



Casa de Vidro. Lina Bo Bardi in dialogue with Sverre Fehn.

Nasjonalmuseet - Arkitektur, Oslo, 2017

Artist intervention:

Veronika Kellndorfer

Curator statement

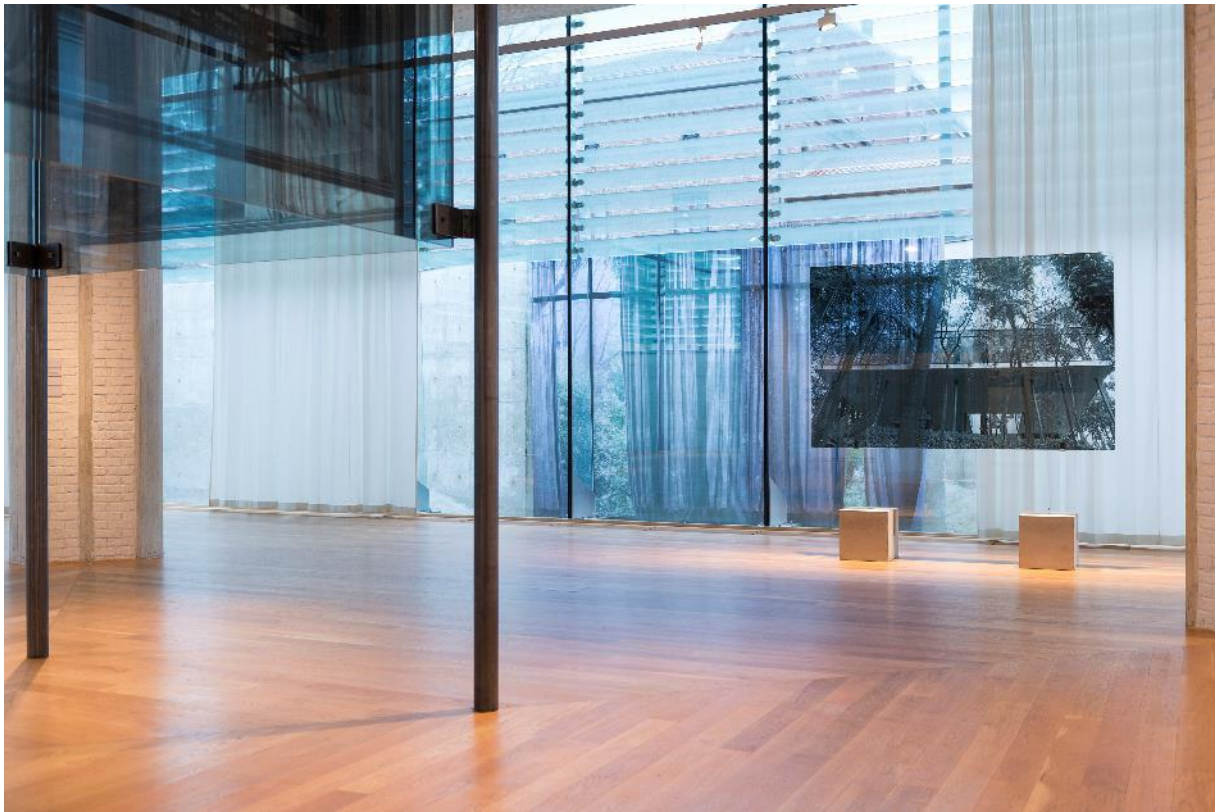
The exhibition presents Lina Bo Bardi's glasshouse in São Paulo, Casa de Vidro (1950-52) inside Sverre Fehn's glass pavilion (1997-2008). The juxtaposition serves as a starting point for a dialogue between two architects who never met, and who worked in distant corners of the world. However, there are surprising similarities between their respective oeuvres: the sculptural use of reinforced concrete, their long-standing commitment to rehabilitation projects and adaptive re-use, and their interest in exhibition design.

The two architects also shared an interest in the careful integration of their designs into the surrounding landscape. It seems logically consistent that both architects integrated trees into their buildings: Fehn in the Nordic Pavilion in Venice and Bo Bardi in Casa de Vidro.

In a programmatic text, published in Habitat in 1953, Bo Bardi explained: "No decorative or compositional effect was sought in this house, as the aim was to intensify its connection with nature, using the simplest possible means, in order to have the minimum impact on the landscape. The problem was to create an environment that was 'physically' sheltered, i.e. that offered protection from the wind and the rain, but at the same time remained open to everything that is poetic and ethical, even the wildest of storms." The connections between tradition and modernity as well as between landscape and architecture were focal concerns in her design from her early years in Italy onwards. Later in Brazil, the social responsibility of architecture became a guiding principle for Bo Bardi's work.

The exhibition also encompasses a dialogue between the architectural idioms of Bo Bardi and Fehn and the visual language of artist Veronika Kellndorfer. The National Museum - Architecture has commissioned the Berlin-based artist to reflect Bo Bardi's Casa de Vidro in a new installation created especially for Fehn's glass pavilion. Kellndorfer employs transformed and rasterized photographs of the building, which are silkscreened onto huge glass sheets, creating a representation of the house that is at once spectral and painterly. The installation includes a sculptural re-enactment of Casa de Vidro's suspended patio on the scale 1:2.

The dialogue extends even into the display elements used in the exhibition: we combine Bo Bardi's iconic glass easels, developed for the presentation of paintings in the Museu de Arte de São Paulo (MASP), with the modular wall elements that Fehn designed for the National Museum - Architecture..



Veronika Kellndorfer, *Atrium*
Construction and Silk-Screen-Print on Glass,
3 panels, each 210 x 240 cm, 2017
Installation views, Nasjonalmuseet – Arkitektur, Oslo
Photo: Annar Bjørgli



Veronika KelIndorfer, *Stilt House*
Silk-Screen-Print on Glass, concrete, wood
2 panels, each 240 x 135 cm, 2017
Installation views, Nasjonalmuseet – Arkitektur, Oslo
Photos: Frode Larsen

Our Place / ExRotaprint Berlin
- Urban Activism as Artistic Practice.

0047, Oslo, 2014

Artists:

Daniela Brahm and Les Schliesser

Curator statement

The exhibition is dedicated to alternative bottom-up planning, namely in the field of creative culture, and participatory urban rehabilitation projects. ExRotaprint, an abandoned manufacturing site in the former working-class district Berlin Wedding, is initiated and driven by artists Les Schliesser and Daniela Brahm; a redevelopment project created from the viewpoint of art. As a social sculpture, it links the potential of its spectacular architecture with the local needs of a socially marginalized area, devoting aesthetic quality into socio-political activities. The collaborative work on ExRotaprint has expanded into the artistic practice of Daniela Brahm and Les Schliesser. Within the exhibition, they transform the urban redevelopment project into a monumental installation, encompassing wall drawings, film and sculptural interventions.

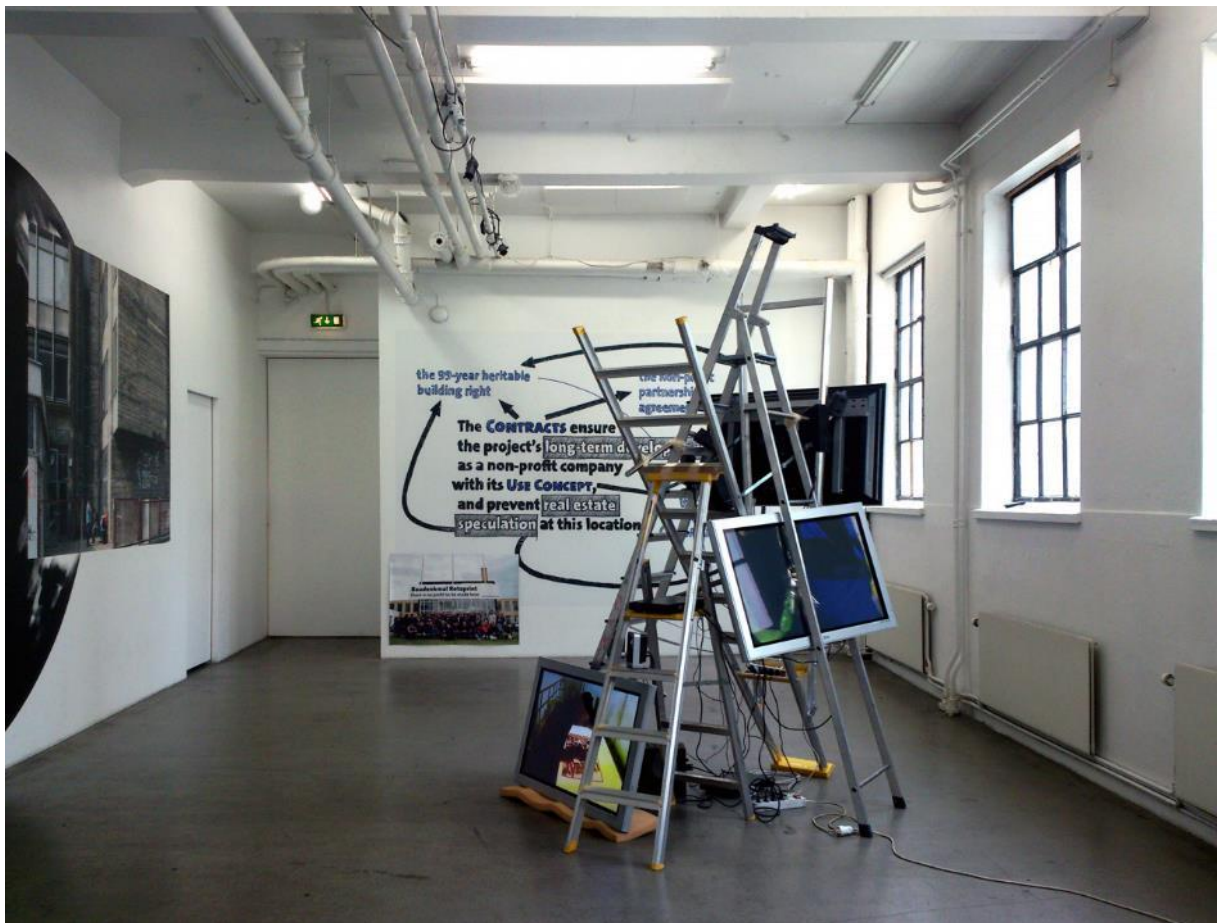
According to social theorist David Harvey, the right to the city is "far more than the individual liberty to access urban resources: it is a right to change ourselves by changing the city. It is, moreover, a common rather than an individual right since this transformation inevitably depends upon the exercise of a collective power to reshape the processes of urbanization. The freedom to make and remake our cities and ourselves is, I want to argue, one of the most precious yet most neglected of our human rights." Resulting from that, artists are more and more reflecting urban planning in their works, involving themselves in urban protest movements and even developing alternative models of rehabilitation.

One of the most striking initiatives in the field of urban activism as artistic practice is ExRotaprint, a project set off in 2005 by a group of artists, who had been renting studio spaces in the breath-taking late modernist complex of the former Rotaprint factory in Berlin. At the outset, the success of this large scale bottom-up redevelopment project was entirely uncertain. Initiated by the artists, a renters' association was founded with the goal to purchase the property. After successful negotiations with the owner, the City of Berlin, the non-profit ExRotaprint gGmbH was created from the association, which today owns the buildings by heritable building right and is responsible for its development. The Non-profit status dispels the conflict over partial ownership and allows for planning unencumbered by individual interests. ExRotaprint gGmbH disrupts the speculation-spiral of the real estate market and partners do not profit from the income generated by the property and cannot realize any increase in value from a sale of their stake in the partnership. Thus a long-term and stable location is created that can be developed on its own terms.

The exhibition aims not only to discuss problems resulting from urban renewal and gentrification, but taking these processes as a starting point for an survey on the question, what are our possibilities to use the given urban structures in a creative, or even subversive way.



Above and following page:
Daniela Brahm / Les Schliesser
Our Place / ExRotaprint Berlin, 2014
Installation views, 0047 Oslo
Photos: MR



Høyblokka Revisted - Open Call for Ideas and Visions.

0047, Oslo, 2014

An initiative by 0047 OSLO and ARKITEKTUR N

Open call

(Text: Markus Richter and Ingerid Helsing Almaas)

"A building is just a building" Labour politician Rigmor Aasrud, then Minister of Government Administration and Church Affairs, categorically stated a few months after the terrorist attack of July 22. She was talking about the heavily damaged Høyblokka, the actual target of the assault. And indeed, until the attack, Erling Viksjø's 1958 Høyblokka, the vertical axis of Oslo's government district, and his elegantly curved 1969 Y-Blokka, were largely perceived as regular office buildings; they not even were listed as heritage monuments.

Even given the reservation that late modernist buildings are met with all over the world, Aasrud's misreading of Viksjø's edifices is remarkable. The building ensemble is not only one of Viksjøs masterpieces, a Gesamtkunstwerk carefully embedding artworks as an integral part of its structure; it is also a pivotal architectural image signifying Norway's post-war social democracy, the epitome of the Labour party's short-lived alliance with the avant-garde. It is all the more surprising that a Labour-led government was willing to dismiss this significant complex as "just a building".

However, with the events of 22 July Høyblokka became a national symbol. The ensuing dispute about the future of the damaged structure has since polarized in two directions: either to preserve the buildings and restore them to their former state, or to tear the whole complex down and build something new.

In December 2011, Arkitektur N, the Norwegian review of Architecture, took a stance against this polarization between demolition and reconstruction. "We have taken care of the damaged building", writes Einar Bjarki Malmquist. "With fencing and tarpaulins and temporary measures we have already changed it to something else. We have started an adaptation. The white cloth covers the building lights in the evening darkness. This is more than a practical immediate action; it is the start of a very important process. (...) It is our social ideals we need to work with, not just in some architectural form, but in how we move forward, how we treat the Government Building. This excludes neither demolition nor restoration of all or part of the building. But it excludes a decision taken on purely practical or economic grounds."

Today, two years later, not much has changed. Høyblokka is still covered with plastic sheeting and the windows of Y-blokka are still blocked up. The political heart of the city is silent and all decisions about its future are open. The debate continues on many levels: in the press as well as in social media, in round tables and in seminars; students choose it for their thesis projects, and established architects are reflecting on alternative designs, preparing for what will eventually become an architectural design competition. We believe that it is high time to collect these numerous thoughts and ideas, to channel and enrich further debate.

We invite architects, artists and the general public to sketch their respective visions for the government district, and in particular Erling Viksjø's Y- and Høyblokka. We are looking for temporary projects, like Eriksen Skajaa's urban bee farm, published by Arkitektur N last fall, as well as for more conclusive design ideas; for visions that go far beyond the scope of function, for pragmatic solutions, for drafts and for building designs.

Planning the future government district might not seem like an appropriate opportunity for participatory, bottom-up design strategies. However, the government district is a very particular site, loaded with history and framed by persistent debates about the nation's built identity, Oslo's architectural heritage and the heart of the city. The site was forever marked by rightwing terrorism, leaving a hole in the self-image of Norwegian society. To fulfil the essential needs of this loaded situation takes more than mere matter-of-fact expertise and technical reports, and obviously goes beyond purely practical considerations.

This site needs more.

Participating architects and artists:

Lund Hagem Arkitekter, Christoph von Mach/Lars Goossens, Jan Christensen/Marius Dahl, SE Studio, Erlend Aalmo Strønstad/Agathe Monnet/Leila Maitia, Kollaboratoriet, Ugo Ribeiro/Alex Perret, Zamaas (Øystein Aasan/Marianne Zamecznik), Ivan Brodey/Einar Malmquist/Ingerid Almaas, Francisco Rocha/Ricardo Morais Sousa, Superunion Architects with Martin Braathen/Even Smith Wergeland, Jonas Gunerius Larsen, U67, Kaleidoscope, Izabela Zólcinska, Eriksen Skajaa Arkitekter, Nicolò Ornaghi, Equanorth, Hans Martin Frostad Halleraker, Toni Kauppila, Sofie Flakk Slinning, Andreas H. Tingulstad/Asha Biant/Solveig Larsen/Ole Morten Birkeland/Kenneth Hinkel/Vegard Sanne Havnevik/Kurt Breitenstein, Björn Ehrlemark/Carin Kallenberg, Transborder Studio, Framifrå Arkitekter, Beam Architects, PML Arkitektur, Noel Brady, Tormod H. Førre/Mattias Gunneflo/Wilhelmine Førre, José Ramos Nieto, Erik Fenstad Langdalen, Predrag Stefanovic, Luismi Romero, Bjørn Cappelen, Sara Armento, Magnus Nilsson, Nina Svenne, Nicholas Møllerhaug, Lisa Pacini, Vibecke Yrstad, Wood Arkitekter



Above and following page:
Høyblokka Revisted – Open Call for Ideas and Visions
Installation views, 0047 Oslo, 2014
Photos: Luismi Romero



We are All Astronauts.

Universe Richard Buckminster Fuller
Reflected in Contemporary Art

MARTa Herford, 2011

Curated in cooperation with the MARTa team

Artists:

Ai Weiwei, Attila Csörgő, Björn Dahlem, José Dávila, Simon Dybbroe Møller, Michel François, Franka Hörnschemeyer, Lucas Lenglet, David Maljkovic, Hermann Maier Neustadt, N55, Ólafur Eliasson, Riccardo Previdi, Tobias Putrih, Pedro Reyes, Silke Riechert, Tomás Saraceno, Albrecht Schäfer, Kai Schiemenz, Kerstin Stoll, Tilman Wendland, Beat Zoderer

Curator statement

The exhibition coincides with the survey *Bucky Fuller & Spaceship Earth*, compiled by Norman Foster and Luis Fernández-Galiano, which offers a comprehensive overview on Fuller's designs & ideas from the early 4D-studies of the 1920ties to the later geodesic structures und presents him as well as a 'hands-on' philosopher, whose ideas are still relevant and inspiring.

The exhibition continues the artistic research on late modern visionary architecture and urbanism, which European Art Projects started in 2008 with the project *Megastructure Reloaded*. The dynamic and polymorphic galleries of MARTa, built according to plans of Frank Gehry, provide a perfect backdrop for a show on Fuller, who had been rebelling his entire life against the predominance of the cube and the inflexibility of the x-, y-, z-coordinates.

The majority of artists invited to participate in the show has already been dealing extensively with Fullers ideas; like Ai Weiwei, Attila Csörgő, Björn Dahlem, José Dávila, Hermann Maier Neustadt, N55, Ólafur Eliasson, Franka Hörnschemeyer, Tobias Putrih, Pedro Reyes, Tomás Saraceno and Albrecht Schäfer. Besides, the exhibition encompasses works by Simon Dybbroe Møller, Michel François, Lucas Lenglet, David Maljkovic, and Beat Zoderer, whose connections with Fuller may not always be obvious on first sight. In addition we commissioned new works by Riccardo Previdi, Silke Riechert, Kai Schiemenz, Kerstin Stoll and Tilman Wendland.

Minimalist and Conceptual artists had already discovered Buckminster Fuller's relevance for their own work by the late 1960s. However, for contemporary artists Stewart Brand's *Whole Earth Catalog* and counterculture appropriations of geodesic structures appear to be more significant than critical reflections on Fuller in essays by Robert Smithson and Dan Graham, or Jasper Johns' painterly interpretation of the *Dymaxion Airocean World*. The domes and zomes of the hippie communes Drop City, Libre or Red Rockers also represent the transformation of Fuller's highly complex ideas into the icons of a culture of protest. Like Fuller, the counterculture of the late 1960s saw architecture as a transmission belt of the great utopia machine and many of the artists who deal with Fuller today take this as their starting point. Contemporary architecture groups such as raumlaborberlin or n55 from Copenhagen, have picked up the strings left hanging by followers

of Fuller, such as Archigram and Ant Farm. Their projects combine experimental architecture and design with applied urban criticism and performance oriented sculpture.

In an essay from 1949 Fuller defines: "The Specialist in comprehensive design is an emerging synthesis of artist, inventor, mechanic, objective economist and evolutionary strategist" Today, artists like Tomás Saraceno or Pedro Reyes act on this idea creating works, that goes way beyond the narrow confines of the art world. In 2007 Reyes developed his *Ciclomóvil*, a reference to Fuller's *Dymaxion Car*. It is a human powered, zero emission vehicle for Mexico City. Reyes not only sees his prototype as a sculpture, but also as a potential spark for initiating a collaborative practice, which could create jobs around the *Ciclomóvil*, from research and development to marketing and sales.

Fuller's definition of the "Comprehensive Designer" seems to apply very clearly to Tomás Saraceno, who's *Airport Cities* are a direct reference to Fuller's Project for *Floating Cloud Structure (Cloud Nine)*, the spherical, flying cities that he designed together with Shoji Sadao in 1960. The idea is based on the assumption that the weight of a large diameter geodesic sphere would be so light, that solar radiation would theoretically warm the air within it to such a degree that the spherical city would eventually lift off like a hot air balloon. Saraceno picked up on this idea and made great efforts to turn Fuller's vision into a reality. He left the traditional realms of the visual arts behind, and began working with scientists to develop materials that were 'lighter than air'; meanwhile he even holds a patent on thermo-isolation for air vehicles.

Tobias Putrih on the other hand, articulates an explicitly skeptical interpretation of Fuller's *Cloud Nine* project, to which he has dedicated an entire body of work. "It seems it's not so far from Fuller's fantastic idea, to the concept of ultimate, total (perhaps totalitarian) structure. Science-fiction thriller, the utopian moment within American dream, concludes with the radical concept of the airborne city. One of the answers to Fuller is to turn his original idea back over to the hands and minds of individuals, to start from the bottom up, where metaphorically speaking, one could find his or her own shape, his or her own deformity of the Cloud Nine." These thoughts spawned the various studies of deformed spheroid worlds in Putrih's ongoing series of drawings and sculpture entitled *Quasi Random*, which he began in 2002.

In the same spirit Kai Schiemenz has designed a deformable 'Buckyball' for this exhibition; a geodesic beanbag which has to forfeit its perfect spheroid form if it is to function as a piece of furniture. The object can be deformed and/or returned to its original shape as necessitated by the desires of museum visitors. A similarly playful experimentation with Fuller-esque geometry is evidenced in Attila Csörgő's *Football World Map* which combines the soccer ball shaped truncated icosahedron with the *Dymaxion World Map*. A similar approach can also be seen in José Dávila's transformation of Fuller's sublime drawing *25 Great Circles*, into a run of the mill carpet. Skepticism about all too perfect forms and perfect geometry has also been a constant in interpretations of Fuller, starting with Robert Smithson's famous verdict "Unlike Buckminster Fuller, I'm interested in collaborating with entropy. ... After all, wreckage is often more interesting than structure. At least, not as depressing as Dymaxion domes. Utopian saviors we can do without." From this perspective, the 'misinterpreted' and geometrically imperfect domes and zones of the hippie communes might be the thing that saves Fuller's ideas from the perfection that he inherently sought; according to Tilman Wendland, this is where "the poetry starts."



Tomás Saraceno

Foreground: *Solar Centre*, 2011

Laminated solar sheers, battery, nylon thread, variable dimensions

Background: *Liverpool / Flying Garden / Air-Port-City*, 2008

Digital Print on poster paper

Photo: MR



Foreground: Attila Csörgő,

Untitled (Dodecahedron contra icosahedron, 1999

Wooden stick, string, pulley wheel, iron frame, electromotor,
appx. 180 x 110 x 80 cm

Background: Tomás Saraceno

Solar Centre, 2011 and Liverpool / Flying Garden / Air-Port-City, 2008

Photo: MR



Above: Björn Dahlem
m-Spheres, 2010
Wood, steel, fluorescents tubes, varnish,
320 x 620 x 280 cm
Showcase: Björn Dahlem,
Milky Way, 2010
Wood, steel, stone, acrylic glass, varnish,
165 x 260 x 40 cm

Left: Lucas Lenglet
untitled, Column, 2010
Aluminium,
500 x 130 x 130 cm (module height 100 cm)
Photo: MR



Albrecht Schäfer
Ocellus, 2010
Plastic foil, strings, spot lights,
variable dimensions

Image above, left:



Michel François
Souffles, 2002
blown black glass balloons
of 7 size





Showcase: Hermann Maier Neustadt

Untitled, 2006

Drawings, & Maquettes,
various materials

Foreground: José Dávila

25 great circles, 2007

Carpet, 380 x 460 cm

Background: Riccardo Previdi

Untitled (long time exposure), 2011

Chipboard, paperboard, paper, uv print,
acrylic paint

Right: Pedro Reyes

Ciclomóvil, 2007

Aluminum, fiber glass, steel, vinyl & bicycle
mechanism





Kai Schiemenz
Lazy Sphere, 2011
Rubber foam, plastic tubes, rope,
variable dimensions
(three spheres of different dimensions in
the show)
Photos: Kai Schiemenz

Transatlantische Impulse.

15 Jahre Villa Aurora,

Akademie der Künste, Berlin, 2010

Curation & production

Artists:

Colin Ardley, Heike Baranowsky, Rosa Barba, Marcel Bühler, Jörg Bürkle, Peggy Buth, Eva Castringius, Frauke Eigen, Anna Faroghi, Thomas Florschuetz, Gerhard Friedl, Eva Grubinger, Romeo Grünfelder, Carla Guagliardi, Sabine Hornig, Laura Horelli, Christian Keinstar, Thomas Körner, Dagmar Knöpfel, Veronika Kellndorfer, Takehito Koganezawa, Bettina Krieg, Via Lewandowsky, Wiebke Loeper, M+M, Agnes Meyer-Brandis, Isa Melsheimer, Simon Dybbroe Moeller, Andrea Neumann, Olaf Nicolai, Tilman Peschel, Miguel Rothschild, Albrecht Schäfer, Kai Schiemenz, Hans-Christian Schink, Andreas Schulze, Maya Schweizer, Albert Weis

Curator statement

"Like earlier generations of English
intellectuals who taught themselves
Italian in order to read Dante in the
original, I learned to drive to read Los
Angeles in the original."
Reyner Banham, 1971

Many Europeans continue to view Los Angeles as an urban-design catastrophe of the first order – as an overgrown conglomeration of cities and towns connected by a bewildering network of gigantic freeways, a dystopian non-place remote from the ideal of a measured, humane city. Yet when the English architecture critic Reyner Banham arrived in L.A. in 1965 with a grant from the Graham Foundation, he was enchanted by the city. His 1971 book *Los Angeles: The Architecture of Four Ecologies* is a veritable declaration of love, not only to the outstanding architecture of Schindler and Neutra but also to the anonymous everyday buildings, the gas stations and drive-ins, the culture of surfboards and muscle cars – and not least the freeways.

Although till then he had never sat behind the steering wheel of a car, he was immediately able to enjoy the freeway intersections as an aesthetic-kinetic experience: "The Santa Monica/San Diego intersection is a work of art, both as a pattern on a map, as a monument against the sky, and as a kinetic experience as one sweeps through it."

Banham's *Los Angeles* of the late 1960s and early 1970s has long ceased to exist; the city has changed profoundly over the last forty years. His once controversial book has become a classic, recently reissued by the University of California Press, but his fascination with the phenomenon of L.A. is as relevant as ever and is echoed in the work of the artists awarded grants to stay at Villa Aurora, the former home of Marta and Lion

Feuchtwanger in Pacific Palisades. The experience of the freeways is as much a part of this sometimes ambivalent fascination as the continual confrontation with cinematic images, so characteristic of Los Angeles. Here too Banham expresses the European experience of the city precisely: "Visiting houses in Beverly Hills or Bel Air can be a hallucinating experience; an overwhelming sense of déjà-vu mingles with an overwhelming desire to sidle along corridors with one's back to the wall and to kick doors wide open before passing through." Banham himself contributed to L.A.'s filmic hagiography: in 1972 he appeared in the BBC documentary *Reyner Banham Loves Los Angeles*.

Cinematography and the film industry are a significant point of reference for the exhibition *Transatlantic Impulses*. Central to it are the artists' approaches to the present and the past, to myth and reality, society and urban space in Los Angeles and California. Just as they are reflected in their function as cinematic icons, the themes and locations are also subjected to social and ecological interrogation. Issues such as strip mining or L.A.'s water shortages play an equal role alongside the glamour of Hollywood. Unlike Banham, who was still forced to counter European intellectuals' unquestioningly negative image of L.A. as disturbing and alien, the work of the Aurora artists shows a noticeable ambivalence towards the city and its outlying areas. It is significant that any of the artists have shifted the focus of their interest from the metropolis to its immediate and wider surroundings. The L.A. River and the city's water problems, exposed to a wider public through Roman Polanski's film *Chinatown*, are repeatedly reflected in the artists' work. Their gaze reaches way beyond L.A.'s wider catchment-area however, extending to the Mojave Desert, Zabriskie Point, Death Valley and even the airplane graveyard in the Sonora Desert in Arizona.

A further theme of the exhibition stems from an interest in the architectural manifestations of the 'project of modernity' shared by many of the artists. In L.A. this interest means an encounter with the history of emigration. Between the 1920s and the 1940s a series of German and Austrian architects moved to California, including Erich Mendelsohn, Richard Neutra and Rudolph Schindler. Neutra who, together with Mendelsohn, had already created one of the earliest flat-roofed houses, 1923 in Berlin, provided the impetus for the development of the Californian Case Study Houses. These buildings, both austere and filigree, have been an inspiration to contemporary artists for years, but artists' interests have now shifted from early modernism to the architecture of the 1960s and 1970s. There the focus is less on distinctive buildings than on the anonymous urban and suburban structures so characteristic of Los Angeles' cityscape. This paradigm shift also corresponds to the history of emigration; in 1964 the Austrian emigrant Bernard Rudofsky published his epoch shaping *Architecture Without Architects*, accompanying the eponymous exhibition at New York's MOMA. Both show and book were instrumental to the critical revision of modernity - which included the work of Reyner Banham - and the artists who have worked at Villa Aurora in recent years have repeatedly addressed the issues it raises.



From left to right:

Heike Baranowsky

Racetrack, 2010

3-channel video installation, stop motion
animation, , colour, sound, HD,
4:20 min. loop

Agnes Meyer-Brandis

Lying On Dimensions / first draft, 2010

Objects, documentation and video sketches

Eva Castringius

K-PAX, 2010

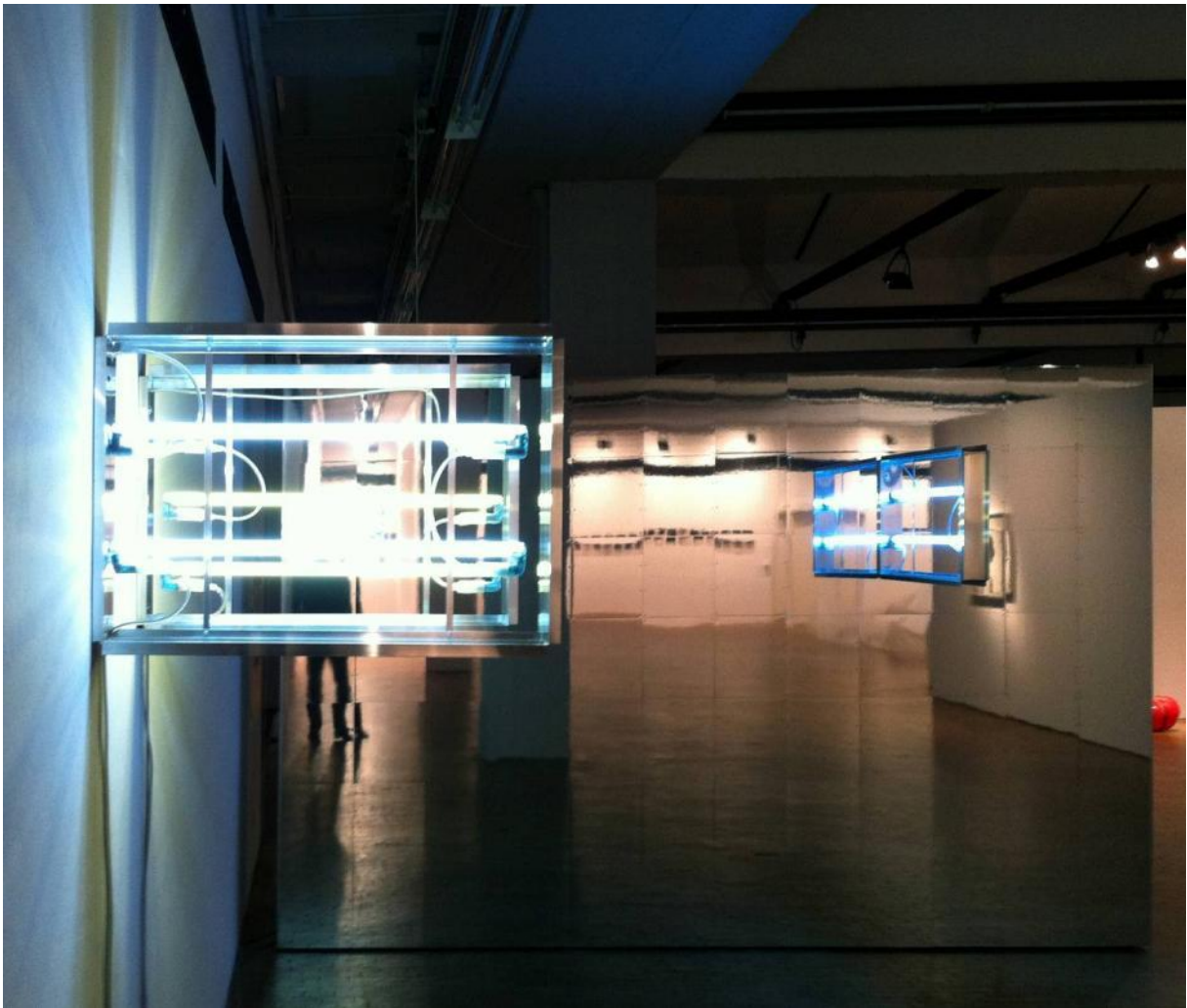
4 channel-photo projection
on wooden box, paintings (inside)

On the left: Agnes Meyer-Brandis

Photos: Eva Castringius, MR







Albert Weis
register, 2010
Aluminum profiles, neon,
automatic switch, cable,
mirror, aluminum

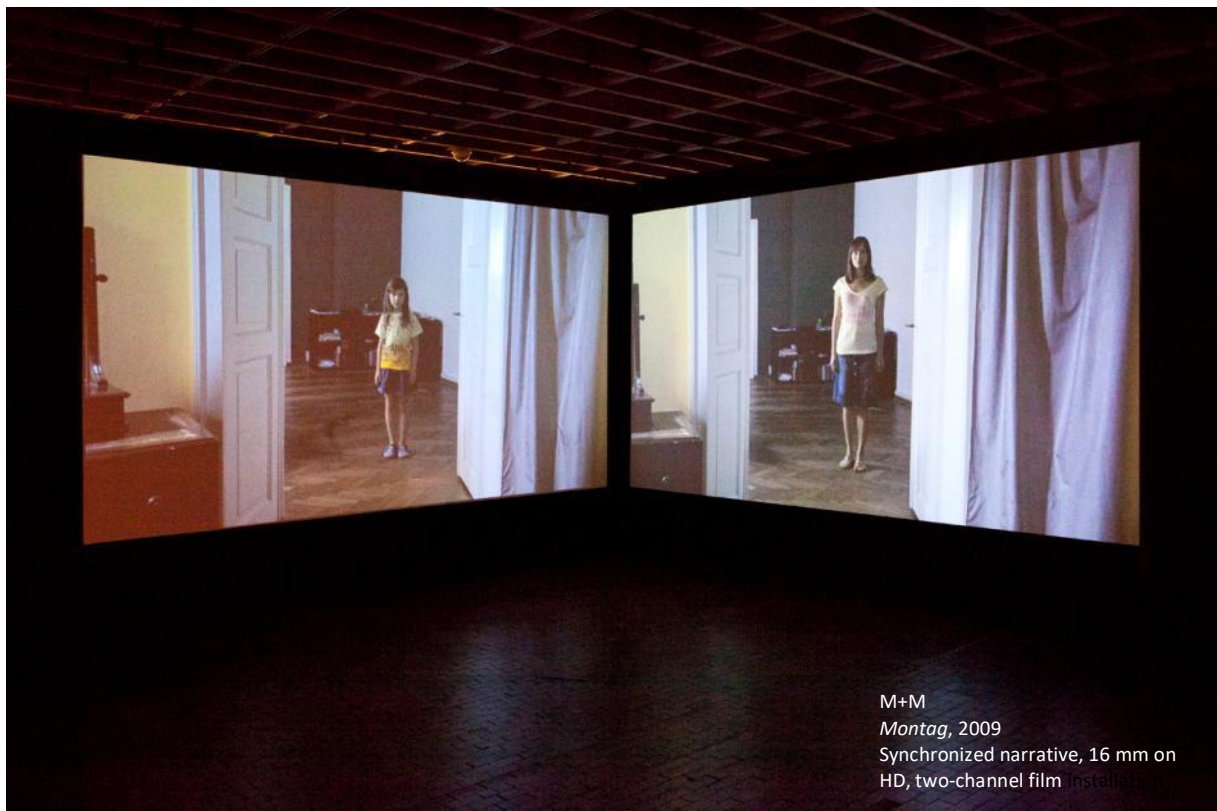


Top:

Thomas Körner
la barca, 2009
Audiovisual live performance
transferred to DVD,
7 min, loop, sound
Photos: Eva Castringius

Below:

Maya Schweitzer
Shifting Time, 2009
Digital slideshow on DVD
Sylmar, 2009
Video on DVD, 16 min., colour, sound, loop



M+M
Montag, 2009
Synchronized narrative, 16 mm on
HD, two-channel film installation



Left: Miguel Rothschild
4 Photo collages, 2010
Pierced C-prints, loose confetti
Right: Tilman Peschel
4 C-prints, 2006/07
Photo: Eva Castringius

Megastructure Reloaded.

*Visionary Architecture and Urban Design of the Sixties
reflected by Contemporary Artists*

European Art Projects, 2008
Former State Mint, Berlin

Curated and produced jointly with Sabrina van der Ley

Architects & Artists:

Archigram, Archizoom, Alan Boutwell, Guenther Domenig & Eilfried Huth,
Constant, Yona Friedman, Eckhard Schulze-Fielitz, Superstudio

José Dávila, Simon Dybbroe Møller, Ryan Gander, Erik Goengrich, Franka
Hörnschemeyer, Gordon Matta-Clark, Victor Nieuwenhuijs & Maartje Seyferth,
Tobias Putrih, Tomás Saraceno, Katrin Sigurdardóttir, Tilman Wendland

Curator statement

In autumn 1964 the fifth edition of *Archigram* magazine, dedicated to the subject *Metropolis*, was released in London. Along with Archigram's designs for *Plug-in City*, it showcased, among others, Constant Nieuwenhuys' urban vision *New Babylon* and Yona Friedman's *La Ville Spatiale*. These works now rank among the incunabula of the 1960s. Combining visionary architecture, pop culture, art and situationist rebellion, they became known far beyond the confines of urban planning. The designs still hold their fascination today, not least due to their unique aesthetic quality. Hence it is not surprising that individual plans or models were shown at *Documenta* and large museum exhibitions over the years.

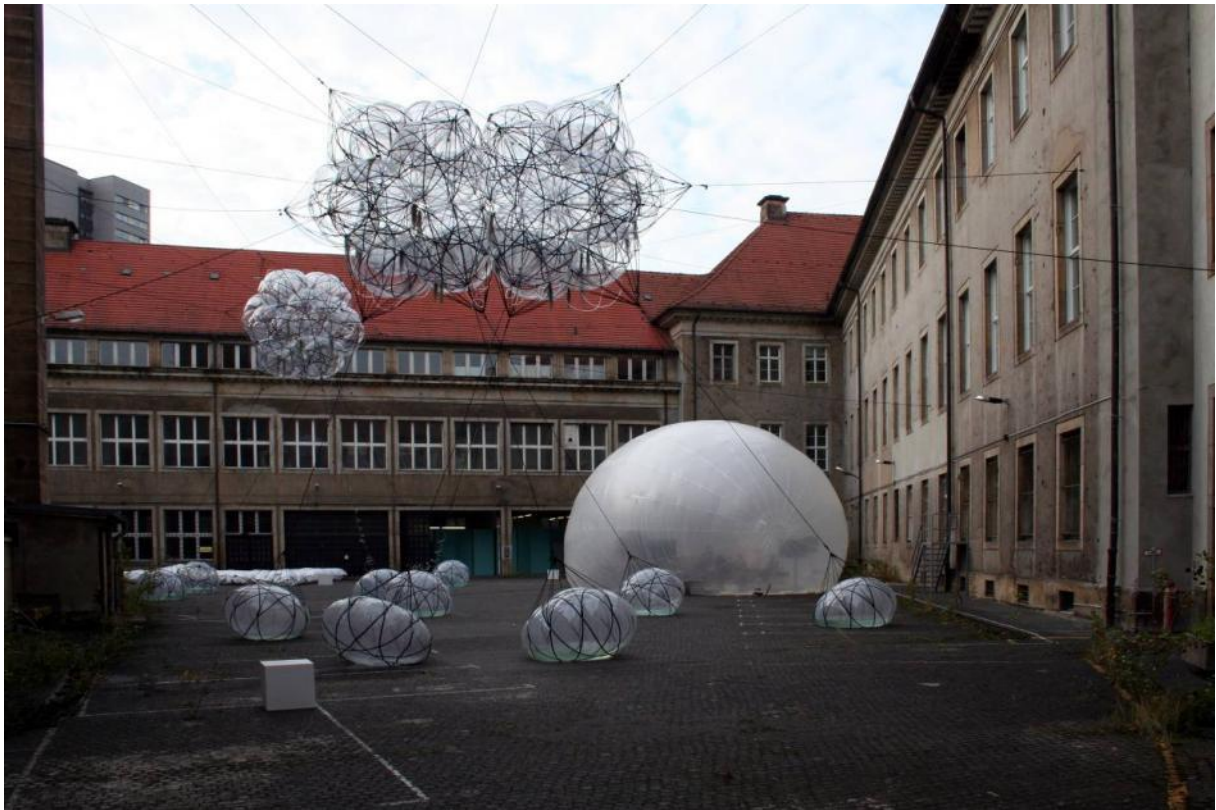
Until now, however, there has been no exhibition dealing explicitly with the megastructuralists' vision. MEGASTRUCTURE RELOADED seeks for the first time to show *La Ville Spatiale*, *Plug-in City* and *New Babylon* in context. Alongside Archigram, those represented will include Constant, Friedman and his comrades from the Groupe d'Études d'Architecture Mobile, such as Eckhard Schulze-Fielitz, as well as the radical Florentine groups Superstudio and Archizoom, whose designs at the end of the 1960s constituted an ironic response to the megastructuralists.

The exhibition is not a documentary representation however; instead the megastructuralists are tested for their currency and relevance to the problems of contemporary urban design. The focus is on the connection, so significant for these designs, between spatial structures and visual art, as well as on actual architectural and urban-design issues, while examining whether megastructures offer a feasible conceptual approach for the problems of fast-growing mega cities.

Moreover, the exhibition prominently features works and installations by visual artists. Their subject specific installations are developed directly for the exhibition and reflect the idea of megastructures as well as the structures of today's megacities.



Tomás Saraceno
3 x 12MW (Air Port City), 2007/08
PVC pillows, air, nylon webbing, rope,
variable dimensions
Photos: David Brandt



Megastructure Symposium

The symposium took place in the *Küchenmonument*, a mobile, pneumatic architecture by raumlaborberlin.

The photo on top, showing the interplay between Tomás Saraceno's *Air Port City* and the *Küchenmonument* was taken by Matthias Rick (1965-2012), the speaker in the photo on the left. He also designed in close cooperation with Dennis Crompton of Archigram and Andrea Hoffmann & Jeannette Merker of raumlabor the exhibition's architecture.

On the right: Panel Megastructure for Megacities
From left to right: Dennis Crompton, Markus Richter, Phillip Oswald, William Menking



Installation in the basement of
the former State Mint (vaults).

Above:
Gordon Matta-Clark
Conical Intersect, 1975
Colour, 18:40', silent,
film transferred to DVD

Vault 1, on the left:
Eckhard Schulze-Fielitz,
Raumstadt, 1966
Brass, balsa wood, string, colour
Photos: David Brandt

Vault 2:
Archigram
drawings, collages & prints
and model relating to the
Plug-In-City project.
In the foreground:
Interchange (model)
1963-66



Vault 2, right:
Yona Friedman,
Ville spatial, 1959-60
drawings, prints and model.
On the left designs for
Plug-In City by Archigram



Vault 2, foreground:
Constant Nieuwenhuys
Vertikale Stadt, 1960
Steel, acrylic, wood.
On the right
Constant Nieuwenhuys
New Babylon, 1960-70
drawings, lithographs
and etchings





Archigram

Archigram Arena/ Archigram Opera,
1972/2008

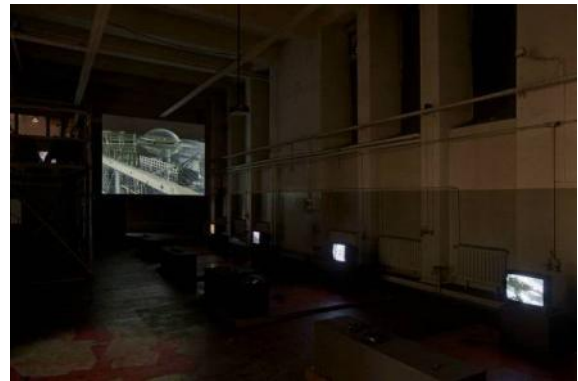
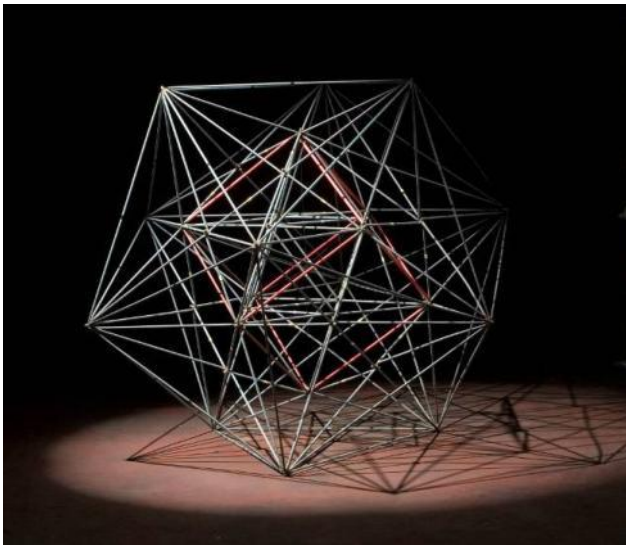
Multimedia installation (3 video
projections, 4 monitors, 7 slide
projections), dimensions variable

The Arena has been proofed to be
an excellent party location

Photos: David Brandt (above),
Stefan Maria Rother (below)



José Davillá, *Flying City*, 2008
MDF, nylon cable, fluorescent tubes,
500 x 600 x 400 cm
Photos: David Brandt



Top: Victor Nieuwenhuijs / Maartje Seyferth,
New Babylon de Constant, 2005/08
Video installation, 5 monitors,
2 projections

Left:
Eckhard Schulze-Fielitz
Metaeder, ca. 1980
Copper, plastic, tape, paint,
120 cm diameter (polyeder)
Photos: David Brandt



Superstudio, *Ceremonia*, 1973

15', colour, 16 mm

transferred to DVD

On the left in the window:

Tilman Wendland,

Untitled, 2008

Cardboard, wooden construction,

suspended chains,

variable dimensions

Photo: David Brandt



Tilman Wendland,
Untitled, 2008
Cardboard, wooden
construction,
suspended chains,
variable dimensions
Photos: David Brandt



Ideal City - Invisible Cities

40 International Artists in Public Places and several Exhibition Spaces in two Cities

European Art Projects, 2006
Zamosc, Poland & Potsdam, Germany

Curated and produced jointly with Sabrina van der Ley

Artists:

Tarek Al-Ghoussein, Francis Alÿs, Carl Andre, Archigram, Colin Ardley, Tim Ayres, Mirosław Bałka, Daniela Brahm, Pedro Cabrita Reis, Rui Calçada Bastos, Constant, Jonas Dahlberg, Tacita Dean, Jarosław Flicinski, Carlos Garaicoa, Dan Graham, George Hadjimichalis, Rula Halawani, Franka Hörschemeyer, Craigie Horsfield, Katarzyna Józefowicz, Jakob Kolding, Ola Kolehmainen, Lucas Lenglet, Sol LeWitt, David Maljkovic, Gerold Miller, Matthias Müller, Teresa Murak, Brian O'Connell, Daniel Roth, Albrecht Schaefer, Kai Schiemenz, Les Schliesser, Melanie Smith, Monika Sosnowska, David Tremlett, Anton Vidokle, Lawrence Weiner, Tilman Wendland, Krzysztof Zielinski

Curator statement

The project is dedicated to one of the outstanding cultural themes: The Ideal City and its sibling the Invisible City. Forty artists comment and reflect on this idea in two European cities, Zamość, Poland and Potsdam, Germany, which today are still recognisable as ideal city plannings.

Since the renaissance, visual artists have been intensely interested in the concept of the Ideal City, even though most of them remained unrealised, invisible cities. This continues until Constant's "New Babylon" and the projects of the Archigram group in the 1960s. In the last 25 years, however, this idea no longer played a noteworthy role in artistic discourse although many artists deal with the thematic field of space/house/city in their works. The general absence of utopian thinking in the political realm and society seems to be also manifest in art.

The idea of the Ideal City was always closely tied to the question of how a society should best be set up. The physical shape of the city often developed parallel to political-social utopias. The hesitation about the theme of the "Ideal City" is also based in the suspicion of totalitarianism under which utopias in general meanwhile stand. Following geometrical regularities, usually planned in the form of orthogonal grids, ideal cities were regarded as a sign and expression of rationality. The use of the grid for city layouts often found its continuation in the individual buildings, whose facades and forms varied similar basic modules.

Today, the fascination exerted by the idea of the ideal city is primarily aesthetic. But the strict grid and rational structure are not exhausted in the charm of the surface; the utopian spirit beneath it is palpable - including its ominousness. Especially today, when the discourse about form and development of urban space is governed by current themes like the 'Megalopolis' or 'Shrinking Cities', it seems necessary to give the concept of the Ideal City a fresh glance while also searching for traces of the many invisible cities.



Daniela Brahm

Top: *The New Town*, 2006

Paintings on scaffolding, 290 x 157 x 810 cm,
Zamość, in front of the Franciscan Church

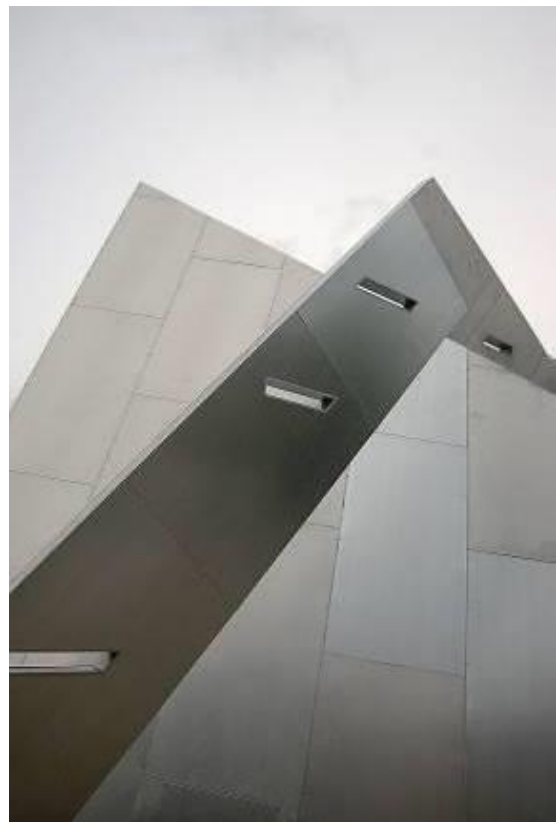
Below:

Recycling Utopia, 2006

A hut build out of the paintings remaining
from the installation *The New Town* in Zamość
330 x 350 x 250 cm

Potsdam, Passage towards Staudenhof

Photos: Krzysztof Zieliński



Colin Ardley

Top: *Pyramid for Zamość*, 2006

Wood, Light, 10 x 10 x 7 m

Zamość, Rynek Wielki

Below: *Folly for a forgotten future*, 2006

Steel, Light, 5 x 17 x 7 m

Potsdam, Dortustraße, corner Yorkstraße

Photos: Krzysztof Zieliński



Lawrence Weiner
Catalogue #851, 2000/ 2006
Concrete, pump mechanism,
Stencil, acrylic paint
Top: Zamość, Rynek Wielki
Below: Potsdam, columns in front of the
City Library
Photos: Krzysztof Zieliński



Monika Sosnowska
A dirty fountain, 2006
Concrete, pump mechanism,
water, pigments,
105 x 90 x 110 cm
Top: Potsdam, Am Staudenhof
Bottom: Zamość, Rynek Wodny
Photos: Krzysztof Zieliński



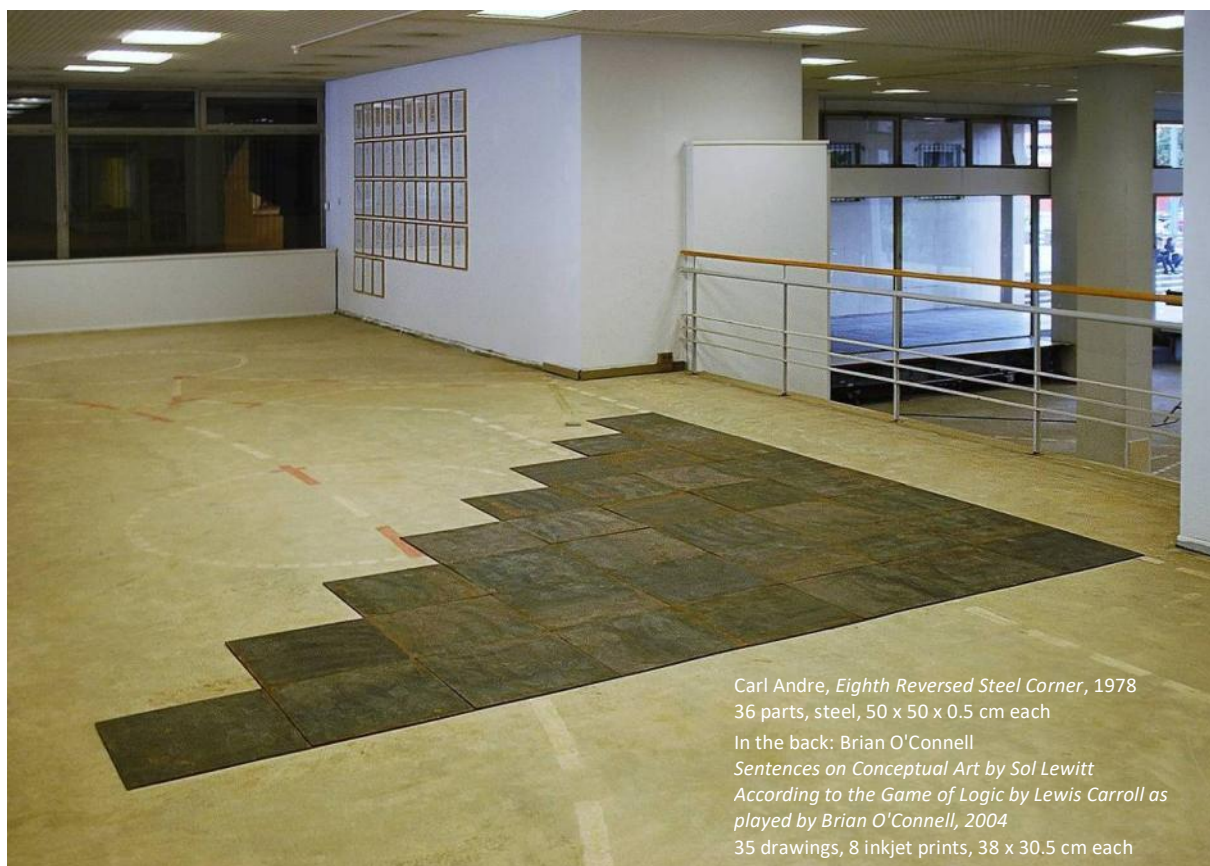
Lucas Lenglet
Columbarium, 2006
Mortar, 6 m x 2.40 m Ø
Top: Potsdam, Am Alten Markt 10
Bottom: Zamość, Courtyard between
Ul. Bazylińska, Grodzka & Ormiańska
Photos: Krzysztof Zieliński (Zamość), Luuk Kramer (Potsdam)

Right:
Katarzyna Józefowicz
Games, 2002
Installation with approx. 21000 paper cubes
3 x 3 x 3 cm each
Below:
David Tremlett
Wall drawings for the Zamość Synagogue, 2006
Pastel on wall
Zamość, Old Synagogue
Photos: Krzysztof Zieliński



Above in the centre:
Pedro Cabrita Reis
COMPOUND #7, 2006
Steel, 225 cm x 125 cm x 75 cm

In the background:
David Tremlett
Wall drawings for the Zamość Synagogue, 2006
Pastel on wall
Zamość, Old Synagogue
Photo: Krzysztof Zieliński



Carl Andre, *Eighth Reversed Steel Corner*, 1978
36 parts, steel, 50 x 50 x 0.5 cm each
In the back: Brian O'Connell
Sentences on Conceptual Art by Sol Lewitt
According to the Game of Logic by Lewis Carroll as
played by Brian O'Connell, 2004
35 drawings, 8 inkjet prints, 38 x 30.5 cm each



In the back: Tim Ayres
Crepuscular, 2003, 150 x 260 cm
and *A spire (for W. G.)*, 2002/03, 225.5 x 130 cm
both Industrial paints and varnish on MDF panel
Potsdam, Schaufenter, Galerie der FH Potsdam
Photo: Krzysztof Zieliński

Foreground:
Sol LeWitt, *Open Cube*, 1968
Lacquered aluminium, 105 x 105 x 105 cm



Jakob Kolding

Below, background: *Posters*, 2003

Offset prints, Edition 700, 260,4 x 173,1 cm

Below, front: *Untitled*, 2001/2006

Poster stacks German & English, each poster 84 x 60 cm

Edition for *Ideal City – Invisible Cities*

Potsdam, Schaufenster, Galerie der FH Potsdam

Small images: Jakob Kolding.

Poster in Polish, English & German

at various locations throughout Zamość & Potsdam

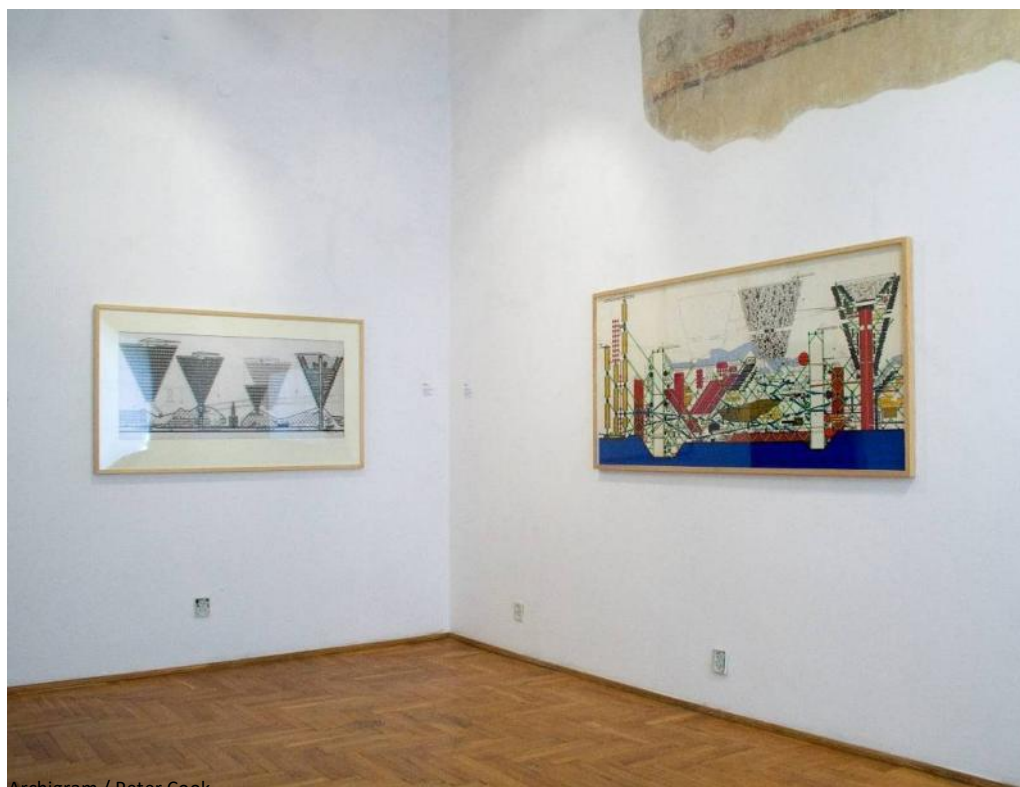
Photos: Krzysztof Zieliński. Jakob Kolding





Left, in front:
Vojin Bakic
Model of the Monument on Petrova Gora, 1978
Aluminum, wood, 75 x 63 x 60 cm
In the background:
David Maljković
Scene for a New Heritage - New Possibilities, 2004
Drawings & collages

Below:
Matthias Müller
Vacancy, 1998
16mm on DVD, color, sound, 13:52 min
All images on this page: Zamość, Zamość Museum
Photo: Krzysztof Zieliński



Archigram / Peter Cook

Left: *Plug-In City, Charing Cross Road*, 1963, Ink on tracing paper, 62.2 x 123.7 cm

Right: *Plug-In City, Max. Pressure Area Section*, 1964, Hand coloured print, added colour film, 84 x 176 cm

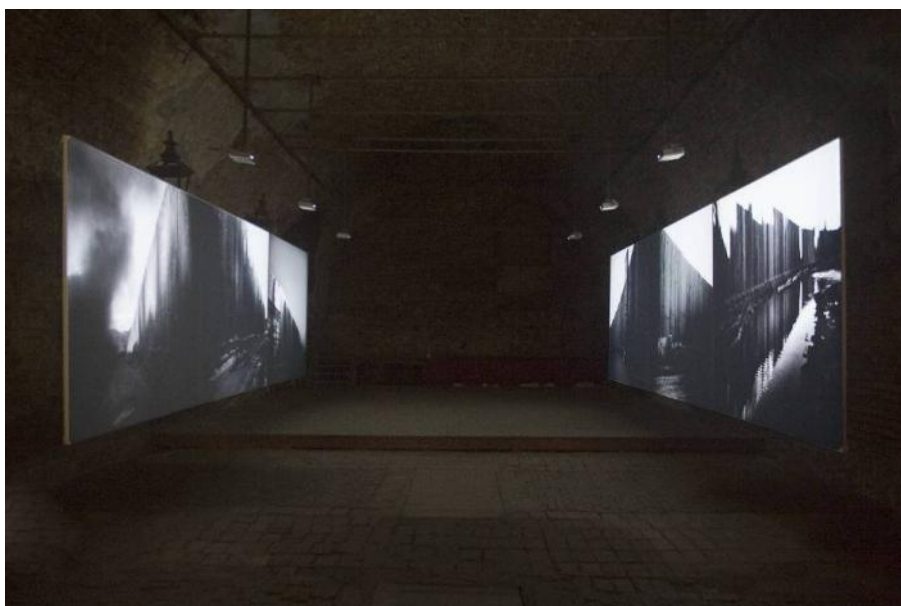


Above:
Tilman Wendland
Untitled, 2006
Cardboard, masonite, magazine copy,
variable dimensions
Potsdam Brandenburgischer Kunstverein

Below:
Dan Graham
Homes for America, 1966
Left: offset print,
right: slide installation
Potsdam, former Military Hospital Schopenhauerstraße
Photos: Krzysztof Zieliński



Francis Alÿs
with Rafael Ortega
Guards, 2004-2005
video installation,
sound, 28 min.
Zamość, Bastion VII
Photo: Krzysztof Zieliński



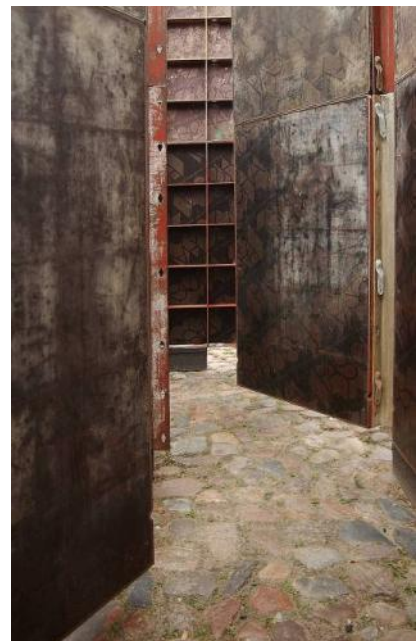
Rula Halawani
The Wall, 2005
6 channel slide installation
Zamość, Bastion VII
Photo: Krzysztof Zieliński



Tarek Al-Ghoussein
Untitled, 2004-2005
Digital prints on rice paper,
each 91 x 127 cm
Zamość, Bastion I
Photo: Krzysztof Zieliński



Miroslaw Bałka
Witaj/ Willkommen, 2006
Wood, mortar, Sound, 10.74 x 3.73 x 1 m
Left: Zamość, New Lublin Gate
Right: Potsdam, Breite Straße
Photos: Krzysztof Zieliński



Franka Hörnschemeyer

Top: *Konditional*, 2006

Wood, mortar, 6.5 x 6.5 x 2.6 m

Zamość, courtyard Pop Karpim

Below: *Relais*, 2006

Formwork units, 6,5 x 6,5 x 2,5 m

Potsdam, Neuer Markt

Photos: Krzysztof Zieliński

