

Jour fixe Vortragsreihe WiSe 2026/27

„Ist die Moderne unsere Antike? – Zur Aktualität moderner Architekturlehre“

Staatliche Akademie der Bildenden Künste Stuttgart

Neubau 1

Am Weissenhof 1

70191 Stuttgart

Dienstag, 24.11.2026 19:00 Uhr

Prof. Dr. Ines Weizman, Royal College of Art, London: „Digital Rear Window“ (in English)

To write about a building is to map the world in which it is located. I have elsewhere referred to this method as “documentary architecture”: an approach that follows material traces, archival fragments, and social histories across different scales. This lecture presents research developed through that method, approaching the reconstruction of lost interiors as a critical inquiry into histories of architecture, modernism, spectatorship, and digital materiality.

It focuses on a series of buildings, interiors, and urban fragments: a pre-war neighbourhood on the site of Berlin’s Hansaviertel, Harry Graf Kessler’s Weimar-era Berlin apartments, and the Bat Galim Casino in Haifa in the early 1940s. Across these cases, reconstruction is understood not as the recovery of a complete or transparent object, but as a practice of archival piecing together, narrative speculation, and digital glitching, in which gaps and distortions prompt histories to be revisited, reinterpreted, and rewritten.

Kessler’s lost Berlin apartments show how an interior that has been destroyed can be approached through artworks, photographs, diaries, inventories, performances, and social encounters. As a central mediator within the artistic and intellectual networks of the Weimar Republic, Kessler moved between artists, architects, publishers, diplomats, writers, and performers. His collection included French Impressionist and Post-Impressionist paintings and sculptures by Aristide Maillol. Rather than treating these works simply as possessions, later painfully lost, the reconstruction understands them as spatial agents that reopen interdisciplinary conversations around restitution, largely untold identity struggles, and the violence of persecution.

The Bat Galim Casino similarly becomes a hinge between architecture and political transformation. From the 1940s, it functioned as an extraterritorial space of encounter between British officials, Palestinian and Jewish politicians, De Gaulle’s Free French forces, architects, artists, spies, traders, journalists, travellers, sportspeople, poets, and refugees. Modernism appears here as global and border-transgressive, formed through threads and traces. Documentary architecture listens to buildings as material witnesses, asking how surfaces, rooms, objects, and ruins record the histories of those who shaped, used, and imagined them.

Bio:

Ines Weizman is Professor of History and Theory of Architecture at the School of Architecture, Royal College of Art, London, where she directs the Architecture PhD Programme. She is the founding director of the Centre for Documentary Architecture (CDA), an interdisciplinary research collective comprising architectural historians, filmmakers and

digital technologists. Her publications include *Dust & Data: Traces of the Bauhaus across 100 Years* (Spector, 2019), *Documentary Architecture / Dissidence through Architecture* (ARQ, 2020), and *100+: Neue Perspektiven auf die Bauhaus-Rezeption* (Jovis, 2021), as well as *Before & After: The Architecture of Disaster* (Diaphanes, 2024/2025), co-authored with Eyal Weizman. Her most recent books are *The Architectural Casino: Conversations about Colonial Modernism in Haifa* (Diaphanes, 2026) and *Joséphine Baker across the Colonial Modern* (Sternberg, 2028).

Konzipiert von Prof. Dr. Ole W. Fischer und Dipl. Ing. Karin Schulte in Zusammenarbeit mit dem Weißenhof-Institut und im Rahmen des bda Architekturnovembers 2026 „Ansichten Aussichten“. Mit freundlicher Unterstützung der FG Architektur und der Roma KG Burgau.