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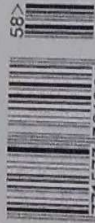
By displaying these buildings as artefacts, curator Jovan Ivanovski intends to 'acquire a greater professional public consensus within Macedonia's rich architectural history.' He thereby refers to the current, precarious status of Modernist-era architecture, which is pushed aside by the current national government as an ugly and unwanted reminder of a past best forgotten. The exhibition should therefore be read as a tribute to these grand and often eye-catching buildings that have become a source of debate, not only in Macedonia, but also elsewhere in the region. (KIM HOEFNAGELS)





new European architecture

# A10



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Andrés Jaque

#### READY

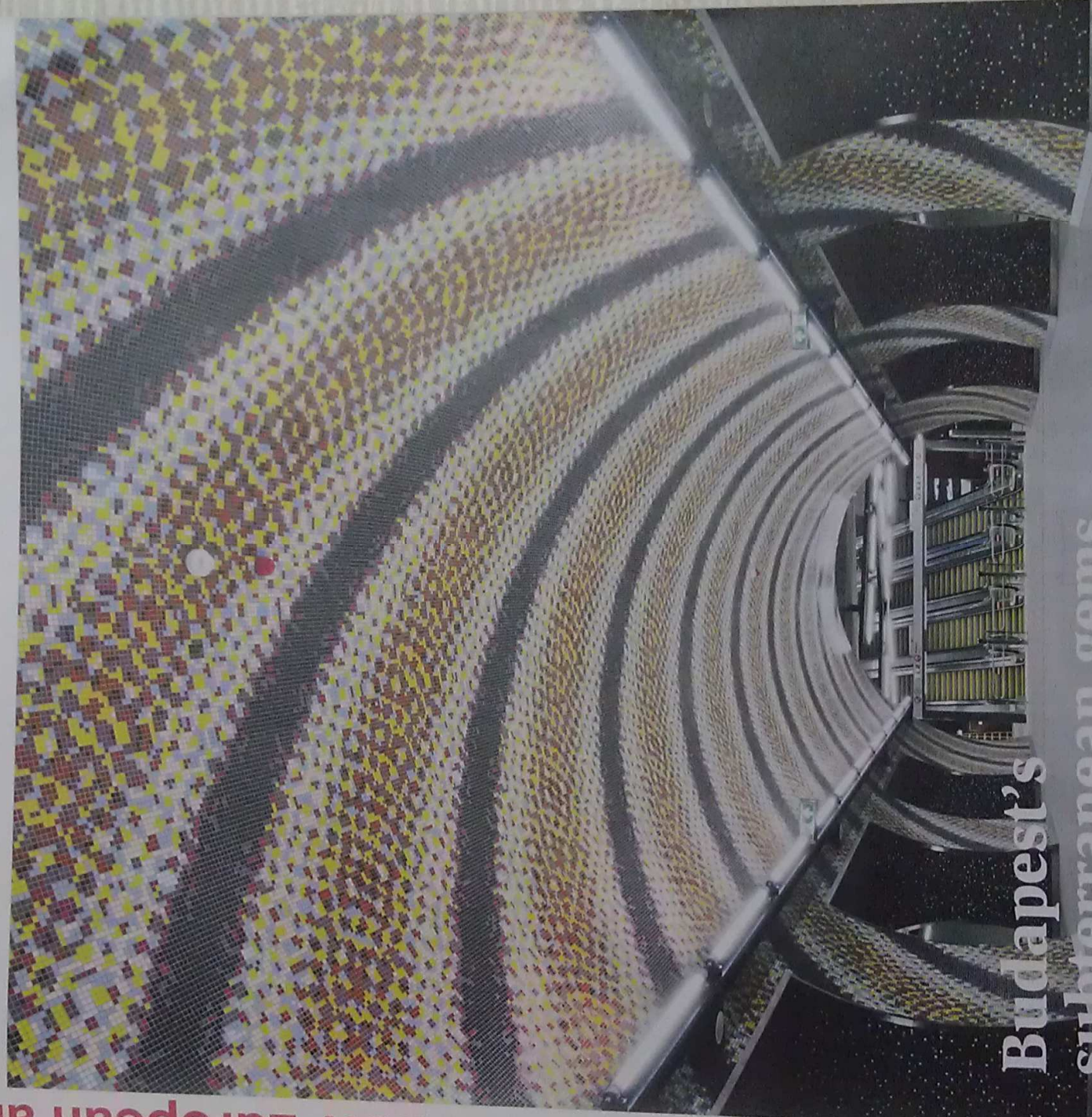
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in Zaragoza

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Learning by  
doing

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Stockholm's  
best – and  
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## Budapest's subterranean gems

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## The German pavilion revisited

**VENICE/BERLIN (D/DE)** — For years now, the German pavilion in Venice has been the subject of a heated debate in Germany. The President of the Federal Chamber of Architects called for the demolition of the pavilion four years ago, because, according to him, it is far from representative of present-day Germany. The temple-like building, designed by Italian architect Daniele Donghi and inaugurated in 1909, is fronted by four massive

rectangular pillars commissioned by the Nazis in 1938 that 'impart a strong national-socialist mentality'. Opponents of demolition argue that the building should be protected for its cultural and historical value. This is *Modern*, presented in Palazzo Ca' Tron by the German Werkbund Berlin, taps into this discussion and proves that such a political issue can be particularly productive.

Twenty-two German architecture offices were asked to redesign the pavilion for the Biennale, with the only condition being that the new building should be set on the same site. The result of this hypothetical design task is a collection of plans, sketches and models representing approaches

that are sometimes evocative and, in general, offer insights into the contemporary understanding of managing a complex and charged design task. Visitors are invited to take on the role of a juror and to see, compare and evaluate the concepts individually. Within this approach, in fact, lies the exhibition's greatest strength: by opening the question of what a national exhibition building might look like in this time and age, it makes a thorny discussion accessible to a wide audience. Ultimately, there is but one possible conclusion: the creation of a national building is always politically charged, regardless of the time in which it is built. (KIM HOEFNAGELS)



## Greek holiday

**ATHENS/ATHENS (GR/GR)** — Within the 'Greeks' theme, the Greek pavilion is interesting because it focuses on a specific national aspect of the history of tourism — the history of tourism — a point to reflect upon many issues. How can the pavilion accommodate new developments and also cope with the passage of time? The battle to preserve the uniqueness of popular culture in the face of a constant attack by modernity is epic. But there are also roads to improve, and souvenir shops in the large revenues, and receives EU funding on.

**Landscapes: Remaking** — In a rather neutral way, the architecture

of tourism as tools for the country's modernization. Included is an historic overview with some lovely 1950s and '60s Xania resorts in (deceptively) beautiful settings, accommodation of the masses in an incidental Walter Gropius building in the '70s, and pragmatic use of the existing urban fabric of empty villages due to stronger awareness of landscape preservation since the '80s.

By now (local) Greek architects have been replaced by international firms like Tschumi, Piano and OMA, which produce designs that seem more disconnected from their context than ever before. The solution may come from new collaborations between local and foreign architects. 'Veiled', a design for an Aegean island by Ilias Papageorgiou and SO-IL, is a permeable canopy that floats above a rocky valley. 'Lakonis', by FLUX Office, deals with the reuse

of an abandoned complex from the '70s. Curator Yannis Aesopos sees a parallel. Just like tradition comes into play in the '80s, as a reaction to the international style of the '70s, we now see a demand for local

elements, more sustainable solutions and light structures that can be removed, as opposed to the iconic international architecture of the '60s.' Like tourists, architecture moves in circles. (INDIRA VAN T'KLOOSTER)



'Veiled' by Ilias Papageorgiou and SO-IL



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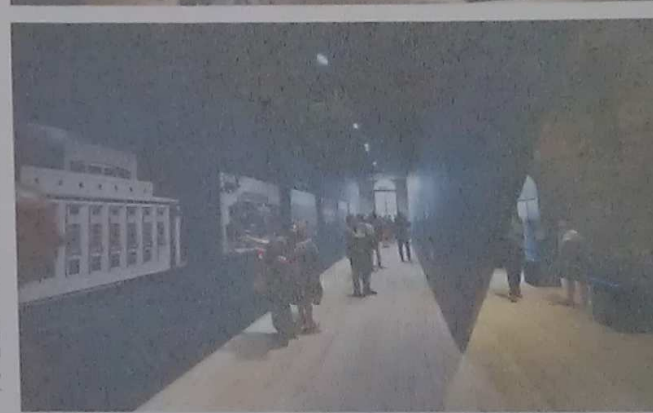
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## Illuminating Istanbul

**VENICE/ISTANBUL (TR/TR)** — In the first Turkish appearance at the Venice Biennale, curator Murat Tabanlıoğlu presents a collection of interpretations of Istanbul. The city is undergoing a huge urban transformation, making it vital to understand exactly what is happening, and how. But how is such a task to be undertaken? Instead of doing it the modernist way (with data and historical research), Tabanlıoğlu, himself the architect of one of Istanbul's most prominent skyscrapers, came up with a highly subjective view on the theme — a more fundamental one, if you will.

Picture the Atatürk Cultural Centre: a series of images shows the development of the competition for an opera house in 1946 that was never finished until Murat's father, Hayati Tabanlıoğlu, redesigned it into the Istanbul Palace of Culture in 1969. When it burned down a year later, Murat and his father stood there, hand in hand, and watched. By 1978, the Atatürk Cultural Centre was a place for the upper class to see opera or art. Next, picture the entire building covered in banners during the 2003 protests at Taksim Square. It goes to show how modernism in Turkey became the language of everyday life and of the public, and as such, connected to social, ideological and symbolic issues.

Alper Derinbogaz, founder of Salon2 architects, tried to map a different kind of subjective data while dissecting Istanbul in 2.5 x 2.5-metre 3D reliefs based on the geographical features of Istanbul. 'This city is not designed by planners or politicians. Rather, there have been actors taking advantage of the geographical gestures. My five reliefs show a dialogue between man-made structures and nature.' They rely on data, but interpreted (subjectively) and optimized to emphasize certain conditions. Do we get a better understanding of Istanbul, or of how it should develop? It is not easy to define new fundamental elements for existing urban fabric. Yet this exhibition is a brave, fresh attempt to look beyond the language of concrete and power, and it could very well lead to new ways of connecting the formal, political Istanbul to the historical and personal experiences of the city. (INDIRA VAN T'KLOOSTER)



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