



MADE IN EUROPE

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25 years of the European Union Prize for Contemporary Architecture – Mies van der Rohe Award

While the national pavilions of the 14th edition of the Venice Biennale address a timeline spanning the last century, the exhibition *Made in Europe* for the European Union Prize for Contemporary Architecture - Mies van der Rohe Award focuses only on the last quarter century.

Rem Koolhaas's intention for the Biennale this year is to overlook future bearings and to reflect on past history. By departing from the chronological order of events, the exhibition *Made in Europe* breaks the conventional narration of human activity through the passage of time.

About the Archive, the Data, and the Construction of History:

The footprint of history for the Mies van der Rohe Foundation is the archive, it is the physical evidence of time. By removing a temporal order from the archive, it becomes a mere compilation of documents. The archive, in raw form, offers the potential for plural readings with which to make different histories possible.

In 2013 the Mies van der Rohe Award celebrated its 25th anniversary and consequently became the largest archive of Contemporary Architecture in Europe, possessing a collection of more than 2,500 projects.

The Barcelona Pavilion, designed by Mies van der Rohe in 1929 for the international exhibition, was demolished soon after, and subsequently reconstructed in 1986. As a reproduction, it became

the document zero of the archive. Since then, biannually, many documents and reproductions have been added to the archive. However, in contrast with document zero, the originals exist. With all this data it is possible both to analyse the last quarter century of European architecture and to theorise about the future of European architecture.

Has the gradual dissipation of inner boundaries, during the time that the Prize has been active, caused an upsurge of projects presenting infrastructure schemes devoted to connecting different states? Are cultural buildings (museums, auditoriums, civic centres, libraries) proof of a Europe that is concerned with promoting a cultural understanding of urban life? How does social housing in Europe respond to the new family structures? And, with regard to the discipline of architecture, how are the new tools of digital design changing construction and ideas?

Looking ahead, is architecture in different places beginning to share the same time? Is there a stream, river, or ocean of ideas that schools and studios across the European Union share? Is the future of European architecture shaped by a new kind of student, who is encouraged to travel between states by the Erasmus programme instituted in 1997? Has a European architect replaced a national one?

According to the thesis of this Biennale, the diffusion of modern architecture during the past century has effectively erased the



"Made in Europe"

singularities of each European nation's architecture; so in a Europe without inner frontiers, since the Schengen accords of 1995, is there such thing as a 'European architect'? Moreover, is there something in European architecture that makes it evidently more than just 'Made in Europe'?

Beyond 'Made in Europe'

Europe is currently experiencing a paradigm shift from national to urban identities; in other words, cities are becoming more important as leaders than states. Europe is mainly urban, and the European city is a palimpsest: a stratification of constructions, functions and events that build a compact and complex urban experience.

Before 1995, each city (Porto, Barcelona, Ticino, Delft) had its own defining style, and the first awards show a direct relation between a city, an architect and his/her work. Since then, architects have moved in a boundary-free European territory, jumping from city to city. The complexity of Europe draws a map of fading nationalities, in which urban identities act as nodes of singularity.

The exhibition *Made in Europe* presents data organised by programme, such as collective housing, education, and cultural centres; the different solutions for the same problem can now be compared. What does collective housing mean? What are cultural centres? What does designing an office mean? The answers to these questions, though varied and diverse, show the European cultural background to the meaning of inhabiting and the architectonic application of this, and through these answers it is possible to read the complexity that underpins *Made in Europe*.

Inventory: Working with the Archive

Preparing the exhibition meant making an inventory of the archive, which entailed interpreting it in some way. It makes more sense to

interpret the archive now, when 25 years worth of prizes provide sufficient documentation on which to make a solid and introspective critique. After this necessary pause for contemplation, the path for the future becomes clear.

An idea grew into the creation of a replica of the same magnitude as the archive. It then became necessary to open the box of each and every project. The second challenge was how to exhibit all 2,500 projects. The solution was radical: to omit photographs, thereby forcing the visitor to take time. All of the projects are presented in the same way, through the drawings, the pictographs of architectonic language, and these take time to decipher. Constraints of space limited the choice of drawings to just one plan and one section for each project, in a laborious process of document evaluation. Along with beautiful plans and sections, the archive contains amazing diagrams, axonometric projections, construction details and colourful façades. The intention was to be as objective as possible, but as Adolf Loos proved, sometimes a plan and a section are not enough to explain a project. So the exception became the norm in the archive as the years succeeded one another.

The last 25 years show how the many new design programmes have turned architecture on its head. The history of the prizes shows the evolution from a T-square drawing, which emphasises the 90 degree angle, to a parametric drawing, which highlights double curvature. At first orthogonal lines ruled, but the perspective drawings and façades were full of colour. When CAD appeared, the drawings lost their hand-drawn quality and gained technical precision; it took many years for CAD to be mastered. At the same time, 3D renders began to appear, at first rather blunt in approach, but later achieving very convincing photorealist results with materials and lighting. Coming up to the present, parametric programmes have produced one of the biggest paradigm shifts of



Models at Palazzo Michiel

this new century: the return to custom-made. The start of the 20th century discarded traditional manual processes in favour of a more standardised production: the use of prefabricated pieces from a catalogue of homogenised architectural forms, combined with the use of facilitated construction. Nevertheless, form was restrained and the catalogue imposed its logic; creating a custom-made piece was only viable if a considerable number of pieces were to be produced. When the programmes that aided architectural design also began to design the production process, the catalogue disappeared. Each project was now able to create its own pieces, adaptable to any situation and easily produced by numbers.

Given that the intention here is to exhibit architecture rather than the evolution of design tools and production, the projects are ordered according to programme. This allowed for a constant comparison between projects from the whole 25 years and raised the important question of whether form follows function.

The Installation: Oh So Much Data!

The exhibition *Made in Europe* sets out to demonstrate the importance of the last 25 years of architecture in Europe through the data archived by the Fundació Mies van der Rohe.

The installation presents a curatorial selection of the best works of architecture. The concept is open to interpretation because it is not subject to a narrated time construct. The existence of 'European-ness' in architecture is the starting point of discussion; Europe creates a unique way of understanding architecture, which upholds the various identities and realities that, no matter how diverse, are all thoroughly European.

Made in Europe is structured in four parts: Models, Oh So Much Data!, Voices, and Making of.

Models

The first and second galleries house a selection of 150 original models made by Prize finalists. In the first room there is a timeline of Europe over the past 25 years, showing connections between politics, science, culture and architecture.

Oh So Much Data!

The almost 2,500 projects by the nominees of the last 25 years of the European Union Prize for Contemporary Architecture - Mies van der Rohe Award are displayed as a collection of file cards on a 25x25 cm grid.

Voices

The archive holds many other documents that are produced in conjunction with the successive editions of the European Union Prize for Contemporary Architecture, such as interviews with the awarded architects. These documents are shown on screens in a side room.

Making of

The process of working with the archive to create the exhibition *Made in Europe* was realised by a group of 15 students from Barcelona's ETSAB architecture school, whose intensive work of opening and appraising all of the projects in the archive has been full of surprises, like Walter Benjamin unpacking his library.



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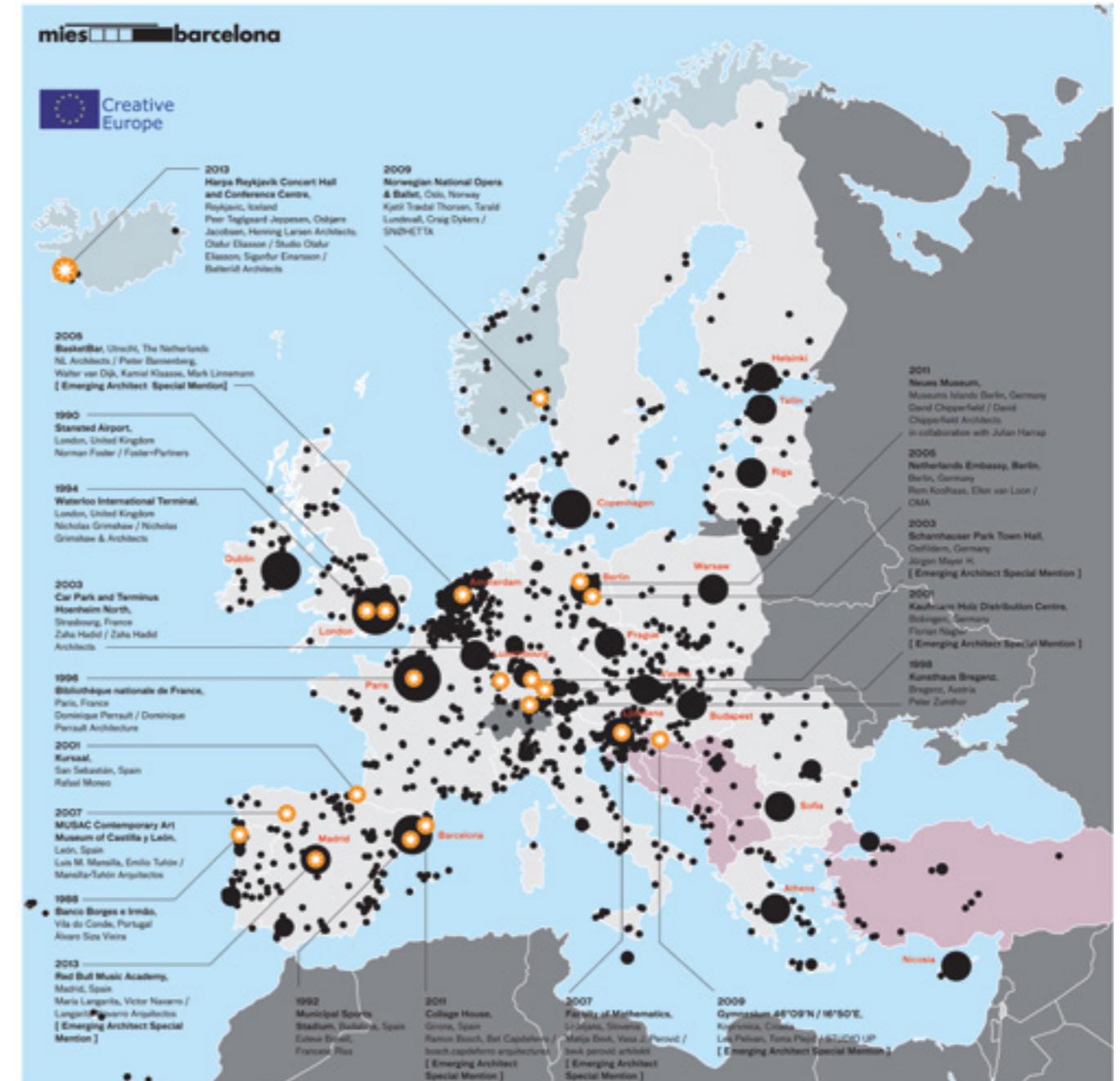
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 Danske Arkitektvirksomheder, Denmark
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 SAFA, Suomen Arkkitehtiliitto Finlands Arkitektförbund, Finland
 UNSFA, Union Nationale des Syndicats Français d'Architectes, France
 CIAF, Conseil International des Architectes Français, France
 Syndicat de l'Architecture, France
 CNOA, Conseil National de l'Ordre des Architectes, France
 AAM, Ассоцијација на архитекти на Македонија, Former Yugoslav Republic of Macedonia
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 BdB, Bund Deutscher Baumeister, Architekten und Ingenieure, Germany
 BDA, Bund Deutscher Architekten, Germany
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 MÉK, Magyar Építész Kamara, Hungary

RIAI, Royal Institute of the Architects of Ireland, Ireland
 CNAPPC, Consiglio Nazionale Degli Architetti, Planificatori, Paesaggisti e Conservatori, Italy
 LAS, Latvijas Arhitektu savienības, Latvia
 LAS, Lietuvos architektų sąjunga, Lithuania
 OAI, Ordre des Architectes et des Ingénieurs-Conseils, Luxembourg
 KTP, Kamra tal-Periti, Malta
 Arkitektbedriftene i Norge, Norway
 NAL, Norske arkitekters landsforbunds, Norway
 IARP, Izba Architektów, Poland
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 OAR, Ordinul Arhitecților din Romania, Romania
 SKA, Slovenská komora architektov, Slovakia
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 CSCAE, Consejo Superior de los Colegios de Arquitectos de España, Spain
 SAR, Svenska Arkitekters Riksförbund, Sweden
 BNA, Bond van Nederlandse Architecten, The Netherlands
 Bureau Architectenregister, The Netherlands
 TMMOB Mimarlar Odası, Turkey
 ARB, Architect's Registration Board, United Kingdom
 RIBA, Royal Institute of British Architects, United Kingdom

Other European Architects Associations

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 Union of Serbian Architects, Serbia
 Association of Architects of Montenegro

Use	Total Projects	1988	1990	1992	1994	1996	1998	2001	2003	2005	2007	2009	2011	2013
Cultural	446													
Education	325													
Residential	263													
Single-Family Housing	232													
Office	207													
Mixed use	146													
Government/Civic	131													
Commercial	128													
Sport/Recreation	109													
Transport/Infrastructure	96													
Religious	69													
Hotels Restaurants	64													
Industrial	54													
Exhibition Ephemeral	47													
Hospital Health	41													
Urban Territorial	38													
Landscape	30													
Social welfare	28													
Funerary	24													

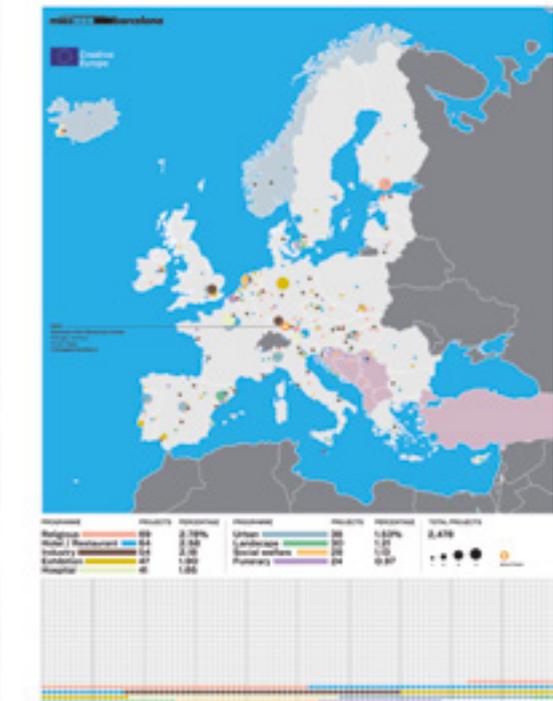
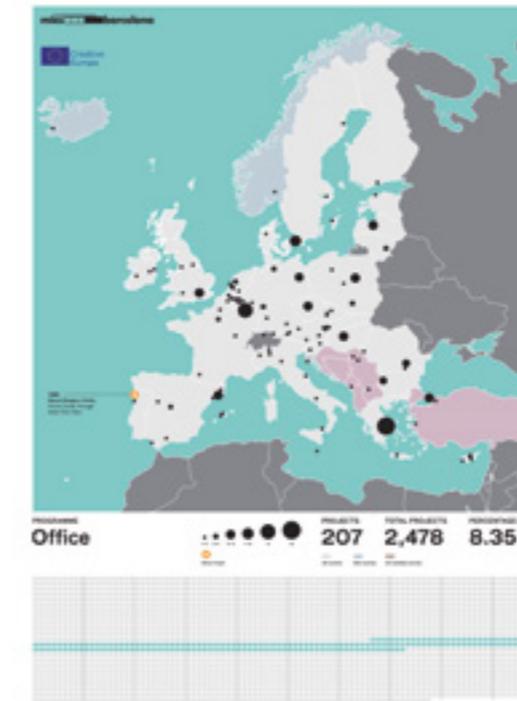
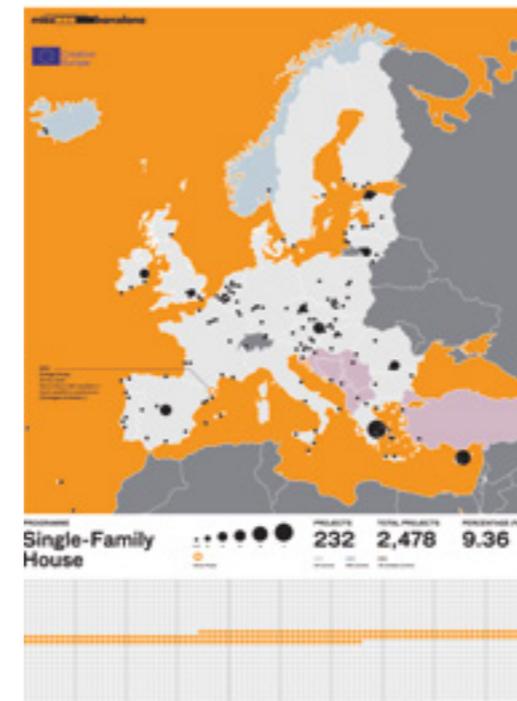
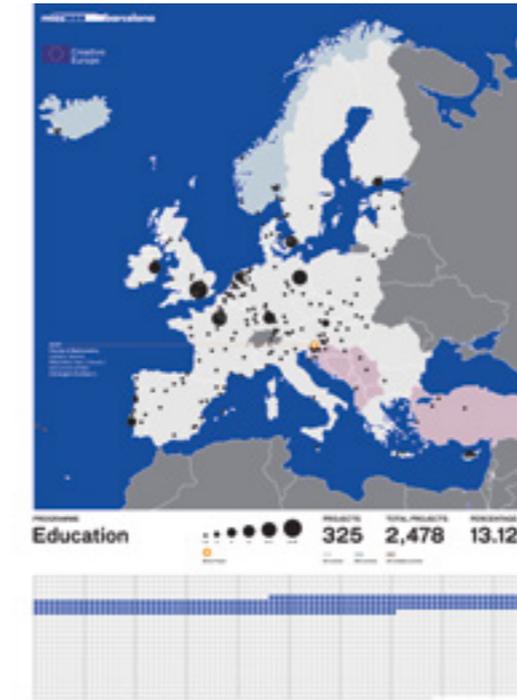
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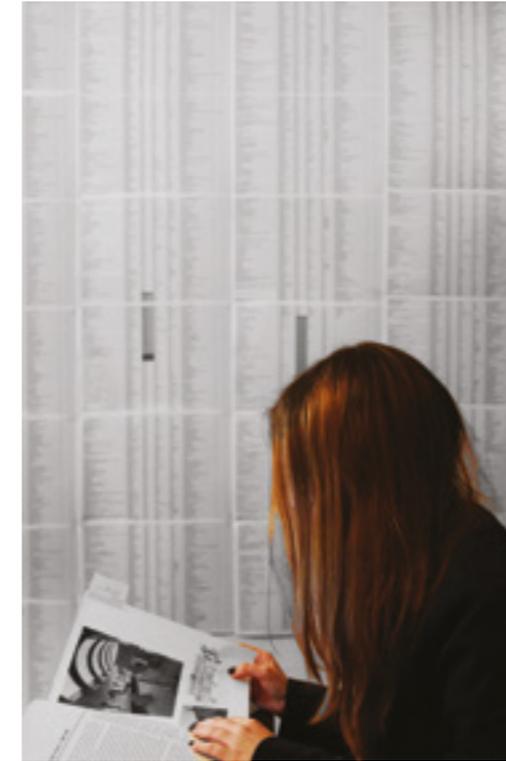


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Oh So Much Data!

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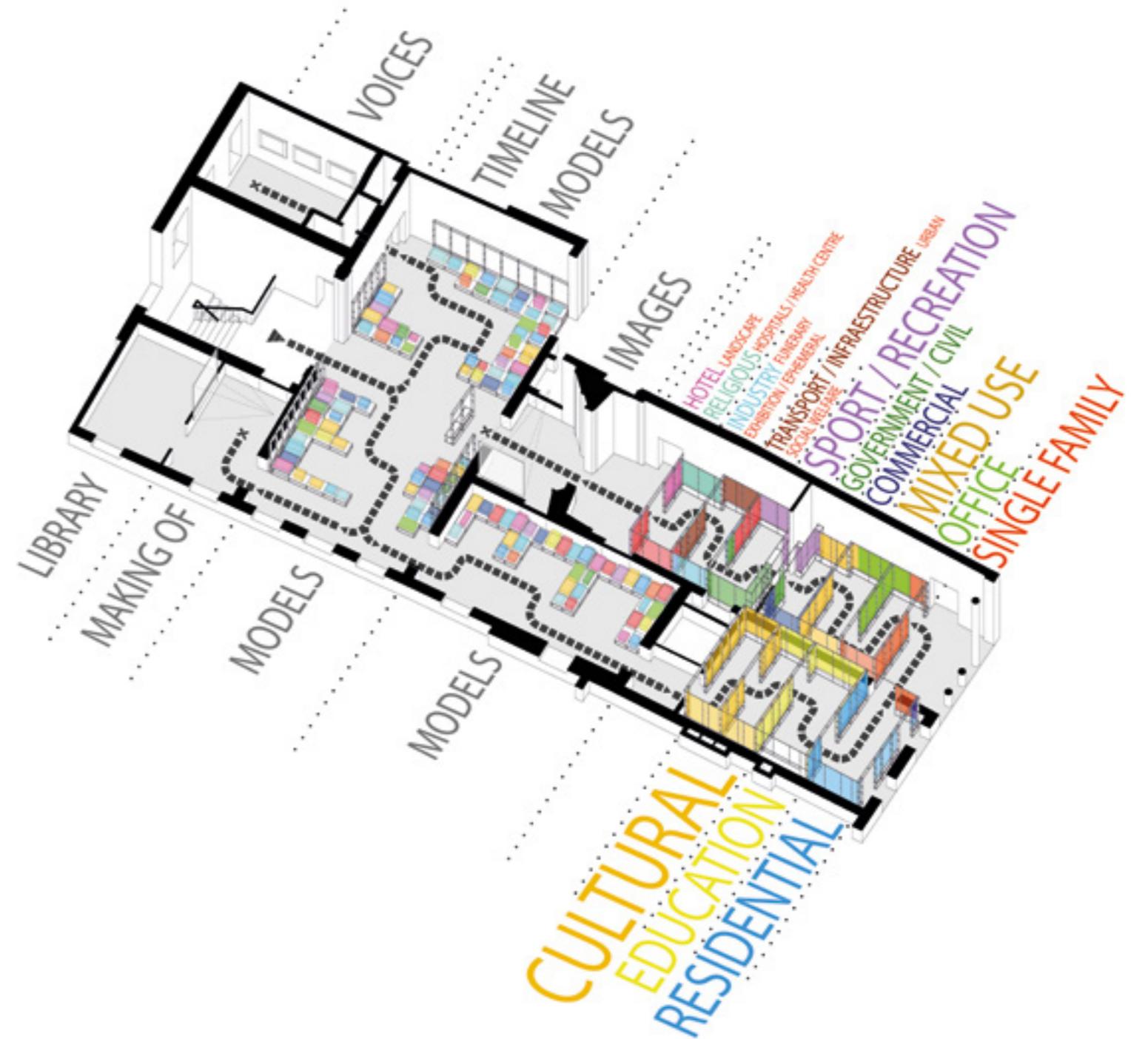
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Videos

Archive of the Fundació Mies van der Rohe

We thank all the architects' offices for the donations of the models.

We want to thank all those people who have actively collaborated with the Fundació Mies van der Rohe since it was set up in 1983.



MIES VAN DER ROHE FOUNDATION MADE IN EUROPE | SYMPOSIUM

EUROPEAN-NESS POROSITY

The symposium took place at Palazzo Michiel, Venice on June 6, 2014 for the opening of the exhibition “Made in Europe,” organized by the Fundació Mies van der Rohe and the Creative Europe programme of the European Commission, a collateral event of the 14th International Architecture Exhibition of La Biennale di Venezia.

The event fostered an exchange of perspectives of the current European architectural situation. Moderated by architect Josep Lluís Mateo, the panel was formed by Iñaki Ábalos (architect and curator of the Spanish Pavilion), George Arbid (architect and curator of the Bahrain Pavilion), Dominique Perrault (architect and winner of the Prize in 1996), Kjetil T. Thorsen and Craig Dykers of Snøhetta (architects and winners of the Prize in 2009) and Murat Tabanlıoğlu (architect and curator of the Turkish Pavilion).

Michel Magnier, director of Culture and Creativity at the Directorate-General for Education and Culture of the European Commission, presented the challenges in Europe and the importance of the Prize for disseminating European architecture, showcasing its excellence, developing new possibilities and offering opportunities to architects. He underlined the value of architecture for Europe’s development as a society.

Giovanna Carnevali, director of the Fundació Mies van der Rohe, made the introduction to the symposium focusing on the critical perspective that can be extracted from the 25 years of the European Union Prize for Contemporary Architecture – Mies van der Rohe Award, 1988-

2013, relating European architecture in the last quarter of century to the main historical events that have taken place on the continent.

Josep Lluís Mateo began the discussion with the question of identity, that today identities are in dialogue, considering the outside and the inside as permeable.

Architecture is one of the first global products, for instance, the Gothic builders moving from one country to the other, so interaction and mobility is not starting now; European culture has been produced like that.

In our architectural culture, the connections, and the global aspect of the project has always been something present, but in the recent thirty years many important facts made this even more normal: the free movement of the professionals; the Erasmus program; the competition system, a possibility to produce a kind of project that is local from one side and from the other; and the weakness of the borders. These things made a kind of landscape of interconnection. Does European architecture have a possible definition? That is one of the questions asked.

Identity and modernity: the landscape of European architecture is something very fragmentary, very specific, it tries to deal both with globalization and with the specific and that’s an opportunity for producing local but also collective products. The second question is about the interaction with globalization, where identities are never closed, but are always interacting.

Starting from here the participants elaborated with their own remarks:



Iñaki Ábalos, Murat Tabanlıoğlu, Dominique Perrault, Josep Lluís Mateo, George Arbid, , Kjetil Trædal Thorsen, Craig Dykers.

DOMINIQUE PERRAULT

Specificity is a step by step process, like discovering the presence of the geographical situation in the project. This is particularly important in Europe because culture is understood as the culture of the city. The European city is a status of the urban territory and its culture, so it is a treasure. Today, this treasure has become very historical, a problem since this heritage although strong is not enough. It becomes exciting when working with the specificity of the site, its geography, and the special relationship between the building itself and the territory. The real power of architecture is to change a place into another place; an architect's power is to control the presence of the absence of a building, changing the landscape with our concept through progress and process.

KJETIL THORSEN

Olafur Eliasson said that the challenge of European architecture today is to visualize and contextualize things that we take for granted. That means that in the translation of, for instance, a democratic tradition, architects actually translate it into something that is directly related to our basic historical tradition, but more importantly, to how the changes of the political system represent themselves into that architecture; aesthetics cannot be separated from content. Let me combine with the European self-ironic perspective, which is an undermining aspect of architecture. In *"Mythologies"*, written by Roland Barthes in 1957, the author says that Paris never flooded, even though it did, because all the catastrophes that happened during this flood were perceived more as a party than a catastrophe. So architects focus on social spaces in relationship to how we see ourselves projected back into architecture, and this can only happen in a contextualized situation, because specificities and how they have evolved must be discussed. In the generalization of architecture one moves away from the content and in the specificity of architecture one moves towards the content. For us it has been an ongoing discussion from the very beginning because we've had no way of translating European tradition in a country that is so young in relationship to Europe. How do you deal in the European context

if you're not trying to reschedule the issues that you are dealing with in architecture?

CRAIG DYKERS

Europe in general is perceived as an intimate place, geographically it is relatively small as a continent and filled with many relatively small nation-states, yet it has a great number of people and great diversity. This degree of intimacy is inherent in whom we are as human beings, which is why many people look towards Europe as an interesting model for development. Human beings look for social connections, but also for challenges, so we look for diversity. If you sit down at a dinner table you want to be able to commune with your colleagues, but you also don't want them to be the same, or it gets very boring. We are kind of challenged by creating diversity. Europe has that capacity: it is very intimate, it seeks social unification, yet it demands diversity. Diversity is fortunate in Europe because it still maintains a diversity of languages, and as long as you have multiple languages within one institution, diversity will be managed because language is the great manager of all culture.

The other thing about intimacy is that it creates a certain psychology. If Europeans are removed of their intimate surroundings in Europe, they would become very different and would produce places like America or Australia, which are essentially Europeans given a lot of space. In terms of identity and managing political situations, there is a certain physical context that changes things. If physical context changes, psychology changes, and that's true across Europe also in terms of climate. There is a huge range of climates from the northern Nordic countries to the southern Mediterranean cities, so there is a physical connection to diversity as well, becoming an important condition.

MURAT TABANLIOGLU

I was always in between Europe and Asia. When I was a child there wasn't a bridge, so I had to take the ferry, and my father would say, "Come, let's go to Europe." In the Ottoman time, before Atatürk's republic, the sultans invited architects over from Europe; and in the



Row 0 with Kees Kaan, Irina Korobina, Peter Cachola Schmal, Bernard Khoury, Josep Torrents, Dmitry Aksenov, Vicente Guallart Lluís Comeron, Teresa Sapay, Jaume Barnadas, Ivan Blasi, Luciano Lazzari and Giovanna Carnevali.

1920s, with Atatürk, the German and Swiss architects exiled to Istanbul and Ankara, so architecture would change periodically, it is a part of politics. When architects came to Turkey they decided to change their architecture a bit, with touches of orient. Then later, people like my father learned from them and made buildings like the opera house in Istanbul which looks like a building in Germany. This is Europe.

GEORGE ARBID

I am intrigued by the title "European Architecture." When you say European, do you mean, produced by Europeans or European on European soil? Because while preparing the curatorship of the Bahrain Pavilion with Bernard Khoury, we had to choose a title: "Arab architecture", "Architecture from the Arab world", "Architecture in the Arab world?" The question of agency is at the core of who is producing architecture and for what, so politics is definitely there. In the Arab world the architecture produced in the 20s, 30s and 40s was, for the most part, produced by Europeans, because they were either there as colonies or as mandates. Then in the last fifteen or twenty years, when interest and money shifted toward the Arabian peninsula, American, British, Jordanian or Danish architects started building there; so therefore the political systems fostered architects from other nationalities. The question of agency is extremely important. Seen from my part of the world, European means produced by Europeans, not necessarily architecture on European soil. Norway politically is not in the union, but it is geographically there; Turkey is partly geographically there, but not there, not accepted, as I understand it; therefore the question of choice of being European is also at the core of this discussion.

On the one hand there is an abstract and modern architecture, on the other hand there is an interest on the local, and there may be a third direction, happening today, that focuses on the density of things that produce architecture, things that are powerful but not necessarily picturesque. Quality in architecture would come mostly from an understanding of these things that are not necessarily evident, and I would argue that, more often than not, it is not really the case of the European Prize, in which the picturesque is taking too

much attention. There is a search for form in order to catch people's attention for architecture in social media and in schools. Architecture of intense thinking has very little means of competing with the picturesque. I would argue that if you want to go towards a prize that is international, the reading of the specificities of places, of the praxis of places and of the actual conditions of places requires a lot of attention. My own reading is that solutions concocted for international places are a bit too hasty because they deal with the superficial comprehension of building in the Arabian Gulf, in China, or somewhere else, and one easily goes towards what is seen to be the representation of the understanding rather than the careful understanding, and this requires time. Architecture is like things that can only be cooked in an oven, it cannot be done in a microwave. And unfortunately, more and more we are into microwave architecture, because of the pressure of economy, because of the pressure of competition, because if you are not there you will die as an architect, and somebody else already went there and put their own flag before you. And therefore all this attention about pretending to be careful of what is happening in a specific place unfortunately is happening at the detriment of the actual needs of those places.

IÑAKI ÁBALOS

There are factors that have a strong impact on the way we live and construct; about the notion of identity. The Mediterranean culture, whatever the differences in religion there could be, or in language, has an incredible unifying set of typologies, materials, solutions, dimensions of streets, dimensions of cities, densities, and scales; and exactly the same happens in the north of Europe where the climate is completely different and the need of sun radiation allows everyone to remain more individualistic. So I think that there is a material definition of identity that is quite important. So there are two things that are important in order to understand from the point of view of an architect, the material base of this discussion and the transfer of culture that has had an enormous impact on the history of Europe. What makes European architecture different from the rest of the world is how architecture is taught in academia, it's that every



Dmitry Aksenov explaining his point of view in relation to Russia.

European architect understands that every single building has an impact on the urban scale, and the limits of the building are not the limits of the plot, but the whole context that it impacts; the relationship between what architects propose and the effect it has on the public space and the surroundings and vice-versa.

After the first couple rounds of opinions, the prestigious architects and critics of the audience also offered their points of view, such as Peter Cachola Schmal, Dmitry Aksenov, Kees Kaan, Irina Korobina, Bernard Khoury, Josep Torrents, Vicente Guallart, Lluís Comeron, Teresa Sapey, Jaume Barnadas and Luciano Lazzari.

Dmitry Aksenov reminded the members that the Kremlin was designed by an Italian architect although it is now accepted as a local product, a result of the global transfer of knowledge and the consequent complex DNA of Europe and, in this case, Russia.

Irina Korobina reflected on how socialist space was rebuilt into new high quality architecture by following the European model, and that today disappointment is the result of a lack of change of mentality even if foreign architects have built in the country and knowledge and development have been transmitted.

Luciano Lazzari, President of ACE-CAE, determined that European architects should spread their knowledge.

Kees Kaan understood "Made in Europe" to be referring to projects made in Europe: the culture of the European city and how it has come about with the participation of architects. Europe's cultural pressure makes all those people involved in the construction process become part of a system that understands how cities are built and how culture is formed and reproduced. This is the context from which European architecture is born.

As closure to the symposium, and right before the official inauguration of the exhibition, Giovanna Carnevali thanked the assistants and those who had helped make the exhibition and the symposium possible.

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