

Exhibition Architecture as Autonomous Practice by Milica Topalović, ETH Zürich, Studio Basel

Milica Topalović (born in 1971 in Belgrade), graduated from the Faculty of Architecture, University of Belgrade and received a Master degree from the Berlage Institute in Rotterdam. Since 2006, she is based in Switzerland as a head of research at the ETH Studio Basel, where she teaches town planning studies of Belgrade, Havana and Hong Kong. She also taught at Academie Bouwkunst Arnhem and Leopold-Franzens University, Innsbruck. She lectured and exhibited in Witte de With Center for Contemporary Art and NAI, Rotterdam; STROOM Center for Visual Arts, The Hague; Archilab, Orleans; Apexart, New York; Museum Fridericianum, Kassel and Arc En Rêve, Bordeaux, among others. Her collaborative work with Bas Princen was awarded by the Prix de Rome for Architecture 2006 and received an architect-in-residence scholarship from MAK-Schindler Centre for Art and Architecture in LA in 2005. Their first retrospective exhibition, *Invisible Frontier*, was shown by AUT, Innsbruck in 2008. Her recent architectural work includes exhibition projects for: "Resonances" curated by Astrid Wege for Jan van Eyck Academy, Maastricht, 2006; "I Hate" by Imogen Stidworthy, Documenta XII, Kassel, 2007; "Far City" by Aglaia Konrad, Hanover, 2007 and "Foyer" by Wendelien van Oldenborgh, Tent Centre for Visual Art, Rotterdam, 2008. She is participating in Ordos 100 project.

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(first slide: Municipal Hall, Novi Beograd)

Hello everyone and thank you for the introduction and invitation.

I am particularly glad that we are in the building of the New Belgrade Municipality, which is one of my favourite modern buildings in the city. I am glad that the building becomes part of public and cultural space of Belgrade, hopefully reminding about somewhat forgotten qualities of Belgrade's modern architecture. For the first time I am in this auditory and it seems like an excellent idea that lectures are held here. Also I am pleased that the building, which clearly was not maintained for a long time and did not receive public attention, is again used and thought about. As a first slide I brought a photo of the building in which we are - the work of Bas Princen from 2001.

For the first time I have the opportunity to speak on the topic of exhibitions and I will show small series of works made over the last two years.

Some of you may know me by a different line of projects dealing with urban scale and urban phenomena, (for example, many times the project focusing on urban transformations of Belgrade during the '90s, called 'Wild City' and made together with Stealth Group was shown); but simultaneously, another line of work was developing in the field in-between art and architecture.

These were mainly small scale projects: mostly design, conceptual projects, collaboration with artists, with people dealing primarily with visual media - and these projects quite spontaneously led to invitations for exhibitions projects in 2006.

Invitation to work on an exhibition came as a surprise, because the field of 'exhibition architecture' was something I was not particularly interested in and strictly speaking, I had no experience in it.

For example, a display of historical material, archaeological remains, numismatic collections, educational exhibitions, and even more classical art exhibitions were not part of my interests, primarily because I thought that the language of exhibition design is highly coded and conventional, which an architect then in most cases follows in order to accomplish appropriate communication with an audience visiting a given kind of institution.

(describes the slide: Guillaume Bijl - Souvenirs van de 20ste Eeuw, 1999, SMAK, Gent)

For example, if we look at this slide we can see an accustomed code of exhibiting: photographs or documents are exhibited in a neutral manner i.e. on wall surfaces, walls are placed in a manner that merges them with the existing architectural frame, objects are placed on pedestals or in showcases, marking of displayed works is also coded, etc.

However, in this case we are not looking at an example of a conventional

exhibition setting, but instead we are looking at the work of Belgian artist Guillaume Bijl titled 'Memories of XX century' from 1999, which was on display in SMAK center in Gent. The work exactly explores notions of convention and code - formal rules of language of displaying.

Guillaume Bijl's work belongs to the artistic medium called spatial installation. Over the years I looked quite carefully at the works of artists, which have this kind of spatial character, and in which I was as an architect interested. So, firstly I would like to show a few examples of such artistic works I consider important references. Through those slides I will try to provoke some of the issues and concepts that later resurfaced in the projects for exhibitions I worked on. These are examples in which artists are trying to solve the question of relation between an artwork and an institutional framework of the museum space, which is often the key question of for an exhibition. Does an exhibition have a role of mediation and in which way an exhibition belongs to or is determined by the Museum?

Here is another example of Guillaume Bijl's research into conventions of exhibiting, on the example of an expo - a fair setting. (*describes the slide: Guillaume Bijl - Flanders Extra Fair, 2000*) Bijl almost always displays 'object trouvé' - samples of 'reality as found' - and makes incredibly accurate reconstructions of such spaces - banal, predictable spaces that we have met so many times, irrespective of where we come from. In this example, he didn't replicate a specific furniture fair; rather, he had interpreted the usual, ubiquitous code of such manner of displaying.

Or, another Bijl's example of a Nature History Museum; (*shows slides: Guillaume Bijl, The Concise History of Prehistoric Man (detail), 1996.*)

His further research of convention comes across also in the work titled 'Roman Road'. (*shows slide*) Here the theme is the convention of exhibiting archaeological remains, and reading of the work is very interesting, considering that this is not a 'real' Roman road, but an object created by Guillaume Bijl under such title.

What is a convention here? We assume that we are looking the genuine archaeological object because it is found under the ground, and we also assume that walking on it would be forbidden because the artifact has value, therefore we should keep at a distance. Further, we assume a kind of a contemplative relationship with the object, and our fascination is established at the moment we start imagining an invisible world existing under the surface of the earth and extending beyond the boundaries of the object, etc. Thus, in this case, we cannot count on our own perception in assessing the authenticity of the 'road', which is precisely the phenomenon the artist had tried to reveal.

(*shows new slide*) This is Daniel Buren, great French conceptual artist, one of the key artists working within the field of *site-specific installation*, and widely known for this permanent installation at the Palais Royale in Paris from 1986. This approach is diametrically opposite to the previous examples. While in the case of Bijl, a spatial installation is constituted as a generic, 'portable' system of messages, Buren's approach is completely reversed. His work is neither generic, nor portable, but instead it is singular, specific and it occurs as a response to the space in which it is situated. Most of artistic energy is expended in breaking linguistic codes, removing traces of any known references or implications; the work is only what it is. When we see Buren's work, we think that it could only be - Buren. There are no other messages; there is only an experience of space created by work itself. Spectator's perception of the space is crucial; for e.g. in Palais Royale changes in column heights bring in a form of a spatial or perspective correction within the given location framework of the palace square.

(*shows the slide: 'Transitions, works in situ', Toyota Museum, 2003*)

Here is another example in which the exhibition venue is at the same time the direct material of artistic intervention. There is no 'exhibition architecture,' which would be the mediator between the museum space and the work. The notion of *site-specificness* was here brought to its maximum. Space is the primary medium for the artist. Also, I would like to mention that this work echoes to an extent the work of Dan Graham, who shares similar orientation. In Buren's installations, it is important to observe the relationship to what architects refer to as program or function. Several years ago, I attended an interesting lecture by Dan Graham held in Amsterdam; looking at his work, you see that Graham is in fact a brilliant architect. During the lecture, he commented also architecture of OMA and Rem Koolhaas, which captured my attention: 'I am quite critical about of OMA's architecture, it has too much program.'

I had to think about what was meant here; how can architecture have 'too much' program? First of all, as an architect one would never say that a building has 'too much' or 'too little' function. However, in this case Graham is referring to a space, which is singularly or tautologically defined through its program, i.e. he refers to an architectural strategy in which program is used in a manner that generates architectural space. Architecture has too much program when program strictly determines the character, appearance and architectural language of space it inhabits. With this, Graham introduces an interesting question: if program / function is not taken as generative element for architecture, how would then architecture be generated? This kind of architecture would not directly address the issue of use of space,

it would not be generated depending on its function, but it would be based on an autonomous, spatial language that can derive for instance from investigation of spatial relations and of human perception of space. Spatial language is here independent from function, and in Buren's work such principle is very pronounced. He is not directly concerned with the kind of activity a visitor will engage in; a visitor is free to explore and chose ways to use this space.

(describing the slide: Daniel Buren, 'Museum, which does not exist,' Pompidou Center, 2002) This example demonstrates Buren's attempt to 'conquer' the space in which he works, to transform it completely, beyond recognition. With the use of reflections, the physical frame of the museum space disappears and a new space is created, which is perceived as endless. In this work, the museum truly no longer exists.

(showing the slide: Hans Schabus, Das Letzte Land, Venice Biennale 2005) The following example is the work of a young Austrian artist Hans Schabus, shown as Austrian pavilion at the Venice Biennale in 2005. Here the relationship between the work and the institutional space is interesting. It is a large spatial installation, obviously alluding to Alps as Austrian symbol, which virtually absorbs the old national symbol - Austrian pavilion, the work of a fascist architect Josef Hoffmann from 1930 – without any direct dialogue with it. The program is here likewise left undefined; people are able to occupy it freely.

(describing the slide: Gregor Schneider, Dead House, The Museum of Contemporary Art, Los Angeles, 2003) Here is an example of another architect-among-artists becoming famous after his work titled 'Dead House'. This young German artist had set his own house as the central subject of his work and spent ten years in its 'reconstruction'. From the outside, the house resembles any ordinary middle class dwelling in German provinces, but inside is a peculiar world of false walls and ceilings, hidden corridors, etc; an extraordinary research of psychological dimension of space: claustrophobia, isolation, memory of inhabitants recorded in the space, etc. The exhibition life of this work is likewise extraordinary, since the parts of this house travel to be reconstructed down to details and exhibited in museums worldwide.

(describing the slide) In Los Angeles Museum of Contemporary Art (MOCA), the entrance to Schneider's leads through a small door, from a parking lot – almost like a gateway to another dimension. It is interesting that such invisible, banal, 'technical' entrance and its backside position in relation to the official museum space create a certain psychology. An impression is created that this work is not in the museum at all, that the museum's interior no longer exists, since its actual entrance is located elsewhere.

(describing the slide) Rirkrit Tiravanija is an example of another line of research, which emphasizes on the public, political and social character of a museum space. This artist was acknowledged for a series of events, in which the spaces he creates become sort of scenes, where audience is engaged and their participation is expected. Tiravanija sets up events, most notably dinners, but also workshops, discussions, or he makes the space available for those who need it, for example, young bands would organize their rehearsals in such spaces, etc. This work is very political, as it gathers people, and attempts to position itself as a catalyst of possible social movements. In the installation 'Tomorrow is another fine day' in Boijmans Van Beuningen shown several years ago, the artist had created a series of small plywood pavilions placed in the museum's interior as independent 'houses', a small urbanism of sorts. Here I would emphasize the concept of 'a space within a space' or 'a house within a house,' made as new frameworks for action.

(describing the slide) Here we see Tiravanija's gallery installation from 1996 with a kind of transposition of Le Corbusier's 'Domino house', and the work is also titled 'Domino House'. With this example I can bring in another concept or a strategy - a model. Certainly, models are part of architect's daily strategy, but when brought to certain larger scale related to the scale of human body, they become spatial installations or spaces themselves.

This was a quick overview of the topography of ideas, which become operational and begun to create a climate for projects I worked on.

Project 1. 'Resonance or How one reality can be understood through another' for Jan van Eyck Academie, Maastricht, 2006

In late 2006 I was invited for the first time to design an exhibition. It was an art context and a group exhibition – a retrospective of works produced at the Jan van Eyck Academy in Maastricht over the last ten years - curated by Astrid Wege from Cologne. Actually, the exhibition was an attempt structuring relationships among some twenty artists and thirty works. In interesting and particular condition for this project was the decision to make the exhibition in two independent venues.

(shows the slide) One of these venues was Artis in Den Bosch in Holland, with floor surface of approximately 1000m², and the other one was Stuk, located in Leuven, Belgium; both contemporary art centers. The works were divided-up between the two spaces, and two separate openings were planned one week apart. In this case architecture had to resolve the problem of continuity between the two exhibition venues.

I observed that the two spaces were very similar; both in their architectural concept and in typology – both were examples of industrial architecture from the turn of the century, with steel structure and columns. Structural spans and ceiling height were almost identical, and in both cases there was a coffered ceiling with rows of TL lamps in each field. Facades were similar as well; brick masonry walls with large arched windows.

My proposal to Astrid and Jan van Eyck was that architecture will not address each artwork individually, but will create a spatial frame through a site-specific intervention, where artists would be able to 'inhabit' the space, following the needs of their works.

I proposed to create a kind of a spatial resonance (exhibition was named 'resonances'), to make something like a model of one space inside the other. Taking the basic volumes, I scaled each space down to 50%, and simply put one into the other. Hence, a visitor had to go through one space (i.e. through its model) in order to enter the other one. In doing this, an interesting continuity was achieved – for instance, a visitor entering in the space of Stuk center in Belgium had actually entered Dutch Artis, and vice versa.

A concept of somewhat more complex crossovers was also present in relation to the chosen artworks, while the whole exhibition begun to function as one continuous trajectory, which was very helpful for the curator.

(shows the slide) This is Bruce Nauman and one of his corridor installations from the '70s. What I like about this work is the idea of a 'one-sided wall', which became significant for construction of model-spaces in Artis and Stuk. A one-sided wall has a continuous surface on one side and on the other only a visible structure, but this approach was instrumental in making the structure stable.

A visitor entering the space of the model has an impression of massive walls and of white cube situation, but stepping out he discovers this space as a model and in fact a completely provisional structure (honeycomb cardboard, 16mm thick, on wooden frame). What is interesting for the strategy of a model is the fact that each scale we are working with, opens up a new range of problems. If we would to scale this space by factor 1.5, we would be confronted with an entirely different set of structural problems. Seen in this way, a model is not only a model, but each new scale becomes a new problem in itself.

In the space of Artis in the Netherlands there was a gallery functioning as a culmination point, because from this point the audience could, in a certain way, gain an overview of their entire trajectory. And one more detail: Although typologically very similar, the two venues had a completely

different light color. This is why for the models I also used two different shades of white – in Holland it was warm white for walls and warm light for TL lamps, while in Belgium it was the other way around. In the end, this was also a low budget project; the entire materials' budget was 4000 euro, excluding the working hours for the construction.

Project 2. Imogen Stidworthy, I Hate, Documenta XII, Kassel, 2007

This is a project for the installation shown at Documenta XII in Kassel, in 2007. It had a completely different character from the previous one, since the work here is an individual spatial installation, very complex in requirements as it included sound, video projection, text and the space itself.

A central field of interest in the work of Imogen Stidworthy is 'construction of meaning in language,' and her subjects are often people with an unusual relationship to spoken language. In this case, the theme was addressed through an example of speech therapy. The protagonist of the installation is Edward Woodman, an English art photographer, who suffered a loss of speech ability after a car accident, conditioned by a disorder called aphasia. For example, Edward can understand the one who addresses him, but when trying to respond the symptom appears in which it seems that he cannot link the sound with the meaning of words. A certain word appears as if mapped onto a field of similar terms, that are vocally close to each other. For example, the words 'hate' and 'ate' become similar in meaning because they are vocally close – Edward tries once again to separate these words, and we are able to listen to this search. In the installation, one can listen and watch scenes from speech therapy sessions, in which he is re-learning the meaning of word 'hate'. The repetition of this and similar words becomes a mantra of sorts, whose sound we are constantly exposed to.

The second element of the installation was photographic work Edward is engaged with today. He is no longer an art photographer dealing with the sort of stable, or 'silent' photography. He rather photographs his surroundings, and for some reason composes photos into panoramic views. Especially, he is drawn to photographing a certain location at Kings Cross in London, which is in a constant process of construction and deconstruction since years now.

(shows the slide of the first sketch and the plan) Installation is conceived as a constellation of objects in space and an effort of 'reconstructing' Edward's mental space. The curved wall functions as a sonic space with speakers set

in, enabling spectators to hear Edward talking about his photographs, the loss of speech, trying to remember specific words, etc. This semicircular space had the character of a giant loudspeaker, with no stimulation other than sound. The screens with panoramic views become visible later, as well as the mentioned 'I hate' scene of speech therapy.

The most important architectural issue was an attempt to – following our interpretation of Edward's mental space - separate a form of an object and its expected meaning. For example, what looks like a projection canvas is actually an acoustic screen, while the real projection is only 'hidden' behind it. Thus, we played with separation of the expected and the actual in both spheres of audible and the visual.

Project 3. Wendelien van Oldenborgh, As Occassions, Tent, Rotterdam, 2008

(shows slides) This was a solo exhibition of Wendelien van Oldenborgh at the Centre for Contemporary Art Tent, held in Rotterdam in September 2008. The exhibition included seven video works and slide projections, which presented a challenge since all of the works required darkness to be shown. I wanted to avoid an atmosphere reminding me of exhibitions in the '90s where screens and projections were obsessively used and the audience would almost have to 'grapple' in the dark from one screen to another. That was one of the important decisions.

Wendelien's work addresses issues sensitive in the Netherlands – the social and political issues of postcolonial situation and the position of immigrants from former colonies within the Dutch society. Especially in Rotterdam, immigrant cultures are very present in the city. Currently, Rotterdam is the only city in the Netherlands with majority of non-Dutch population. In her works, the artist creates situations of 'production' in which invited protagonists coming from different social spheres, a film crew and an audience, engage in a dialogue within a given thematic framework created by the artist.

The element of music and sound is very important as well, since the protagonists are often rappers from black hip-hop Rotterdam's culture, which also has a political character. A relation to the other sub cultures is also evident; for example, '80s punk scene, etc. Thus, different social dialogues of Rotterdam are very much emphasized, while the artist positions herself critically towards Dutch establishment.

In the existing space of the venue there is no dominant architectural

principle; the main XIX century building was originally a school, there is also a space of a former gym and in the central zone a former courtyard is now covered and top-lit. A general impression is that the space is congested with various details, mainly redundant; there is a strong 'space noise'.

Here I also used the concept of 'a space within a space'. The idea was to create a strongly lit central space that would resemble a foyer, but which would not have an explicit function. The audience had to discover a way of moving through the center all over again, since they were not able to recognize Tent anymore. Rotterdam's audience is local, and the space is so recognizable that it became interesting to disorient the visitors, strictly by means of architectural intervention. From the existing, labyrinthic organization of space, the result became literally a 'central plan' where each of the rooms surrounding the 'foyer' became a place where a work could be exposed without restrictions. The structure of the 'foyer' consisted of gypsum boards on aluminum frame, the so-called 'dry wall'.

The entrance into the exhibition led through the 'foyer' where a visitor initially had no visual contact with any of the works. The usual title containing information about exhibition and artist was left out. Main intention was to avoid any deductive element in the 'foyer', thus its use was not made explicit. For gypsum, we deployed of a certain 'tropical color', which has great presence in video works by van Oldenborgh. An interesting feature of the aluminum structure was the modular dry wall system with 60cm spans. Aluminum profiles appear very slender, as their section is only 5x5cm. In this solution a kind of a subversion of dry wall system was made, because aluminum profiles were exposed in the interior. For this reason some atypical, non-systemic architectural details had appeared as well, which we had to solve.

(showing a slide) Here you can see an example of a projection shown in a manner chosen by the artists – that is, there was autonomy in exhibiting different works, and through that, the architectural intervention had kept its autonomy as well. These 'exit' signs were present due to strict fire regulations, which are often a central issue for an exhibition design. Here, due to addition of numerous partitions, an incredible system of signs had to be produced. It was also interesting that the ceiling height is changing for instance between the part of the former school and the courtyard. In contrast to that, the height of aluminum structure was kept constant throughout the space, which helped to make the 'foyer' appear as a very regular, 'strong' volume.

Also, I can mention two important references for the project. One comes from architecture of Lina Bo Bardi (Brazilian architect), where she used highly provisional structures to create pleasant spaces for gathering. The reason to use bare aluminum structure was exactly this provisional character. The second reference is a passage from Jean Luc Godard's movie *Alphaville*, which for us describes an idea of a classic cinematic space, i.e. a space commonly recognized as a space of cinematic action. Wendelien van Oldenborgh characteristically engages ordinary people as central subjects of her films, instead of professional actors. This is why we worked with an idea of creating a sort of a stage for the exhibition audience; a space in which we recognize each other as protagonists, a space where there is a sense of expectation for something to occur.

Project 4. Bas Princen and Milica Topalović, Invisible Frontier: Landscape Fictions Based on True Stories, AUT, Innsbruck, 2008

At the end, I'm showing a project of a solo exhibition, made in collaboration with Bas Princen, a Dutch artist and photographer of urban landscape, whose photo was shown in the beginning. Bas Princen was schooled as an industrial designer and later received a master degree in architecture, so we often had architectural collaborations. We got an invitation from the architectural centre of Innsbruck, AUT, to show our works made in the past 5-6 years.

We had the idea to build large models of projects that were made previously in other contexts. *(shows slides)* As you can see, those were models of a dome, a tower and a landscape. The space of AUT, originally a brewery, allowed for large scales of the models, since it encompasses three levels.

The large circular floor openings once carried vessels for beer fermentation. These openings were previously used in exhibition context only once in fifteen years since the establishing of the center, because removing the floor and opening these holes is a great physical undertaking.

Next to the three large models, we showed around fifteen large format photographs, in a direct spatial dialogue. In the exhibition we wanted to show themes characteristic for our work, which link on one hand forms and concepts that are found in the surrounding, in the world, with architectural concepts and interventions on the other. This was a reason to title the exhibition 'Landscape Fictions Based on True Stories.' Each 'fictional' model related to several 'true stories' that appeared through photographs.

(shows a slide) The polystyrene dome model was for instance in a dialogue with the photograph of Buckminster Fuller's dome from Baton Rouge, in Louisiana, that was out of use for twenty years. This was the only

Fuller's dome with the so-called exoskeleton, i.e. an external structure. Approximately six months ago it was destroyed to prevent it from becoming a monument, since American law stipulates protection of any building at the moment reaches the age of fifty. The dome was demolished just a few weeks before its fiftieth birthday. Unfortunately, even the Fuller Foundation was not able to prevent it.

(shows the slide) This photo is an association to Continuous Monument by Superstudio and the utopian architecture of the 60s; is the Los Angeles Superior Court located on Wilshire Boulevard. This example was conceptually linked with the tower model; the tower was also a public space project made for a square in Rotterdam where we started a critical dialogue with the city of Rotterdam regarding their obsession with recreating an image of the city as a spectacular skyline of skyscrapers. *(shows the slide)* Another reference was a provocative tower of John Portman's Marriott Hotel in Atlanta.

Now we come to an interesting theme – not the mentioned concept of 'a space in a space' – but a similar concept of 'a landscape in a space', in an interior. We built a model of a landscape titled 'Half Pipe', linked with artificial landscapes of Innsbruck's ski resorts. The model was made out of geotextile commonly used for construction of ski slopes.

(shows the slide) The dome model had two meters in diameter, while the original project was designed for a Mr Visseplein square in Amsterdam a few years ago, within the 'Prix de Rome' competition. The project was likewise connected with the topic of artificial landscape, which is part of Dutch history and has also a very specific value, not as 'nature', but rather as product of culture and cultivation. *(shows the slide)* In building of this exhibition, the dome was certainly the biggest challenge. At the time we were making this project, we suggested covering the whole square with polystyrene dome approximately forty-five meters in diameter. In Innsbruck, this coincided perfectly, since the size of the model in scale 1:10 was identical to the circular floor opening.

That was the day before the opening. We built it!

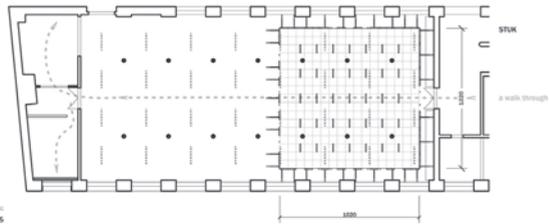
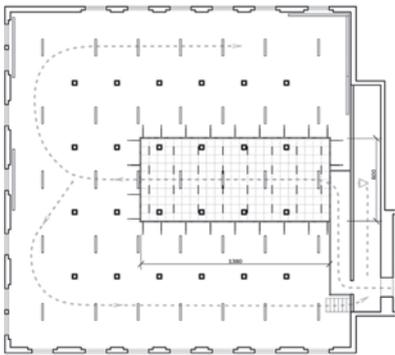
Thank you!



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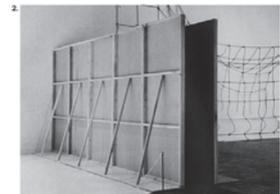
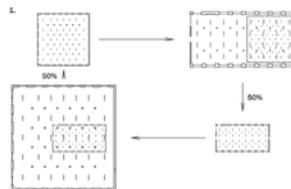
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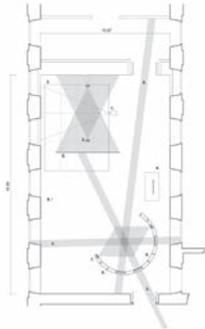
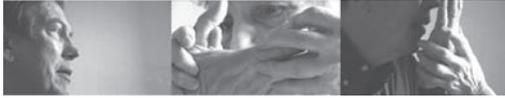
RESONANCES ARTIS-STUK
CONCEPT PLAN R 1:300

ARCHITECT MILICA TOPALOVIC
ROTTERDAM BASEL 17-10-2006

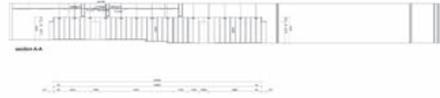
1. spatial resonances, concept sketch.
A scale-model (rafting) of one space is transported into the other. Rhythms of openings, the grids of lights and the light temperature are passed on as well.
2. one-sided wall.
A horizontally cardboard on a wooden skeleton as the basic construction principle.



03



04



07



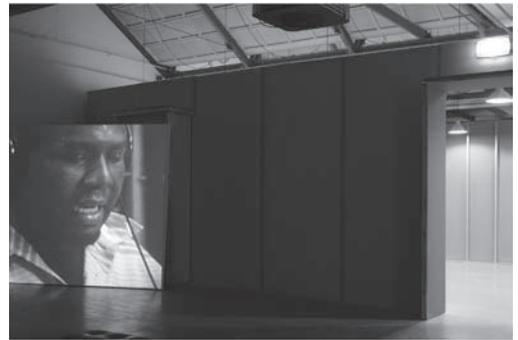
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08



06



09

04-06 *Imogen Stidworthy, 'Ja Mrzim'*, Dokumenta XII, Kassel, 2007 / *Imogen Stidworthy, 'I Hate'*, Documenta XII, Kassel, 2007
 07-09 *Wendelien van Oldenborgh, Po potrebi, Tent*, Rotterdam, 2008 / *Wendelien van Oldenborgh, As Occassions, Tent*, Rotterdam, 2008

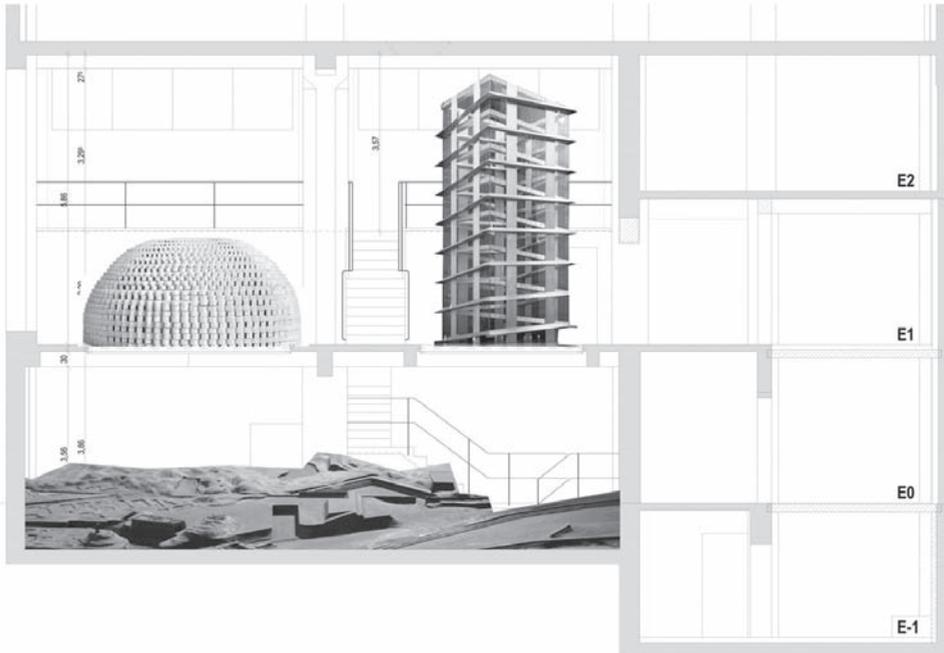


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11

M 1:50 03.11.02 **AUT LÄNGSSCHNITT HAUS der ARCHITEKTUR** ARCHIV für ARCHITEKTUR und BAUINGENIEURWESEN in der ALPENREGION ARCHITEKTURFORUM TIROL in SÜDHAUS ADAMBRÄU / INNSBRUCK ARCHITEKTEN ARGE KÖBERL + GÖNER & WUCHNERER MUSEUMSTRASSE 10 6020 INNSBRUCK office@arwa.at fax 0512 672579 fax 0512 672579



12

10 Buckminster Fuller, kupola u Baton Ružu, Luizijana / Buckminster Fuller, Dome in Baton Rouge, Louisiana **11** John Portman, Hotel Marriott, Atlanta / John Portman, Hotel Marriott, Atlanta
12-16 Bas Princen i Milica Topalović, Nevidljiva granica: Pejzažne fikcije bazirane na istinitim pričama, AUT, Innsbruck, 2008 / Bas Princen and Milica Topalović, Invisible Frontier: Landscape Fictions Based on True Stories, AUT, Innsbruck, 2008



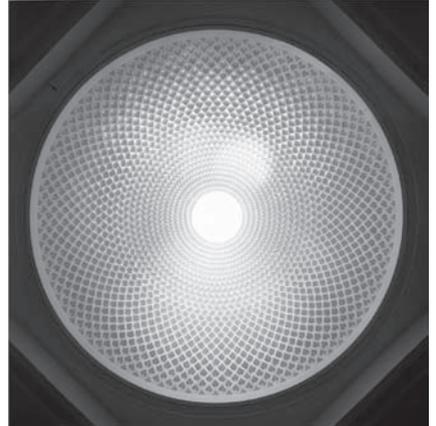
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