

Bianca Anna Böckle, Celina Martinez-Cañavate,
Peter A. Staub (Hrsg.)
Beyond the Biennale.
Discourses on the International Architecture
Exhibition in Venice

German/English, 216 pages, ca. 120 images
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With contributions by Alberto Alessi, Arno Brandlhuber,
Anna-Lydia Capaul, Olaf Grawert Ludwig Engel, Peter
Mörtenböck, Helge Mooshammer, Riklef Rambow, Lydia
Schubert und einem einleitenden Essay von Martino Stierli,
The Philip Johnson Chief Curator of Architecture and
Design, The Museum of Modern Art, New York.

Interview partner: Christian Kerez, Elke Delugan Meisel,
Andreas Ruby amongst others

Book launch with reading and talk

May 12, 2022, 7 pm, ZAZ, Zurich

Reading with Armin Berger, speaker and speech trainer,
and Claudia Jahn, actress, speaker, drama teacher.

With Bianca Anna Boeckle, Celina Martinez-Cañavate,
Peter A. Staub, Andrea Wiegelmann (Triest Verlag),
Sandi Paucic (Pro Helvetia), Evelyn Steiner (presenter)

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Architecture Biennale – and then?

→ **Does the Architecture Biennale have a long-lasting
influence on building and Baukultur?**

→ **Analysis of the methods of exhibiting architecture**

The International Architecture Biennale in Venice – La Biennale – is a platform for engaging with and discussing architecture. As a temporary and recurrent exhibition of cultural translations and a place of transnational encounters, the world's most prominent architectural exhibition reflects contemporary architectural practice. Starting out from Venice, offshoots of this format have been established around the world over the past decades.

In 2021, in view of the current pandemic, the Architecture Biennale is taking place in Venice under changed conditions – might this be a blueprint for the future? This book analyses the methods of exhibiting architecture today.

Beyond the Biennale looks at how the Biennale influences various countries' national and regional cultural policy beyond its duration and geographical bounds. The aim is to illustrate the potentials and challenges of architecture based on projects and discussions with protagonists.

Their positions on the exhibition format and its possible development set out perspectives for the future of the Biennale. The project explores the possibilities and limitations of digital formats for exhibiting and negotiating architecture (not only) in view of the current pandemic.

About the authors

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Prof. Peter A. Staub is an architect and director of the department of Architecture, Wood and Civil Engineering at Bern University of Applied Sciences. He was previously professor of Design and Theory, head of the Institute of Architecture and Planning and interim president of the University of Liechtenstein.

Plenum: Places of Power

AT



Lucius Burckhardt and Cedric Price –
A stroll through a fun palace

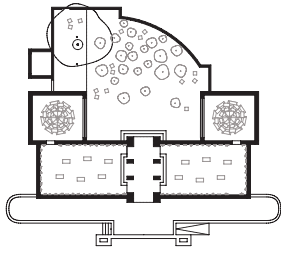
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Plenum: Places of Power

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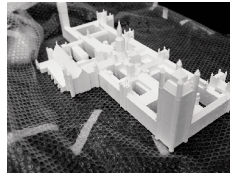
2014



Christian Kühn setzte sich in seinem Beitrag mit den Fragen auseinander, wie sich Monumentalarchitektur ausdrückt, welche Mittel ihr zu Verfügung stehen und an von sie sich richtet. Abstrakt weisse, im Massstab 1:500 produzierte Volumenmodelle der damaligen 198 Parlamentengebäude weltweit wurden an den Innenwänden des österreichischen Pavillons aufgehängt. Durch die kollektive Präsentation der Modelle entstand eine Ornamentalität in der sich architektonisch-formale Beziehungen erkennen liessen. Der Raum selbst wurde für Veranstaltungen freigehalten. Motiv für die visuelle Kommunikation bot eine an der Stirnseite des Raumes angebrachte Weltkarte mit den jeweiligen Länderfarben als Standortmarkierung der einzelnen Parlamente. Der Katalog war ein wichtiger Bestandteil der Ausstellung. Wie ein Farbfächer teilhaftig zu jedem Land und dessen Parlament Informationen in Form von Texten, Diagrammen und Plänen. Dieser erlaubt es dem Leser, beliebige Parlamentstypologien auszuwählen und seine persönliche Ordnung vorzunehmen. In den beiden Nebenzimmern befand sich eine Ausstellung zweier Begleitprojekte von Theophil Hansen und Wolf D. Prix. Dieser Teil präsentierte sich im Werkschauformat. Ein Filmbeitrag von Vera Kummer über den damals aktuellen Zustand des Parlaments in Wien war auf mehreren parallel bespielten und von der Decke hängenden Bildschirmen zu sehen. Die Landschaftsarchitekten Auböck & Kärász brachen den quadratischen Betonraster im Garten des Pavillons auf und erlaubten so den Pflanzen die Neuen zu überwinden. Es entstand ein Muster, das sich aus unterschiedlichen Dichten und Durchblicken entwickelte – eine Metapher zur Willens- und Meinungsbildung. Integriert in den Garten war eine akustische Installation von Kollektiv/Rauschen, die den Besuchenden auch via Twitter zugänglich gemacht wurden.

In his contribution, Christian Kühn focused on how monumental architecture is expressed, what resources are available for it and who it intends to address. Abstract white models of all 198 parliamentary buildings in existence at that time around the world were produced on a scale of 1:500 and mounted on the walls inside the Austrian Pavilion. Presented as a mass accumulation of objects, the display itself became an ornament, highlighting formal relationships in architecture. The space between the walls was kept free for events. A world map on the front side of the room with the respective national flags marking the location of the individual parliaments served as a motif for visual communication. The catalog was an important part of the exhibition. Like a color matching fan, it contained information on each country and its respective parliament in the form of texts supplemented with diagrams and plans, allowing the reader to take a closer look at any of the typologies and to put them in a personally favored order. The two adjoining rooms housed an exhibition of two accompanying projects by Theophil Hansen and Wolf D. Prix. That part of the exhibition was presented in the form of a monographic show. A film by Vera Kummer about the current state of the Austrian Parliament in Vienna at the time was shown on several screens suspended from the ceiling and played in parallel. The landscape architects Auböck & Kärász counteracted the rigidity of the square concrete grid in the pavilion's garden with lush flora that was allowed to overgrow the walls. This resulted in a pattern developed from different densities and perspectives – a metaphor for the formation of will and opinion. Integrated into the garden was an acoustic installation by Kollektiv/Rauschen, which was also accessible to visitors via Twitter.

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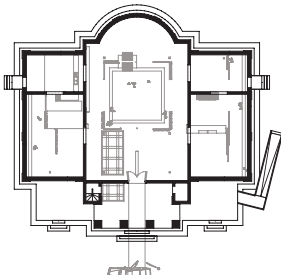


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Bungalow Germania

DE

2014



Der deutsche Pavillon und der Nachbau des Bonner Kanzlerbungalows traten mittels einer architektonischen Montage in einen räumlichen Dialog. Zwei Gebäude, zwei Epochen, zwei politische Systeme und zwei Architektursprachen der deutschen Geschichte trafen unmittelbar aufeinander. Die 1:1-Intervention mit ausgestellten Originalobjekten aus dem Kanzlerbungalow innerhalb des österreichischen Pavillons führte zu einer Verschneidung beider Gebäude. In Summe entstand ein Ausstellungsraum, welcher die nationale Geschichte und die Architekturschichten des vergangenen Jahrhunderts abbildete. Absicht war eine Schichtung von Baumaterial und die kollektive Erinnerung beider Orte. Der Choreograph William Forsythe entwickelte für den Bungalow Germania die akustische Performance Birds, Bonn 1964. Der Gesang der Vögel, die im Park der Bonner Kanzlerresidenz lebten, wurde zur Eröffnung der 14. Internationalen Architektur Ausstellung in Venedig im Rahmen der italienischen Vogelstimmensänger live gesungen und für die restliche Ausstellungszeit aufgenommen und wiedergegeben.¹

The German Pavilion and a replica of the Chancellor Bungalow (Chancellor Bungalow) in Bonn entered into a spatial dialogue in the form of an architectural montage. Two buildings, two epochs, two political systems and two architectural languages of German history collide directly. The 1:1 intervention of the Chancellor Bungalow with partially exhibited original objects within the German Pavilion led to an intersection of both spaces. In all, an exhibition space was created that fused the national and architectural history of the past century. Heavy, direct materials were arranged to create a walk-in picture. This was intended as a layering of building material as well as of the collective memory of both places. The choreographer William Forsythe developed the acoustic performance Birds, Bonn 1964 for the Bungalow Germania. For the opening of the 14th International Architecture Exhibition - La Biennale di Venezia, the song of birds from the park surrounding the former residence of the Chancellor in Bonn was recreated live by Italian singers specializing in birdsong imitation, recorded and played back throughout the remaining time of the exhibition.¹

¹ Stephan Tribby, Verena Hartbaum (Hrsg.), Germania, Venezia: Die deutsche Beiträge zur Architekturbiennale Venedig seit 1991. Eine Oral History, Paderborn 2016.

¹ Stephan Tribby, Verena Hartbaum (eds.), Germania, Venezia: Die deutschen Beiträge zur Architekturbiennale Venedig seit 1991. Eine Oral History, Paderborn 2016.

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