

## **Seminar: “Die Architekturausstellung als kritische Form”.**

### **“Debate, research and experimentation in architecture exhibitions at Triennale di Milano”,**

By Cristina Gatti, November 21<sup>st</sup> 2019.

This presentation aims at answering the question “how does architecture exhibition contribute to the field of architecture?” I will present a selection of international architecture exhibitions, pavilion, and installations that took place at Triennale di Milano between 1930 and the 1960s. I focused on those exhibitions that were aimed at generating discussion, through experimentation or through the introduction of new theoretical/ practical concepts to the realm of architecture.

#### What is Triennale di Milano?

Triennale di Milano is an international cultural institution based in Palazzo dell’Arte, a building designed by Giovanni Muzio in Milan (Italy). It produces and hosts exhibitions and other cultural events. It is a place of discussion of a variety of contemporary themes related to the field of architecture, art and design, and it aims at connecting art, industry and scientific research.

Triennale di Milano International Exhibitions started in 1933, which are recognized by the BIE (Bureau International des Expositions). From 1933 till 2019, 18 Triennale International Exhibitions took place in Palazzo dell’Arte. Today, Palazzo dell’Arte is permanently open to the public and it hosts a constantly changing cycle of exhibitions and events, including an international exhibition every 3 years.

#### Recurring themes/ aims of the international exhibitions

Some recurring themes/aims of the international exhibitions are:

- Expression of contemporary life
- Exposing aesthetic problems of contemporary cultures and representing the evolution of style
- Foster unity between architecture, design, art and publishing
- Experimentation and innovation of techniques.

#### Selected Triennale di Milano Architecture exhibitions

My presentation focuses on international exhibitions that took place between 1933 and 1954, which focused broadly on architecture and/or had a specific international architecture section within the international exhibition.

In particular, I focus on Triennale architecture exhibitions that, in my reading, show Triennale’s role in the architectural sector both at local and at international level because they:

- Gave a chance to architects to experiment or research in the field of architecture;
- Showed new construction techniques and materials or presented innovative set-ups;
- Aimed at introducing new theoretical/ practical concepts;
- Generated debate on architectural themes; and
- Architectural elements acted as a “living exhibition”.

In fact, these exhibitions either reflected the architectural innovations in Italy (especially Milano) in those years, or presented works by international representative of architectural movements of the time.

### V Triennale di Milano in 1933 on “Stile- Civiltà”

(Board of directors: Carlo Alberto Felice, Gio Ponti and Mario Sironi)

The V Triennale in 1933 was the first to take place specifically in the Palazzo dell'Arte in Milan. It focused on four themes: renewal of art production, wall painting, modern housing and modern architecture. The presentation analyzed, in particular, the International Architecture Exhibition and the Exhibition on Modern Housing in the Park.

The “Mostra Internazionale di Architettura” (International Architecture Exhibition) at Triennale di Milano in 1933 was an opportunity for Milan to show the modern style in an international architectural exhibition and really turn Triennale di Milano International Exhibition into an influential event for the architectural field. The exhibition had different sections, such as:

- The “Galleria delle Nazioni” showed photomosaics with an overview of the contemporary architecture in different countries.
- The “Galleria dell'Italia” presented a selection of contemporary constructions by Italian architects that represented the architectural trend of the time. It showed examples of rationalist architecture by, among others, Giuseppe Terragni and Pietro Lingeri.
- The “Galleria delle mostre personali”, grouped some of the most influential figures of the modern movement: Le Corbusier, Erich Mendelsohn, Ludwig Mies van der Rohe, Walter Gropius, Joseph Hoffmann, Frank Lloyd Wright and Auguste Perret.

The park was considered an exhibition area showing in 1 to 1 scale experimentation of new forms and innovative construction techniques. It included “Torre Littoria” by Ponti and Chiodi, “Padiglione della Stampa” designed by Luciano Baldessari, and the “Mostra dell'Abitazione Moderna” (Modern Housing Exhibition) with 21 experimentally furnished houses. The latter presented a wide range of interpretation, by different groups of architects, of the theme of housing, which included socially based studies on housing, conceptual experimentations and the implementation of new technical solutions. An interesting example of the exhibited houses was the “Casa struttura d'acciaio” designed Giuseppe Pagano, Franco Albini, Renato Camus, Giancarlo Palanti, Giuseppe Mazzoleni, Giulio Minoletti. They conducted research on new construction materials and techniques and wanted to give a practical representation of a house entirely built with a steel skeleton. With the intent of emphasizing the idea of the architects, the first two levels of the pavilion only showed the building's structure, and whereas only the last two levels showed the fully completed building.

### VI Triennale di Milano in 1936 on “Continuità- Modernità”

(Board of directors: Carlo Alberto Felice, Giuseppe Pagano, Mario Sironi)

The VI International Triennale Exhibition in 1936 was probably the most representative of modern architecture of the fascist period. At this point, the fascist regime set limits and strongly influenced architectural production in Italy. Triennale gave the opportunity to the rationalist architects to defend modern architecture, as an alternative to monumental architecture sponsored by the regime.

The VI Triennale (as the preceding one) was aimed at unifying the arts and to create a collaboration between architects, painters and industries, thus giving major attention to architecture with a rationalist and modern character.

Interestingly, the Pavilion by Pagano in the park was directly connected to the Palazzo dell'Arte by a staircase at the end of the last room of Pagano's Pavilion. The new (and innovative) pavilion was built

with one unique reinforced concrete block. The complete construction was light and thin, and created a contrast with the building by Muzio. Some characterizing elements of the building by Pagano were high ribbon windows on the facades, a free plan and a variety of load bearing structures solutions. The continuous lighting from the top reminded of architecture of industries.

The new pavilion hosted, on the ground floor, an exhibition dedicated to housing, in which participated, among others BBPR (Gian Luigi Banfi, Lodovico Barbiano di Belgiojoso, Enrico Peressutti and Ernesto Nathan Rogers) and Franco Albini.

On the first floor, different exhibitions focused on social architecture as well as construction materials and techniques. They included expositions on building material (Frette and Pagano), on urban planning (Bottoni, Natoli and Pucci), on international architecture (Pica) and on rural Mediterranean architecture (Pagano and Daniel).

This pavilion was preserved for the following two Triennale exhibitions, but was later demolished.

### QT8 – Quartiere Triennale Ottava in 1947

In 1945 Piero Bottoni was elected special commissioner for Triennale di Milano International Exhibition.

This exhibition distinguished itself from the previous ones as it developed a new district: QT8, (Quartiere Triennale Ottava). The district was to be built close to Olona River, north of San Siro area in Milano in a non-urbanized and uncultivated area. It was meant to try and solve the post-war housing emergency situation of the time. The project was presented in 1945 and construction works started in 1946.

Bottoni conceived the QT8 “as a kind of workshop for urban solutions, architectural choices and construction methods: an example of a new urban space”. (*“The big red T”* p.66)

This new neighborhood was considered somewhat unique as it aimed at being an international “experimental neighborhood”, and a “living” exhibition of modern architecture. Within this context architects could carry, under the control of a special committee (but not following the Milanese regulations), those experiments of urban planning and architecture that could improve housing construction in technical and social terms. Additionally, the plan was to use the following three Triennale International Exhibition, to have experts and the public examining and rating the results of the urban and architectural experiments.

### X Triennale di Milano on “Prefabbricazione- Industrial Design”

(Technical executive council: Carlo de Carli, Lucio Fontana, Mario Radice, Attilio Rossi, Marco Zanuso)

The X Triennale International Exhibition in 1954 showed the results of the unity of different arts, and the collaboration between the worlds of art and of industrial production.

The “Mostra dell’Industrializzazione edilizia e della prefabbricazione industriale” (exhibition on industrialization of buildings and industrial prefabrication) that took place in the park, presented 10 furnished constructions and addressed the theme of reproducibility and prefabrication in the architectural field. It concentrated on new constructive techniques, and also tried to show how structures built with prefabrication techniques could maintain an esthetic quality.

Architects were free to interpret the theme of the exhibition but had to use industrialized constructive elements.

An interesting example of an innovative pavilion built for the exhibition was the “Geodesic Dome” by Fuller. It was the first time in Europe that an architectural and structural experiment of this kind was planned to function as a house. The internal floor plan was organized on three floors, and it included a living area, a dining room, two areas for beds, a kitchen and a bathroom.

The entirely prefabricated lattice structure was first manufactured in the U.S. and patented by Richard Buckminster Fuller. The dome pavilion built for the Triennale International Exhibition had a diameter of m 11 for an area of 100 square meters, weighed 600 kg, and was made of dried cardboard sheets and a cover made of transparent plastic. The reticular structure of the pavilion was demountable and easily transportable. It came from the USA in a minimum volume package and could be rebuilt without specialized personnel.

In conclusion, my study suggests that Triennale di Milano temporary architecture exhibitions have been opportunities for discussion, research and experimentation on architecture at the international level.

In opposition to the temporariness of the set-ups and pavilion presented, the ideas that evolved in Triennale di Milano exhibitions shaped and have been developed and implemented in very different domains of the architectural arena.

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## EXTRACT

“Die Architekturausstellung als kritische Form  
von Hermann Muthesius zu Rem Koolhaas”  
Wintersemester 2018/19

### LECTURE 1 / 18 October 2018

#### ***Die Architekturausstellung als kritische Form. Vorgeschichte, Themen und Konzepte.***

Basic questions:

- What is an architecture exhibition?
- How can we exhibit architecture?
- What does the architecture exhibition contribute to?

Statements:

- *Exhibitions of architecture are part of a socio-political discourse.*

(See Toyo Ito's curatorial take on the Architecture Biennale in Venice in 2012

<http://www.domusweb.it/en/interviews/2012/09/03/toyo-ito-home-for-all.html>)

**- Exhibitions of architecture are model-like presentations** / They should present the new directions of the discipline.

(“Critical” in this context of this lecture class means: exhibitions introducing a new theoretical and / or practical concept in contrast to existing traditions)

#### PREHISTORY I.

- **Model Cabinets** (Modellkammer), originally established as work tools for communication purposes and as educational tools for upcoming architects / engineers. Further aspect: building up an archive of technological inventions.
- Example: The medieval collection of models for towers, gates, roof structures etc. in Augsburg, hosted by the Maximilianmuseum.
- Originally these cabinets were only accessible for experts, professionals, not for public view.

Sources of architecture exhibitions:

- Technical and constructive materials (drawings, models). They tend to be private or just semi-public collections built up with education purposes.
- The first public exhibitions of these models in the arts context didn't happen until the end of the 18th century. Occasion: Charles de Wailly exhibited a model of a staircase in an arts exhibition in 1771.
- Cork models and antique engravings from the Italian Grand Tours as part of the collecting habits of aristocracy – part of upbringing (Grand Tour: [https://en.wikipedia.org/wiki/Grand\\_Tour](https://en.wikipedia.org/wiki/Grand_Tour))

- Example: The model collection in Kassel, established in 1698 was one of the greatest collection in Germany. In 1779 it was placed in Museum Fridericianum and from that moment on it got approachable for a wider public. Shortly after in 1781, the architecture academy in Kassel got established that treated these models as core part of the training of architects.
- Sir John Soane: both of these aspects come together in Soane's case; the upbringing resulting in the aristocratic collection of cork models and the professionalization of architecture education. His house is his studio and his collection and the space where he teaches the students. With the presentation of models of classic buildings and his own projects he positions himself as an important master of his own time.
- The exhibition of cork and plaster models for a wider public was first documented in 1806 when Louis Francois Cassas organized the first permanent display for the Academie des Beaux-Arts in Paris.

## MUNICH

- King Ludwig I. from Bavaria (1786-1868) travelled several times to Italy resulting in a collection of cork models of antique architecture. After several presentations in exhibition spaces, the collection found its new home at the 2nd floor of the newly refurbished part of the Technische Hochschule in Munich in 1913 as part of the study collection for teaching and research.
- After the 2nd World War all the models from the collections around Munich were transferred to the Aschaffenburg Castle where they can be viewed today.
- The first organized exhibitions of architecture happened in professional circles for the sake of exchanging ideas and presenting new sketches. In Germany it was the middle of the 19th century when architecture exhibitions were produced and conceived as similar to the art exhibitions. An important development happened in 1886 at the Königliche Akademie der Künste in Berlin where architects presented photographs, takes on perspectives and specifically designed models next to the conventional items on display; the building progress and sketches.
- Exhibiting architecture in closed, interior spaces at this point was based on the material of various resources (model cabinets and model collections) that at the beginning of the 19th century were primarily used for educational purposes. In the context of the art exhibition a new form of exhibition arose, the 'architecture exhibition' that addressed the public and established more complex presentation methods.

## PREHISTORY II.

- Architecture exhibitions are part of the overall excitement on organizing exhibitions in the 19th century, with special regards to the World Fairs.
- The notion of a building as exhibition of architecture itself – shift from ways of exhibiting architecture indoor to looking at architecture as a permanent exhibition outdoor. A pivotal example is the Industrial Exhibition in 1798 in France. 'Exposition des produits de l'industrie' – with the aim to create a spectacular experience where the newest products by the French industries got showcased (clocks, textiles and wallpapers).
- With the aim of connecting international markets and benefiting from their commercial aspects the first World Fair in 1851 in London opened its doors. The arrangement of the exhibition followed the French example:

- 1) Raw materials
- 2) Machines and Innovations
- 3) Final Products
- 4) Art (Craft Industry and Sculptures without Paintings)

- One of the most important changes happened here through the architecture of the exhibition/world fair. The idea was to establish a temporary structure in a relatively short period of time with a low budget – Crystal Palace.  
<http://www.archdaily.com/397949/ad-classic-the-crystal-palace-joseph-paxton>
- The World Fair created a space where political ambitions and technical innovations came together – due to the fact that innovation was the keyword, fine art production was excluded from the presentation. Joseph Paxton got selected as the architect for the temporary building whose name was associated only with glass houses for gardening before. In order to make sure that the deadline could be met, one of his conditions of becoming the architect of the building was to oversee the production of the wooden, glass and iron elements. In the duration of only 6 months the building was finished that stood as a symbol of the new possibilities of planning, construction and production methods. The Crystal Palace stands as a beginning of a new era; the realization of a temporary architecture for exhibition purposes that became a piece on display in itself.
- The reception of the Crystal Palace was controversial. Despite of the criticism from the professional world, with its 6 million visitors in just 141 days the World Fair was a huge success and part of it was due to the radical take on its exhibition venue, the palace itself. From this moment on exhibitions became the central medium for experimenting with new techniques of building for a temporary duration throughout the 19th century.
- As a reaction to the World Fair in London, France tried to achieve something bigger and greater with the ‘Exposition Universelle’ in 1867, Paris. The arrangement of the exhibition tried to be different from the UK example: artefacts, furniture, fashion etc. With its 11 million visitors the exhibition managed to become a greater success. But the architecture was not as innovative as the Crystal Palace in London.
- World Fair in Paris, 1889  
The Eiffel Tower was built for the purpose of the exhibition and was meant to be a temporary construction.  
The Galerie des machines was a pavilion made of iron, steel and glass, and was by far the largest vaulted building to have yet been built. It was reused for the 1900 exposition.  
<http://www.arthurchandler.com/paris-1889-exposition/>
- The model of World Exhibitions as developed in Europe became a successful export product for non-European cultures and countries as well. The first example of this kind was in the USA, in 1867 in Philadelphia and brought the innovation of the ‘national pavilions’ (Each country now being responsible for its own building). This direction was followed by the exhibitions in Chicago (1893) and Paris (1900) and became the main inspiration for the Art and Architecture Biennale in Venice as well.
- World Fair in Chicago, 1893  
The aim of the exhibition similar to the exhibitions in Europe was to prove that in a short period of time a new part of a city could be built for temporary purposes since the technology and new building strategies enabled this progress. <http://xroads.virginia.edu/~ma96/wce/title.html>
- The series of World Fairs started in 1851 in London with the purpose of marketing new products from different countries but during the second part of the 19th century it turned into a space for entertainment and showcasing spectacular installations in order to attract and entertain millions of visitors from around the world. World Fairs enabled the build of new exciting temporary buildings and stood as a window on what is yet to come.

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## LECTURE 2 / 25 October 2018

### ***Der Deutsche Werkbund und seine Ausstellungen Die Vorgeschichte bis zur Ausstellung in Köln 1914***

#### ARTS and CRAFTS

- The Arts and Crafts Movement was one of the most influential, profound and far-reaching design movements of modern times. It began in Britain around 1880 and quickly spread across America and Europe before emerging finally as the Mingei (Folk Crafts) movement in Japan.
- It was a movement born of ideals. It grew out of a concern for the bad effects of industrialisation: on design, on traditional skills and on the lives of ordinary people. In response, it established a new set of principles for living and working. It advocated the reform of art at every level and across a broad social spectrum, and it turned the residential home into a work of art.
- The principles of the movement were influenced by the writings of the architect, Augustus Pugin, the writer, John Ruskin and the artist William Morris.

#### John Ruskin (1819-1900)

- Ruskin was a leading art critic, but also a painter and social thinker and writer. His interest in architecture, and particularly in the Gothic revival, led to his first renown work, 'The Seven Lamps of Architecture' (1849). The title of the book refers to seven moral categories that Ruskin considered vital to architecture. These seven categories are recalled as the following: sacrifice, truth, power, beauty, life, memory and obedience. The author argued that restoration is pure destruction and that efforts should be made to preserve ancient buildings, but no attempt should be made to eliminate the history encoded in their decay.



- Ruskin argued that the technical innovations of architecture (particularly since the Industrial Revolution) have absorbed its spiritual content. He was on the view that there was no new style needed to compensate this problem, as the appropriate styles were already given and known to human. He suggested an 'honest' architecture that excluded veneers, finishes or hidden support and argued that emphasised the beauty derived from nature and handcrafted by man.

#### William Morris (1834-1896)

- 'Red House' (1860), one of the most pivotal examples of the Arts and Crafts movement designed in collaboration with the architect, Philip Webb.
- In 1861, Morris founded a decorative arts firm with Burne-Jones, Rossetti, Webb, and others.
- Morris is mostly known for his book "News from Nowhere" (1890) in which he takes its hero, William Guest, on a journey into the future. After returning home from an acrimonious socialist meeting, Guest goes to bed in an unsettled state, his mood worsened by the 'vapour-bath' of his commute on the underground railway (ch. 1). On waking, he notices that the industrial din of the Hammersmith riverside has subsided. A walk outside convinces him that he has been transplanted into a beautified city of the future. Guest gradually learns that money has been abolished, that craftwork has pushed aside 'wage slavery', that contracts of marriage have been replaced by flexible bonds of affection, and that Parliamentary democracy has given way to informal patterns of co-operation.

The Arts and Crafts Movement was highly influential in theory and practice to form a counter-reaction to the effects of industrialization in design and architecture. Basically it emphasized on the idea of medieval workshops as a guarantee for good quality, architects and craftsmen should unite against mass production.

GERMANY

- In the aftermath of industrialisation various developments arouse as reaction:
- Establishing the first Arts and Crafts Museums that enabled the education and the forming of the taste of wider audiences.
- 'Reformbewegung' – Homeopathy, Reform in Clothing, Nudism, Nutritional Reform
- For the design and furniture industry: notion of 'Reform Factories':
- Example: „Deutsche Werkstätten für Handwerkskunst in Dresden“, established by Karl Schmidt in 1898 in Hellerau and „Vereinigte Werkstätten für Kunst im Handwerk“, established in 1898 in München
- „Machine-made Furniture“ by the factories in Dresden got widely acknowledged

#### Hermann Muthesius (1861-1927)

- Muthesius was an architect, author and a diplomat.
- As the cultural attaché at the German Embassy in London he had the chance to study the English Arts and Crafts movement and find ways of promoting those approaches within Germany.
- He mainly examined the residential architecture, the domestic lifestyle and design in the UK and that resulted in a three-volume report titled "Das Englische Haus" ("The English House").
- Muthesius understood that emphasis was put on function, modesty, understatement, individuality and honesty to material and aimed for distributing his observations through these volumes hoping to make an effect on German tendencies.

### III. Deutsche Kunstgewerbe-Ausstellung Dresden 1906

- A pivotal predecessor of the Werkbund exhibitions

- Concept behind: it wasn't the companies that got selected and invited to exhibit their products, but artists for the first time in a setup like this. Artists then had the chance to suggest companies they wanted to see displaying their goods on the exhibition. This decision also made it sure that only companies with a „modernist“ direction got invited.
- Pivotal example of architectural elements: Peter Behrens, “Pavillon für Linoleumwerke”

## THE FOUNDATION OF THE WERKBUND

- The Deutscher Werkbund was founded in 1907 in Munich as an association of artists, architects, designers, industrialists and politicians. The Werkbund powered modern architecture and industrial design, particularly in the later creation of the Bauhaus school. Its initial purpose was to establish a partnership of product manufacturers with design professionals to improve the competitiveness of German companies in global markets. The Werkbund started to integrate traditional crafts and industrial mass-production techniques to put Germany on a competitive footing with England and the United States.
- Founded by Joseph Maria Olbrich, Peter Behrens, Richard Riemerschmid and Bruno Paul at the instigation of Hermann Muthesius.
- Publishing their yearbooks helped with positioning their own association with titles such as „Die Durchgeistigung der deutschen Arbeit“ (1912); „Industrie und Handel“ (1913); „Der Verkehr“ (1914)
- Main aim: determining the principles of the connection between arts and crafts, but with the idea of connecting the designs to industrial production.
- Their first exhibition was held in Cologne in 1914. It was an enormous festival celebrating German arts and industry - for which Gropius designed the "Musterfabrik" (Model Factory) - it introduced the "New Architecture" and demonstrated the diversity of styles of its growing membership. Belgian architect Henry Van de Velde (1863-1957) designed the Werkbund Theatre in late Art Nouveau organic lines, and Muthesius, Hoffmann and Behrens designed buildings in a style of Neoclassical architecture. A fantastic pavilion of glass and steel for the German glass industry by Bruno Taut (1880-1938) heralded the Utopian Expressionist architecture of the 1920s. The office building of a model factory complex by Gropius and Adolf Meyer (1881-1929) included exposed spiral staircases encased in a glass skin, an architectural motif that would become a feature of many modern buildings. The exhibition also featured a transport hall with a railway sleeping car by Gropius and a railway dining-car designed by August Endell, which contained built-in floor and wall cupboards, a space-saving feature which would influence post-war apartment design.
- Bruno Taut's "Glass Pavilion": Taut's aim was to create an unexpected structure, something similar to Gothic Cathedrals. He claimed that his building wasn't going to have any real function, he meant it more as a provocation. The Pavilion became one of the first exhibition building designed with the purpose of creating a space for people to meet, where visitors would be able to feel, touch but primarily see.  
The Pavilion got established in collaboration with anarcho-socialist writer Paul Scheerbart, whose aphoristic poems were written on the glass asking visitors to step close and examine their message closely. Examples of these were "Colored glass destroys hatred" and "Without a glass palace, life is a conviction".
- Further architects of the Werkbund Exhibition whose practice were off of the mainstream direction: Paul Schulze-Naumburg, Wilhelm Kreis and Paul Troost who later in the National Socialist regime acquired professional reputation.
- Another interesting element: "Neue Niederrheinische Dorf", that celebrated the notion of traditionalism therefore had nothing to do with the general concept of promoting modernist aspirations. In this setup several elements got installed: a small church, a small cemetery, wine

taverns, homesteads and also a house for workers (a house of a labourer) and transformer house (designed by Georg Metzendorf).

- The Cologne Exhibition had to close because the First World War started and had therefore only very limited effects.

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## LECTURE 3 / 8 November 2018

### **Mies van der Rohe und seine Ausstellungen. Die Werkbundaussstellung 1927 in Stuttgart.**

#### The WERKBUND After World War I

- First exhibition in the new era in 1924, with the title „Die Form“ in Stuttgart. It was rather an arts and crafts exhibition without architecture being presented. Nevertheless, in an accompanying side presentation new materials and new construction methods of the building industry got showcased.
- The original exhibition title was „Form ohne Ornament“ since the aim was to present only objects without ornament and that was the prerequisite for the selection process as well. Further debate was happening on the pages of the journal „Die Form“ that since 1925 served as one of the most important channels of the Werkbund.

## HOUSING SHORTAGE

- The post-WW1 situation seemed to provide the most obvious topic for the upcoming exhibition of the Werkbund planned for 1925: housing shortage.

- There were several building programs initiated since 1920 all over Germany that aimed to provide opportunities for low-income families as well. These programs enabled the spread of the new architectural elements, the „settlements” (die “Siedlungsbauten”).
- The first step was to approach Mies van der Rohe and ask him to become the artistic director of the overall exhibition project. Mies selected the architects, budgeted and coordinated their entries, prepared the site with a masterplan, and oversaw construction.
- Stuttgart seemed to be the best city for planning the exhibition since one of the CEOs of the Werkbund, Peter Bruckmann was based here, furthermore, the architects Paul Bonatz and Paul Schmitthenner were lecturing at the Technischen Hochschule. The city itself was known for having a vital artistic scene in the post-WW1 era.
- The exhibition was announced in several journals and newspapers where the most important tasks it had to face were formulated:
  - 1) Rationalisation of residential buildings: the notion of serial building
  - 2) Improvement of the living conditions in big cities
  - 3) Improving the culture of living/housing
- It was declared that the site at Weissenhof will serve as the model for the housing settlement they propose that should have been accompanied by an exhibition in the city. The question of the basic characteristics to each building was something that changed throughout the planning and realisation processes. By 1926 the overall program of the project got defined and finalised whereas the list of architects to be invited kept changing.
- At the end 17 architects from five European countries agreed to participate. Among them were some of the most influential architects of the 20th century, including German architect Walter Gropius and French-Swiss architect and designer Le Corbusier, who was awarded the two prime sites, facing the city, and by far the largest budget.
- In less than five months, 21 buildings were built, to include apartment and stairwell buildings, single, duplex and row houses.
- Half a million people came to see the exhibition between July 23 and Oct. 31, 1927.
- A second exhibition was situated in the exhibition halls at the Gewerbehallenplatz. This part of the overall project was conceptualized and organized by Lilly Reich. Reich was known for her style in interior design and exhibition design that influenced Mies van der Rohe as well. One of the highlights of this collaboration resulted in the built of the Glass Pavilion (Spiegelglashalle) that provided a very special, spatial experience (a predecessor for the Barcelona Pavillon).

#### Mies van der Rohe's Apartment Houses:

- Mies decided to design a residential block consisting of 24 apartments. This serial-house structure enabled him to display variations based on the same layout and to showcase different concepts of interior design.
- In total he presented the ideas of 29 designers including Ferdinand Kramer and Adolf Meyer. As architects for the buildings he invited professionals from his friend circle and members of the Stuttgart Werkbund.

#### Jacobus Johannes Pieter Oud:

- Designed 5 houses for labourers (Arbeiterhäuser) with garden. His layout for the houses seemed to be the most realistic therefore received positive feedback.

#### Walter Gropius:

- Planned to present solutions of the assemblage of buildings – an idea of the industrial building that he researched and presented in a previous exhibition but never had the chance to realise. The interior was provided by Marcel Breuer.

#### Le Corbusier:

- Designed two houses: a single-family house and a double-house that were located next to each other on the same land. The single family house followed the ideas of „Maison Citrohan“ and had two floors. The double-house was constructed around the idea of travelling with the train: a salon that can be occupied during the day and a bedroom for sleeping during the night. Following this idea the corridors were only 60cm wide – following the standard size of the international sleeping cabins. The bed could be pulled out of the movable walls. A further element was the rooftop terrace that situated the idea of a garden at the top of the building.
- Corbusier published his „Five Points of Architecture“ as an accompanying element to his buildings.

#### Reactions:

- In general, the Weissenhofsiedlung was well received by the public and presented the first international building exhibition that included the most important architects of „Neues Bauen“ in Europe. But it received also critical reactions by the local architecture scene that had not been invited to participate. A famous postcard with the Weissenhofsiedlung as „Araberdorf“ ridiculed the experiment of buildings with flat roof and white color as inappropriate for the local traditions. With the coming into the power of the Nazis it was planned to be demolished.

#### The Counter-Estate (Gegensiedlung):

- Paul Schmitthenner and Paul Bonatz established the architecture group called „The Block“. Their aim was to communicate the continuation of tradition and heritage in the sense of ‚Evolution‘ rather than ‚Revolution‘. They planned a counter-exhibition at ‚Kochenhof‘ that got realised in a close distance to Weissenhofsiedlung in 1933.

#### Conservation:

- Its great part got damaged during WW2 and only small part of it got restored. In 2003-2005 another restoration happened that tried to reconstruct the original setup as much as possible. The idea arose to establish a museum and a documentation centre that can be visited to date in one of Le Corbusiers houses.

Impact: The Weissenhofsiedlung, together with the exhibition in the Gewerbehalle, remains the most important manifestation of new ideas in European architecture after First World War. It was a 1:1 presentation of the most advanced ideas of its time and a unique opportunity for the participating architects to connect and exchange their ideas. With Lily Reich's presentation in the Gewerbehalle a new type of unified exhibition design came into place. But in contrast to the first exhibition in Cologne 1914, when the various directions in the Werkbund, from the more traditional to the more radical modern were still presented at the same time the Weissenhofsiedlung radicalised the discussion and pushed the more traditional forces out of the selection. But „Der Sieg des neuen Baustils“ (Walter Curt Behrendt, published 1927 in Stuttgart) was only a triumph for short time. With the rise of the Nazi power many of the radical architects of Germany had to escape. But some of the architects who were represented at Weissenhof, like Mies and Gropius, could easily find influential positions in the USA („>>Modern Architecture. International Exhibition“)

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#### LECTURE 4 / 15 November 2018

Guest lecturer: Daniel Talesnik

#### ***Bauhaus Exhibitions***

*What was the Bauhaus?*

- The Bauhaus was an arts and applied arts school, and eventually it was also an architecture school. It existed between 1919 and 1933 in three successive locations in Germany. It is a key institution in the history of art, design and architecture. Very influential as a pedagogical project, famous for furniture and other things that were designed there, for being one of the first places to teach photography, for the teachers it had, and for the work done by its graduates, among other things.
- Education started with a preliminary course for all students, and this never changed (first taught by Johannes Itten, then by László Moholy-Nagy and Joseph Albers, then only by Albers). Then they were subdivided into workshops. The workshops evolved throughout the schools active years, at one point they were furniture, metal, pottery, glass and mural painting, stone sculpture, weaving. The amount of workshops was eventually reduced.
- There were different study plans throughout the years.

*When did the Bauhaus exist?*

- Walter Gropius founded it in 1919.
- It was forced to close in 1933 when Ludwig Mies van der Rohe was the director.

*Where did it exist?*

- In Weimar, 1919-1925.
- In Dessau, 1925 - October 1, 1932.
- In Berlin, October 18, 1932 - August 10, 1933.

*Who directed the Bauhaus?*

- Walter Gropius (1883-1969). Director, 1919–1928.
- Hannes Meyer (1889-1954). Director, 1928–1930.

- Ludwig Mies van der Rohe (1886-1969). Director, 1930–1933.

*What did they do in the Bauhaus?*

- It was an art and design school, and eventually an architecture school. The school originally instructed students through workshops. Eventually a more technical curriculum was also introduced and students could graduate by following one of the different curricula. During the first years students in the workshops designed prototypes and then serialized products to sell. Later, they worked on designing and externalized production through selling design patents.
- The Bauhaus masters in 1926, for example, were Josef Albers, Hinnerk Scheper, Georg Muche, László Moholy-Nagy, Herbert Bayer, Joost Schmidt, Walter Gropius, Marcel Breuer, Vassily Kandinsky, Paul Klee, Lyonel Feininger, Gunta Stölzl and Oskar Schlemmer.
- In 1927 Hannes Meyer was hired to start an architecture department.

*Was the Bauhaus an architecture school?*

- Architecture, or the idea of architecture, was present since the beginning. The Bauhaus founding Manifesto of 1919 started with by saying: Das Endziel aller bildnerischen Tätigkeit ist der Bau! (The ultimate goal of all art is the building!). However, formal training in architecture was not offered until 1927.

*What were the main exhibitions organized by the Bauhaus?*

- 1923, exhibition in Weimar.
- 1926, the new Bauhaus building inauguration can be considered as an exhibition.
- 1929, Bauhaus Dessau exhibition installed at the Gewerbemuseum Basel, and then parts of it continued as a travelling exhibition.
- 1930, after being expelled from the Bauhaus, Hannes Meyer exhibits the work from his Bauhaus period in Moscow. Bauhaus Exhibition, VASI, November 3-12, 1930 and Bauhaus Dessau 1928-1930 Exhibition, Museum for New Western Art, Moscow, June 1931.
- 1931, the most important exhibition of Mies era, Die Wohnung unsere Zeit. It is a Bauhaus exhibition since Lily Reich, Joseph Albers, Wassily Kandinsky, Marcel Breuer, and Walter Gropius (the last two had left the Bauhaus in 1928) participate. Full scale mock houses.

*What role/roles did architecture play?*

- There were architectural projects designed by students and masters before architecture was formally taught. Walter Gropius in particular, the founder and first director, designed projects for both Weimar and Dessau.

*In Weimar:*

- First structure in Weimar, the Walter Gropius monument to the March Dead... still very expressionist. Monument in honor of the workers who lost their lives during the Kapp Putsch.
- Haus am Horn, designed by Georg Muche, for the 1923 exhibition.

*In Dessau:*

- Gropius designs three double houses for masters, and a single house for the director close to the new building. They are ready in July 1926.

- Gropius's new Bauhaus building was inaugurated in December 1926. There are studios, apartments for 28 students (Prellerhaus, name brought from Weimar, rooms with balconies, second floor for female students, third through fifth for males), cafeteria, offices, etc.
- The Törten Estate is one of the main built legacies of the Bauhaus while active as a school. Gropius is in charge. Three faces, 300 plus units, last stage designed by Hannes Meyer and team.
- In the Törten Estate they do an experimental Steel house designed by Georg Muche and Richard Paulick.
- Other structures in Dessau like Gropius's Employment Office Building.

In Berlin:

- In the Meyer era, apart from the buildings in the Törten Estate in Dessau, Meyer with office partner and Bauhaus teacher Hans Wittwer design the Bundesschule des Allgemeinen Deutschen Gewerkschaftsbundes (ADGB) in Bernau near Berlin. They bring the whole Bauhaus to help. Anni Albers cellophane wallpaper for auditorium, shiny exterior, chenille in the inside for sound absorption.

*How was architecture in particular exhibited?*

- The "first" Bauhaus architectural exhibition is probably the Sommerfeld House. The structural framework was completed at the end of 1920, and the house was inaugurated in 1921. This house was a direct commission to Gropius and Adolf Meyer by Adolf Sommerfeld, and industrialist and early supporter of the Bauhaus. It fulfilled the statement, "the aim of all visual arts is the complete building". Bauhaus workshops provide furniture, stained glass windows and the textiles for the house.
- In 1922 there is an exhibition on the work of Adolf Meyer and Walter Gropius with contributions by Fred Forbat.
- The first official Bauhaus exhibition took place in the summer of 1923, it was planned so as to coincide with the Werkbund exhibition in Weimar. It displayed Bauhaus designed products. The school needs to justify itself to the local government and raise money.  
At the opening, Gropius formulated a concept that recognized industry as a defining force of the time with the slogan "Art and Technology - a New Unity" (slide show by Gropius), which signals the school's new direction.  
Signage in and out of the Henry Van de Velde building by Herbert Bayer and Josef Malzen... with their work they transform the building. Staircase had abstract reliefs by Joost Schmidt. On the second building, the old Kunstgewerbeschule, murals by Oskar Schlemmer.  
They opened the workshops for people to see them.  
Director's office completely new, part of the exhibition. Furnished with Bauhaus products.  
Triadische Ballet of Schlemmer to accompany the exhibition.  
One of the highlights was an international architecture exhibition devoted to the Bauhaus' main concern, the "big building." Main works by Walter Gropius, Mies van der Rohe, J.J.P. Oud, Le Corbusier and Frank Lloyd Wright were shown. Literally a precursor to the 1932 MoMA International Architecture exhibition.  
Architectural work by Bauhaus students too. Siedlung designed by Farkas Molnar for the same site than the 1920 Walter Determann Siedlung, idea is to build houses with a prefabricated system designed by Gropius.  
They build a house for the show, Haus am Horn, across the park from the Bauhaus. Not by an architect, Georg Muche (painter), helped by Adolf Meyer. It is furnished with Bauhaus designed furniture, etc.  
Exhibition is a media success.



- In 1924 they take the Bauhaus products to the Summer and Winter Trade Fair in Leipzig. Problem. They don't have the capacity to produce industrially. High prices.
- Inauguration in 1926 of the new Bauhaus building in Dessau can also be considered an architectural exhibition. About 1000 guests go to the inauguration. They showcase the new Masters' Houses and the new Bauhaus building. A movie is shown entitled "How do we live healthy and economically?" where the Masters' houses in Dessau are showcased as an example of "new living," and as a demonstration of modern household management. The rational and modern kitchen is exhibited as the center of the reorganization of everyday life. bauhaus magazine, first issue published for the 1926 opening, quarterly until Nov. 1929, then irregular until Dec. 1931. (This is another way of "exhibiting" the school).
- April 20, 1929 in Basel, the most important exhibition since the 1923. Masters Albers, Feininger, Kandinsky and Schlemmer go to the Kunsthalle, while the vorkurs work, workshops, and the rest to the Gewerbe museum. This matches the 10-year anniversary of the school. It is not a historical exhibition of the Bauhaus, but a report of current work, including work from the architecture classes.

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## LECTURE 5/ 22 November 2018

### ***Durchbruch eines Stils: "Modern Architecture. International Exhibition." am Museum of Modern Art, New York, 1932***

- In 1930 Alfred Barr, the then director of the MoMA, initiated the museum's first architectural exhibition, claiming that "The Museum of Modern Art has closely followed this international activity in architecture. Although the Museum has until now exhibited only works of painting and sculpture, it has felt the need since its inception for a comprehensive exhibition of modern architecture." To curate the exhibition, Barr asked the historian Henry-Russell Hitchcock and the graduate in History and Philosophy, Philip Johnson, who both spent the following two years researching and collecting materials in Europe.
- The term "International Style" was formulated through the exhibition in 1932 curated by Hitchcock and Johnson, titled *Modern Architecture: International Exhibition*, recalling the architecture of the early 20th century as the "International Style". The most common characteristics of the Style could be summarised as the following:
  - 1) rectilinear forms;
  - 2) light, taut plane surfaces that have been completely stripped of applied ornamentation and decoration;
  - 3) open interior spaces;
  - 4) a visually weightless quality engendered by the use of cantilever construction.The exhibition *Modern Architecture: International Exhibition* introduced an emerging architectural style characterized by simplified geometry and a lack of ornamentation; known as the "International Style," it was described by Johnson as "probably the first fundamentally original and widely distributed style since the Gothic."
- The exhibition was accompanied by an extensive catalogue, which was to serve as an educational tool. Parallel to the Museum Catalogue, Hitchcock and Johnson published a separate book under the title "The International Style: Architecture Since 1922," the book played a crucial role in

giving a permanent validity to the exhibition, complementing its content rather than documenting it. The book catalogued the morphological and compositional elements of the new style, thus serving not only as an important historical document, but also as a guide book for Modern architecture.

Philip Johnson / Henry Russell-Hitchcock

- **Philip Johnson** (1906-2005) studied at Harvard University, where he read history and philosophy, with a particular emphasis on the work of the Pre-Socratic philosophers. Through various trips Johnson made to Europe (visiting the Parthenon or Chartres) his interest in architecture grew steadily. When travelling around Germany Johnson visited the Weissenhofsiedlung in Stuttgart and the Bauhaus in Dessau. In 1930, he founded the Department of Architecture and Design at the Museum of Modern Art in New York City.
- **Henry Russell-Hitchcock** (1903-1987) studied Architecture at Harvard University and became a leading architectural historian of his generation. His name caught Johnson's attention due to his essay on the architect J.J.P. Oud published in "The Arts" in 1928. His book titled "Modern Architecture, Romanticism and Reintegration" was first published in 1929, at the end of a decade when many authors had already mapped the theoretical vicissitudes of modern architecture.

**Alfred Barr**

- Alfred Barr (1902-1981) was the first director of the Museum of Modern Art in New York City. Through his influential position he became a pivotal force in promoting the development of popular attitudes toward modern art.

### **Modern Architecture. International Exhibition. 1932, MoMA**

- In 1931, when the Architectural League of New York held their annual exhibition and left out all the promising young architects, Johnson and Barr rented space in a Sixth Avenue storefront and mounted an exhibition of Rejected Architects on the pattern of the famous Salon des Refusés of 1863. Writing about the press response to their exhibition ("mixed but lively"), Johnson wrote that "it remained for the Rejected Architects to give the International Style what might be called its first formal introduction to this country."
- The exhibition opened on February 9, 1932, at the Museum of Modern Art (MoMA), precisely, in the Heckscher Building at Fifth Avenue and 56th Street in New York. Through photographs, drawings and specially crafted models, the carefully curated exhibition illustrated the characteristics of the new style which had emerged in Europe since 1922.
- The exhibition was divided into six rooms. The first section started already at the entrance with the title "Modern Architects" presenting a model of William Lescaze's Chrystie-Forsyth Street Housing Development in New York. From this room visitors could continue towards Room A, showcasing a model of a housing development for Evanston, Illinois, by Monroe Bengt Bowman and Irving Bowman. A further project presented in this space was the model and photos of the Bauhaus building in Dessau designed by Gropius.
- The most spacious room, Room C featured works by Le Corbusier, Ludwig Mies van der Rohe, J.J.P. Oud and Frank Lloyd Wright.
- The questions and potential solutions around housing got presented in Room B, titled "Housing" with the collaboration of historian and critic Lewis Mumford.
- Room D presented the works of Raymond Hood (including "Apartment Tower in the Country" and the McGraw-Hill building) and Richard Neutra.
- Room E room received the title "The extent of modern architecture" featuring works by 37 architects from 15 countries and presenting their projects influenced by their European colleagues of the 20s.

- The exhibition presented three major principles that laid the foundation of the new “style”: the emphasis of volume over mass, the regularity and standardization of elements, and the avoidance of ornament. These principles were applied through architectural elements such as ribbon windows, flat roofs, screen walls, non-structural partitions, as well as a simple use of color and geometry. By emphasizing and categorizing these repeated aspects of the designs, the exhibition established a new “style” in architecture.
- After remaining on show for six weeks, the exhibition then toured the USA - the first such “travelling-exhibition” of architecture in the US - for six years to 17 cities. The exhibition catalogue, furthermore, the book *The International Style*, published at the same time of the exhibition supported the project and provided further understanding towards formulating the concept.

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## LECTURE 6 / 29 November 2018

Guest Lecturer: Regine Heß (TUM)

### ***Die Stadt von Morgen:***

### ***Die Internationale Bauausstellung (Interbau), Berlin, 1957***

#### Rebuilding the city of Berlin after WW2

- Following WW2, Berlin was a divided city. East Berlin was the capital of the German Democratic Republic (GDR). West Berlin was the „outpost of capitalism“. Isolated in the middle of the communist terrain of the GDR, it became “The Cold War Frontier City”, when the overland supply routes to the city were blocked in 1948. As both halves of Berlin were turned into showcases for the hegemonic projects of communism and capitalism, planning and building were becoming increasingly important battlegrounds. Governments on both sides were eager to frame their half of Berlin as the more progressive one and thereby to create architectural and planning models to be pursued in the rest of Germany and beyond.
- When the Red Army took Berlin in May 1945, almost a quarter of the buildings were destroyed or badly damaged. Half of the 245,000 homes which had existed before 1936 counted among those ruined. Urban reconstruction then became a major priority. In Berlin, as in the rest of Germany, politicians and town planners conceived the reconstruction not only in terms of meeting the immediate needs of housing and administrative spaces but also in terms of a new conception of architecture that would contribute to fulfilling the desires of peace and democracy of the defeated Germans. From 1949 onwards, this task was understood in a completely different manner on each side of the wall. The new regimes sought legitimation from their own citizens

and the wider world. Housing the people became a test of the respective political and economic systems of the "social market" in the West and state socialism in the East.

- In the West, as well as in the East, the reconstruction of German cities was linked to the desire for a reconstruction of German society. However, the tight organisation of the Eastern town planning stands in contrast with the inability of the occupying powers and the Western Government to reach agreement on reconstruction programs. The British policy was to control the urban planning institutions in their jurisdiction, but they left the Germans to do the effective planning. The French imposed a centralised planning administration to develop schedules, mainly based on Le Corbusier's Congrès Internationaux d'Architecture Modernes (CIAM) functionalist philosophy that often stood in opposition to local city planners and the population.
- After the war, bombed and burned houses were demolished, including the surviving facades and some of the partially demolished houses, leaving only about 40 houses of the old Hansaviertel. Of those, 30 remain today.
- The neighbourhood became the symbol of Berlin's desire for renewal. The history of the new Hansaviertel is closely associated with the urban master plan for Berlin after the end of World War II. The disaster for the city - 500,000 homes lost and all industries and workplaces of any importance destroyed or dismantled - offered a unique opportunity for city planners. The architect Hans Scharoun was commissioned in 1946 by the Allied Control Council to develop a concept for the redesign of Berlin. Under his leadership, the so-called „collective plan“ provided a complete redistribution and decentralization of the city. It called for housing units for 4000 to 5000 people, surrounded by green and providing all necessary utilities. The plan developed important ideas, but was impractical in its pure form - for legal, financial and political reasons. Thus, the land use plan of 1950 incorporated two main
- objectives: inner city areas should be more loose-packed than before, and the city should, as far as possible, be interspersed with green spaces. From 1951 to 1953, with considerable effort in the eastern part of the city, the buildings of the Stalin Allee - later called Karl-Marx-Allee and now called Frankfurter Allee - were constructed. The West's response was the international building exhibition (Interbau) at the Hansaviertel.

#### Prehistory of the Hansaviertel, Berlin

- The old Hansaviertel was built on a grassy area next to the great city park called Tiergarten, ringed by inns and villas. Several development plans for the territory were submitted and a Royal Order of 21 March 1874 confirmed the plan of the Berlin-Hamburg real estate company. The plan stipulated that there should be front gardens and the streets in the southern part of the district should form a star-shaped square. It also laid down the street names, all of which, including the poet names, should remind us of the Hanse, a medieval trading network in Northern Europe.
- The construction began in 1874/1875. Around 1900, the construction of new residential development was completed.
- Around 1900, the Hansaviertel had almost 18,000 inhabitants. It was a comfortable, middle-class, posh residential area of medium density, in contrast to the surrounding working-class neighbourhood, Moabit, north of the Spree. Between 1933 and 1943, there was a social redistribution in the Hansaviertel because of the discrimination and subsequent murder of the Jewish residents, who had comprised about 10% of the population.
- After WW 2 many of the Berlin districts lay in ruins. One of the most devastated neighbourhoods was the Hansaviertel, where nine in ten buildings were destroyed. At the time, Hansaviertel was understood as a unique opportunity for city planners to rebuild a whole area from scratch. The initial task was to loosen the development in the central parts of the city, to basically decentralise it and make much room for green areas. But when Cold War began and Berlin was stuck in the middle of the conflict, both the East and the West seized every opportunity to show off their superiority in every aspect of public life there.

- From 1951 to 1953, with considerable effort in the eastern part of the city, the buildings of the Stalin Allee were constructed. At the same time, the senate of West-Berlin began considering an international building exhibition at the Hansaviertel. The area, planned in 1953 and implemented between 1955 and 1960, is considered as a model of modern city planning.

#### The Masterplan for Hansaviertel

- The decision over the architects to be selected followed three guidelines: (1) 1/3 should have been architects from Berlin; (2) 1/3 architects from West-Germany; and (3) 1/3 from abroad. (Not one from East Berlin or other countries in the control of USSR was invited)
- In the end, the competition in 1952, 53 architects from 13 countries were invited, all proponents of modern Western notions of the "New Construction", including Alvar Aalto, Egon Eiermann, Walter Gropius, Arne Jacobsen, Oscar Niemeyer and Max Taut. According to their plans, 35 objects were finally attained.
- The residential buildings, with 1160 residential units are grouped in a loose mixture of high and low buildings around the center at the main square (Hansaplatz), with a shopping arcade, the Roman Catholic St. Ansgar Church, cinema (the Grips Theatre since 1979), library and kindergarten, and the two entrances to the „Hansaplatz“ subway station which opened in 1961. The new Protestant Kaiser-Friedrich-Wilhelm Memorial Church was founded just to the south of the Hansaplatz.
- The principle of a less dense and "greened" city called for close cooperation with landscape architects. The Berlin landscape architect Walter Rossow worked from the start on the overall planning. The whole area became a horticultural design divided in five areas, with a total of ten prestigious German and international landscape architects, including Ernst F. Cramer of Zurich, designing the green areas.
- There are three large groups of residential buildings in the southern part of the Hansaviertel ("Teppichbebauung").
- (1) The first group comprises the one-and two-storey detached house such as the four buildings of the Dane Arne Jacobsen. They have open courtyards, directed to the south and are connected to the north on a residential street.
- (2) The second group is the so-called Scheibenhochhäuser. These are elongated rectangles that consist of four to ten storeys. Houses with only four floors were considered as inexpensive, as they did not need special construction technology or elevators. However, the land use (the ratio of floor space to land area) was not optimal. Houses with seven to ten floors could be built around larger open spaces allowing for parking and green design, but had higher construction costs and required more internal facilities, such as elevators (Riegelbauten). Hansaviertel is best known for these types of buildings, such as the eight-storey residential house of the Finnish architect Alvar Aalto, the seven-storey building of the Brazilian Oscar Niemeyer on V-shaped columns with a free-standing elevator tower, and finally a slightly curved, nine-story row construction by Walter Gropius, which features apartment blocks rotated by 90° on the narrow sides.
- (3) The third group consists of the six so-called „point blocks“ (Punkthochhäuser) which have a roughly square floor plan of over ten floors. With these, as many apartments as possible are concentrated around a center which contains a stairway or an elevator shaft. An example of this category is the building of the Dutch Johannes van den Broek and Jacob Bakema, with particular shifted, rather than of continuous floors. The Punkthochhaus, designed by Hans Schwippert, shows unconventional breakthroughs in the facade design. A loose series of five point blocks with 16 to 17 floors provides the highly visible focal point of the Hansaviertel.

#### Predecessor Exhibitions of the Interbau

- "Futurama", New York, 1939
- Movie „New Horizons“ <https://archive.org/details/ToNewHor1940>

- The exhibition was designed for the New York World Fair in 1939 by Norman Bel Geddes. Geddes was a theatrical and industrial designer with an interest in the metropolises of the future. Through the sponsorship of the General Motors Corporation, Geddes' installation was characterized by its automated highways and vast suburbs.
- It was comprised of four structures on four corners of an imaginary street intersection "as it might appear in perhaps 1960." Visitors on the "carry-go-round" Futurama travelled up, down, around, and through the "most lifelike and largest scale model ever constructed" — a 35,738 square foot diorama. Moving chairs with sound narration allowed people the experience of viewing, as if from low-flying airplanes, buildings joined by elevated pedestrian sidewalks. Below, the streets were full of motorcars, trucks, buses and taxicabs; "colourful and fantastic shop windows" lined the sidewalks.
- The exhibition was an open propaganda for a city planning that was based on mass traffic, sacrificing the historic structures of a city for the ideal of a better future.
- Building Exhibitions in Germany
- (1) "Deutsche Bau-Ausstellung", Nürnberg, 1949
  - Motto: „We have to build“
  - The rebuilding process of 21 German cities got showcased on the exhibition. It was the first of a series of educational exhibitions, explaining the German audience the instruments for a quick rebuilding and aiming at building up trust with the administration and politics.
- (2) "Constructa", Hannover, 1951
  - The exhibition left permanent legacies in the form of three neighbourhoods built on the rubble of bombed out urban districts in Hannover. The focus of this early post-war exercise had been both on architectural aspects including construction technologies and design and on the reduction of building densities through the predominant use of three-to four-storey slabs set in newly created „green oases“ in the city.
  - It provided a 80000 square meters space in the area of the Hannover Messe-Gelände for the presentation of the examples of building strategies as practiced in the USA, Austria, France, Japan, The Netherlands, Norway, Switzerland and Spain. One of the highlights was the special exhibition titled „Das kleine Haus“ presenting single family houses following the guidelines of social housing.
- (3) Conference and exhibition „Mensch und Raum“ in Darmstadt, 1951
  - next to the conversation between the philosopher Martin Heidegger and architects as Egon Eiermann, Sep Ruf etc. masterpieces have been showcased as a glimpse into the future of reconstructed cities after WW II.

#### The Interbau Exhibition in Berlin, 1957

- After the exhibitions in Hannover and Darmstadt the demand arose that an exhibition in Berlin gets organised with a similar aim: as a response to the devastating built environment in the aftermath of WW2.
- Central theme: rebuilding the city of Berlin
- Initially no more than a show of architecture and construction was planned, but as a consequence of delays in its preparation, its concept changed over time, partly as a result of the deepening crisis of the Cold War.
- It has been decided that instead of presenting a few model houses, an actual neighbourhood should be built that after the exhibition can be activated on an everyday level – ie. Social housing.
- Important previous examples: "Werkbund Exhibition" in 1927 in Stuttgart with the Weissenhofsiedlung (>>Lecture VL\_03) and the City centre; and the "Deutsche Bauausstellung" in Berlin in 1931
- „The City of Tomorrow“ – as the general title of the exhibition project. The aim was to showcase ideas and concepts for the city of tomorrow as envisioned after WW2. For this exhibition a

temporary exhibition pavilion was designed by Karl Otto, the general curator, and Frei Otto and Günther Günschel.

- When formulating the project proposal, the idea was to connect many representatives of the related disciplines in order to have a fair discussion, therefore architects, city planners, advisers, landscape architects, sociologists, psychologists, medics and farmers partake on the meetings. Participants at this stage were only German professionals, no foreign colleagues have been invited to advise.
- Overall aim: not only inform but educate the visitors.
- In 1955 the decision was made to prepare the building competition titled „Hauptstadt Berlin“. According to these plans, the outcome of this open call should have been presented in 1957 in the context of an international building exhibition. After the competition was announced, several architects received direct invitation for participation, including Alvar Aalto, Cornelius van Eesteren, Pierre Vago and Walter Gropius. In total 151 sketches were submitted.
- It was an inherent element of the project to invite a wide range of architects from the Western “free world” to contribute their designs for a model housing estate as the centrepiece of the exhibition project. Interbau was accompanied by an exhibition on “The City of Tomorrow” and its wider context of planning. This explanatory exhibition demonstrated how comprehensively designed communities could form part of the new “urban pattern” made up of hierarchically structured groups of neighbourhoods and centres separated by green spaces and connected by roads, elevated freeways and pedestrian routes. All reflected contemporary Western planning principles and the desire to dissolve the all-too compact historic city with its corridor streets into the three-flowing space of a modern urban landscape.
- The outcome of Interbau was an informal group of buildings that housed five thousand people and various services. Under the motto "Living in the City of Tomorrow" the participants perceived the area as a clear slate and proceeded to put into practice many of the propositions of the CIAM's Charta of Athens. The idea was to create a ribbon city tailored to the needs of the car and to suppress the reminders of history. The plans zoned the areas for housing, services, work and leisure and cultural activities.
- Three buildings outside the southern edge of the Hansaviertel were integrated into the Interbau. Le Corbusier built a 135-meter residential unit (Unité d'Habitation) near the Olympic Stadium in Berlin. As a U.S. contribution, the Congress Hall – now the House of World Cultures - designed by Hugh Stubbins was built near the Reichstag which is only a few hundred meters from the northern part of the Hansaviertel. It features the unique roof construction of that time, a Spannbetondach. The Hansa primary school, designed by Bruno Grimmek, was built on the northern side of the railway line. City planners at that time wanted to show the inevitable to the "City of Tomorrow" through their concepts. This belief is now regarded as outdated. Nevertheless, the Hansaviertel remains a remarkable example of the modern architecture and town planning of the 1950s. In 1995, all buildings and gardens were declared a National Monument.
- A second very large indoor exhibition was dedicated to „Deutscher Städtebau 1945-1957“, demonstrating the reconstruction progress of 47 West German cities. This exhibition was shown in the Bellevue Palace, today the seat of the Bundespräsident. What attracted the most attention, as a surprising innovation in the field of exhibiting architecture, was the open hall with a roof of steel beams in MERO-Construction stringed by sail-cloth of Frei Otto for the exhibition "The City of Tomorrow." In order to minimise the environmental impact of the temporary exhibitions in the Tierpark, he developed a novel system composed of a spacious grid structure supported by a small number of high, thin poles touching the ground only in a few locations and covered by a translucent canvas roof measuring 52 by 100 m leaving openings of the existing trees. The tent-like hall at the eastern end of the exhibition area was organised into major sections like „City and Man“, „City and Traffic“, „City and Nature“ and „City and Health“. The essentials of the altogether 12 sections were then summarised in sections on „planning principles“ and on „city

and land“, reflecting which changes had to be made to build the city of tomorrow. They were followed by sections on housing and construction on elevated walkways.

#### Berlin-Pavillon

- The main entrance to the Interbau exhibition was through this pavilion designed by the young team Hermann Fehling, Daniel Gogel and Peter Pfankuch. The space hosted an exhibition of the reconstruction of the Hansaviertel.
- It was constructed with an expected life span of 10 years but was still used for exhibitions by West-Berlins City planning department until it was converted into a fast food restaurant in 2004.

#### Criticism

- Harsh critique came from Martin Wagner, the former head of City Planning Department before Second World War, who had emigrated to the US and took a chair at Harvard (until 1950). His 10 open letters were published with the title: “Potemkin in West-Berlin”. Basically he criticized the selection of the architects who were in his opinion only connected to the “International Style” but had no idea about the city’s history and structure. And he criticized West Berlin’s politicians of giving up the east part of Berlin too willingly. Other critique (by the magazine “Bauwelt”) aimed at the age of the invited architects and the lack of young talents – who were only invited to the minor and temporary buildings (Berlin Pavillon, Exhibition hall for “City of Tomorrow”)

SUMMARY: The Hansaviertel is by today mostly known for the buildings, designed by the international elite of its time. But its public success started with the exhibition period and with temporary pavilions that explained the vision for the future of german cities in general. It were the accompanying presentations that framed the concept of the real buildings in Hansaviertel in a wider context.

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LECTURE 7 / 13 December 2018

***Architecture Without Architects (1964).***  
***Bernard Rudofsky's Ausstellungen als Institutionskritik.***

Prehistory

- After the success of the exhibition "Modern Architecture. International Exhibition" organised in 1932, the Museum of Modern Art in New York established the Department of Architecture.
- Questions on the notion of "modernism" were addressed through a series of exhibitions and discussions held in the institution.
- (1) Exhibition "What is modern Painting?", 1943
- (2) Exhibition "What is modern Industrial Design?", 1946
- (3) Exhibitions displaying so called "primitive art"

Bernard Rudofsky (1905-1988)

- A writer, architect, collector, teacher, designer, and social historian originally born in Moravia. Rudofsky received his PhD in Architecture in Austria before working in Germany, Italy, and many other countries. In the 1930s he temporarily settled in Brazil where he opened an architectural practice and was commissioned to build several notable residences around Sao Paulo.
- Rudofsky was most known for organizing a series of controversial, sometimes provocative exhibitions in the Museum of Modern Art, New York during the 40s, 50s and 60s.
- In his writings he attempts to break down our limited idea of the conventional field of architectural practice and introduce the reader to the world of "non-pedigreed architecture" (recalled as vernacular, indigenous, and often anonymous). He argues, that the lessons taught in this world are highly useful to mankind, especially when relating to the environmental crisis the world now faces.
- Further editorial work at Domus magazine and he published several articles in journals.
- His own question towards modernism was first formulated in the exhibition "Are Clothes Modern?" Rudofsky curated at MoMA in 1944
- Rudofsky saw a strong connection between ways of dressing and architecture. As he wrote, "It is pointless for experts to discuss the finer points of residential architecture as long as we do not consider how its occupants sit, sleep, eat, bathe, wash themselves and want to dress."
- Architecture, unlike chemistry, biology and other sciences, tolerates free and creative thinking; these characteristics are really present in Rudofsky's ideals. He believed this cultural inertia had profoundly negative sociological and physical consequences, against modern forms of architectural education, Rudofsky advocated a return to spontaneity, play, and instinct. As a result, he devoted his life to exposing the West to foreign architectural paradigms, unfamiliar customs, and evolving attitudes about the body and fashion.

"Architecture Without Architects"

- November 1964-February 1965, MoMA, New York
- The exhibition with its provocative nature intended to transform how architecture is being perceived and thought about.
- It broke with the tradition of presenting buildings for the established order and with the tendency of showcasing only buildings from the West, and primarily from Europe.
- Accompanying catalogue with the same title and the same material:  
[http://monoskop.org/images/d/d3/Rudofsky\\_Bernard\\_Architecture\\_Without\\_Architects\\_A\\_Short\\_Introduction\\_to\\_Non-Pedigreed\\_Architecture.pdf](http://monoskop.org/images/d/d3/Rudofsky_Bernard_Architecture_Without_Architects_A_Short_Introduction_to_Non-Pedigreed_Architecture.pdf)

- Around 200 black and white photographs were presented that Rudofsky selected out of 10000 images from various sources: architectural archives, design archives, anthropological museums, military-, diplomatic and geographical institutions and libraries.
- Reactions to the exhibition: from the professional sector: it is un-modern and not relevant concerning the challenges of contemporary city planning

SUMMARY: Bernard Rudofsky was an extraordinary cross-disciplinary curator and thinker. Starting from his academic research of “vernacular” traditions in architecture he made his way as a practicing architect into the Holy Grail of Modernism to question the social relevance of exactly that “International Style” that had been invented in this institution a generation before. But his exhibition “Architecture without Architects” stayed within the given framework of MoMA’s exhibition design (black and white photography) and did not show any directions for the future or contemporary examples that could have an immediate relation with the visitors and the profession. Nevertheless this exhibition was one of the most important and successful architecture exhibitions of MoMA’s Architecture and Design Department.

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## LECTURE 8 / 20 December 2018

Engagierte Architektur: Von “Small Scale, Big Change” zu  
“AFRITECTURE” und “Think Global, Build Social!”

Pivotal questions:

- What is the role of architects in current society?
- When architecture has to change its attitude towards society what is the consequence for the curator of architecture exhibitions?
- Do we experience a ‘social turn’ in architectural profession?

## PREREQUISITES

- The evolvement of the architectural debate during the last 10-15 years. The overflow of images of “iconic” buildings, constructed by “starchitects”. Magazine covers presenting these achievements without presenting their users, the human being and the real effects for society. Architects serving only a tiny fraction of human population, therefore becoming more and more disconnected from the majority of global populations needs.
- Tendency of architectural education suggesting students to start their careers at internationally renowned architecture companies.
- Impacts from the outside: the market, speculation and profit – all these heavily influence the current state of the architectural profession.
- A shift in this approach is happening: the notion of the vernacular, the fact of urban slum population, the spread of informal cities, settlements has led to new initiatives and new research.

- While inequality is rising not only within nations but more and more between the “Global North” and the “Global South” the borders become a strategic element of planning. Critical conditions on the borders: see Teddy Cruz’s research on the border of San Diego and Tijuana. See: Teddy Cruz: “Learning from Tijuana”: [https://www.canopycanopycanopy.com/contents/learning\\_from\\_tijuana](https://www.canopycanopycanopy.com/contents/learning_from_tijuana)
- Global developments as mass migration (for economic, political, ecological and other reasons) have an increasing impact on national and local planning conditions: the actual refugee-crisis in Germany is one example.
- The question remains: What can be done? What can architects contribute to change the situation?
- There has to be a shift from thinking about architecture through images to thinking about architecture in systems, and most importantly: to understand how to affect these systems.
- Focus has to be put again back on developing ideas for incremental housing – housing solutions for low-income families.
- Past Exhibitions addressing these urgent topics:
  - 1) “Sonne, Luft und Haus für Alle”, Berlin, 1932 (Incremental Housing)
  - 2) “Modern Architecture – International Exhibition”, MoMA, New York, 1932 (Room 5 about “Slum-Upgrading”)
  - 3) “Architecture Without Architects”, MoMA, New York, 1964/1965 (Vernacular architecture as lesson for architects)

#### EXHIBITION “Small Scale, Big Change: New Architectures of Social Engagement”

- MoMA, New York, 2010/2011
- Curator: Andres Lepik
- A pivotal question of the show: how can architects rethink and rediscover traditional practices in order to react on the current social-global crisis.
- 12 projects were presented spread out all over the world.
- Aim of the exhibition: to present the ideas as simple as possible so that they do not attract only professional audiences but visitors on a wider scale.
- Disseminating the information: through various media as blow-up photographs, approachable models, sketches, moving image etc.
- Among the 12 selected projects 3 internet-based projects were included (as one topic):
  - (1) The 1%; (Now called 1+: <https://theoneplus.org/>)
  - (2) Architecture for Humanity (has ceased its operations in 2015);
  - (3) Urban Inform (<http://www.urbaninform.net/>)
- The catalog of the exhibition has its own identity. It aimed to show that social architecture happens everywhere around the world, not only in ‘far-away countries’ but also in industrialized countries (e.g. Inner-City Arts Centre in L.A., Rural Studio in Alabama, Tour Boit-le-Pretre in Paris as upgrading of social housing)
- Criteria for selection:
  - X: Realized in the last few years
  - X: Located in areas with ongoing social problems
  - X: Intensive, on-site research
  - X: Responding to specific local conditions
  - X: Initiative by the architect and/or community
  - X: Integrating future users in planning/construction
  - X: Exemplary, holistic design
  - X: Excellence in design/aesthetic qualities
- Project Website:  
<http://www.moma.org/interactives/exhibitions/2010/smallscalebigchange/>

BOOK “Moderators of Change”, Ed.: Andres Lepik (2011)

- Aim of the publication: to present projects that could not be included in the exhibition “Small Scale, Big Change” or that were realized after the exhibition.
- The book includes the outcome of further research ie. New projects with special consideration to the German examples as:  
(1) Islamic Forum, Penzberg; (2) Erika-Mann Elementary School, Berlin; (3) Lesezeichen Salbke, Magdeburg; (4) Wächterhäuser, Leipzig; (5) Prinzessinengärten, Berlin

EXHIBITION “Think Global, Build Social”

- The “Small Scale, Big Change” exhibition of MoMA was initially not planned to travel, but two Architecture Museums in Germany and Austria expressed strong interest to present it in an updated version.
- At the Deutsche Architekturmuseum (DAM) in 2013 and at the Architekturzentrum Wien in 2014. After the success in the two venues it became a travelling exhibition since in partnership with Goethe Institutes (25 venues worldwide, started in 2015, touring until 2018).
- The aim was to create an exhibition design that was true to the theme: something easy to assemble and dissemble. Construction of walls and other elements of the exhibition were designed with using Euro-Palettes.
- New element: showcasing actual materials, working tools and equipment so that visitors can visualize and relate to the topic on a different level compared to the strict visual presentation methods applied earlier.
- Catalog published in collaboration with ARCH+  
<http://www.archplus.net/home/archiv/ausgabe/46,208,1,0.html>
- Arch+ now out of print, but a new small publication was produced for the traveling exhibition of the Goethe Institutes.

EXHIBITION “AFRITECTURE”

- Same thematic approach but with specific focus on 26 socially engaged architecture projects in Africa. Focused on South and East Africa and showcased some project from West Africa.
  - Difficulty of research when not being on site / not speaking the language – many countries had to be left out as there was no information available.
  - Experimental exhibition design was developed by Stiftung Freizeit, Berlin (Ines Aubert, Ruben Jodar, Rusmir Ramic)
  - Basic intention: to engage the visitors with the content of each project, address all different groups of visitors, from children to professional architects.
  - Central element of exhibition design: texts and comics printed on the floor instead of the conventional wall-display. Further element: taking off your shoes before stepping into the exhibition – has a lasting effect on the overall visitors’ experience.
  - Additional elements for interaction: Questions to the visitors that they could answer in guest books, attached to each project or in the “Meinungsautomat”, a video-booth in which a statement could be registered on video. Each visitor received a set of stickers and was asked to comment directly on the wall.
  - Most video material that was presented with the architecture projects was specifically made for the exhibition, on research tours and focused on videos with users.
  - Catalog ‘Afritecture’: the publication expanded on the topics of the exhibition and included a number of academic essays on city planning and more. As the first book on this topic of contemporary architecture in Africa it became a huge success.
  -
- What’s NEXT?

- See: "A Fake Slum for Luxury Tourists": <http://gizmodo.com/a-fake-slum-for-luxury-tourists-who-dont-want-to-see-r-1471187465>
- See: 7th Architecture Biennale, Venice: "Less Aesthetics, More Ethics"  
<http://www.labiennale.org/en/architecture/history/7.html?back=true>
- See: Practice of Urban-Think Tank: <http://u-tt.com>
- See: 15th Architecture Biennale, Venice: "Reporting From the Front":  
<http://www.labiennale.org/en/architecture/news/31-08b.html>
- See: Practice of Francis Kéré, solo presentation at Architekturmuseum der Technischen Universität München in 2016: <http://www.kere-architecture.com>
- See Article on: <http://www.fastcodesign.com/3055124/shop-architects-will-build-50-resilient-schools-in-nepal-and-share-the-designs>
- Most importantly, see the article "Stop Trying to Save the World":  
<https://newrepublic.com/article/120178/problem-international-development-and-plan-fix-it>
- See: TUM.DesignBuild: <https://www.holz.ar.tum.de/en/designbuild/>

SUMMARY: Taking inspiration from Bernard Rudofsky Curator Andres Lepik started at MoMA with the Exhibition "Small Scale, Big Change" to present examples for a new movement in architecture that engages with social issues. From the great success of the first exhibition he expanded on this topic with additional publications and exhibitions. Many of the architects who were presented in the MoMA exhibition gain public success and teaching positions in major architecture schools worldwide. Most prominent now is Alejandro Aravena in 2016 winning the Pritzker-prize and taking position as Director of this year's Architecture Biennale in Venice. Will his exhibition change the public perception of architecture as a more relevant discipline and contribute to the "social turn" in architecture has still to be seen.

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- Think Global, Build Social, ARCH+ 211/212, 2013
- Andres Lepik (ed.): Afritecture. Building Social Change, Hatje Cantz, 2013

#### LECTURE 9 / 10 January 2019

N.N.

#### LECTURE 10 / 17 January 2019

Guest lecturer: Rosa Sessa

1876-1976: A Century of Women and Exhibitions in America. From the Centennial Exhibition in Philadelphia to "Women in American Architecture" exhibition in Brooklyn.

LECTURE 11 / 24 January 2019

***CONTENT / Rem Koolhaas und seine Ausstellungsstrategien***

**BIOGRAPHY**

- Remment Koolhaas was born in 1944 in Rotterdam, the Netherlands. His father, Anton Koolhaas was a novelist, a critic and a screenwriter. Between 1968 and 1978 he directed the Nederlandse Filmacademie. His grandfather, Dirk Roosenburg was an architect himself and a professional inspiration for Koolhaas.
- In 1963, he started working for the weekly paper, "De Haagse Post", covering a wide range of topics, as cinema, music, politics, art and architecture.
- During the same period, he joined the young group of filmmakers named "1,2,3 Groep" and contributed with working on screenplays, acting etc. His experience in writing screenplays influenced the development of his idea of the "animated building".
- In 1968 he began his studies at the AA School of Architecture, London.
- In 1970 he visited the group Superstudio in Florence to invite them for a lecture at the AA. Learning about Superstudio's practice turned out to have a major influence on Koolhaas' summer study in 1971, where he investigated the Berlin Wall as a form of architecture. The cover photo of his thesis (which he wrote and illustrated together with Madelon Vreindorp, Elia Zenghelis, and Zoe Zenghelis) shows a strong resemblance to Superstudio's "The Continuous Monument" series.
- This exploration resulted in the competition entry of the Italian journal, Casabella in 1971. The title of the project submitted was "Exodus, or the Voluntary Prisoners of Architecture".
- EXODUS: an envisioned city structure, inserted in the center of London. Inspired by the Berlin Wall, its walls are made out of concrete. Two walls protect a long strip, that is divided up to 8 different sectors, hosting different activities. The sequence of these activities is seemingly based on the idea of a screenplay. The areas include: The Reception Area, The Allotments, The Baths, The University, The Complex of Scientific Research, The Park of Four Elements and The Square of Culture.
- In 1972, with the help of a grant he moved to New York, where he attended classes at the Cornell University and became a visiting fellow at the Institute for Architecture and Urban Studies.
- In 1975, Elia and Zoe Zenghelis, Madelon Vriesendorp and Rem Koolhaas founded the Office for Metropolitan Architecture (OMA).
- In 1978, he published his book resulting of his US experience: "Delirious New York".
- Between 1975 and 1980, he was teaching at the Architectural Association in London, where Zaha Hadid became one of his students. Hadid later joined OMA, then eventually started her own office.

**EXHIBITIONS**

1980, Venice Architecture Biennale, "The Presence of the Past"

- OMA was the youngest office to participate. Architects were invited to contribute to "Strada Novissima", exhibited in the Arsenale. The task was to design a façade, that stands as a self-portrait of the office, that represents them in the best possible way in the reaction to the post-modern condition. OMA went for a very simple design: a semi-translucent canvas, lifted in the bottom left corner and pierced by a red pole holding a neon sign saying OMA (or AMO). Behind the façade two additional projects were presented, both in connection with preservation: a medieval fortress, the extension of the Dutch Parliament in The Hague (1978); and the renovation of the panopticon prison in Arnhem (1980).

1985, Milan Triennale, “Casa Palestra”

- The design blended the floorplan of Mies van der Rohe’s Barcelona Pavilion, and added new purpose to it. They challenged one of the most iconic modernist buildings through filling it up with the traces of human occupancy.

1987, IBA, “Checkpoint Charlie Apartments”

- They started to work on the plans for Friedrichstrasse 207-208 already in 1984. In the context of the IBA, actual construction started, that did not get completed until 1990.

1988, Museum of Modern Art, New York, “Deconstructivist Architecture”

- OMA participation through the Rotterdam Building and Tower painting (1981). Curator: Philip Johnson
- The exhibition aimed to mark the appearance of a new sensibility, following the “International Style”. The architects invited presented projects that stood against the modernist style, the modernist belief. Inspired by Russian Constructivism, many projects played with diagonal and rectangular angles.

1989, Museum Boijmans Van Beuningen, “The First Decade”

- First major exhibition summarising the first 10 years of the office. The projects were presented through three different ways:
  - (1) Main projects, through models on plinths, sketches on the walls
  - (2) Unrealized projects, in darkness with spotlights
  - (3) Ongoing and unrealized projects on steel columns

1994, Museum of Modern Art, New York, “Thresholds/O.M.A.”

- The third in the Museum’s “Threshold” series. OMA presented both built and unbuilt projects, and competition entries. The five main architectural projects raised questions about the place of public architecture: the Bibliothèque Nationale de France, Paris (1989); the Zentrum für Kunst und Medientechnologie, Karlsruhe (1989); the Kunsthal, Rotterdam (1992); the Jussieu Library for the University of Paris (1993) and Congrexpo (1994)
- Additionally, a series of outdoor installations in the subway station under 666 Fifth Avenue accompanied the exhibition. There, images and essays, text excerpts were mounted and installed.

1999, Hayward Gallery, London, “Cities on the Move”

- Curated by Hans Ulrich Obrist and Hou Hanru. Koolhaas worked on the exhibition design and scenography of the exhibition together with Ole Scheeren. The exhibition design aimed to replicate the impressions one collects in the urban reality of south-east Asian cities.

2003, Neue Nationalgalerie, Berlin, “Content”

- Curated by Andres Lepik together with Rem Koolhaas.
- Instead of a cohesive presentation of the major works of OMA, the exhibition showcased the ideas, experiments and thoughts of the office. Built and unbuilt projects were presented next to some of the research projects by AMO, all produced since 1995. Additionally, designers and artists were invited to present installations discussing issues that concern both offices.

2005, Venice Art Biennale, “Expansion Neglect”

- The OMA/AMO participation presented potential futures for the Hermitage Museum in St. Petersburg. The central question was whether/how to modernize the building while understanding

its cultural legacy. The installation consisted of floor to ceiling textiles, printed with the relevant information and images on them.

2006, Venice Architecture Biennale, “The Gulf”

- The aim of the presentation was to make the research public, that was conducted in the constantly growing, developing Gulf cities.

2010, Venice Architecture Biennale, “Cronocaos”

- The involvement presented 26 projects, all dealing with questions of preservation. The environment created in the space allowed for visitors to sit down and stay for longer, to take a close look at the research conducted. Additionally, visitors could take away parts of the presented items, and create their own, individual research catalogue.

2011, Fondazione Prada, Venice, “OMA\*AMO for/with Prada”

- The exhibition focused on the presentation of OMA/AMO’s new building plans for the Fondazione Prada in Milan. Additionally, previous collaboration projects between the architecture office and the Prada Foundation were showcased alongside artworks from Fondazione’s collection. The installation was positioning the visitor in specific ways, so that the bodily engagement with the models on display gained extra attention.

2011, Barbican Gallery, London, “OMA/Progress”

- As an aftermath to the exhibition “Content” at the Neue Nationalgalerie in Berlin in 2003, OMA/AMO took the opportunity to take a different look at their own practice. In this case they decided to invite an outsider’s perspective and invited the collective Rotor to organise an exhibition on OMA/AMO’s practice. Instead of a traditional oeuvre exhibition, Rotor presented an ahistorical show, focusing on the inventive nature and the unconventional ideas embedded in the architecture office.

2013, Fondazione Prada, “When Attitudes Become Form: Bern 1969/Venice 2013”

- Curated by Germano Celant in dialogue with Thomas Demand and Rem Koolhaas.
- The recreation of the pivotal art exhibition originally organised in 1969 at the Bern Kunsthalle, curated then by Harald Szeemann. The aim of the 2013 exhibition was to revisit the ideas and motivations behind the Post-pop and Post-minimalist art research of the time.

2014, Venice Architecture Biennale, “Fundamentals”

- Head Curator: Rem Koolhaas
- The first exhibition in the history of the Biennale that looked at the “fundamental elements” of architecture, in detail. It consisted of three exhibitions:
  - (1) “Elements of Architecture” (Central Pavilion, Giardini)
  - (2) “Monditalia” (Arsenale)
  - (3) “Absorbing Modernity: 1914-2014” (National Pavilions)
- The core of the exhibition was a result of a two-year research conducted with the students of the Harvard Graduate School of Design. The exhibition “Elements of Architecture” took a closer look at specific elements of a building, as the floor, the wall, the ceiling, the roof, the door etc.
- The main exhibition in Arsenale showcased an intense research focusing on Italy. Additionally, events of the dance-, music-, theatre- and film-festivals of Venice took place in the exhibition itself.

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## LECTURE 12 / 31 January 2019

Guest lecturer: Daniel Talesnik

### ***1980 Venice Architecture Biennale “The Presence of the Past”***

Where?

At the Cordiere dell’ Arsenale.

When?

27 July – 20 October, 1980.

Who?

The 1st International Architecture Exhibition: *The Presence of the Past* was directed by Paolo Portoghesi. Vincent Scully, Christian Norberg-Schulz and Charles Jencks acted as advisors.

What?

*The Presence of the Past* included a series of separate exhibitions at the Corderie dell’Arsenale. Independent exhibitions on Antonio Basile, the architect; an exhibition on “The Banal Object.” An Exhibition of Critics (Scully, Norberg-Schulz and Jencks). An Exhibition of Young Architects. Homages to Ignazio Gardella, Mario Ridolfi and Philip Johnson. The central exhibition was *La Strada Novissima* (the newest street): 20 facades designed by different architects with an exhibition space for their work behind the facades. (The facades are continuous, 10 on each side, outlining a street). Also, on a mezzanine on top, 55 younger architects presented their facades. Aldo Rossi designed the gate to the exhibition (form of a traditional Venetian merlon)... similar to Rossi’s Theatre of the World.

Precedents

### The Milan Triennales

Triennales (not biennales), were more about design and by extension architecture. Triennales started in Monza and then moved to Milano in 1933 (5<sup>th</sup> edition).

- 1960s Triennales got complicated, polemics between architects, and also with students.
- 1968 was cancelled, polemic between De Carlo (architecture should engage with society) and Rossi (architecture autonomous discipline).
- 1973 Triennale closed a trilogy of exhibitions that anticipated the 1980 Venice Biennale. Key figure: Aldo Rossi, who wanted to return to rationalist architecture. The two key moments of Rationalism in Italy - the Gruppo 7 of the 1930s and the Tendenza of the 1960s- stand in counterpoint. The Tendenza espoused a very different ideology to its predecessor. Aldo Rossi was one of the main figures of Tendenza. Rossi thought of architecture as an autonomous

discipline, independent of political forces and from the other arts. Internal rules of the architectural project (the project of autonomy). The 1973 Triennale had work by Vittorio Gregotti, O.M. Ungers, James Stirling, Leon Krier, Natalino (Superstudio), Kenneth Frampton, The New York Five (Peter Eisenman, John Hejduk, Michael Graves, Richard Meier without Charles Gwathmey).

- 1976 Triennale, Aldo Rossi's *Città Analoga (Analogous City)* is a key precedent for the 1980 Venice Biennale. The *Città Analoga* by Rossi, Bruno Reichlin, Fabio Reinhart and Eraldo Consolascio, was a collage, that worked a theoretical idea in a single image.

### The Venice Biennales

Venice is famous for hosting an art biennale. The traditional site of La Biennale Art Exhibitions since the first edition in 1895, the Giardini rise to the eastern edge of Venice and were made by Napoleon at the beginning of the nineteenth century. Today in the Giardini are twenty-nine national pavilions, some of them designed by famous architects such as Josef Hoffmann's Austria Pavilion, Gerrit Thomas Rietveld's Dutch pavilion or the Finnish pavilion, a pre-fabricated with a trapezoidal plan designed by Alvar Aalto. There had been architecture in some capacity in Venice Biennales since late 1960s. Revitalize architectural exhibitions, this was an opportunity seized by 1980 biennale.

- 1975 On the subject of the *Stucky Mill*. Magazzini del Sale at the Zattere. Curated by the Visual Arts and Architecture Section of the Biennale, directed by Vittorio Gregotti.
- 1976 *Werkbund 1907*. The Origins of Design; Rationalism and Architecture in Italy during the fascist period; Europe-America, old city centre, suburbia; Ettore Sottsass, an Italian designer. Ca' Pesaro, San Lorenzo, Magazzini del Sale, Cini Foundation. Director. Vittorio Gregotti.
- 1978 *Utopia and the Crisis of Anti-Nature*. Architectural Intentions in Italy. Magazzini del Sale, Zattere. Director: Vittorio Gregotti.

### Other precedents

- 1978 *Roma Interrota*, redrawing of Gianbattista Nolli's 1748 Nuova Pianta di Roma (First complete outline of Rome). New interpretations of map for a new architecture. Solutions for the future that come from looking at the past. Participants: Piero Sartogo, Colin Row, Robert Venturi and Denise Scott-Brown, Michael Graves, Constantino Dardi, Antoine Grumbach, James Stirling, Paolo Portoghesi, Romualdo Giurgola, Rob Krier, Aldo Rossi, Leon Krier. *Roma Interrota* was the city as palimpsest, call for the preservation of the past.
- 1979 Theatre of the World. The Dogana at the end of the Zattere, floating theatre created by Aldo Rossi for the Architecture and Theatre Sections of the Biennale in occasion of the exhibition Venice and the Stage (winter 1979–80).

The 1st International Architecture Exhibition: *The Presence of the Past*. Directed by Paolo Portoghesi. 27 July – 20 October, 1980.

- In the introduction to L.C. Szacka's, *Exhibiting the Postmodern: The 1980 Venice Architecture Biennale* (Venice: Marsilio, 2016), Adrian Forty explains that the 1980 Venice biennale has a mythical status. Its impact has been far greater than the attention it received at the time it happened. Forty clarifies that in the Italian context, the idea of "The presence of the past" was no novelty... Italian architectural culture had been reconnecting to its past since the postwar period and that it was more of a novelty for all the rest of the non-Italian participants. What made this exhibition so crucial? According to Frédéric Maygrou, it was the "perfect equilibrium between masterful theoretical and historical discourse, and faultless execution" (*Destins du Postmoderne*).

- Paolo Portoghesi, a Roman architect, specialist on the Baroque, who had been dean of the Politecnico de Milano for decade, saw a disconnection between Modern architecture and all earlier ones was partly to blame for the crisis. Portoghesi saw all architecture regardless of its period of origin, capable of communicating with present times. Portoghesi proposed “a way of thinking with architecture, not about architecture.” With architecture as a language, discipline, set of practices, etc. he wanted to enable visitors to think about other things in the world.
- Facades, architectural facades, architectural self-portraits that address a relationship of the architect to the past. Done by stage designers of Cinecittà (Rome’s Hollywood-like movie studio).
- Event that also attracted and addressed a non-specialized audience. Event that opened a previously unused space in Venice for exhibitions.
- Reference to Genova’s Strada Nuova, a classic, stage-like, scenographic monumental street.

#### The Facades:

- Constantino Dardi, more modern architecture-like, white. Together with Koolhaas and Gehry facades that did not take face value Portoghesi’s invitation to engage with the past.
- OMA (Rem Koolhaas) a very conceptual scheme, contextual to the rest of the facades. Translucent. The two projects exhibited in the back were the Dutch Parliament Building (1978 with Zaha Hadid) and the restoration for Koepel panopticon vision.
- Michael Graves did a more classical, symmetrical façade.
- Paolo Portoghesi, he came in replacement of de Potzamparc, he did a classical, symmetrical, facade. Portoghesi had no exhibition behind his façade, it was the portal to second floor.
- Frank Gehry, light façade of rough wood.
- Ricardo Bofill (Taller de Arquitectura), inspired in his Espace d’Abraxas building. The back part was a space that recreated the curved part of the Espace d’Abraxas.
- Charles Moore, a deep façade that created a space.
- Oswald Mathias Ungers did a comment on columns and presented wooden models in the space behind the façade.
- Robert A.M. Stern, a classical arch and column. Also a façade that created a space, it had depth.
- Robert Venturi, John Rauch and Denise Scott Brown, an “ironic” façade, a fat, deformed, temple. Exhibition space behind, three big images: Venturi, Scott Brown and Associates, Inc., BASCO Showroom, Northeast Philadelphia, PA, 1976; Venturi and Rauch, BEST Products Catalog Showroom, 1978; Robert Venturi, Vanna Venturi House, Chestnut Hill, Pennsylvania, 1959-64.
- Franco Purini and Laura Thermes did a façade from a design for a building they were working on.
- Léon Krier did the façade of a house he was working on.
- Stanley Tigerman did an infinite perspective.
- Josef Paul Kleihues did a collage-like façade.
- Studio Gruppo Romano Architetti Urbanisti (Studio GRAU), a façade that resembled a columbarium.
- Hans Hollein, several different columns in the façade, one after Philibert de l’Orme, another like Adolf Loos’s 1922 Chicago Tribune, etc.
- Thomas Gordon Smith, a baroque like façade, Borromini-like.
- Massimo Scolari, a comment on representation, he built a figure with an impossible perspective.
- Arata Isozaki did a façade on dark wood against a white background.
- Allan Greenberg did a curved screen, as described by Jencks, “a Serliana arch built flat.”
- Christian de Portzamparc (he withdrew and did not build his facade)

### The Venice Architecture Biennales Since 1980

- 1981-82, the 2nd International Architecture Exhibition: *Architecture in Islamic Countries*. Directed by Paolo Portoghesi. 20 November 1981 – 6 January 1982.
- 1985, the 3rd International Architecture Exhibition: *Progetto Venezia* (international competition). Directed by Aldo Rossi. 20 July – 29 September, 1985.
- 1986, the 4th International Architecture Exhibition: *Hendrik Petrus Berlage—Drawings*. Directed by Aldo Rossi. 18 July – 28 September, 1986. Villa Farsetti, Santa Maria di Sala.
- 1991, the 5th International Architecture Exhibition. Directed by Francesco Dal Co. 8 September – 6 October, 1991.
- 1996, the 6th International Architecture Exhibition: *Sensing the Future—The Architect as Seismograph*. Directed by Hans Hollein.
- 2000, the 7th International Architecture Exhibition: *Less Aesthetics, More Ethics*. Directed by Massimiliano Fuksas. 18 June - 29 October, 2000.
- 2002, the 8th International Architecture Exhibition: *NEXT*. Directed by Deyan Sudjic. 8 September - 3 November, 2002. The exhibition attracted over 100,000 visitors.
- 2004, the 9th International Architecture Exhibition: *METAMORPH*. Directed by Kurt W. Forster. 12 September - 7 November, 2004. The exhibition attracted over 115,000 visitors.
- 2006, the 10th International Architecture Exhibition: *Cities, architecture and society*. Directed by Ricky Burdett. 10 September - 19 November, 2006. The collateral section City-Port was held in Palermo until January 14, 2007. The exhibition attracted over 130,000 visitors.
- 2008, the 11th International Architecture Exhibition: *Out There: Architecture Beyond Building*. Directed by Aaron Betsky. 14 September - 23 November, 2008.
- 2010, the 12th International Architecture Exhibition: *People meet in architecture*. Directed by Kazuyo Sejima. 29 August - 21 November, 2010.
- 2012, the 13th International Architecture Exhibition: "Common Ground". Directed by David Chipperfield. 29 August - 25 November 2012.
- 2014, the 14th International Architecture Exhibition: *Fundamentals*. Directed by Rem Koolhaas. 7 June - 23 November, 2014.
- 2016, the 15th International Architecture Exhibition: *Reporting From the Front*. Directed by Alejandro Aravena 28 May - 27 November.
- 2018, the 16th International Architecture Exhibition: *Free Space*. Directed by Yvonne Farrell and Shelley McNamara 26 May - 25 November.

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***Ausstellen / Darstellen. Theorie und Praxis der Architekturausstellung***