ROLAND POPPENSIEKER

SIGNS AND REMEMBRANCE

With the beginning of postmodernism in the 1960s, the sign was re-thematized and rehabilitated in architecture, which – at least in the form of classical ornament – had largely lost its significance as a means of communication in the context of building at the beginning of the 20th century. Since then, both the examination of and the inclusion of signs, images and effigies in architecture have taken place in very different forms. Often, however, a questioning and "revision of modernity" was practiced by means of historical references, in which – up to and including reconstruction – was related to "images of memory" in a very superficial manner.

Nevertheless, images and signs are extremely important components of the emotional and partly unconscious human perceptual practice, and moreover they enable and facilitate the mental reception and processing of various, ultimately not only cultural works and values. Their subtle or even surprising use can set very effective cognitive as well as emotional processes in motion.

Even in the area of living and working, signs and images can be a productive component of the building. This is all the more true for buildings in which a cultural meaning is to be communicated or in which the building task itself has as its goal a remembrance or commemoration.

On the basis of my own buildings and projects – some of which are in the context of the culture of remembrance – the meaning as well as a possible and contemporary method of incorporating signs and images into architecture will be examined in the context of the theme of remembrance.

My approach is to develop a valid strategy for applying sign- and image-based levels of communication to the architectural. These levels may be of intuitive nature and based on immediate perception as well as of discursive fashion, referring primarily to the intellect.

Even though I don't exclude historic references (just as little as considerations of modern signs and images), my idea is not supposed to constitute a retrieval of simplistic historical images. My intention is more about determining the architectural in levels of association, which are originating, among others, from the field of type and topos relevant at the time, so that they finally constitute an integral part of the architecture.

CA2RE
Conference for Artistic and Architectural (Doctoral) Research

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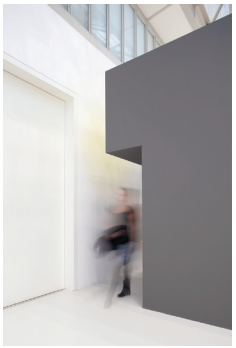
Zeichen und Erinnerung



Research interest is an examination and reconsideration of the significance and potential of sign and image in architecture.
My approach is to develop a contemporary and valid strategy of applying sign- and image-based levels of communication to *the architectural*.
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Grabmal F.C. Gundlach, Hamburg - Roland Poppensieker Architekt BDA, © Silke Helmerdig (above)
Gedenkstätte Gestapolager Neue Bremm, Saarbrücken - Poppensieker & Schulze Icking Ges. v. Architekten mbH, Ideas Competition: Roland Poppensieker and Nils Ballhausen, © Silke Helmerdig (below)
contre-jour, Projection Room, House of Photography, Deichtorhallen Hamburg - Roland Poppensieker Architekt BDA, © Henning Rogge (top right)
Bavarian NMR Centre of the TUM, Research Campus Garching, Art in Construction, Competition - Roland Poppensieker, © Roland Poppensieker (centre right)
Chai - Leben, Extension of the Memorial Site Jamlitz - Lieberose, Jamlitz, Competition - Roland Poppensieker Architekt BDA, © Roland Poppensieker (bottom right)