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Summary

Exhibitions and Architecture
(pages 1—2)

In 1851 there took place in London the first industrial exhibition with the participation of all nations. The exhibition building which was erected has gone down in history as the famous Crystal Palace, a structure of pre-fabricated elements with a 71,500 sq. m. area, a built-over surface "three times as large as the Colosseum in Rome." All structural parts were pre-fabricated all over England from wood, iron and cast iron, and the plan had as its basis the largest glass pane which the English glass industry was capable at that time of producing. Even though this building presented no radically new developments in steel construction, the effect it had on six million visitors was overwhelming. In 1851 Lothar Bucher wrote of the Crystal Palace in London: "The visitor on contemplating this building is forced to the conclusion that the laws by which architecture has been judged heretofore are no longer valid." From 1880 to 1883 there were erected in Chicago numerous office buildings, the creations of the so-called Chicago School. These buildings all presented new features: Steel skeleton structure and long horizontal windows. These buildings would have exerted a preponderant influence on American architecture, if in 1893 an International Exhibition had not taken place in Chicago, i.e. if the architects of the Chicago School had participated in designing its buildings. In their stead the representatives of a monumental style inspired by Greece and the Italian Renaissance got the upper hand. The huge court of honour around a lagoon with Venetian gondolas, the Field Museum, a box with a classical front, had a disastrous influence on American architecture over the next forty years. If display goods presented at an exhibition exert a definite influence on the spectator, this also applies to the exhibition building itself, especially where the building itself is on display, is an exhibition itself. An exhibition building gets its formal expression from the interplay of free fantasy and constantly renewed structural possibilities. This has given rise to some of the most beautiful buildings of our age, and also to structures that are purely sensational. We can feel the spirit of sensationalism on the site of the Brussels Exhibition 1958, with its neo-expressionist tendency in concrete. The Eiffel Tower is still more effective than the Atomium in Brussels. In the midst of all the architectural acrobatics it is a distinct pleasure to see the clearly conceived, simple lines of the German Pavilion.

General Information Offic of the German Section at the Zagreb Autumn Fair (page 3)

The idea was to plan a series of interconnected rooms within a comprehensive exhibition of German firms to meet effectively all the manifold demands made upon an information service. Assembly construction was called for because it makes for maximum flexibility when the time comes to reorganize the whole complex for new exhibitions.

General information pavilion of German section at the Milan Industrial Fair "Fiera di Milano," April 1957 (pages 4-7)

The space at the disposal of the architects was divided into two main sections according to function:
a) An exhibition integrated with the entrances for the general casual visitor (two-thirds of the total area).
b) Information section for the visitor with serious technical or business interests.
Theme of the exhibition: Industrial design yesterday and today. Some typical products of present-day German industry, which were selected for the requirements of the Italian market and on account of their good design, were displayed side by side, for purposes of comparison, with corresponding articles stemming from earlier periods of their manufacture.

Special Exhibition: "Welding in Handicrafts" at the German Handicrafts Fair, Munich 1957 (pages 8—9)

This very instructive exhibition is for the purpose of showing all the different applications of the welding technique in a handicraft shop, including technical procedure, new methods, training, avoidance of accidents, etc.

Exhibition of the Swedish Association for the Promotion of Handicrafts
(pages 10—11)

On the occasion of the 700th Anniversary of the founding of the city of Stockholm in 1953, the city construction department was entrusted with the task of organizing the physical lay-out for the festivities. It is highly interesting to note how the architects succeeded in harmoniously integrating the exhibition arrangements into an old park. The restaurant "7 Centuries" was built on Hamngatan as a self-service bar opening on to the street and the park. The seating groups were disposed at irregular intervals facing the park and along the edge of the pool which was built here with various kinds of fountains. At the same time the Swedish Association for the Promotion of Handicrafts set up an exhibition with display windows showing finely designed handicraft and industrial articles, an exhibition which is renewed every year.

Exhibition Building of the Labour Association, Vienna (pages 12—13)

This structure was designed to house a flexible system of displays, rendering possible exhibitions devoted to a great variety of themes and with the greatest possible variety of arrangements.

Asbestos-cement Pavilion at the Industrial Fair, Hanover 1957
(pages 14—15)

What was called for was a representative exhibition pavilion to display as many practical applications as possible of asbestos-cement products. The lay-out was required to include a reception hall with different seating groups along with two private conference cubicles, a cloakroom and toilet and a refreshment counter with built-in cupboards. The architect surprisingly proposed to do the entire display area in corrugated asbestos-cement. The pavilion was planned as a one-storey structure over this asbestos-cement flooring, projecting on all sides, and accessible by way of a ramp. An intimate atmosphere is created by flowers in asbestos-cement bowls and troughs.

The city of Tomorrow (pages 16—22)

City Planning and the General Public

City planning has a more decisive effect on life on our democratic society than any other facet of municipal initiative. In relation to this a question must be answered:
What will our society of the future be like for which we are, today, planning the city of tomorrow?
In a democracy this answer can only come from all of the citizens. We today are responsible for the formulation of the plan for tomorrow. Today we must formulate the sociological picture of the city of tomorrow. This sociological picture is the result of political discussions embracing the entire problem. This is in contrast to the arbitrary planning in a dictatorship.
Have these political discussions taken place in the West? The answer is a disappointing "no." This "no" can be assigned full responsibility for the failure in German city planning since the war. Now the problem is to see what can be done to remedy this situation.
"The City of Tomorrow" display at the Interbau in Berlin, 1957, was devoted to this problem. A successful collaboration of professionals and representatives from all walks of life contributed to an experiment which has given us a start in the direction of solving the pressing problems in designing for the future.
The themes chosen were those with which the ordinary citizen comes in daily contact. These were:
"The City and Man" (Organizer: Prof. Ipsen, Dortmund)
"The City and Health" (Organizer: Dr. Vogler, Berlin)
"The City and Nature" (Organizer: Prof. Rossow, Berlin)
"The City and Traffic Problems" (Organizer: Prof. Wehner, Berlin)
These four themes were clearly and convincingly illustrated for the general public by ten models (scale 1:1,000) supplemented by changing lantern slides. These models were intended to show a city unit of 10,000 inhabitants with all the necessary public recreational facilities. This unit would have a population density of from 150 to 200 per hectare.
All ten models took for granted a new solution of the problem of eminent domain. This solution is still lacking in West Germany. The final question posed by the display is:
"What can be done to create the city of tomorrow out of the city of today?"
The suggested answer to this question is: "Private and public funds must be allotted in such a way that the transformation and replanning of our cities receive preferential treatment." The most important point brought out is that the disposal of real estate cannot be left to the whim of the individual.

World Exhibition, Brussels 1958
(pages 23—30)

For the first time in nearly 20 years a World Exhibition will open its doors in Brussels in April 1958, which will be dedicated to all the manifold problems and achievements of our age — covering the fields of technology, science and art in all countries of the world, showing how throughout the world endeavours are being made to create a better life for all. The fundamental aim of the Brussels Exhibition is to reveal the humanistic possibilities of modern technology, which are not often readily grasped, obsessed as we all are with the deadly perils latent in modern technical progress. 51 nations and 7 international organizations are taking part in this unique exhibition. These organizations are the UN, Council of Europe, OEEC, Montan Union, Council for Customs Cooperation, Benelux and the International Red Cross. Moreover, there is planned an international hall of science, divided into four sections: "Atom," "Molecule," "Crystal," and "Living Cell," which will present the latest discoveries and achievements in each of these fields. The focus of the entire Exhibition and its landmark visible from all directions is the huge metal Atomium — symbol of the enormous power of atomic energy and the second industrial revolution which it is unleashing. Many of the pavilions, in particular the foreign ones, are of great architectural significance. The plans presented here reveal a general tendency to achieve an effect of hovering gracefulness. In most cases the load is borne at a few support points only. Some of the pavilions even have only a supporting core which assumes the entire weight of the building.

German Section

This complex consists of eight individual pavilions with a square plan, of various dimensions and with varying numbers of floors. It is nicely integrated into the given landscape in that it encloses a garden with an already existing stand of trees in the middle. The buildings are of steel skeleton construction. The steel structure is completed by timbers which are introduced in the ceilings and roofs with wooden floors on upper side and plaster slabs as ceiling covering on the under side. The exterior walls of steel frame construction are entirely in glass. This Type of construction was selected mainly because the elements had to be prefabricated in Germany and shipped ready for assembly on the spot.

Swiss Section

The building site available for the Swiss Pavilion is very irregular in shape and is sloping with a drop of eight meters. The site is surrounded by large groups of trees up to forty meters in height. The plan is based on a honeycomb grid. The individual pavilion units have a diameter of 14 meters and all 32 units form a complex of adjoining saddle-roof pavilions. The pavilions are situated by a partly central, partly peripheral pool of water with a promenade and lounging areas.

What is Modern Architecture?
(pages 31—36)

Modern and modernistic

Most of our architecture which can be designated modern in reality has nothing to do with modernity. Usually the modern in architecture is restricted to new building materials, to the flat roof perhaps, or to modern household conveniences. We are taking as modern for our purposes the architecture of the last sixty years, which marks a completely new departure from all previous styles. Our approach to the modern work of art is blurred by aesthetic ideas associated with classical art since the Renaissance and particularly those formulated during the 19th Century.
The theory of stress has exerted a decisive effect on tectonic structure in the course of the last few decades, and it has entailed a thorough-going transformation in building. It is, however, not possible to show in a methodical manner how construction methods and materials affect design, for the more we go into detail and start comparing the more difficult it becomes to derive general laws governing the relationship between construction method and design. The technical aspects of building prove to be manifold and admitting of more than one interpretation. Architecture therefore expresses more than merely those conditions leading to the design. How then are structural designs created? Since the Renaissance space had been restricted by the walls. Doors and windows are subordinated to the walls. With Wright as early as 1902 the function of the walls as space-determining elements began to be reduced, and later on doors and windows became equally important in this respect and still later become predominant elements. At the present time space is no longer closed in but completely open. Space can now be experienced only by walking through the building and not from any particular vantage point nor from a boundary. Windows, elevations and entire structures no longer exist in and for themselves but exclusively in connection with other windows, elevations and structures. The room in a modern building is open and determined solely by other spaces. Modern architecture is an existential endeavour. The perceptive observer of the examples we present here can experience our world and the expression of our world in architecture comprehensively like a philosopher, intuitively like a poet, vividly like a painter and sensually like a dancer.