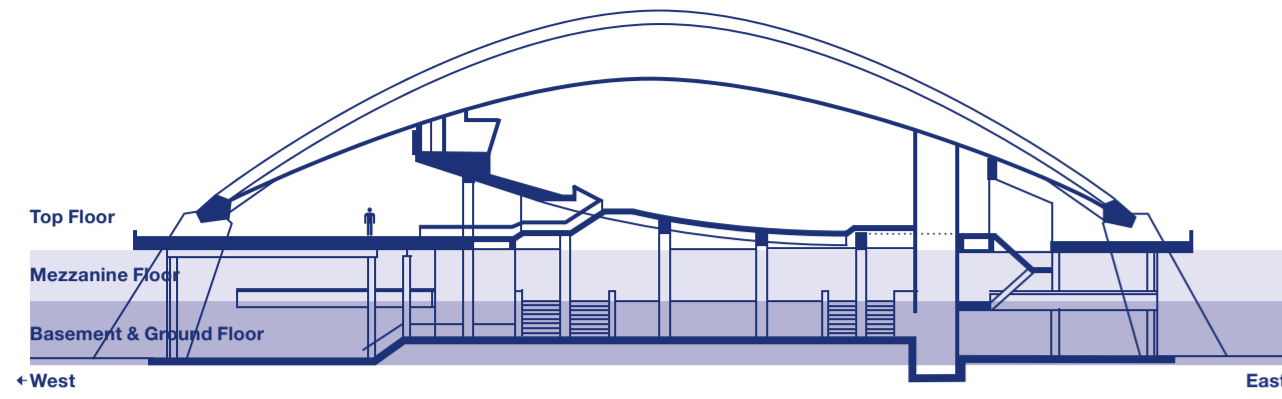
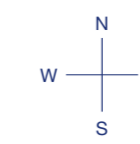




# Between Walls and Windows

## Architektur und Ideologie

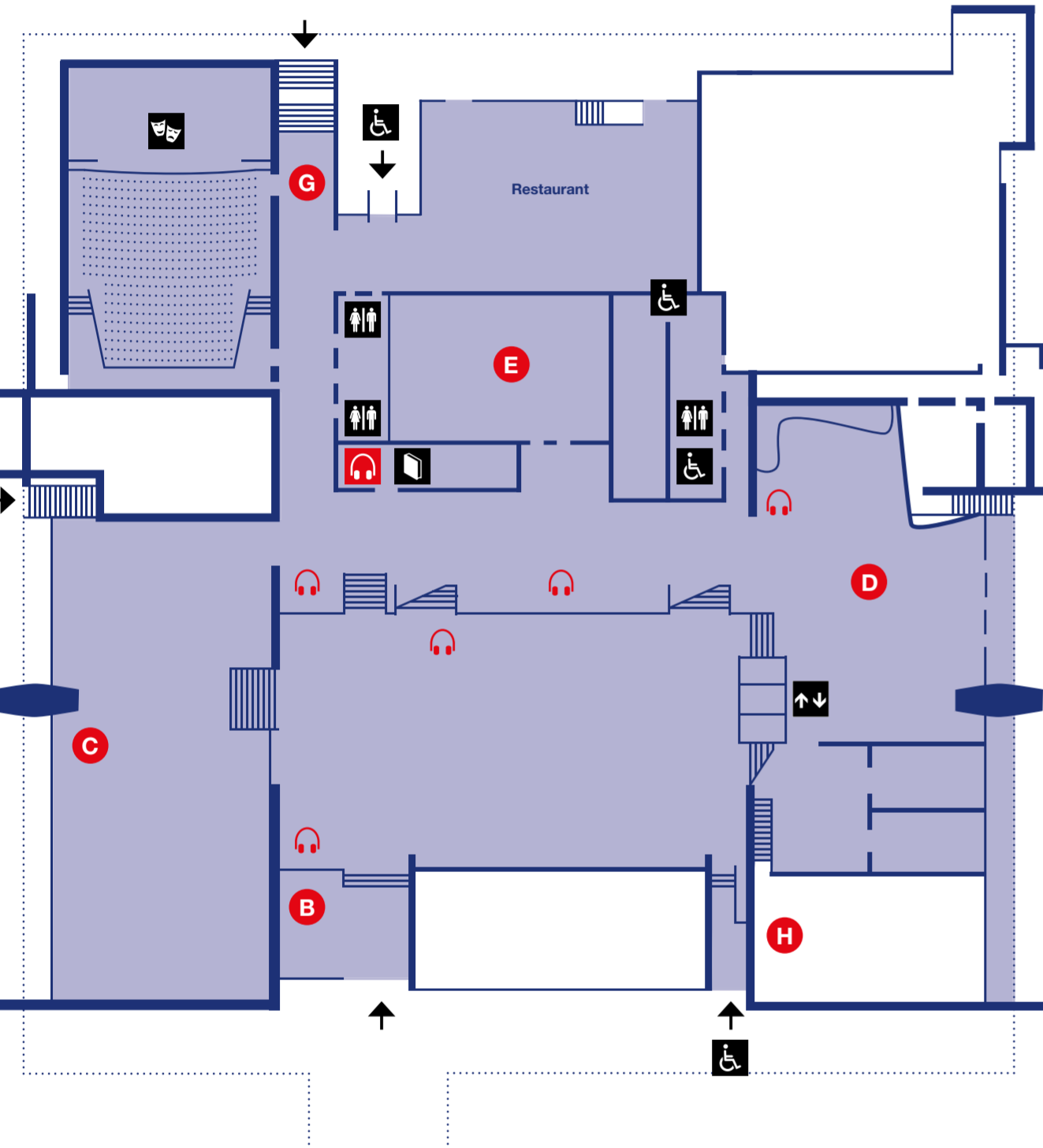


Open every day  
& Free to the public

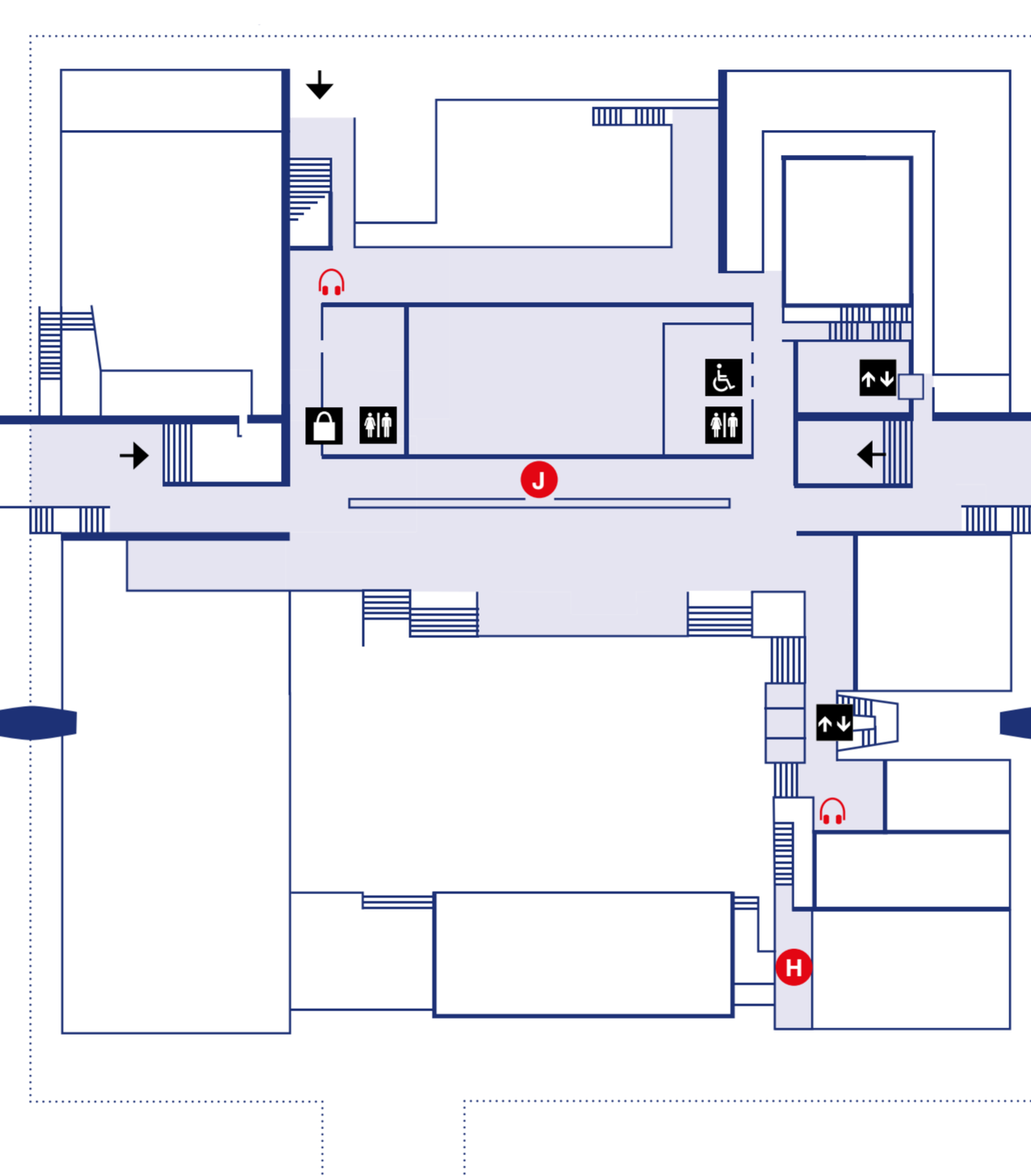
Exhibition  
1. – 30.9.2012



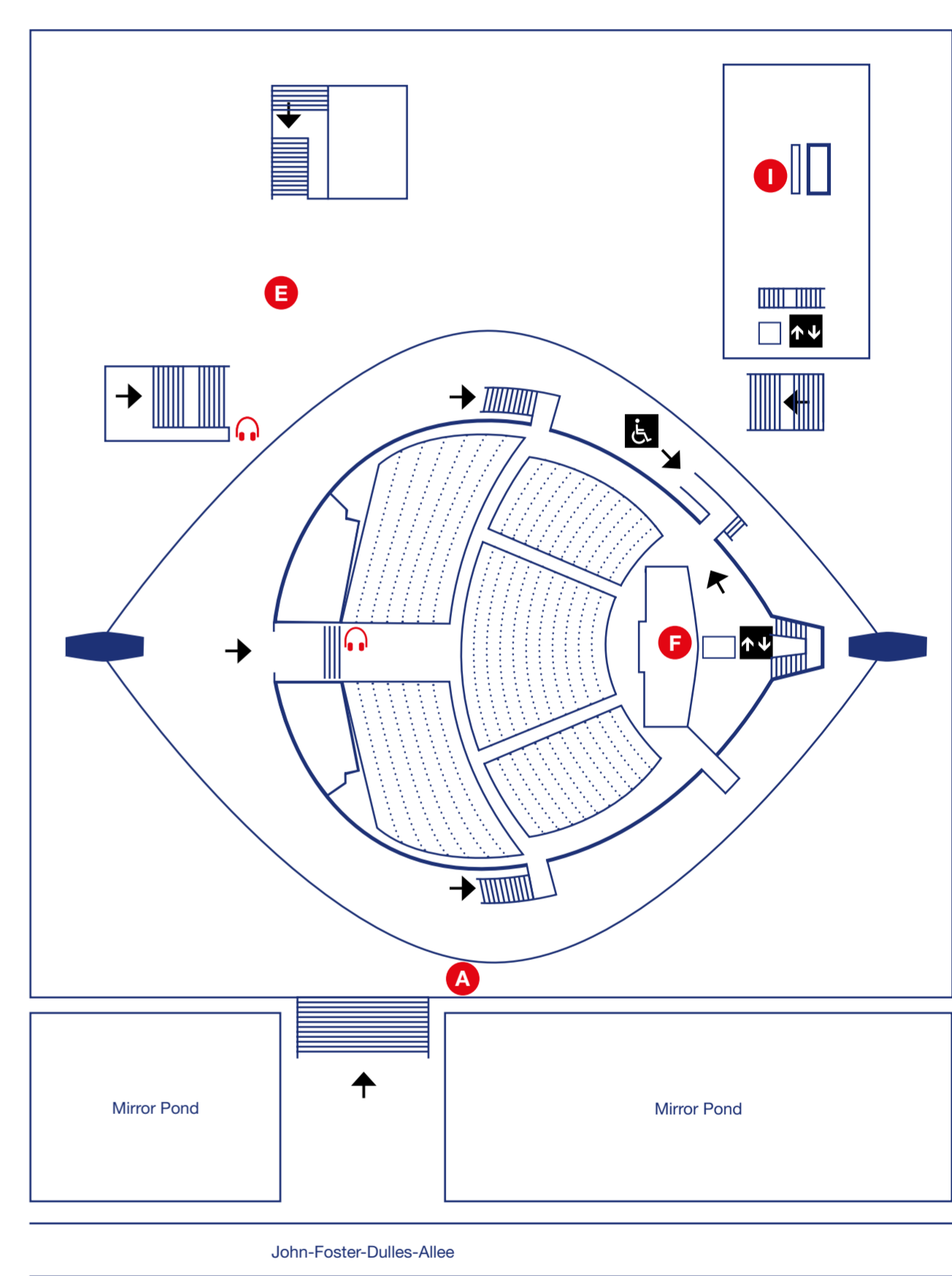
### Basement & Ground Floor



### Mezzanine Floor



### Top Floor



**Between Walls and Windows. Architektur und Ideologie** was conceived, in part, out of working in a building in an area of the city surrounded by an ideology still emerging from the past as it attempts to define the future. It is also a provisional response to the increased and accumulated interests of artists and architects not only in each other's fields, but also in the power they have to make a difference in the world. In order to see how ideology operates inside architecture, efforts have been made to reveal the former Kongresshalle, to rid its interior of accumulated accoutrements that detract from its ideal form: from the building as sculpture. This allows old tensions between idealism and materialism, democracy and didacticism to become visible again. While the specificity of this gesture focuses on the immediate view, it can be an experimental model for how we begin to look at structures and our relation to them. This pro-

posal leads the exhibition to open up to architecture in an expanded field, a broadening of its conceptual possibilities, a view of architecture from radical perspectives. In this way a consideration of a particular architecture, the Kongresshalle, becomes the jumping-off point for interventions into architecture and ideology in the metaphysics of a gift; in post-colonial struggles; in design in the service of political interests; in the technological solution; in market manipulations; in the democratic voice; in interpretation; as social intervention; in antidotes to globalism; and through cultural heritage and preservation aesthetics.

**Valerie Smith**  
Curator

- A Amateur Architecture Studio (Wang Shu & Lu Wenyu)**  
Tile Theatre  
Roof Terrace
- B Arno Brandhuber**  
This is Me, This is My Country  
Main Entrance
- C Ângela Ferreira**  
Collapsing Structures: Talking Buildings  
Exhibition Hall
- D Terence Gower**  
Baghdad Case Study  
Café Global
- E Initiative Weltkulturerbe Doppeltes Berlin**  
Labor Berlin Room

- F Iñigo Manglano-Ovalle**  
You Can Say Anything You Want For As Long As You Want  
Auditorium
- G Marko Sančanin (Platforma 9,81)**  
Pieces in the Crypt  
Corridor to the Theatre
- H Eran Schaerf**  
fm-scenario – where palms stand – mask – delay  
Interpreter Booths
- I Studio Miessen**  
19 hours at the kiosk  
Roof Terrace Kiosk
- J Supersudaca**  
You Rate It! Neither poor, nor standard!  
Cloakroom

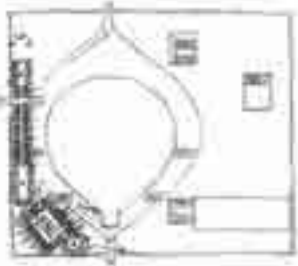
- Audioguide Infospots
- Theatre
- Entrance
- Barrier-Free Entrance
- Toilets
- Barrier-Free Toilets
- Lift
- Lockers

Bookshop

**Publication**  
The book "Between Walls and Windows. Architektur und Ideologie," published by Hatje Cantz, collects analyses, thoughts, and literary narratives on the relationship between architecture and ideology: artists, photographers, architects, and writers examine the historic Haus der Kulturen der Welt, developing a concept of architecture which opposes the global tendency towards a unification of the charm of regional characteristics – with texts by Georges Perec, Juan Muñoz, Tom McCarthy, Adalbert Stifter and others. Museum edition: 32 €, trade edition (appears at the beginning of October): 39,80 €.

**A** Roof Terrace

## Amateur Architecture Studio (Wang Shu & Lu Wenyu) Tile Theatre



Wang Shu and Lu Wenyu provide a conceptual and philosophical critique of globalized architectural practice, of high-speed construction in China. They pursue different goals beyond worldwide trends: the designs of the architect duo draw on regional handicraft practices and materials that are harmonized with contemporary design. They employ traditional materials such as bamboo, wood, or brick, combining them with seemingly contrasting building materials such as concrete. The word “amateur” in their studio name stands for an alternative model to a professionalism that ignores regional differences and human needs in deference to imperious monoliths in the international style. For their “Tile Theatre” they recycled approximately 60,000 traditionally manufactured Chinese roof tiles from their work for the 10th Venice Biennale of Architecture (2006), thus creating an inhabitable pavilion on the roof of the HKW.

**Amateur Architecture Studio** (founded in 1997 by Wang Shu and Lu Wenyu), based in Hangzhou, works with local traditions of craftsmanship, set against modern architectural grandeur in Chinese megacities. Their projects have been shown at international exhibitions such as the Venice Biennale of Architecture (“Tiles Garden,” 2006, “Decay of a Dome,” 2010). Wang Shu has been granted many international awards such as the Pritzker Prize, and, together with Lu Wenyu, the Schelling Architekturpreis. They teach at the China Academy of Art in Hangzhou.

**B** Main Entrance

## Arno Brandhuber This is Me, This is My Country



On the occasion of a visit by Kim Il-Sung to Indonesia in 1965 the then Indonesian President, Achmed Sukarno, presented the state guest with an orchid. It was not just any orchid, but a specially hybridized variety, which he insisted on naming “Kimilsungia” after the North Korean president. To this day, “Kimilsungia” remains the national flower of North Korea. Pictures of the orchid can be found throughout Pyongyang, often accompanied by a red begonia, the “Kimjongilia,” named after Kim Il-Sung’s son. Since then, the tradition of dedicating orchids to heads of state and political dignitaries has extended beyond North Korea. New varieties are given names such as “Dendrobium Angela Merkel,” “Maxillaria Gorbatschowii,” or “Brassolaeliocattleya Margaret Thatcher.” In the entrance area of HKW Brandhuber has planted a ‘Garden of Ideologies.’

**Arno Brandhuber** (\*1964 in Germany) is a Berlin-based architect and university lecturer whose practices reach beyond architecture and urbanism. One of his most renowned projects is the gallery and studio building at Brunnenstraße in Berlin (Brandhuber+ ERA, Emde, Schneider). His internationally acclaimed work has been shown in exhibitions such as the 9th, 10th, 11th and 13th Venice Biennale of Architecture. He teaches at the Academy of Fine Arts, Nuremberg, and is co-founder of the public seminar Akademie c/o, currently doing research on the spatial production of the Berlin Republic.

**C** Exhibition Hall

## Ângela Ferreira Collapsing Structures: Talking Buildings



In 1974, at the outbreak of the Carnation Revolution in Portugal, the 4 Estações Hotel in Maputo, Mozambique, was nearing completion. The Portuguese colonial rulers didn’t want to leave the building to the Mozambicans, so, according to legend, they sealed all the piping with concrete before leaving the country. After remaining vacant for 33 years the building, which was never completed, was demolished in 2007 in order to make room for the US embassy. Ferreira’s multimedia sculpture, which borrows from the formal language of the HKW’s architecture, superimposes images of the hotel’s demolition and the collapse and reconstruction of the roof of the Kongresshalle. In the process, she follows the traces of destruction and reconstruction of ideologically-motivated foreign policy both in Africa and beyond.

**Ângela Ferreira** (\*1958 in Mozambique) grew up in South Africa where she studied fine art. Her work engages with the ongoing impact of colonialism and post-colonialism on contemporary society. Based on in-depth research, she combines photography, video, and sculpture, often in the form of installations. She represented Portugal at the 52nd Venice Biennale (2007), where she continued her investigations into the ways European modernism did or did not adapt to the realities of Africa by tracing the history of Jean Prouvé’s “Maison Tropicale.” Ferreira lives, works and teaches fine art in Lisbon.

**D** Café Global

## Terence Gower Baghdad Case Study



Nowhere is ideology and architecture so closely linked than in embassy buildings. In the 1950s, when Iraq was of economic and strategic interest to the USA, American architectural policy was intent on signaling transparency and a willingness to enter into dialog, which was reflected in the new embassy building in Baghdad in 1957. 50 years later – the relationship between the two countries having undergone a fundamental change – the embassy moved to a high security building. This new ‘Superbunker’ also reflects political relationships. Gower presents his research-based work on the USA’s (architectural) foreign policy in the stylized 1950s interior of HKW.

**Terence Gower** (\*1965 in Canada) uses period photography, narrative and documentary film, archival installations and full-scale architectural constructions to analyze the curious experiential and functional disconnect that occurs when architecture is put on display. He has exhibited his work and curated exhibitions worldwide, and has had two monographs published on his work: “Display Architecture” and “Ciudad Moderna.” He recently had a solo show at the Hirshhorn Museum and Sculpture Garden, Washington DC. Gower lives and works in New York and France.

**E** Labor Berlin Room

## Initiative Weltkulturerbe Doppeltes Berlin



The close relationship between architecture and ideology is manifested most clearly in ideologically-divided territories. The role of architecture as a projection screen for ideological messages is exemplified by East and West Berlin between 1945 and 1989. In both parts of the city highly symbolic state, residential, and cultural buildings were erected and existing buildings were brought into line with ideology. The results of this ‘architectural arms race’ can be seen to this day in the doubling of buildings in East and West: two Kongresshallen, two Volksbühnen (People’s Theatres) etc. Initiative Weltkulturerbe Doppeltes Berlin (Initiative World Cultural Heritage Double Berlin) regards this mirrored architecture as unique and proposes a public and open research and collection on the doubled architectures of the once divided city of Berlin, to put ‘Double Berlin’ on UNESCO’s World Heritage list. In the framework of the exhibition in September, the collective creates a listing of parallel architectures and initiates an official public request. Everyone is invited to take part in the initiative, to contribute material through the initiative office and the corresponding website and propose further parallel architectures.

[www.doppeltes-berlin.de](http://www.doppeltes-berlin.de)

**F** Auditorium

## Iñigo Manglano-Ovalle You Can Say Anything You Want For As Long As You Want



The architect Hugh A. Stubbins saw his Kongresshalle, with the auditorium as its centerpiece, as the embodiment of freedom of speech and opinion. The theme of Manglano-Ovalle’s installation is the influence of acoustic and spatial staging on the power of the spoken word. On the stage in the middle of the empty auditorium stands a microphone, accessible to all visitors. However, instead of amplifying, it absorbs speech and sends it unedited to an Internet archive which collects the plurality of voices to be publicly heard all over the world.

**Iñigo Manglano-Ovalle** (\*1961 in Spain) is internationally recognized for his activist-inspired public art and studio-based works. He received numerous awards including a Guggenheim Fellowship (2009) and a MacArthur Foundation Fellowship (2001). Recently he has presented major projects at The Power Plant, Toronto (2011), Kunstwerke, Berlin (2011), The Art Institute of Chicago (2011), Massachusetts Museum of Contemporary Art (2009), Documenta XII, Kassel (2007). He is professor of Art Theory & Practice at Northwestern University, Chicago.

[www.youcansayanythingyouwantforaslongasyouwant.com](http://www.youcansayanythingyouwantforaslongasyouwant.com)

**G** Corridor to the Theatre

## Marko Sančanin (Platforma 9,81) Pieces in the Crypt



Almost everywhere in the world public institutions are required to archive the architectural data of the buildings which house them. Carefully bound blueprints and structural calculations ensure the stability of the material. However, a building is not just supported by pillars and diagonals. Immaterial structures also make a building into what it is. Sančanin has improvised a ‘crypt’ of memories, of discarded or forgotten things relating to the former Kongresshalle, arranged around an architectural drawing of the roof construction on a hidden wall of the HKW. In the process he subjects material as well as immaterial structures to a critical reading.

**Marko Sančanin** (\*1975 in Croatia) studied political science and architecture. He is co-founder and director of Platforma 9,81 – a non-profit Institute for Architectural Research. The institute explores the spatial implications of shifting political, economic, and cultural identities in post-socialist Southeast Europe. Research, theoretical works, as well as designs, present new concepts of spatial justice, socially sustainable development, and cultural heritage. Sančanin is a columnist and radio host for architecture, urban planning, and culture.

**H** Interpreter Booths

## Eran Schaerf fm-scenario – where palms stand – mask – delay



Eran Schaerf’s project examines the constitution of the mass media and the space produced by it. The project offers users an Internet archive containing audio modules such as listener calls, features, and news, where they can compile stories. One such compilation will form the initial scenario for Schaerf’s installation. Located in the interpreter booths of the main conference room, an architecture which reflects translation processes, the borders between fact and fiction, sender and receiver, user and author, become blurred questioning the production of space by means of language.

**Eran Schaerf** (\*1962 in Israel) is a Berlin-based artist with an academic background in architecture, urban planning and photography. His practice focuses on architectures of discourse in the intersection of fashion, mass media, language and the built environment. It interweaves historical and contemporary political narratives in print, in space, on air, and – often in collaboration with the author and philosopher Eva Meyer – in film. His work has been shown widely in exhibitions such as the 54th Venice Biennale (2011), Skulptur Projekte Münster (2007), and Manifesta 2 in Luxemburg (1998).

[www.fm-scenario.net](http://www.fm-scenario.net)

**I** Roof Terrace Kiosk

## Studio Miessen 19 hours at the kiosk

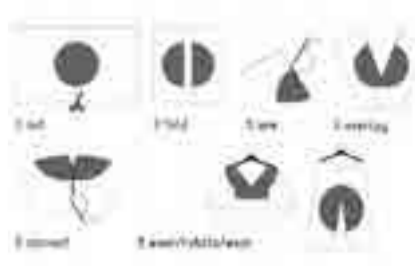


From the roof terrace of the HKW there is a view of the Reichstag (Parliament Building) and the Kanzleramt (Chancellery). These two massive symbols of political power loom up as if they were cruiseliners on the brink of collision. The HKW roof kiosk differs between them like a life raft. Here Miessen creates an informal place of assembly. The kiosk changes from a hermetic vitrine to a walk-in display case. Around it the rooftop becomes a stage for readings, concerts, talks, film screenings and unexpected interventions; a participative forum in which the ‘public institution’ as such can be examined and updated in respect to its functionality and potential.

**Markus Miessen** (\*1978 in Germany) is an architect and writer. He has published, amongst other titles: “The Nightmare of Participation” and “Actors, Agents and Attendants.” His work has been exhibited internationally, including at the Manifesta and the Lyon, Venice, Gwangju, and Shenzhen Biennales. He is currently planning a contemporary art center on a former NATO military camp in Germany. In 2008, he founded the Winter School Middle East (now Kuwait). He is professor for Critical Spatial Practice at the Städelschule, Frankfurt, and visiting professor at USC, Los Angeles.

**J** Cloakroom

## Supersudaca You Rate!! Neither poor, nor standard!



Supersudaca track down the diffuse power structures of the global market in their concrete manifestations throughout the world. Their work for the HKW is dedicated to the pillar saints of capitalism: credit rating agencies decide on the fate of entire countries and the living conditions of the economically weakest stratas of society. In the cloakroom of the HKW, Supersudaca stage a parody of the architectural power mechanisms of the agencies, once again taking up the cause of greater social justice.

**Supersudaca** (sudaca: Spanish pejorative term for people from Latin America) are a globally operating think tank for architecture and urban investigation with branches in seven countries, founded in 2001. In their practice, they address issues such as Caribbean mass tourism, China’s new global presence, direct public space interventions and social housing. Supersudaca are widely published and were awarded the best entry award at the Bienal Iberoamericana (2004) and the 2nd Rotterdam Biennale (2005).

## Sun 2.9. 3 pm

**Guided Tour** EN  
Valerie Smith (Curator)

## 4 pm

**Life and Design: Practicing Architecture at the Beginning of the 21st Century** ZH/EN  
Talk with Wang Shu & Lu Wenyu (Amateur Architecture Studio), Louisa Hutton & Matthias Sauerbruch (Architectural Office Sauerbruch Hutton)

**8. & 9.9. Day(s) of the Open Monument:**

## Sat 8.9. 3 pm

**Guided Tour** DE  
Steffen de Rudder (Bauhaus-Universität Weimar)

## 7 pm

**BBQ at the kiosk** EN  
Interventions with Johanna Meyer-Groh-brügge (June 14th Architects), Ashkan Sepahvand (Writer, Researcher), Joanna Warsza (Curator)

## Sun 9.9. 1 pm

**Introducing the Initiative Office** DE  
Become part of the World Cultural Heritage Initiative Double Berlin: bring your own photos, mementos and stories of ‘Double Berlin’.

## 3 pm

**Guided Tour** DE  
Van Bo Le-Mentzel (Architect, Developer of social design furniture)

**kids&teens@hkw: Turning Paper into Space** DE  
Workshop on Wang Shu’s “Tile Theatre” with Ulla Hahn (Artist), for children from 6 to 10 years old

## Sat 15.9. 6 pm

**Architektur & Ideologie I: How to Imagine** DE/EN  
Panel with Leonie Baumann (Principal Weißensee Kunsthochschule Berlin), Friedrich von Borries (Architect), Robert Burghardt (Architect), Gal Kim (Berlin Institute for Cultural Inquiry), Markus Miessen (Studio Miessen), Karin Sander (ETH Zurich), moderated by Valerie Smith (Curator)

## 7 pm

**BBQ at the kiosk** EN  
Reading with Federica Buetti (Author, Curator), Performance with Simon Fujiwara (Artist), and Concert with La Stampa

## Sun 16.9. 3 pm

**Tours de Babel** DE/EN/ES/FR/IT  
Multilingual Guided Tours:  
Niche – Art & Architecture Tours Berlin and others

**kids&teens@hkw: The Roof becomes a Writing Laboratory!** DE  
An interactive poetry initiative in the Roof Terrace Kiosk under the direction of the Poem Space Mobil, for children age 10 and older

## Thu 20.9. 10 am – 4 pm

**Theme day: Gedankenräume (Spaces for Thought)** DE  
School children from Berlin researched the ideological background to their own school building as well as the architecture of the HKW using artistic means. The results will be presented on the theme day.

## Sat 22.9. 6 pm

**Architektur & Ideologie II: How to Intervene** DE/EN  
Andreas Müller (Architect), Florian Köhl (fat koehl Architekten), Füsün Türetken (Architect) and others, moderated by Valerie Smith (Curator)

## 7 pm

**BBQ at the kiosk** EN  
Film and Lecture with Hito Steyerl (Filmmaker) and Daniel Wetzler (Rimini Protokoll, Performance Artist)

## Sun 23.9. 3 pm

**Guided Tour** DE  
Andreas Müller (Architect, Exhibition Designer)

**kids&teens@hkw: Say Something!** DE  
Experimental workshop on sound, speech and their effect in conjunction with Iñigo Manglano-Ovalle’s installation with Atelier Limo, for children age 10 and older

## Sat 29.9. 5 pm

**Architektur & Kunst** DE/EN  
Dialogs with Arno Brandhuber & Georg Diez (Journalist), Andres Lepik (Architektur-museum TU München) & Teddy Cruz (Center for Urban Ecologies), Anh-Linh Ngo (Arch+) & Bijoy Jain (Studio Mumbai Architects)

## 7 pm

**BBQ at the kiosk** EN  
Something Fantastic, Das Gift & special guest: Wet Nails

## Sun 30.9. 5 pm

**Guided Tour** EN  
Valerie Smith (Curator)

**kids&teens@hkw: Expedition through the HKW** DE  
An expedition through the exhibition and building with the Baupiloten, for children age 6 and older

DE German  
EN English  
ES Spanish  
FR French  
IT Italian  
ZH Chinese

## Between Walls and Windows Architektur und Ideologie

## Every day 10 am – 7 pm Saturdays 10 am – 10 pm

**Free admission**

[www.hkw.de/wallsandwindows](http://www.hkw.de/wallsandwindows)

The Haus der Kulturen der Welt is a business division of the Kulturveranstaltungen des Bundes in Berlin GmbH (KBB). Director: Bernd M. Scherer, Managing Director: Charlotte Sieben

**kids&teens@hkw**  
Registration:  
kids\_teens@hkw.de



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10557 Berlin  
(030) 39 78 71 75

[www.hkw.de](http://www.hkw.de)

## TEAM

**Exhibition**  
Curator: Valerie Smith; Program Coordination: Sigrun Angermann, Daniela Wolf; Curatorial Assistance, Project Coordination: Johanna Zinecker; Production Coordination: Pia Thilmann; Program Assistance: Janina Prosek; Processing: Cornelia Pilgram; Trainee: Vu Hoang; Interns: Kerstin Feldmeyer, Miriam Greiter, Manuela Lomba, Mariene Rudloff, Magdalena Wiener, Dramaturgy, Overall Coordination: Alexandra Engel  
**Technical Department**  
Coordination: Gernot Ernst, Christian Dertinger & Team; Building Services: Jochen Petzold, Harald Weissmann, Frank Jahn, Benjamin Brandt & Team  
**Communications Department**  
Head of Department: Silvia Fehrmann; Press Office: Anne Maier, Henriette Sölter; Internet: Eva Stein, Jan Köhler, Sophie Habicht; Public Relations: Christiane Sonntag, Sabine Westemeier; Editorial Office: Franziska Wegener (V.i.S.d.P.), Carina Rossée; Outreach Program: Silvia Fehrmann, Maria Fountoukis, Eva Stein; Concept and Editing Audioguides: Büro Eta Booklund, Menrath & Dreßler; Speakers Audioguides: Anja Ehrenberg, Rob Wyn Jones, Joachim Schönfeld  
**Design**  
Double Standards

## REVISED TRANSPORT LINKS

Until approx. September 25 the HKW can only be reached by car from the direction of the Bundestag (limited parking), bicycle access as normal. The 100 bus stops at the “Platz der Republik” and the Straße des 17. Juni. Transport connection via S+U Hauptbahnhof, U Bundestag, S+U Brandenburger Tor and the M85 bus as usual.

“Gedankenräume” (Spaces for Thought) is a project of the Haus der Kulturen der Welt and the Kulturagenten-Netzwerk Treptow Köpenick with pupils and teachers of the Sophie-Brahe-Schule, Anna-Seghers-Schule and Grünauer Gemeinschaftsschule within the framework of the model project “Kulturagenten für kreative Schulen”, together with the Evangelisches Gymnasium Kleinmachnow, the Albert-Einstein-Schule and the Evangelische Schule Berlin Zentrum, sponsored by the Berliner Projektfonds Kulturelle Bildung.

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