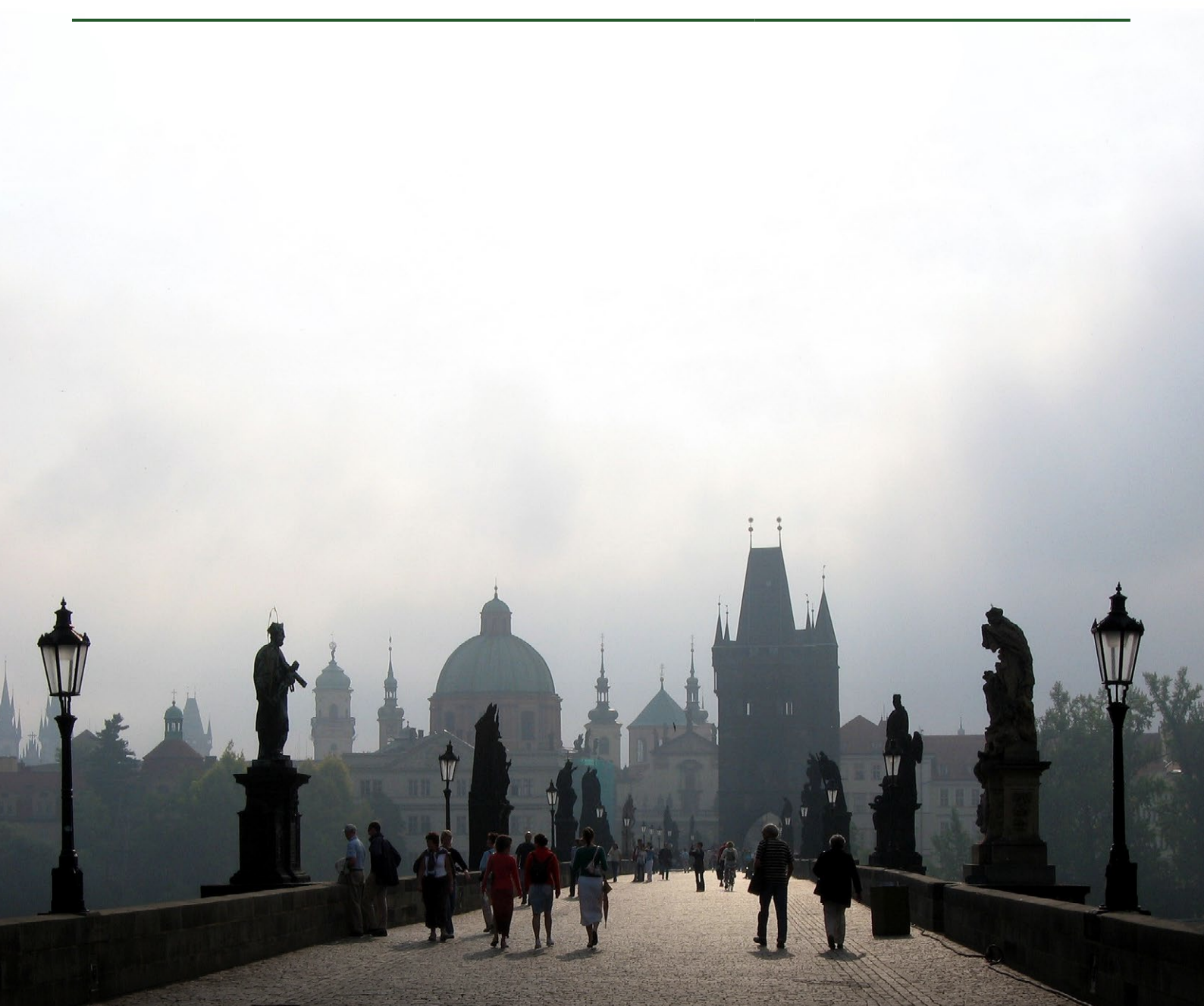
Roman theatre's scænæ frons as a thematic edifice

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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