

The MS Rumor enters the sea of the summer term 2023

In the ocean of the studio the team will approach a design strategy following the observations made looking at the process of diagenesis. Every student will bring in her or his individual skills and interests as „sediments“.

Diagenesis in geology describes a process of transformation of sediments into solid matter - concretion - due to pressure and temperature. It is therefore part of the rock cycle, in which every rock type is altered when it is forced out of its equilibrium conditions.

Solid matter is created, altered, changed and eroded. This cycle takes up to approximately 200 million years. The time lapse of diagenesis is the guiding line of architectural visions.

This experimental process will be accompanied by us. We will observe, interpret, question, motivate and cheer up the team.

We will provide signs for orientation while simultaneously encouraging the team to touch unknown territory. Eventually you will bump into surprising results of an intense continuous search ... that lead you towards a for this hypothesis relevant spatial interpretation of the process of diagenesis.

In order to keep this process alive, the objects that were created in the phase of concretion dissolve to fragments/to sediments, that again form the base for a new transformation into solid matter.

The MS Rumor is, of course, the studio:
the team members. the studio space.

In the first meetings we will accumulate your personal sediments, that have been your formative influences such as talents, books, sound, particular spatial experiences, observations,

... anything goes.

In discussions, reviews, presentations of intermediate steps, but above all in the exchange within the whole team, the dune of sediments will be questioned, challenged, condensed and thus strengthened.

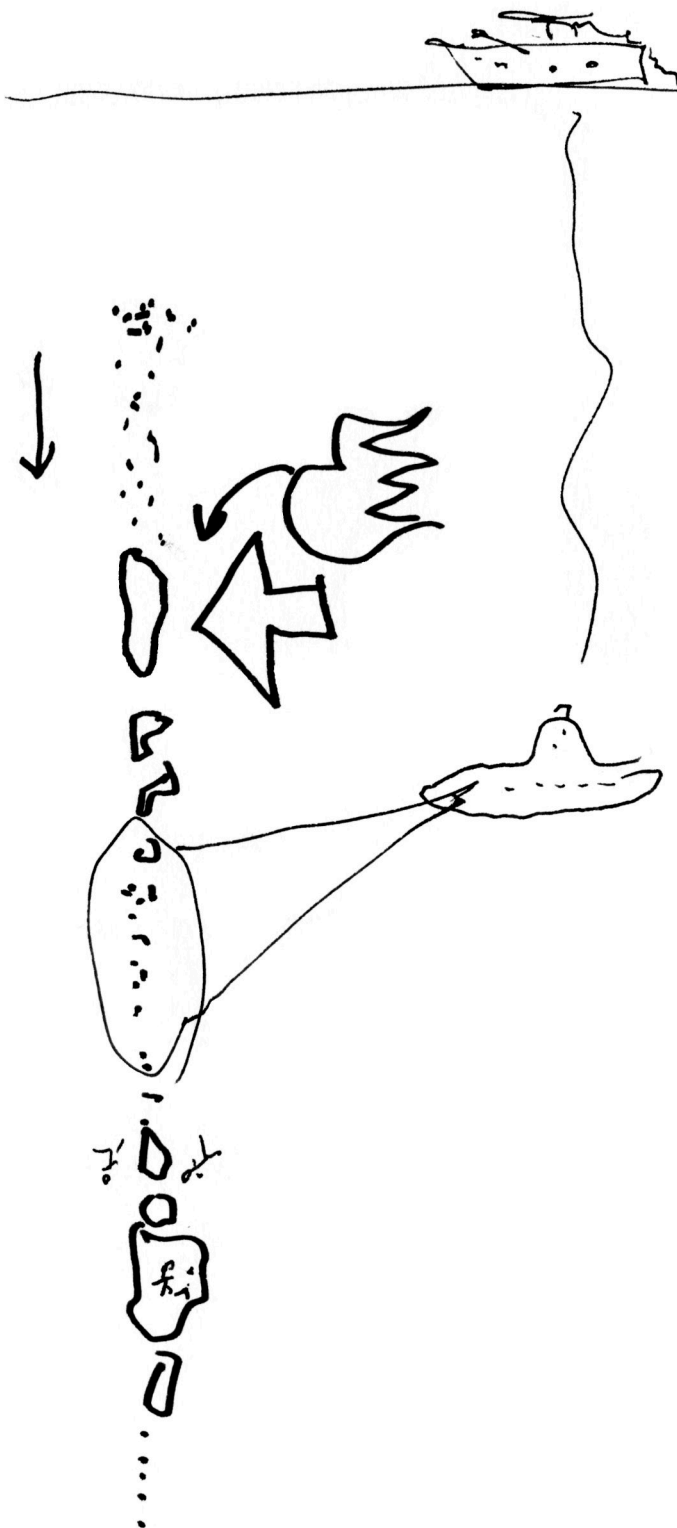
The experimental process includes any kind of manifestation - from within the realm of architecture (analog and digital drawings and models) and from other disciplines (sound, choreography, painting).

Along the path of diagenesis the story of a specific site will be continued: the Domus Aurea in Rome, itself a rumor for over hundreds of years, but an existing structure that over thousands of years has been altered, changed, lost and found again.

Concepts for re-use will emerge.

We focus on the existing structure, spend time in and around it, document it, test it, question it, compare it.

Rumors condense into truth or fake news or remain sediments -> archive of rumors



By the end of the summer term your process of experiment, observation and design will manifest itself in a specific architectural proposal that is not meant to stay.

Finding itself as still being part of the process of diagenesis your project will consequently be disassembled, dismantled down to its newly defined initial components – to sediments which again build the base for a new transformation.

Parallel to the work in studio an amplifier for the diagenetic process will be established.

Along with the search and design process in studio a supporting seminar offers input through facts, shared observations, field trip.

The seminar's content in exchange will inform the design process - and vice versa.

Heading towards a diagenetic concretion we investigate into strategies of architectural sedimentation.

The project site will be the DOMUS AUREA in Rome, which was built as an opulent residence of the roman emperor Nero in the years 64 - 68, after the great fire of Rome.

The site is located in the area of the Forum Romanum in the ancient center of Rome. It covered a huge area around the Colosseum, which itself was the artificial lake of DOMUS AUREA, which spread over the Palladian Hill, the valley of the Colosseum and parts of the Hills of Caelio and Esquilin - the estate is estimated at 80 hectares. As Nero was a rather cruel emperor he was given a „damnatio memoriae“, which meant that his successors erased his memory - everything remembering him was destroyed: paintings, sculptures and of course the DOMUS AUREA. Except the Esquiline Villa which was buried under the Baths of Trajan in the year 104. Today both, DOMUS AUREA and the Baths of Trajan are buried under the Oppian Hill. It took only forty years for the DOMUS AUREA to be completely buried under newly constructed buildings. In the following centuries, Nero's palace fell into oblivion and was only rediscovered in the 15th century. By an accidental fall through the ceiling of DOMUS AUREA, rooms and corridors were found under Trajan's baths. It was the time of the Renaissance. The rediscovery of the Imperial Palace prompted artists such as Michelangelo, Ghirlandaio, Giulio Romano and Raphael to abseil down the vaults (a descent via ropes, much like in rock climbing) and illuminate the walls with torches. They studied the ancient murals, frescoes and decorations for inspiration. Their signatures in some places on the walls reveal that they even copied frescoes. Thus the “grotesque painting” of the Renaissance was born, a genre widespread in the 16th century that reinterpreted the historical motifs of Roman wall decoration. It is based on the so-called "grotesques" or wall decorations consisting of delicate plant forms, people, animals and hybrid creatures.

In the studio you will discover your projects along the Via Diagenesis like DOMUS AUREA developed from Nero's residence to a cellar under the baths of Trajan to the inspiration of the famous Renaissance painters into an unusual subterranean spatial structure which still holds secrets we don't know yet - maybe we solve some of them or invent new ones.