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Inheritable Resilience:
Sharing Values of Global Modernities **VOLUME 2**

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Ana Tostões

Yoshiyuki Yamana

- 04. **Technological / Material Legacies**
- 05. **Regional Timber Structure**
- 06. **Pedagogies of Docomomo**
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Inheritable Resilience

Sharing Values of Global Modernities

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LEARNING AND DISCOVERY OF THE CITY ATTRACTION: NEW TYPES OF ARCHITECTURAL EDUCATION

Access Point: Architecture-Tokyo

7

DOCUMENTATION AND DISSEMINATION

Session 7-b

DIVERSE EVALUATION AND GENERALIZATION OF MODERN MOVEMENT OF ARCHITECTURE

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The Session 7-b focuses the theme on documentation of modern movement in architecture and its dissemination to reassess its diverse value and significance.

The values of modern architecture are related deeply to its ideals and visions, the architects described and realized through their works, which were documented in several ways and diffused into the modern society.

In this session, we can discuss the various forms of media and mass communication: publishing of books and magazines, newspapers, exhibitions, television and internet as well, and they will show diverse guideposts to rethink the modern architecture.

These media also provide the key to reassess the values of modern architecture for non-professional viewers.

To analyze the process of documenting and popularizing modern architecture is indispensable to rediscover the way of dissemination and understanding especially in the standpoints of general viewers.

The features of documentation and dissemination will be discussed in this session with the activities of architects who tried to promote and propagate the modern movement of architecture.

We will find finally how the media has benefit architecture in relation to the modern society.

At the conference, the following points of view will be discussed regarding the theme of "Documentation and Dissemination".

1) Diverse evaluation:

In order to make documentations in some form on a specific building, you will estimate its value in several views. For the extended understanding of modern movement of architecture, it must be needed to reevaluate it in diverse ways, e.g., historically, social-economically or from the perspective of everyday life. In terms of documentation and dissemination, the way and base to

evaluate the significance of individual buildings should be one of the important issues to discuss.

2) Dissemination and generalization of architectural value:

It is also required to expand the value of modern architecture to broader circle of the society, especially to general people other than the experts in architecture. With this view, you may have to cooperate with the non-professional powers outside the architectural field. It will be expected to argue how to talk to people as to the attractiveness of modern architecture.

3) Possibilities of documentation and its media:

In addition, we need to think of various forms of documentation for the coming period through the specific and appropriate cases. We will focus on the phases and methods to document the characteristics of modern architecture, which reveals the possibilities of media in contemporary society.

Session 7-b consists of 5 papers and their titles and issues are the following.

Hannah Lewi's paper "Cultivating a Resilient Future for Modernism in Australia" reveals the changing process of modern architecture in Australia through her book *Australia Modern: Architecture, Landscape and Design*, which shows the legacy and the enlightening subjects in the history of Australian modern architecture. It is impressive that the issues suggest the possibilities to shift debates on the conservation of the modern heritage of architecture, inspecting the way to communicate to a broader general audience.

Martin Zaiček's paper "ABANDONED (RE)CREATION The Slovak Spa Experience" presents the activities the Slovak art group Abandoned (re)creation, established in 2011, which the author takes part in. The various activities of this group are creating up the possibilities of "social openness" through media and social events, movies, publishing books

and a pocket guide. In the paper, it is mentioned that the modern society sought to acquire “integrant architecture of humanism” in the beginning of 20th century and now has been misunderstood and forgotten, and the forgotten stories of modern architecture could be “a potential for ‘new’ challenge”.

Aleksandar Staničić’s “Documenting the Destruction of Modern Heritage: Semantic Data Modelling” tries to take a new turn of the methods of documentation, “dual methodology” dealings with both documenting and “semantic data models” that seek to “expose hidden relationships between different actors”. There must be a great possibility in the proposition that the “semantic data models” could be an interactive platform or a new protocol through a “communication strategy” that is open to not only the professional community but the general citizens.

Ana Neiva’s “Deutsche Architektur Museum’s “Architektur im 20. Jahrhundert” exhibition cycle. A synthesis on Modern European architecture at the edge of the new Mil-

lennium.” analyses the new scheme to reassess the modern architecture in 20th century in terms of a specific exhibition. There must be a great possibility in the proposition that the exhibition depicts the pluralism of architecture and “high diversity of functional programmes” beyond local conditions. Also the author refers to the “richness of the theoretical frame”, which would be the basis of dissemination and recognition of the values in modern architecture.

Raffaella Maddaluno’s “Fernando Tavora and the experience of the 1960 Tokyo World Design Conference” focuses on the Fernando Tavora’s critical view to contemporary architecture in 60’s and the architectural tradition in Japan as well, which was idealized in terms of “timeless modernity” as mentioned. Especially the idea of “model of universal ethics” to clarify the Tavora’s architectural identity criticizes the western culture, regarding the spread of cars and secretaries as a principle of new modernized society after the world war II.



DEUTSCHES ARCHITEKTURMUSEUM'S "ARCHITEKTUR IM 20. JAHRHUNDERT" EXHIBITION CYCLE. A SYNTHESIS ON MODERN EUROPEAN ARCHITECTURE AT THE EDGE OF THE NEW MILLENNIUM

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ABSTRACT.

This paper examines the relevance of the "Architektur im 20. Jahrhundert" exhibition series for the investigation, production and international dissemination of Modern architecture. Under the leadership of Wilfried Wang, the Deutsches ArchitekturMuseum in Frankfurt presented, from 1995 to 2000, a series of exhibitions reflecting on twentieth-century architecture across Europe. The nine national representations — Austria, Ireland, Portugal, Sweden, Switzerland, Greece, Finland, Germany, and Spain — promoted the divulgation of the broader architecture production and produced a significant synthesis on the history of Modern architecture in Europe.

A full century of architecture, from Romanticism to Contemporaneity, was addressed through the definition of different time-frames, based on social and political transformations that accounted for key transformations in architectural form, programme or construction systems. Moreover, reassessing the buildings, as part of an eclectic and extensive selection, reflected the pluralism that characterised architecture across the last century, and the local conditions of Modern architecture, in particular.

Focussed on the Portuguese participation in this cycle, this paper explores the relevance of this ambitious overview of a full century of architectural activity, through the means of exhibition and publication. The research-based nature of the show, the integral exhibition of original documents; and finally, the richness of the theoretical frame raised by the edition of the catalogue, are central contributions to the making and dissemination of the history of European Modern architecture at the edge of the new millennium.

1. THE EXHIBITION CYCLE

Under the leadership of Wilfried Wang, the Deutsches ArchitekturMuseum in Frankfurt presented, from 1995 to 2000, a series of exhibitions reflecting on twentieth-century architecture across Europe. In a close association with Frankfurt Book Fair (Frankfurter Buchmesse, FBM) and as a strategy to face the financial crisis the DAM was undergoing,¹ nine countries were invited to present their architectural and urban realisations from the last century.

The concept was to document significant architectural and urban developments, "in order to contribute to a better understanding of architecture in general,"² with no other important requirement than the presentation of original drawings. Rather than exclusively presenting national authors, the selection was to feature significant buildings that embodied each country's specific issues. Wang's brief allowed for further enquiries on the contemporary history of architecture beyond physical or political borders. Reassessing the author architecture by inserting the buildings within an eclectic and extensive selection, not exclusively "modern" architecture, aimed to reflect the pluralism that characterised architecture across the twentieth-century.

The starting point of Wang's programme emerged from the proximity to Dietmar Steiner who was the director of the Architekturzentrum Wien (AZW) at the time that Austria was FBM's focus country. The record four-months timing to produce the exhibition and related catalogue proved that, "A. it was possible; B. it was intellectually a challenge; C. it would be a kind of organisational impulse for the respec-

tive country."³

The subsequent exhibitions would mostly rest on this partnership between DAM and FBM. Portugal, as well as Austria, Ireland, and Switzerland, were annual Book Fair focus countries,⁴ whereas the other five featured nations — Sweden, Greece, Finland, Germany, and Spain — were exclusively Wang's choice. All of them funded their own participation.

After the successful early editions, the international appeal of being part of this divulgation platform led to the production of two shows per year, including participants other than the FBM guest countries. Indeed, Wang would directly invite Sweden, Greece, and Finland, leading to the enrolment of Germany and Spain; conversely, Hungary and Poland, focus countries in 1999 and 2000, would not be featured in the series.

Wang was "interested in documenting the work of less known countries."⁵ Nevertheless, the selection of better known architecture producers, such as Sweden or Finland, was admittedly due to his personal interests and contacts.

1.1. Portugal

The Portuguese participation in the DAM cycle was directly related to the invitation to be the guest-of-honour at the 49th Frankfurter Buchmesse. Furthermore, it was also part of an international *cultural advertisement* campaign related to the forthcoming World Expo '98. The national presence in Frankfurt, under the shared theme "Portugal: Pathways into the World" was thematically and institutionally connected to Expo '98: "The Oceans, a Heritage for the

Future.⁶

Though the world's oldest and largest Book Fair only lasted five days, from 15 to 20 October 1997, it was obviously the centre of all the programmes, reflecting the attention increasingly given to the book industry and literature. Yet it can be assumed that this was mostly a *pretext* to present a larger agenda that extended for the duration of the fair. The parallel events — art exhibitions, conferences, conversations, concerts, cinema, dance and theatre performances, in addition to gastronomic experiences — were staged throughout October, while the exhibition at DAM stayed until 4 January 1998.

1.2. Curatorial Strategies

Unlike some of the other curators directly invited by Wang on behalf of their association with architecture institutions,⁷ Ana Tostões, who had recently finished her Master in History of Contemporary Art on Portuguese architecture of the 1950s,⁸ was appointed to lead the research and making of the Portuguese representation.

Tostões curatorial strategy relied on the definition of an extended cartesian matrix that integrated a complex programmatic variety into a chronological sequence, highlighting the political, social, and cultural transformations across the century, which framed the selected buildings and the dominant programmes. The double-entry structure (I. Chronologies, and II. Themes) was in fact common to many of the national exhibitions, though adjusted to each country's historical specificity and particular architectural issues. Although Wang affirms he did not interfere in the curatorial choices of the different countries, there was a common method — thematic versus chronological — in every country's selection.

For the Portuguese presentation Ana Tostões defined seven different moments, expressively distinct in duration: from the short period of two years coinciding with the democratic revolution and the consequent deep social transformations (1974–75) to the intense end of the century, condensed within a periodisation of twenty years of "Convergences, Divergences and Level Crossings." To better contextualize and support the selection of the presented works, each one of these entries was introduced with commissioned texts by a highly regarded group of specialists, reflecting the two main directions of the matrix. This criss-cross organisation was particularly visible in the catalogue, thought to be a "critical balance of the XX century in Portugal and a work of reference in the establishment of a heterodox synthesis of our contemporaneity."⁹

As the exhibition exclusively featured architectural process materials such as original drawings, from sketches to presentation sheets or construction details, period photographs and models, the existing material on each building, particularly in terms of original drawings and photographs, was highly relevant to Tostões selection. The impossibility of finding or collecting the drawings, or in cases where there

was doubt about the authorship, compromised the presence of some projects in the final selection,¹⁰ following Wang's original idea:

To counteract the tendency to reduce architecture to images, signs and signatures. (...) The selected buildings are not subjected to a standardized image, but presented in their original creative individuality (...) this can only be done with sketches, work drawings, construction site photographs (...) which pursues one goal in the overall heterogeneous presentation: to give the viewer a glimpse into the world of the creation of architecture.

The aforementioned binary methodology — the time categorisation in addition to the emphasis on the major urban and architectonic themes — is at the basis of the distinct curatorial narratives. Likewise, it is also important to note that, even if the central focus was not on national architects but rather on salient building activity within the countries, which included works by foreign designers, the issue of architectural identity was foregrounded by many of the countries.

To better understand the variety of curatorial approaches it is necessary to look at other national examples: Austria,¹¹ the first country to experiment with Wang's programme; Switzerland,¹² also an FBM guest country, and Spain,¹³ Portugal's neighbour and the last of the participants in the DAM cycle, will be our analysis sample.

In the opening text of the Austrian catalogue the main goals for the cycle were introduced alongside Dietmar Steiner's curatorial choices. Steiner focused on "contemporary works, although examples of the great architectural achievements from all decades of the century [were also] present,"¹⁴ due to a conviction that the major early modernist architects were already widely known. Dividing the presented selection according to a thematic triad — landscape, heritage, housing — Austria advanced as its most remarkable characteristic, its "widespread quality":

*Although Vienna is often the focus of attention, buildings in the regions are of a quality that cannot be found in other countries. (...) Austria is perhaps the paradigm of European cultural development (...) there is widespread awareness of its excellent architecture."*¹⁵

Switzerland, on the other hand, put forward its cultural diversity, and the capacity to interpret codified typologies such as the "Swiss chalet"; in other words, its contribution consisted "above all, in the mediation":

The Swiss are honest and hard-working and their architecture is, accordingly, well built and carefully detailed. The long democratic tradition, the political principle of concordance and the correspondingly highly developed culture of compromise find their counterpart in architecture in decent and unspec-



Fig. 1. "Architektur im 20. Jahrhundert: Portugal" installation at DAM, Frankfurt, Germany, 1997. © Jornal Arquitectos, No. 185, August 1997, 7.

*taculantly solid solutions. The buildings are (...) above all practical and efficient: their "good shape" can be described in a similar way to that of a Swiss Army knife.*¹⁶

Both catalogue and exhibition followed different structures, since "the research for interesting artefacts in the archives was parallel to the production of the book".

*The decision to follow in the exhibition a different order than in the book had for consequence, that different objects have come to mind. Sometimes we wanted to show an interesting and spectacular object and we searched for projects and artefacts around it.*¹⁷

Besides the very tight schedule of four months for the making of the book and the show, both pursued different

purposes: while the exhibition adopted a freer installation, the catalogue followed a thematic logic — "territory and infrastructure, village and periphery, city, alpine buildings, national exhibitions, but also building purposes as school buildings, churches, industry, houses..."¹⁸

Indeed, the complexity of a full century of building activity led the curators to advance a schematisation of crucial moments and transformations. Spain, for example, settled the thematic and stylistic aspects in a peculiar way. Considering exclusively existing buildings while excluding urban planning projects, interior design and heritage interventions, the selection highlighted "the great variety of the stylistic trends" across the century. Hence, more than asserting a correspondence between a dominant trend and a specific period, parallel chapters underlined opposing, though coetaneous, tendencies. Conversely, and following the Portuguese strategy, the catalogue also reproduced the structure of the exhibition, complementing it with a compilation of essays by recognised experts in the field.

Portugal, in its turn, asserted *context* as a fundamental issue in the definition of Portuguese architecture. Along with predicates such as *originality* and *specificity*, the *pragmatism* or sensitive response to reality, needs, and circumstance, were principal characteristics that pervaded a full century of Portuguese architecture activity:

*an architecture based on "real things", built from the response to the multiple implications of programmes, budgets and places, as well as the wills of creators and commissioners, which constitutes a true tradition of pragmatism, sometimes more decisive than the cultural traditions itself (...) the universe is that of architecture extended to the city and not reduced to the object.*¹⁹

The building selection relied, as well, on a diverse programmatic typology categorisation that came along in the reinforcement of the main narrative, by the definition of seven different themes. Besides, an extensive programmatic analysis, pervading all the historical divisions, particularly highlighted buildings with significant influence in the Portuguese landscape. Simultaneously, the curated texts came together to convey a cohesive image of Portuguese architectural identity, firmly based on the historical continuity and on the "understanding of the site (...) 'the spirit of the place'" as underscored by Raquel Henriques da Silva.²⁰ Both characteristics were pointed out as the constant background throughout the century.

1.3. Display Options

The Portuguese exhibition installation reflected this narrative. Despite the panoramic and retrospective nature of the show, along with the significant quantity of featured projects and buildings, a particular challenge concerned readability: the display of seven chronological organised nuclei, directly related to the historical periodisation, attempt-



Fig. 2. Ana Tostões with Manuel Maria Carrilho, Minister of Culture at "Portugal, Arquitectura do Século XX" opening, CCB, Lisbon, Portugal, 1997. © Arquivo AMCCB.



Fig. 3. "Architektur im 20. Jahrhundert: Schweiz" installation at DAM, Frankfurt, Germany, 1998. © Martin Tschanz.

ed to engage the visitor to Portuguese history (Fig. 1).

Each building was autonomously presented by a composition of selected drawings and photographs, inserted in identical light, thin wooden frames, in addition to scale models. The selection privileged the variety and aesthetic

quality of the drawings, even when these did not explain the spatial or programmatic organisation of the buildings; nevertheless, the models, as well as the photographs, introduced additional information while emphasising the integration of the building in its context (Fig. 2).



Fig. 4. "Architektur im 20. Jahrhundert: Schweiz" installation at DAM, Frankfurt, Germany, 1998. © Martin Tschanz.

Switzerland, by contrast, "freely arranged [the drawings] around key models, according to the possibilities of the very different spaces in the museum" (Fig. 3), and foremost, exploring their impressiveness, as affirmed by Martin Tschanz:

*Sometimes we wanted to show an interesting and spectacular object and we searched for projects and artefacts around it. For example, we showed an enormous, spectacular relief of a mountain, accompanied with Taut's Alpine Architektur, some alpine shelters, touristic infrastructure etc.*²¹ (Fig. 4).

2. THE AFTERMATH

Though space constraints do not allow me to give a comprehensive outline of the critical reception of these exhibitions, nevertheless some outcomes can be adduced as evidence of their legacy.

After being presented in Frankfurt, the Portuguese exhibition was hosted, months later, at the CCB (Centro Cultural de Belém) in Lisbon, from 25 June to 25 August 1998, motivating a new moment of recognition in the press; while a section from the show travelled to Madrid. More relevant, the collected material was thought to be an embryo of the central collection for a future national architecture museum. However, as it did not happen, the drawings were returned to their respective origins.

The Austrian exhibition content became the original nucleus of a forthcoming collection, later a permanent exhibition at the Architektur Zentrum Wien,²² while "Pro Helvetia (the Swiss Confederation's cultural promotion institution)

had [also] the intention to produce a second smaller 'digital' exhibition to be shown at different places all over the world. [However] this exhibition was never realized."²³

Taking the Portuguese experience as a central example of 'Architektur im 20. Jahrhundert' cycle relevance, other aspects should be noted. The extension and integral exhibition of original documents was an innovative approach within architecture group shows in Portugal. Furthermore, as a research-based show, it implied the constitution of an investigative team for the selection and collection of nearly one thousand documents to represent more than one hundred featured buildings, being simultaneously an exhibition on the history of Portuguese architectural drawing. The edition of the catalogue contributed to stabilising a disciplinary balance at the edge of the new century while, together with the exhibition, allowing for the divulgation of the broader unknown production of Portuguese architecture.

Wang's invitation created an opportunity for a panoramic survey, balancing the relative importance of the different periods before and after Modernism. Moreover, no other show held in Portugal had such extensive covering of a high diversity of functional programmes.

*The major exhibition on architecture in Portugal, in the twentieth century, welcomed by the Museum of Architecture of [Frankfurt], showed, after all, the country is not a dwarf in the context of European nations, contrarily, [Portugal] achieved similar interest levels, behind the prestige of certain contemporary architects, but rather recently, because everything else was virtually unknown to an international audience.*²⁴

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NOTES

- 1 Due to a government measure that allowed for special taxes to companies that invested in East Germany, after the reunification, Frankfurt institutions funding dropped dramatically. Wilfried Wang, interviewed by the author, Berlin, 4 January 2019.
- 2 Wilfried Wang, Dietmar Steiner, & Annette Becker, *Architektur im 20. Jahrhundert: Österreich*, München & New York, Prestel, 1995, 9.
- 3 Wilfried Wang, interviewed by the author.
- 4 The Frankfurt Book Fair has invited, since 1976, an annual guest of honour — a country or a region — or focus on a specific thematic interest. From 1995 to 2000, the period coincident with DAM's Wang leadership, the invited countries were Austria (1995), Ireland (1996), Portugal (1997), Switzerland (1998), Hungary (1999) and Poland (2000).
- 5 Wilfried Wang, interviewed by the author.
- 6 To organise the national presence the Portuguese state, namely the Culture and Economy Ministers, along with Parque Expo 98 S. A., Comissão dos Descobrimentos, ICEP and APEL created a joint-stock company — Portugal-Frankfurt 97, that would coordinate all the initiatives.
- 7 The Austrian curator, Dietmar Steiner, was the director of Austrian Architekturzentrum in Wien; Marja-Riitta Norri, the Finnish participation coordinator, was the head of Museum of Finnish Architecture, for example.
- 8 Cf. Ana Tostões, *Os Verdes Anos na Arquitectura Portuguesa dos Anos 50*, Porto, FAUP, 1997.
- 9 Ana Tostões, Wilfried Wang, & Annett Becker, *Architektur im 20. Jahrhundert: Portugal*, München & New York, Prestel, 1995, 11–12.
- 10 Ibidem.
- 11 Austria's exhibition was displayed at the DAM from 14 October 1995 to 14 January 1996.
- 12 Martin Tschanz curated the Swiss exhibition, staged from 26 September to 29 November 1998.
- 13 The Spanish show was conceived by Anton Capitel and staged from 23 September to 13 December 2000.
- 14 Wilfried Wang, Dietmar Steiner, & Annette Becker, op. cit., 9.
- 15 Ibidem.
- 16 Wilfried Wang, Martin Tschanz, & Anna Meseure, *Architektur im 20. Jahrhundert: Schweiz*, München–New York, Prestel, 1998, 11–12.
- 17 Martin Tschanz, personal communication, January 2020.
- 18 Ibidem.
- 19 Wilfried Wang, Ana Tostões, & Annett Becker, op. cit., 11.
- 20 Raquel Henriques da Silva, "A 'Casa Portuguesa' e os Novos Programas, 1900–1920", Wilfried Wang, Ana Tostões, & Annett Becker, op. cit., 15–22.
- 21 Martin Tschanz, personal communication.
- 22 Wilfried Wang, Dietmar Steiner, & Annette Becker, op. cit., 10.
- 23 Martin Tschanz, personal communication.
- 24 Michel Toussaint, "Frankfurt", *Jornal dos Arquitectos*, No. 185, August 1997, 7.



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