

Press Kit, 22 October 2020



## ***Fațadă/Façade***

### **Exhibition, workshop, public programme**

24 October 2020 – 21 March 2021

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## Overview:

### ***Fațadă/Façade***

HMKV (Hartware MedienKunstVerein) at the Dortmunder U, Level 3

**24 October 2020 – 21 March 2021**

**Please note:** Due to the currently tightened Corona measures, the opening day of ***Fațadă/Façade*** on **Friday, 23 October 2020** unfortunately **cannot take place**. The exhibition will remain closed on Friday, 23 October. **The exhibition is open to the public during regular opening hours from Saturday, 24 October 2020.**

Based on the collaborative art project of the Mallinckrodtstraße workshop on Romani building culture of the same name and the redesign of a building façade in the Nordstadt district of Dortmund in September 2019, the *Fațadă/Façade* exhibition focuses on a special form of architecture that has arisen in Romania, among other places, in the last 30 years. This is distinguished by expressive façades, in which many different forms of design are found. The (dream) homes are also often provided with domes or cupolas, castle battlements or silvery, shimmering, onion-shaped roofs. In addition to many building models that originated in the context of the project and that are on view in the exhibition, members of the Mallinckrodtstraße workshop will also realise a redesigning of the HMKV's entrance area. An event programme enables in-depth examination and discussion of the many different aspects of the project.

A project by HMKV (Hartware MedienKunstVerein), Interkultur Ruhr and Werkstatt Mallinckrodtstraße

With art works by the team from Werkstatt Mallinckrodtstraße: Alex Ciurar, Cernat Siminoc (Roger), Christoph Wachter, Constantin Ciurar, Cristina Siminoc, Leonardo Radu, Lincan Raimond, Mathias Jud, Memo Ciurar, Stefan Raul, Vasile Siminoc and many more

Partner of the project: Djelem Djelem – Dortmund Festival for Roma Cultures

Funded by: Fonds Soziokultur, Kunststiftung NRW, Ministry of Culture and Science of the State of North Rhine-Westphalia, City of Dortmund

The accompanying program is funded by the Federal Agency for Civic Education.

Funder HMKV: Stadt Dortmund / Dortmunder U

Interkultur Ruhr is a project of the Regionalverband Ruhr.

## **Exhibition magazine**

In the context of the exhibition *Fațadă/Façade* an exhibition magazine will be published by the publishing house Verlag Kettler. The printed version will be available on the exhibition space (10,00 €) and by mail order via Verlag Kettler (18,00 €). A free download (PDF) will be available on HMKV's website. The expected release date is December 2020.

The magazine contains an introduction, a brief outline of the history of the project ("What has happened so far"), personal statements by those involved in the project, an essay by the Romanian ethnologist and Roma activist Delia Grigore, descriptions of the exhibited house models, a list of literature and numerous illustrations documenting the exhibition.

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## **Project history:**

### **On the development and background of the project**

#### **Mallinckrodtstraße Workshop**

The project *Fațadă/Façade* was developed by members from the Roma community together with Christoph Wachter & Mathias Jud. The project began in 2016 at the invitation of Interkultur Ruhr. Together they explore possibilities for a different presence in the urban space, especially for a social group that is affected by marginalization and exclusion and whose cultural achievements, social contributions and participation are usually ignored or marginalized.

As part of the project *Fațadă/Façade*, the Mallinckrodtstraße workshop has been operated as a place of work, research and community since 2018. Located near Nordmarkt in Dortmund's Nordstadt, the restaurant was once known as the Stehcafé Europa. It was the meeting place for Romanian and Bulgarian Roma, who waited here for irregular and often exploitative day jobs. This location now houses the Werkstatt Mallinckrodtstraße and it is here where the models for this exhibition have been created over the last two years. The models are inspired by the fantastic designs that Roma families have been creating in villages and streets in Romania for many years. One of the designs was realized in the summer of 2019 at the residential building in Schleswiger Straße 31.

Since 2010 members from the Roma community have been developing joint projects together with Christoph Wachter & Mathias Jud:

2010: Installation at Young Artist Biennale Bucharest together with Impreuna  
since 2011 HOTEL GELEM  
since 2013 #GLM – Grassroots Local Meshnetworks  
since 2016 *Fațadă/Façade*

These projects were presented and exhibited among others at:

2010 Young Artist Biennial, Bucharest, Romania  
2011 Reconsidering Roma, Kunstquartier Bethanien, Berlin, Deutschland  
2012 Kunsthaus Langenthal, Langenthal, Switzerland  
2013 Capitale européenne de la culture Marseille-Provence, La Penne s. H., France  
2013 Kunstmuseum Thun, Thun, Switzerland  
2013 La Gaîté Lyrique, Paris, France  
2013 Musée des Arts et Métiers, Paris, France  
2013 Fabrique à Rêve, Le 6b, Saint-Denis, France  
2013 Maison Populaire, Montreuil, France  
2013 ZKM, Karlsruhe, Germany  
2014 Le116, Centre d'art contemporain de Montreuil, Montreuil, France  
2014 Museum der bildenden Künste, Leipzig, Germany  
2015 MobiSys Conference, Florence, Italy  
2016 Infrastructural Violence (Lecture), Transmediale, Berlin, Germany  
as well since 2015 in the permanent exhibition ‚Das Netz‘ at Technikmuseum Berlin.

The Council of Europe awarded the project "HOTEL GELEM" the "Council of Europe Cultural Event Label" in 2012. The "Council of Europe Cultural Event Label" is awarded annually by the Council of Europe to a small selection of outstanding and innovative artistic projects in Europe, which send a strong message regarding the values and priorities of the Council of Europe.

The project at Schlewsiger Straße 31 was funded by Interkultur Ruhr and Stadt Dortmund.

### **Mallinckrodtstraße Workshop**

With the participation of: Alex Ciurar, Cernat Siminoc (Roger), Christoph Wachter, Constantin Ciurar, Cristina Siminoc, Leonardo Radu, Lincan Raimond, Mathias Jud, Memo Ciurar, Stefan Raul, Vasile Siminoc and many more.

Cernat Siminoc (Roger) is head of the workshop since autumn 2019.

### **Christoph Wachter & Mathias Jud**

Christoph Wachter (\*1966 in Zurich) and Mathias Jud (\*1974 in Zurich) have been working together on participatory community projects since 2000. Their work has received numerous awards, including several times the Prix Ars Electronica. Their projects have been exhibited and presented on all continents in international exhibitions, biennials and conferences, including the NCCA (Moscow, RU), Shedhalle Zurich (Zurich, CH), NGBK (Berlin, DE).

<http://www.wachter-jud.net/>

## On the exhibition *Fațadă/Façade*

### An introduction

Inke Arns / Fabian Saavedra-Lara

Façades have a poor reputation. When everything is ‘just a façade’, that means that there must be “nothing behind it”. This figure of speech can be traced back to the story of the Russian Field Marshall Grigory Alexandrovich Potemkin, who hoped to impress the Russian Czarina Catherine the Great and her retinue on a tour of inspection through the newly settled territories of New Russia – today southern Ukraine and Crimea. In order to feign the prosperity and the green pastures of this new province for the benefit of the Czarina, the Prince, according to the legend, had painted backdrops of villages set up, in which actors pretended to be the actual villagers. Although this story has been proven to be invented, the term of “Potemkin villages” is still used to designate forms of deception and illusion. It stands for surfaces that twist facts concerning aspects like success or affluence, but which are void of any substance.

The image of the “Potemkin villages” appeared in the 20th century often, but not exclusively in the context of socialist party dictatorships. Thus, for example, the side of the opera house in Erfurt facing the street was painted on the occasion of a visit by the Romanian Conducător Nicolae Ceaușescu to Erfurt (GDR) in 1988, while the not visible sides remained in their poor condition. Ceaușescu himself indulged in an extremely decorative, typically Stalinist gingerbread style of building in Romania. He wanted to redesign the Romanian capitol into the Paris of the east, at the cost of the people. The dramatic humanitarian situation in Romania became apparent after 1989. At the same time, Ceaușescu’s prestige project, the Palace of the Parliament, a folly with 1,100 rooms, for which an entire Bucharest city district was demolished, had still not been completed by the time of his execution in 1989.

The façade is an important theme of architecture. From Vitruv to contemporary architecture, the design of the façade plays an exceptional role. The term originates from the Latin *facies* (face) and designates the designed, often prestige-oriented part of the visible shell or outer skin of a building. In the history of architecture, the term “façade” refers to the main viewing side or visible side of a building, thus the front of the building. Especially in the modern period, attempts were made to divest the (much-criticised) façade of its “separating”, “backdrop” and “mask-like” character.

Based on the collaborative art project of the Mallinckrodtstraße workshop on Roma building culture of the same name and the redesign of a building façade in the Nordstadt district of Dortmund in September 2019, the *Fațadă/Façade* exhibition focuses on a special form of architecture that has arisen in Romania, among other places, in the last 30 years. This is distinguished by expressive façades, in which many different forms of design are found. The (dream) homes are also often provided with domes or cupolas, castle battlements or silvery, shimmering, onion-shaped roofs. Many building models that originated in the Mallinckrodtstraße workshop are presented in the exhibition. However, what are the references for these models about?

The starting point for the redesign of the Nordstadt district of Dortmund is the already mentioned Roma building culture, which the Romanian architecture historian Rudolf Gräf counts as among the “most spectacular and unique developments in post-communist Romania”<sup>1</sup>. Like labour immigrants in Germany of the 1960s, many Roma families send home the money they have earned abroad. In Romania, the money is often invested in the construction of private homes. Many Roma realise the dream that inspires so many people around the world there.

The special construction forms can surely be interpreted as the expression of an exaggeration of the idea of the house. Both façades and inside rooms are thus covered with ornamental colour patterns and decorated with status symbols (e.g. logos of luxury companies like the Mercedes star), while forms from the global history of architecture are found on the roofs. A little bit Disneyland, a little bit Dallas, set pieces from fortresses, castles, villas, manors – many media-related and local Romanian influences come together here. For example, the Baroque church architecture of the region is reflected in the high, sometimes pagoda-like, stacked roofs. Most houses appear to be inspired by the residences of the grand bourgeoisie of the 19th century. Characteristic are a clear structural shell, gambrel roofs, symmetrical façades, neo-classicist entrance portals, richly ornamented wooden doors, monumental staircases, “tympani, as well as many capitals, cornices, atlases and caryatids. The style fluctuates between neoclassicism, Baroque and American colonial style”<sup>2</sup>. As in Baroque architecture, here too, “everything one sees is only décor, the goal of which is to inspire astonishment, to elicit strong emotional reactions and to confuse the viewer.”<sup>3</sup>

The heart of the house is usually a two-storey ceremonial hall with a gallery and a monumental grand staircase. The houses often have many rooms, of which, however, only one is usually used. This is because the houses exclusively serve the purposes of representation – socially relevant events like weddings, the conducting of a Kris (court) or the receiving of guests take place in them. They represent the (extended) family as a fundamental societal institution.

Each architecture is located in the social, political and economic context of its origin, utilisation and perception. In history and in the present, Roma communities are among the societal groups in Europe most affected by racism and marginalisation. Due to structural disadvantaging, discrimination and violent persecution, it is still hardly possible for many people to establish the basis for a stable existence, which includes suitable living space, educational opportunities, cultural recognition and dignified working conditions. Against this background, the architectures of Roma communities in Romania are not only manifestations of a unique building culture but also an expression of a self-empowerment, in that they elude racist attributions and pervasive prejudices. At the same time, these “dreams of homes” are also projection surfaces and are instrumentalised and criminalised in current European right-wing populism: Discriminatory and tendentious pieces in popular media reported in the course of the Brexit campaign, for example, about “Roma gypsy palaces”, which are allegedly involuntarily co-financed by British taxpayers through a claimed abuse of social services.

Roma families also live under in some cases quite precarious conditions in Dortmund (and throughout the Ruhr region). Many of them are at home in the neighbourhood around the

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<sup>1</sup> Rudolf Gräf, *Zigeunerpaläste. Die Architektur der Roma in Rumänien* [Gypsy palaces. The architecture of the Roma in Romania], diploma thesis, TU Graz, 2005, p. 14

<sup>2</sup> Gräf, p. 140

<sup>3</sup> Gräf, p. 106

Nordmarkt and are confronted with, among other problems, the absence of opportunities for political and cultural representation. To address this situation, the City of Dortmund has for several years been active, together with civic organisations, in the fields of education, qualification and the support of families in precarious circumstances, among other things. The Roma cultural festival *Djelem Djelem*, which is also highly regarded nationwide, was initiated several years ago as a result of the affiliation of various sponsors. The Romano Than self-organisation arose from within the community and remains highly active in the field of child and youth work, among other areas. In cooperation with the GrünBau gGmbH, the city in turn successively procured residential buildings, which were modernised and, in combination with fair rents, contribute to a concrete improvement in the living situation of many families.

The *Façade* project accompanies this complex local, regional and at the same time European situation. It arose from the following question: could a residential building in the Nordmarkt district of Dortmund be designed in such a way that it resembles the Roma architectures in Romania and thus provide a symbol for a positive self-representation of the local community in the urban space? At the invitation of Interkultur Ruhr (Sponsor: Regionalverband Ruhr), the two artists Mathias Jud and Christoph Wachter, together with actors from the Nordmarkt neighbourhood, initiated a workshop in 2017, in which the models were built that can now be seen in the exhibition at the HMKV. One of these designs was realised in 2019 on the façade of the residential building at Schleswiger Straße 31 – it is worth a visit! The ‘inner membrane’ of the Dortmunder U will also be designed by the workshop group during the exhibition and builds a bridge to Schleswiger Straße. This design is seen in the entrance area and in the exhibition rooms of the HMKV. An accompanying event programme in many different formats enables more in-depth and critical discussion of the many aspects of the project.

This text was created in gloomy times: the global outbreak of the corona virus also currently means drastic consequences for the cultural sector. The ‘lockdown’ is forcing all cultural institutions to temporarily discontinue operations on site and is resulting in existential problems for many people. The borders in Europe are now closed for the most part. Many harvest workers, including from Romania, were nonetheless able to enter and must currently work under health-related conditions that are apparently exceedingly difficult indeed. In this crisis, so it seems, the social and economic inequality in Europe is once again becoming especially clear.

We hope that the so important debates concerning representation, participation and recognition will not stop during the ‘lockdown’ and that we will also find new forms of cooperation and solidarity across borders in the cultural sector ‘after the crisis’, in order to defend an open society and respectful dealings with one another. (30 April 2020)

## What happened so far

Fabian Saavedra-Lara

**In 2016, the Interkultur Ruhr organisation (sponsor is Regionalverband Ruhr) invited the artists Christoph Wachter and Mathias Jud to pursue the question of architectural representation in the urban environment in the context of a residency. Who or what becomes visible in the urban space, and how?**

Mathias Jud and Christoph Wachter have concerned themselves for many years in their works and projects with power structures, infrastructural violence in various social and geographical contexts, as well as with the question of what it means to not be heard in a society.

The 'Fassade' (Façade) project originated from research carried out by Mathias Jud and Christoph Wachter in 2016/17 together with actors and friends from earlier projects in Romania. The research focused on the question of how an endangered social group develops its own self-understanding and its own representation in the urban context, moving beyond ascriptions and stigmatisation.

The starting point at that time was provided by various projects with Roma communities that had been realised by the two artists together with actors and families in Romania, Kosovo, Macedonia, France and Germany, among other places. One of these projects, "Hotel Gelem", was honoured by the European Council in 2012. Important aspects in the collaborative processes co-initiated by Mathias Jud and Christoph Wachter consist of dealings with structural and institutional racism, as well as a consideration of questions of cultural and political representation or marginalisation.

An important element of their work consists of various networks of relationships spanning geographical boundaries that arise through collaborative processes and that link their projects with one another. One of these strands extends to the Ruhr region and provides an important basis for the start of work on location in Dortmund.

Following continuation of research in the Ruhr region, a workshop was set up in 2018 in the Mallinckrodtstraße in the Nordstadt city district of Dortmund. For more than a year, residents from the diverse Roma community around the Dortmund Nordmarkt built models here for the design of a building façade in an adjoining street. The models are inspired by the fantastic architectural forms that Roma families have been realising for many years in the villages and streets of Romania. One of the designs was realised in a communal effort for a residential building at Schleswiger Straße 31.

The project at the Nordmarkt was supported by Interkultur Ruhr, the City of Dortmund and Grünbau gGmbH. It is part of a long term strategy of the City of Dortmund for the concrete improvement of the living situation of Roma families through the acquisition of residential buildings in the Nordstadt district and the modernisation of apartments with fair rents, as well as the conveying of a differentiated picture of Roma cultures and the promotion of autonomous organisations.



## Accompanying texts on the house models

### Where are the houses? – Sedentariness without a guarantee

The Roma neighbourhoods in the cities of Romania resulted from the dividing of the Ottoman city into “Mahalas” (administrative units) and are still often referred to as such today. Although liberated from slavery after 1856, the Roma were repeatedly denied the right to own land after several land reforms and were thus left without a firm place in society. Roma districts are today mainly found at the urban periphery, in industrial or swamp areas, beneath high voltage lines or even next to landfills. Roma buildings therefore mostly come into being as a form of informal living, without a building permit, not seldom without a sewer system. In rural areas, the houses and villas of the Roma form roadside villages or village districts like in Buzescu, which became famous for its spectacular buildings. Roma houses are in the meantime expanding out of the Roma neighbourhoods into the urban space, like in Timișoara, which results in new conflicts with the majority society. Houses and even entire city districts are repeatedly threatened by forced evictions and demolition. (JL)

### Metal ornaments – Tradition and impulse in the mainstream cultural sphere

The most conspicuous characteristic of Roma buildings is found in the metal ornaments on the roofs: the multi-level pagoda roofs, richly decorated little towers and delicate tinsmith works along the eaves gutters. The driving force behind the development of these forms are the Kalderash, or *Căldărari*, a Roma subgroup that developed its own techniques as coppersmiths and specialists in metalwork. The mainstream society also readily turned to them for their craftsmanship: already since the end of the 19th century, which saw the advance of a nationalisation of building types in Romania, it has been Roma craftsmen who have incorporated French elements, among others, into construction methods. The metal ornaments should therefore not be understood as belonging only to a specific Roma way of building, but instead as part of the general history of building in Romania. The families are therefore not simply maintaining an “ethnic style” in the design of their own homes, but instead integrate elements of various origins, extending to emblems from popular culture, such as dollar signs or the logos of luxury brands. (JL)

## Process capability of the houses

The foundations of houses in the style of the Roma building culture often consist of merely one room, to which, depending upon the available resources (labour, money, material), extensions are added. When such changes are made, walls are torn down, rooms are repurposed or reinterpreted. The added building sections result in a permanent modification of the basic form and of the façade with respect to colouring and ornamentation.

This method of building has less to do with a ‘typical Roma tradition’ than it does with pragmatically dealing with one’s own life reality; it is an attempt to find a structural solution to the facts of life assigned to many people from Roma communities in Romania. The Roma building culture is not based on any architectural theory in an academic sense. It is much more an expression of the now with reference to the societal and economical situations of its builders.<sup>4</sup> (NP)

## Post-Internet aesthetic

“The houses of affluent Căldărari, a subgroup of the Romanian Roma, are the architectural opposite of understatement”, the *Neue Zürcher Zeitung* wrote in 2016. “Neo-Renaissance blends with Bollywood kitsch, Asiatic pagoda romanticism with Alpine chic in the baroque villas (...): whether cupolas, castle battlements, silvery, shimmering, onion-shaped roofs or stucco work shaped like dollar signs – anything is allowed.”<sup>5</sup> The special aesthetic of the houses might have been characterised as “post-modern” in the 1980s – today one might call it a “post-Internet aesthetic” distinguished by the celebration of an overwrought consumer culture and of digital bling bling. Status symbols and luxury brand names like “Gucci”, “Chanel” and “Mercedes” are happily and frequently used as set pieces in the interior and exterior design of houses. These appropriations, which might also be designated as “built emojis”, are an expression of a self-confidence that in some cases remains more in a status of assertion. (IA)

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<sup>4</sup> See Gräf, Rudolf R.: *Zigeunerpaläste. Die Architektur der Roma in Rumänien* [Gypsy palaces. The architecture of the Roma in Romania]. Graz 2005: Graz University of Technology, Erzherzog-Johann-Universität, Institute of Architectural Theory, History of Art and Cultural Studies, p. 149f.

<sup>5</sup> Marco Kauffmann Bossart, „Alles für die Fassade“, *Neue Zürcher Zeitung*, 20 July 2016, <https://www.nzz.ch/international/wohnerie/zu-besuch-in-den-wohnzimmern-dieser-welt-alles-fuer-die-fassade-ld.106530>

## House without a façade

This house on a street corner in the Romanian city of Timișoara was demolished in 2008, even before the conclusion of legal proceedings between owners and the city administration – the reason being given that it had been built illegally. The builders fought for their house and documented its legality with a building approval of the local authority. Like many other houses in the style of the Roma building culture, this building is also an “actually realised utopia, an alternative draft”<sup>6</sup> to the stigmatising position of Roma within Romanian society. This is because, there too, social prestige is intricately linked with forms of building and living. The participation of Roma in social life is, however, impaired by permanent criminalisation in the public debate. Racist stereotypes are also reproduced in many media in this way. Discriminatory comments in the Internet on the widely occurring demolition of houses in Timișoara reflect this situation. (NP)

## Timișoara – Roma architecture in urban space

Unlike in rural areas, Roma in urban areas often do not settle at the peripheries of settlement, but instead, like the Romanian majority society, purchase buildings in the city area. This is also the case in Timișoara, the city in the west of Romania, which, due to the high density of neo-classicist, Baroque and unfortunately all too often seriously decaying structures, bears the epithet of “Little Vienna”. Such a building, which was owned by the Securitate, the Romanian secret service, until 1970, was acquired by the Rom Puiu Stancu and renovated in the style of Roma architecture. He took away the prerogative of interpretation of the building, which, due to its history, nobody wished to buy except himself, from the Securitate and gave the building a new meaning with the lettering “Castelul Puiu Napoleon” in the roof arch. The reaction of non-Roma people was characterised by racist stigmatisation. The Romanian right-wing populist party Noua Dreaptă instrumentalised these and similar events to agitate against the Roma. Timișoara is the European Capital of Culture of 2021 but did not realise the projects with Roma artists announced in its application – the cooperating institutions have to date not received the promised funding. (RW)

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<sup>6</sup> Foucault, Michel: *Andere Räume* [Other Spaces] (1967), in: Barck, Karlheinz (Ed.): *Aisthesis: Wahrnehmung heute oder Perspektiven einer anderen Ästhetik; Essais* {Aesthesis: perception today or perspectives on a different aesthetic; essays}. 5th, viewed edition. Leipzig: Reclam, 1993, p. 39

**Model of a building**  
**Strada 1 Decembrie**  
**Buzescu, Romania**

After the court in the Romanian city of Caracal sentenced Dan Finuțu to a term of imprisonment for fraud in the 1990s, he swore to the judges that he would build his own court. Dan Finuțu did in fact erect a monumental building, the façade of which is a copy of the court building in Caracal, 71 km away in the middle of the town of Buzescu. However, while the original presents itself with Corinthian columns, the copy has columns of a Tuscan arrangement, and where the word "JUDECATORIE" stands on the original building in Caracal, "Dan-Finuțu-2003" is found in large letters in Buzescu. When Dan Finuțu and his wife Maria died in a tragic traffic accident in 2012, their family built a sepulchral monument in the Buzescu cemetery in the form of a small temple, which is also a copy of the court, but here the portal is crowned by two crosses, and between them stands the words "Dan Finuțu si Mari". Their own building is not, as is often claimed, merely an exaggerated form of grandstanding, but can also be understood as an institution, as the appropriation of institutionalisation as such, as a process and as the founding of structures that give rise to and characterise the subject. (IA)

**Model of Schleswiger Str. 31**

This model shows the façade design of the residential building at Schleswiger Straße 31, which was conceived of and realised in August/September 2019 by members of the Mallinckrodtstraße workshop. The visibility of the façade in urban space makes a statement on behalf of a positive representation of Roma building culture in Dortmund and was positively received by the neighbourhood around the Nordmarkt. The geometric pattern, the colours and the tinsmith work (metal ornamentation of aluminium) refer to similar designs in Romania. The Medusa heads fashioned from plaster create references to a global popular culture and to familiar brands (in this case "Versace"). The building was put up for compulsory sale several years ago and was acquired by the City of Dortmund. As part of the strategy of the city for improving living conditions at the Nordmarkt, it was modernised prior to the designing of the façade. The two towers could not be realised in the Schleswiger Straße for reasons of architectural statics. (FSL)

## Design of the entrance area of the HMKV

On the occasion of the *Fațadă/Façade* exhibition, large-format, ornamental murals will be realised by the team from the Mallinckrodtstraße workshop in the vertical of the Dortmunder U. The group had already redesigned the façade at Schleswigerstraße 31 in 2019 in the context of a project funded by Interkultur Ruhr and the City of Dortmund. The colourful redesigning of the walls of the HMKV in the Dortmunder U refers to the building and its inhabitants in the Nordstadt district of Dortmund in a way that is visible from a distance – practically on the other side of the tracks.

The vertical in the Dortmunder U is a space that connects the seven storeys of the building with the ground floor. It can be traced back to the 2010 redesign of the former Union Brauerei (brewery built in 1926/27) by the Dortmund-based Gerber architecture agency. The wall drawings of the Romanian artist Dan Perjovschi, who had been invited by the HMKV (Hartware MedienKunstVerein), founded in 1996, on its 20th anniversary, could be seen here from 2016-2019. (IA)

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## General information:

**Please note:** Due to the current situation a number of **hygiene regulations** must be observed during your visit to the Dortmunder U. It is mandatory for visitors to wear a face mask and to keep a safety distance of 1.5 m. In order to facilitate a safe visit, only a fixed number of visitors are permitted simultaneously into the exhibition. Thank you for your cooperation.

### Opening hours:

Mon	closed
Tue–Wed	11 a.m. – 6 p.m.
Thu–Fri	11 a.m. – 8 p.m.
Sat–Sun & public holidays	11 a.m. – 6 p.m.

### Admission:

The admission to the exhibition *Fațadă/Fassade* is free of charge.  
Donations to the Hartware MedienKunstVerein e.V. are welcome!