TLM

Architectural Representation: Visualization and Description
(Architectural Perspective on Design)

Lesson 5: Exhibition and Architecture

- Simulacrum
- Introduction to Architectural Exhibitions
- Toward a Concrete Utopia: Architecture in Yugoslavia, 1948–1980 (MoMA 2019)
- Architecture Without Architects (MoMA, 1964)
- Examples of architectural exhibitions

Postmodern Architecture
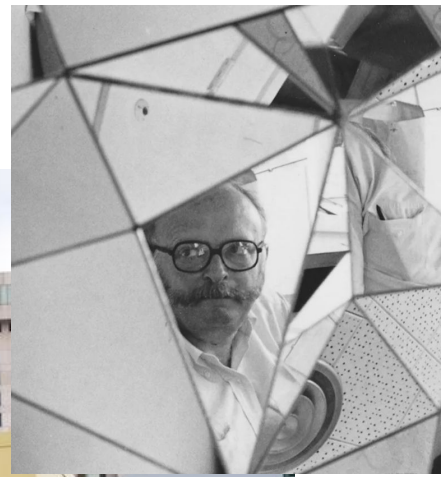
Charles Willard Moore
(1925-1993)

Piazza d'Italia, New Orleans, Charles Moore (1978)

Postmodern Architecture

Piazza d'Italia, New Orleans, Charles Moore (1978)

Dictionary

simulacrum

/ˌsɪmjʊˈleɪkrəm/
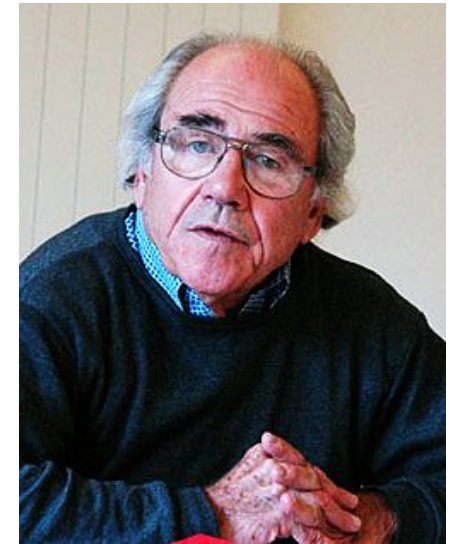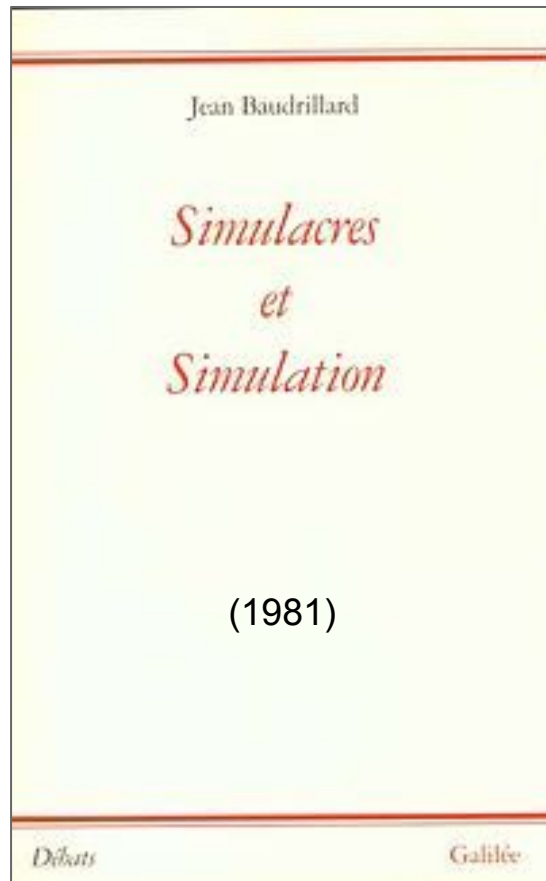
noun

    an image or representation of someone or something.

    "a small-scale simulacrum of a skyscraper"

    an unsatisfactory imitation or substitute.

    "a bland simulacrum of American soul music"

Simulacra and Simulation (1981)

Jean Baudrillard
Simulacres
et
Simulation

(1981)

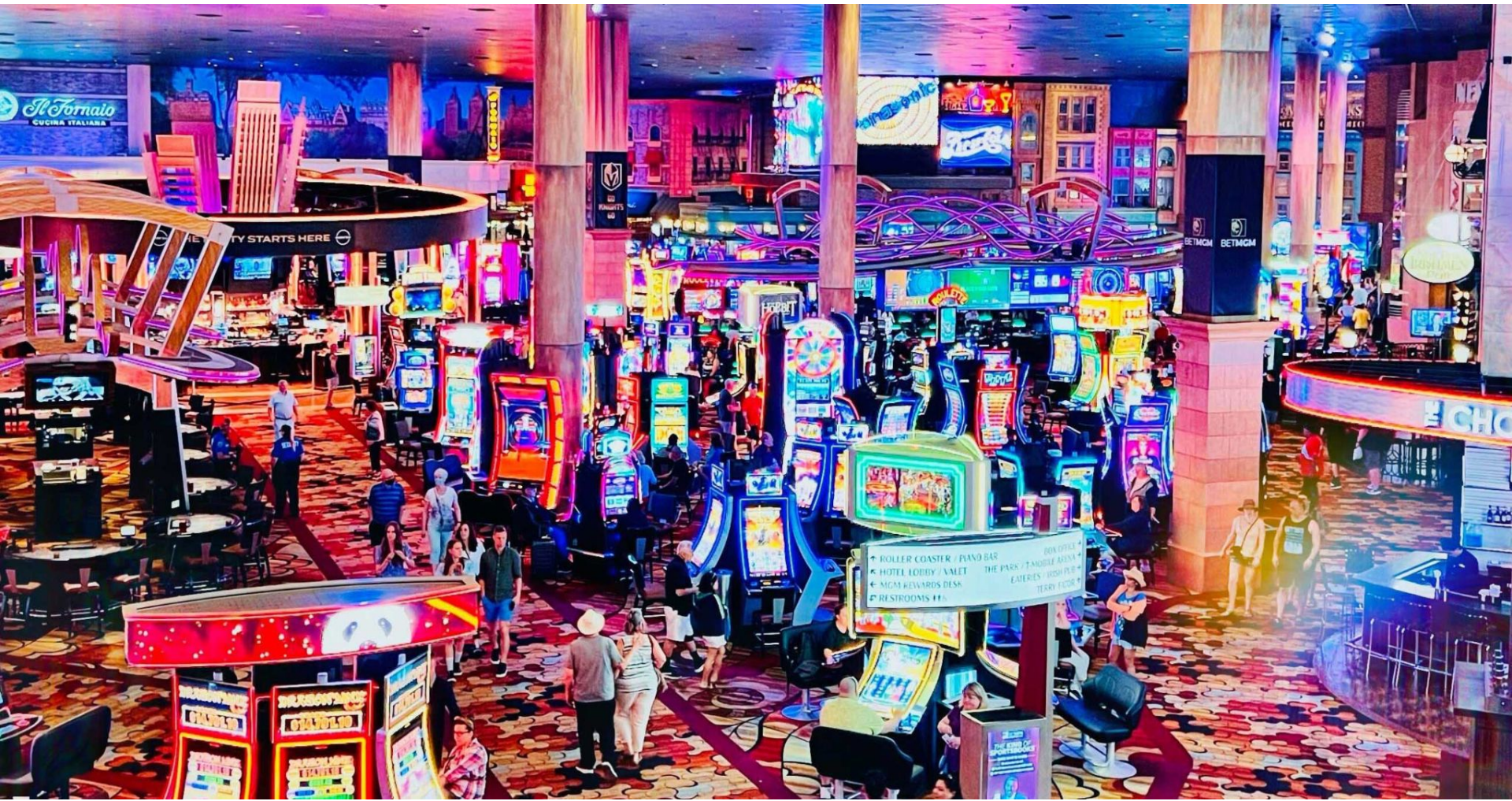Débats — Galilée

Jean Baudrillard
(1929-2017)

- Contributions to **postmodern** theory.

- **Simulations** (copies of things) have replaced **reality**.

- **Hyperreality** —a state where it becomes **impossible** to **distinguish** between **reality** and the **representation** of it.

Simulacra and Simulation (1981)

Las Vegas Strip

Simulacra and Simulation (1981)

Las Vegas Casino

Simulacra and Simulation (1981)

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┌─────────────┐                    ┌──────────────────────┐
│   reality   │ ◄──────/──────►   │   representation     │
└─────────────┘                    └──────────────────────┘
                                        simulacra
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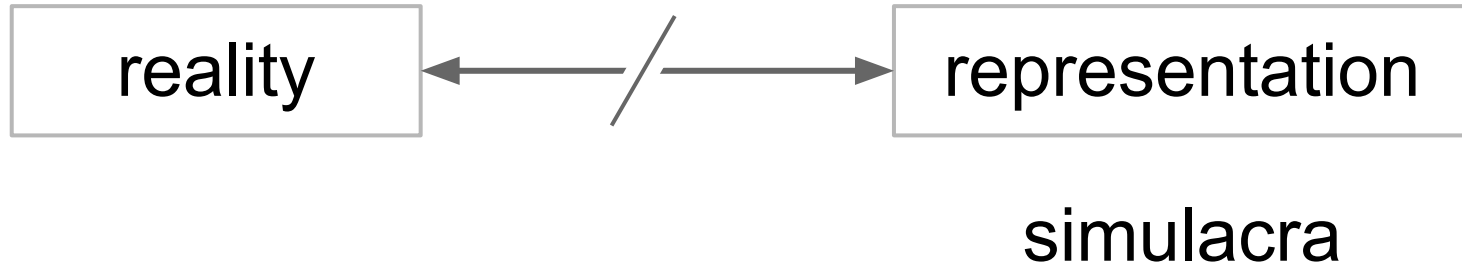
Four stages of how reality and its representation (simulacra):

1. Basic Reflection of Reality

2. Perversion/ Distortion of reality

3. Pretends to be Reality / Masking of the Absence of Reality

4. Pure Simulacrum (Hyperreality)

Simulacra and Simulation (1981)

1. **Basic Reflection of Reality**:

The image or representation is a faithful reflection of something real.

It's a mirror that accurately depicts reality.

Simulacra and Simulation (1981)

2. **Perversion/ Distortion of reality**:

Involves a distortion of the original. The representation begins to change or exaggerate aspects of reality.

Marienplatz in ChatGPT

Simulacra and Simulation (1981)

3. **Pretends to be Reality**:

The simulacrum masks the absence of a real, authentic counterpart.

It claims to be the reality itself, even though there's no true original behind it.

Disney World, theme Park

Simulacra and Simulation (1981)

3. **Pretends to be Reality / Masking of the Absence of Reality**

The simulacrum masks the absence of a real, authentic counterpart.

It claims to be the reality itself, even though there's no true original behind it.

Big Brother show

Simulacra and Simulation (1981)

3. **Pretends to be Reality / Masking of the Absence of Reality**

The simulacrum masks the absence of a real, authentic counterpart.

It claims to be the reality itself, even though there's no true original behind it.

Immersive exhibitions

Simulacra and Simulation (1981)

4. **Pure Simulacrum (Hyperreality):**

The final stage is when the representation no longer refers to any reality at all.

It becomes entirely self-referential

Creating a **hyperreality**—a world of signs that exist without a direct connection to any authentic reality.

Simulacra and Simulation (1981)

4. **Pure Simulacrum (Hyperreality):**

Introduction to Architectural Exhibitions

Decades of Finnish Architecture 1900–1970,

Introduction to Architectural Exhibitions

The Acropolis Museum in Athens, Bernard Tschumi, 2009

Architectural Exhibitions Differ from Other Exhibitions

- Dealing with the **representation** (not real spaces)

Unité d'Habitation, Period Room, Cite de l 'Architecture, Paris (1952)

Architectural Exhibitions Differ from Other Exhibitions

Convey the **essence of buildings**, urban landscapes, and spatial relationships.

THE CHALLENGE , Tadao Ando, 2019

Architectural Exhibitions Differ from Other Exhibitions

Requires **innovative display techniques**, such as large-scale models, immersive installations, virtual reality, and interactive elements.

Versuchsstätte Bauhaus, Dessau

Architectural Exhibitions History

Early Technical Showcases (18th-19th Centuries)
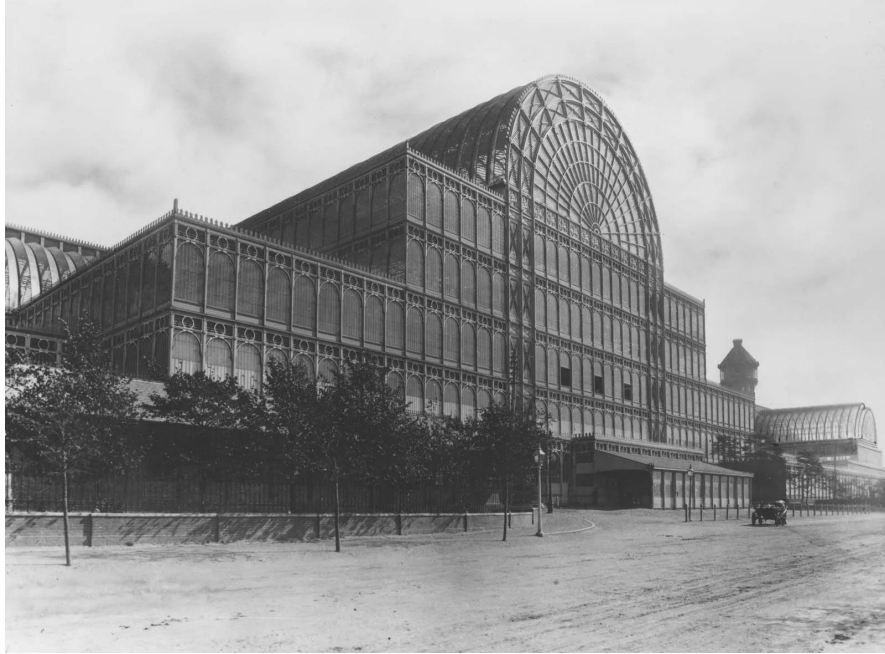
Crystal Palace, Great Exhibition, Joseph Paxton, London (1851)

World's Columbian Exposition, Chicago (1893)

Architectural Exhibitions History

Rise of Architectural Movements (Early 20th Century)

Art déco
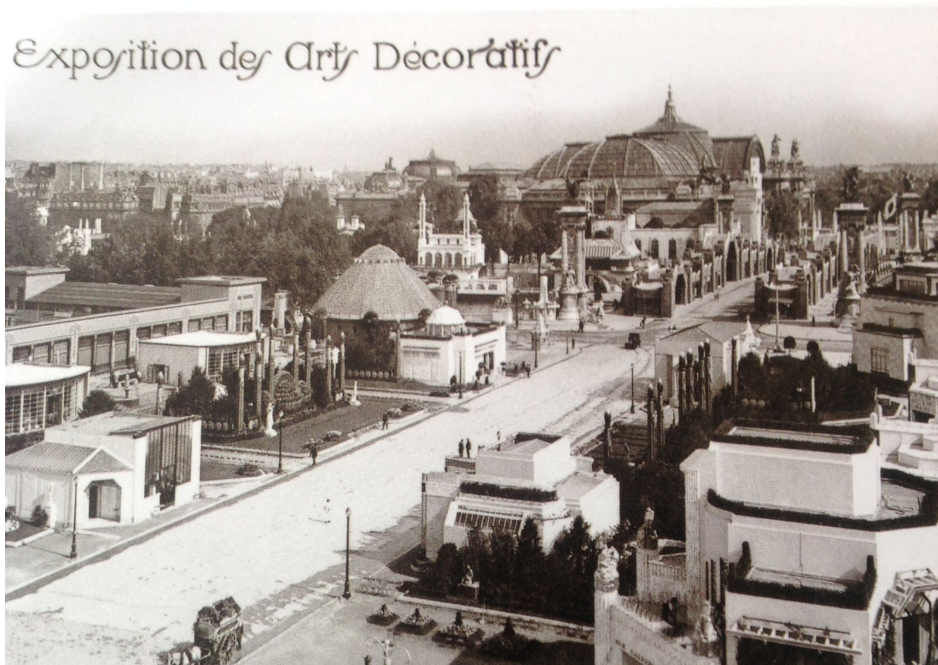
Exposition internationale des arts décoratifs et industriels modernes (International Exhibition of Modern Decorative and Industrial Arts), Paris (1925)

International Style

International Style Exhibition, MoMA, NY (1932)

Architectural Exhibitions History

Architecture as Art and Social Commentary (Mid-20th Century)

Architecture Without Architects, MoMA, NY (1965)

Sol LeWitt, MoMA, NY (1978)

Architectural Exhibitions History

Global Platforms and Thematic Focus (Late 20th Century–Present)

Venice Architecture Biennale (1983)

Deconstructivist Architecture, MoMA (1988)

Architectural Exhibitions History

Global Platforms and Thematic Focus (Late 20th Century–Present)

Home Delivery: Fabricating the Modern Dwelling, MoMA, NY (2008)

Rising Currents, MoMA, NY (2012)

The Role of Architectural Exhibitions

Architecture Without Architects (MoMA, 1964)

The Role of Architectural Exhibitions

JAHKO КОНСТАНТИНОВ
АРХИТЕКТ

Toward a Concrete Utopia: Architecture in Yugoslavia, 1948–1980 (MoMA 2019)

The Role of Architectural Exhibitions

Engaging the Public

Influence on Public Appreciation

Inspiring Dialogue

SOS Brutalismus

Gantt Chart

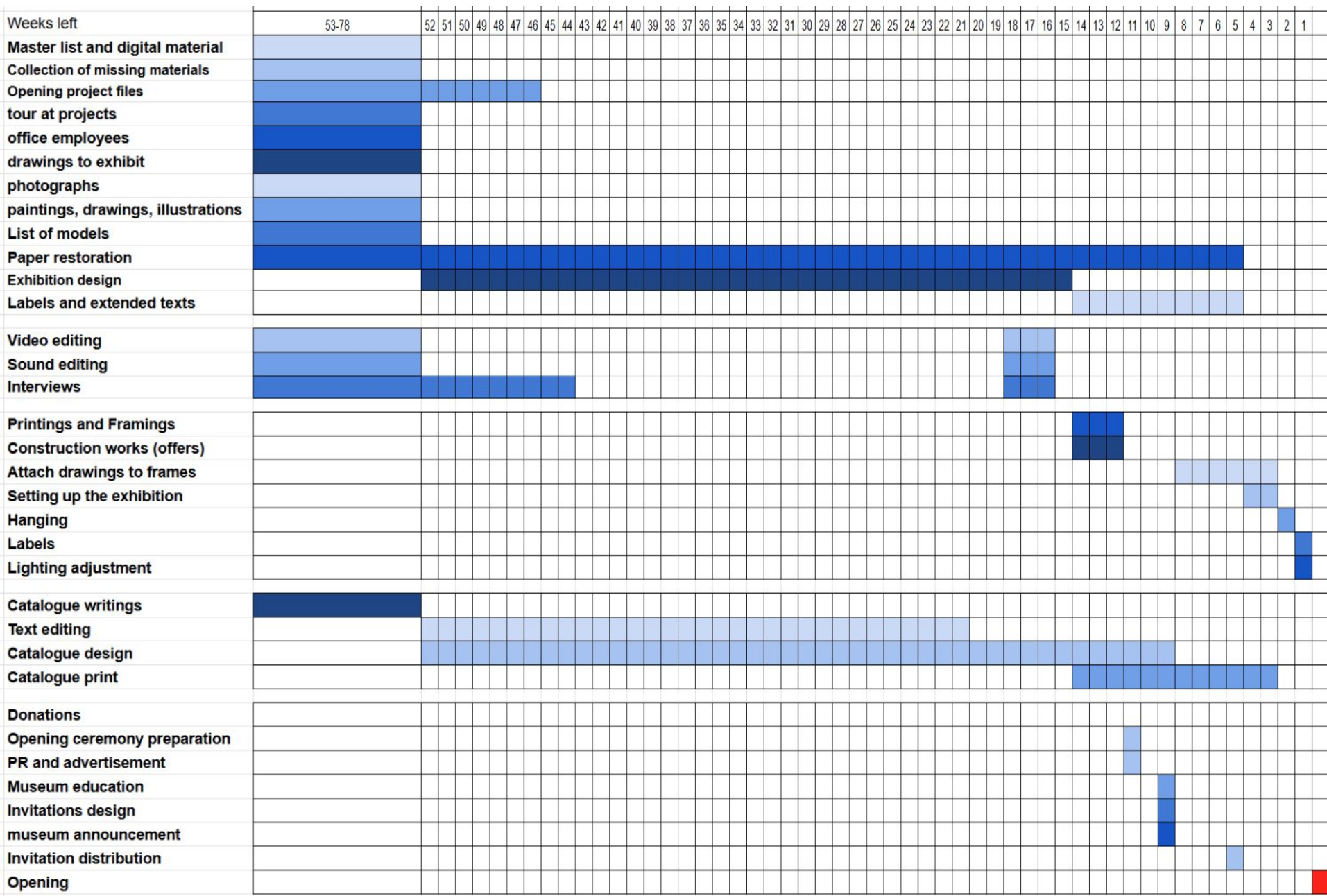| Weeks left	53-78	52	51	50	49	48	47	46	45	44	43	42	41	40	39	38	37	36	35	34	33	32	31	30	29	28	27	26	25	24	23	22	21	20	19	18	17	16	15	14	13	12	11	10	9	8	7	6	5	4	3	2	1
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Interviews																																																						
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Attach drawings to frames																																																						
Setting up the exhibition																																																						
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Students' Exhibitions

Students' Exhibitions

עמדות סטודנטים
קנ"מ 1:25

עמדה לא מסך

11   22

תכנית   11

עמדה עם מסך

11   22

תכנית   11

Student's Stand details

3+24

27

16

Distribution of stand in space

Students' Exhibitions

Students' Exhibitions
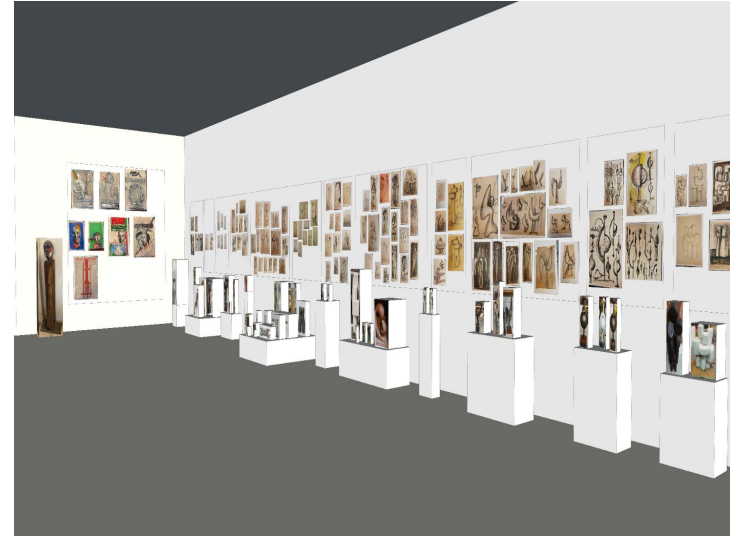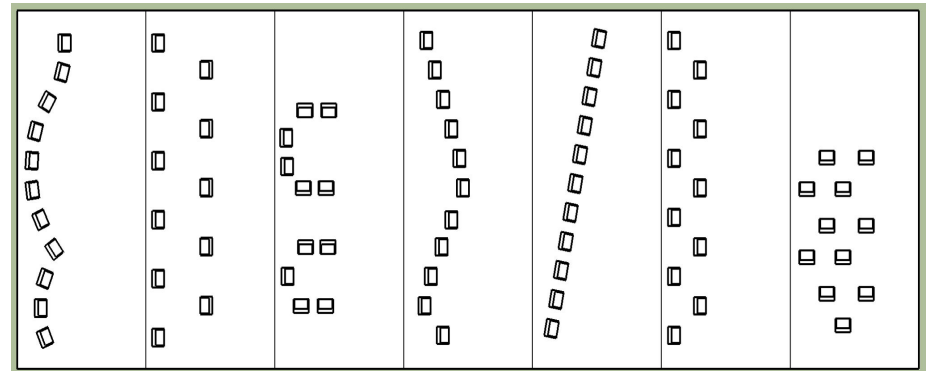
Case Studies in Architectural Exhibitions

- Low light exposure
- Graphite / ink drawings
- Fluorescent/ LED

Architectural Exhibitions

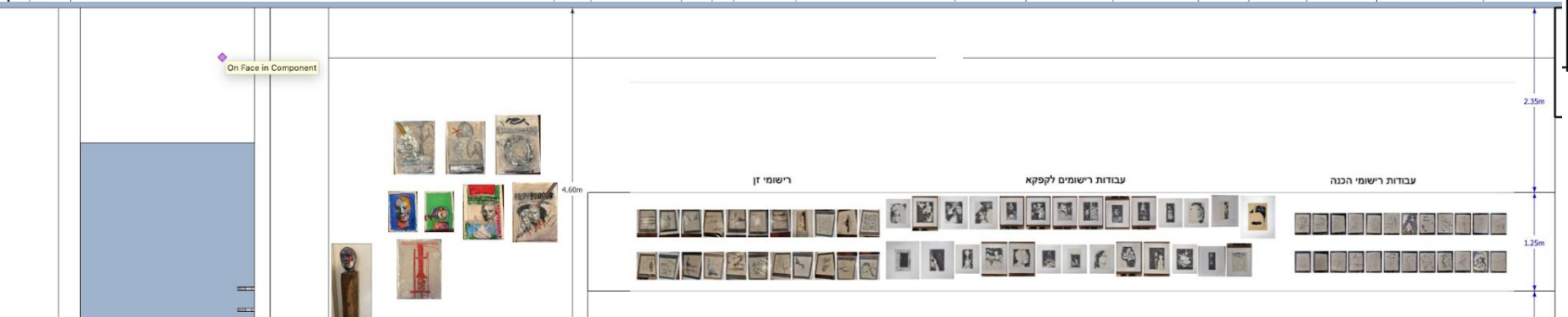- Color / hue
- Composition
- Budget

Architectural Exhibitions

Architectural Exhibitions

- Architecture
- Theater
- Cinema
- Plastic art
- Music
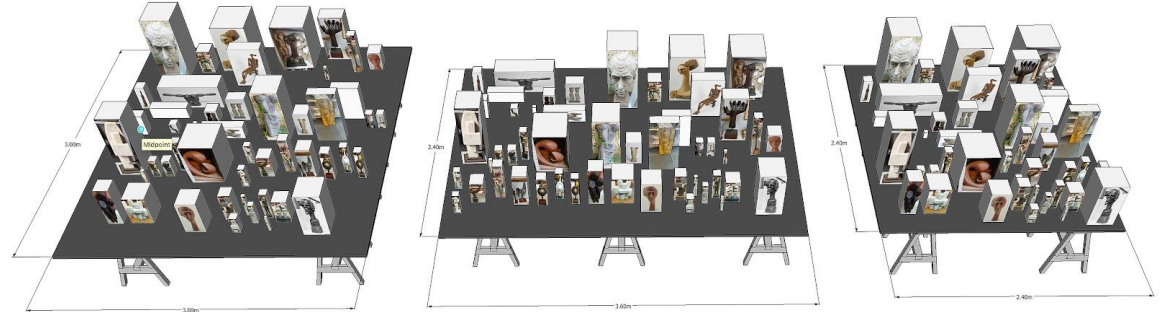
Architectural Exhibitions
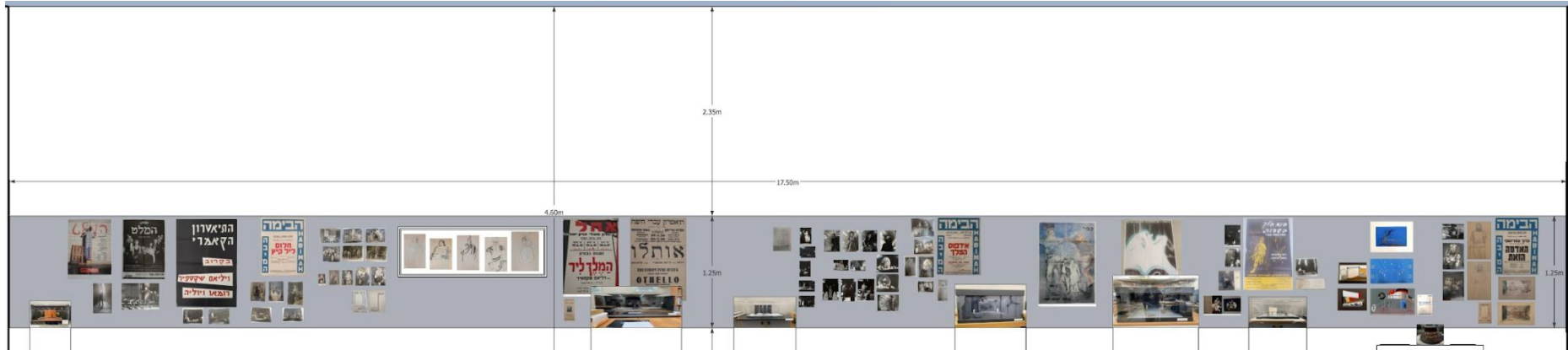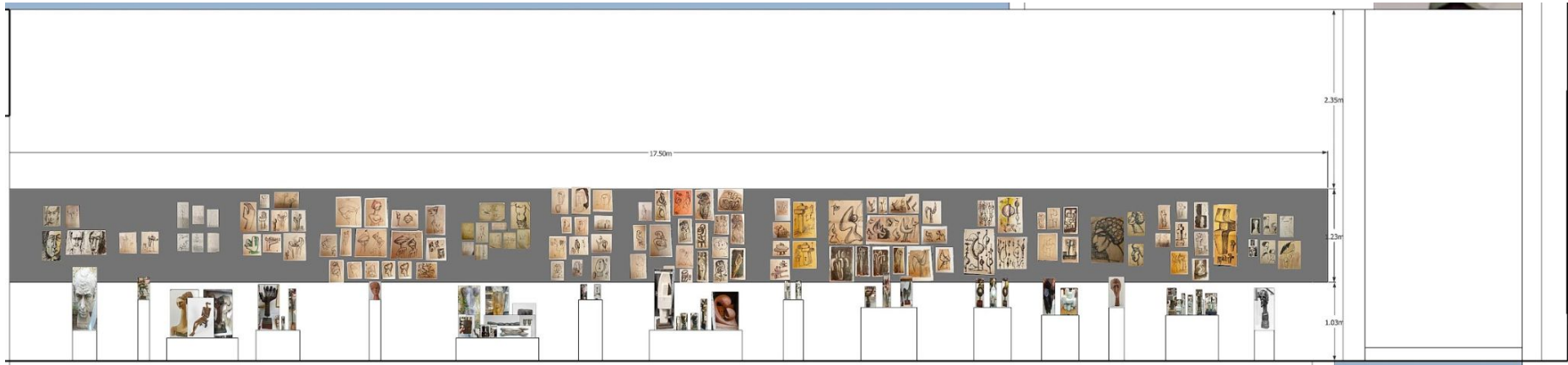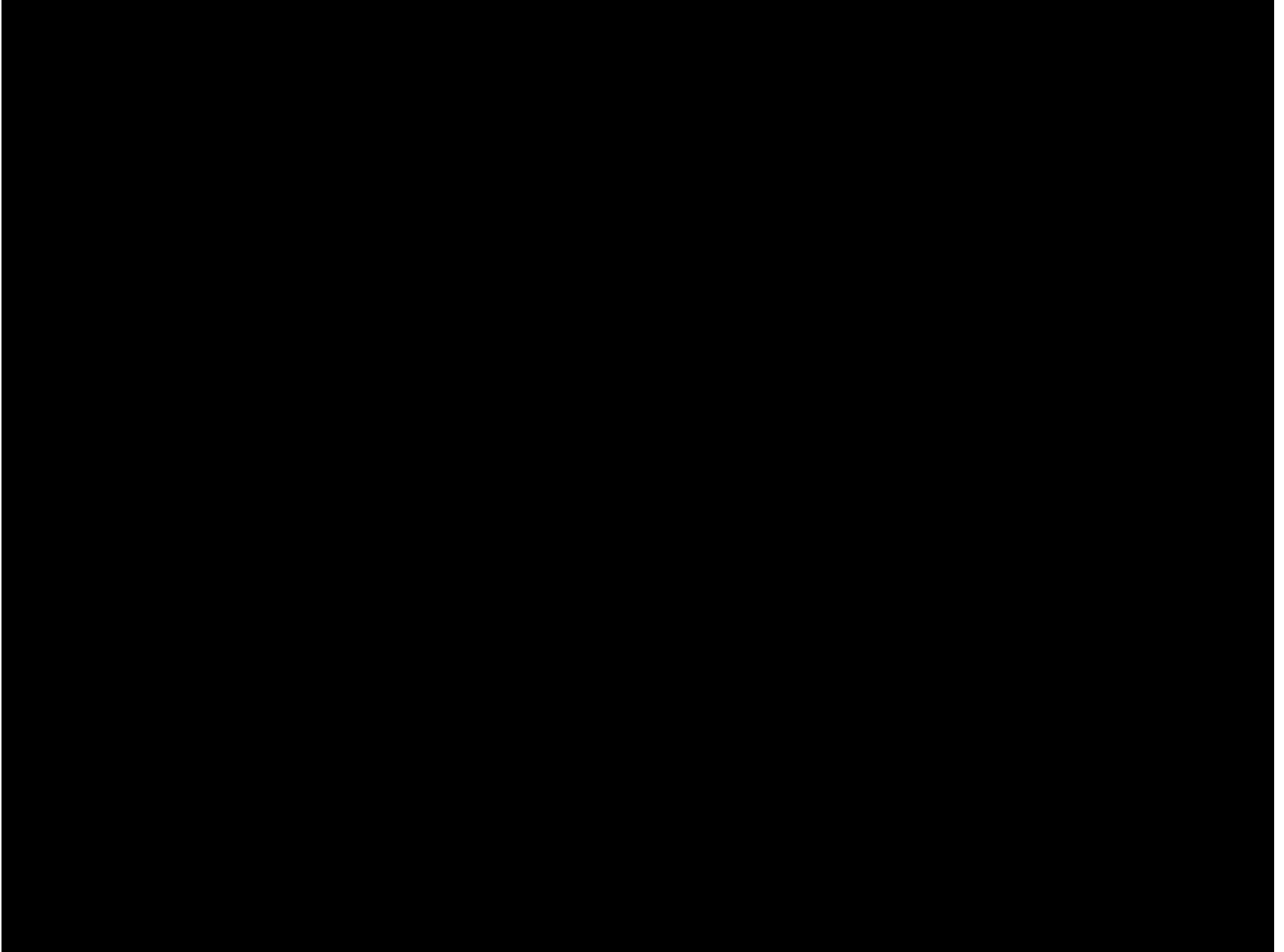
Architectural Exhibitions
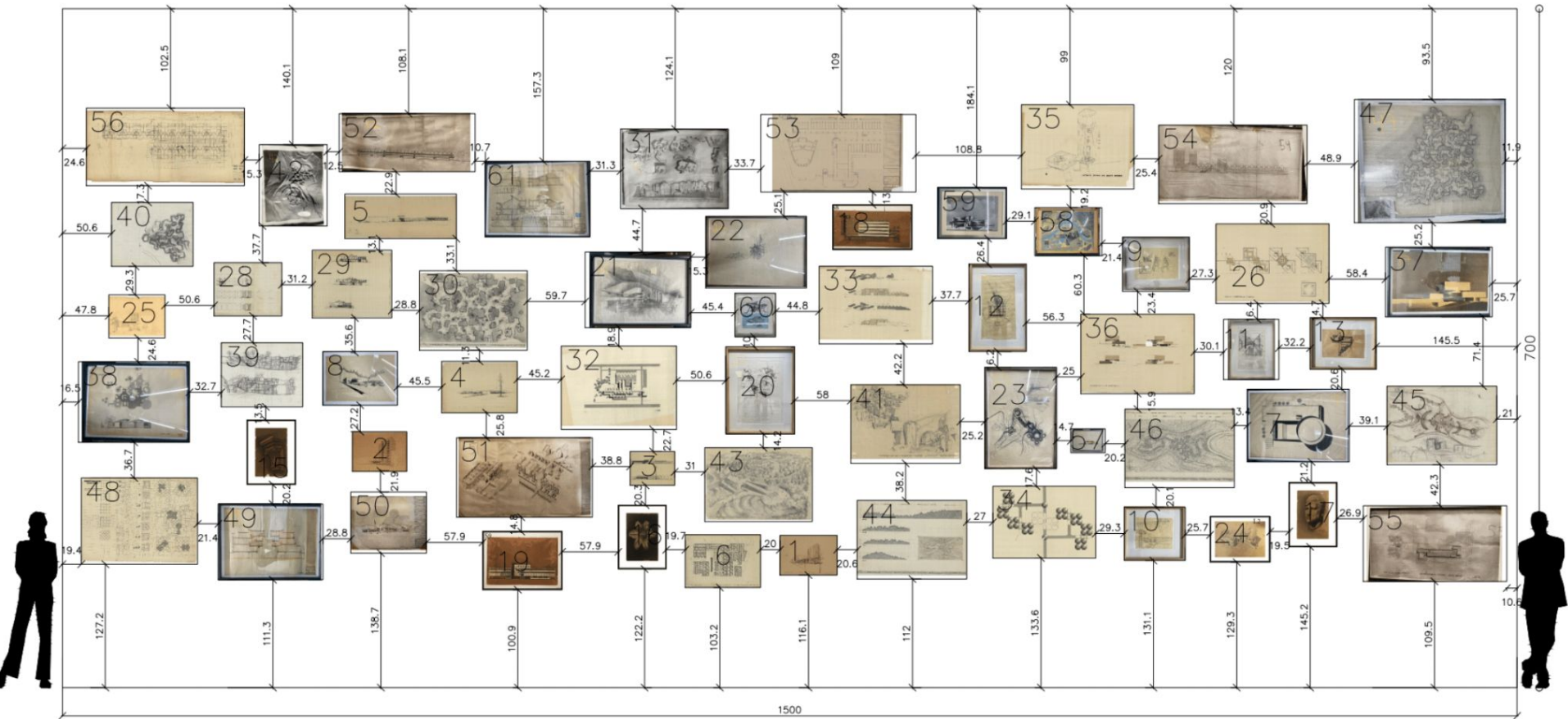
Architectural Exhibitions

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Architectural Exhibitions

Engaging the public

labels

The Australian

Ugliness

The third and most recent iteration of the Ambassador is the artist's most ambitious work to date. *The Australian Ugliness* is a contemporary examination of architecture's role in shaping national identity, using Robin Boyd's 1960 polemical book of the same name as its catalyst. In his text, Boyd ponders Australian urbanism and its tendency towards 'featurism' – a lazy satisfaction with the mediocre or cosmetic. Aligned with his discussion of architecture and aesthetics is Boyd's still timely and biting assessment of Australia's national identity as one satisfied with the status quo.

More than half a century later, Eugenia Lim locates her video and photographic series as an almost wordless yet outspoken update to Boyd's text. In the era where box-like apartment buildings and cookie-cutter project homes form concentric rings around Australian cities, Boyd's scathing appraisal still holds. In Lim's *The Australian Ugliness*, the Ambassador shape-shifts as a student, tourist, client, property investor and resident as she visits over thirty architectural sites and spaces across Australia. Tracing architecture from the academy to the office, the city to the suburban fringe, and contrasting places of lesser privilege with the grand icons of Australian architecture, Lim is interested in the limits of architecture – where is architecture absent, where can it do more? Is 'The Australian Dream' unsustainable and in need of an update?

As the Ambassador negotiates each space, from Jørn Utzon's Sydney Opera House to Denton Corker Marshall's Melbourne Museum, she appears incongruous, at times absurd, in her surrounds. In *The Australian Ugliness*, Lim and her small cast of performers of diverse ages, body shapes, fluid genders and sexualities intervene into public and private space, 'othering' architecture through choreography and costume to ask: who holds the right to design our spaces, and who are they designed for? Who shapes our built environment and, in turn, how do these forces shape us?

This project was commissioned by Open House Melbourne and Melbourne School of Design, supported by Australia Council for the Arts, Creative Victoria, City of Melbourne, Museum of Contemporary Art and the Australian Cultural Fund, Gertrude Contemporary studio program, The Robin Boyd Foundation, The Post Lounge and Kane Constructions.

*The Australian Ugliness,
(the leg)*, 2018
Digital C-type print, 39.5 x 59.5 cm
Photographed by Tom Ross

Courtesy of the artist

Architectural Exhibitions

- Audience -› architects / general public
- Narrative -› generate interest
- Overall exhibition -› main / several topics
- Quality / quantity
- Proportions / size / scale

Final Task

1. Choose Building in Munich, you are allow to enter and take videos/ pictures

2. Choose a concept of representational perspective

3. Outline a narrative, story

4. Connect between history and present day

5. Produce **5 min** movie

A building? A compound?

Focus on: the obvious / hidden aspects.

Collect materials, filming

Narrative - Story: Timeline / Formatting / Subcontext / Buildup

Point of views

Academy - justified decisions - critically and wisly to make your point.

Elaborate ideas, such as: old and new, details, society, ecology, etc.