



**CentrArt**



## **Ephemeral Architecture in Central-Eastern Europe in the 19th and 20th centuries**

A two days conference organized by The Research Centre  
for the Humanities, Institute of Art History,  
Hungarian Academy of Sciences in cooperation with  
CentrArt Association – New Workshop for Art Historians

*Budapest, 28-29th November 2013*

**Conference hall of Budapest City Archives**

(H-1139 Budapest, Teve str. 3-5.)



# **Program**

## **1st Day – Thursday, 28th November 2013**

**8:00-9:00 Registration**

**9:00 Welcome speeches**

**Dr. Miklós Székely PhD** (Organizer of the Conference),

**Dr. István Kenyeres PhD** (Director General of the Budapest City Archives),

**Dr. József Sisa DSc** (Director of the Institute of Art History, Research Centre for the Humanities, Hungarian Academy of Sciences)

**9:30-10.00 Keynote Speech: Anna Korndorf, Ekaterina Viazova**

(Department of Russian Art and Architecture, State Institute of Art History, Moscow)

*Utopia of Transparency: 19th-Century Exhibition Pavilion Architecture as Mythological Project*

**10.00-11.00 Section 1. Architecture, origins, materials.**

**Chair: Dr. József Sisa DSc**

**Dr. Gianenrico Bernasconi** (Institut für Populäre Kulturen, Universität Zürich)

*The tent room*

**Magdalena Żakowska** (Central and Eastern Europe Department, Faculty of International and Political Studies, University of Łódź)  
*Austrian and Russian National Pavilions as Mediums of National Self-Representations at the Vienna World Exposition 1873*

**11.00-11.30 Coffee Break**

**11.30-12.50 Section 2. The Hungarian Millennium at the Crossroad of Nation Buildings Chair: Dr. Pál Lővei DSc** (Institute of Art History, Research Centre for the Humanities, Hungarian Academy of Sciences)

**Paolo Cornaglia PhD** (Turin Polytechnic, Department of Architecture and Design)

*Franczia étterem: the French restaurant by Karman & Ullmann in the National Hungarian Exhibition of 1896*

**Dragan Damjanović PhD, doc.** (Art History Department, Faculty of Humanities and Social Sciences, Zagreb University)  
*Croatian Pavilions at the 1896 Millennium Exhibition in Budapest*

**Miklós Székely PhD** (Institute of Art History, Research Centre for the Humanities, Hungarian Academy of Sciences)  
*Representation reduced and exported: The re-setting of the Main Historical group of the Millennium Exhibition at the 1900 Paris Universal Exhibition*

**12.50-13.50** Lunch break

**13:50-15.30** Section 3. „Western Venues, Eastern Nations.”  
Chair: Miklós Székely

**Cosmin Tudor Minea MA** (Central European University, Budapest)  
*Creating a National Architecture : the Pavilions of the Balkan Countries at Two 19th Century Universal Exhibitions*

**Dr. Aleksandar Ignjatović** (University of Belgrade)  
*Competing Byzantinisms: Architectural Imagination of the Balkan Nations at the Paris World Exhibition in 1900*

**Ágnes Sebestyén** (University of Bern, Institute of Art History)  
*The Pavilion of Bosnia and Herzegovina at the Universal Exposition of 1900 in Paris: a Case Study*

**Cristiana Volpi PhD** (University of Trento, Department of Civil, Environmental and Mechanical Engineering)  
*The Hungarian Pavilion at the Venice Biennale. Tradition and modernity during one century*

**15.30-16.00** Coffee break

**16.00-17.20** Section 4. „Eastern Venues, Eastern Nations.”  
Chair: Dr. Aleksandar Ignjatović

**Deniz Türker PhD candidate** (Harvard University, Center for Middle Eastern Studies and the History of Art and Architecture Department & Dumbarton Oaks Tyler Fellow)

The ‘Ottoman’ Pavilions at the Turn-of-the-Century

**Silvija Grossa, Dr. art** (Art Academy of Latvia)

*Between National Romanticism, Modernist Tendencies and Traditionalism – Two Exhibitions in Riga at the Turn of the 20th Century*

**Weronika Grzesiak, MA** (Art History Institute, Jagiellonian University in Cracow)

*National Representations on the General Provincial Exhibition (Lviv 1894)*

## 2nd Day – Friday 29th November 2013

**9:00-9.30 Keynote Speech: Ágnes Anna Sebestyén**

(Archaeolingua Foundation, Budapest)

*Shaping Ephemeral Architecture by the Media*

**9.30-9.50 Tamás Csáki** (Budapest City Archives)

*Ephemeral architecture of the Metropolis: plans for urban pavilions  
by Bertalan Árkay from the 1920s*

**9.50-10.20 Coffee break**

**10.20-11.40 Section 6. Rise, Fall and Shift of Ideologies**

**Chair: Ágnes Anna Sebestyén**

**Marta Filipová, PhD** (University of Wolverhampton)

*From the national village house to the international expo pavilion:  
ephemeral ideologies?*

**Mgr. Petra Nováková** (Palacký University of Olomouc, Czech Republic,  
Department of the History of Art)

*State propaganda at the background of the Czechoslovak temporary  
exhibition installations at La Triennale di Milano, 1923-1968*

**Aleksandra Stamenković MA** (Faculty of Philosophy, University  
of Belgrade, Department for Art History)

*Ephemeral Structure of National Pavilions on World Fairs 1918-1941*

**11.40-12.40 Lunch break**

**12:40-14.00 Section 7. Bridges over the Iron Curtain I.**

**Chair: Pál Ritoók** (Hungarian Museum of Architecture)

**Nikolas Drosos** (Graduate Center, City University of New York, 2013-15  
Chester Dale Fellow, Center for Advanced Study in the Visual Arts,

National Gallery of Art, Washington)

*Modernism with a Human Face: Communist Europe at the 1958 World Fair*

**Péter Haba** (Lecturer at Department of Design and Art History, Institute of Theoretical Studies, Moholy-Nagy University of Art and Design, Budapest)  
*The rise of aluminium, Pavilions by ALUTERV in the Budapest City Park trade fair centre*

**Mirna Meštrović, DipArch MS, Aleksander Laslo DipArch** (Development Department of Zagreb City Administration)  
*Fairground as Geopolitical Playground: Zagreb International Trade Fair and Cold War Circumstances*

**14.00-14.30 Coffee break – Meanwhile: Optional guided visit in the storage of Budapest City Archive exclusively for conference speakers by Tamás Csáki.**

**14.30-15.50 Section 8. Bridges over the Iron Curtain II**  
Chair. **Marta Filipová**

**Katarzyna Cytlak, PhD** (Universidad Nacional de San Martin, Centro de Estudios sobre los Mundos Eslavos y Chinos, Buenos Aires)  
*The American Pavilion for the International Fair Trade in Poznan, 1957: Richard Buckminster Fuller's Legacy in Central Europe*

**Doc. ing. arch. Radomíra Sedláková, CSc.** (National Gallery in Prague, curator of the collection of Architecture, Prague technical University, Faculty of Civil Ingeneering, department of Architecture)  
*Two czechoslovak pavilons / two different ideological fates*

**Lara Slivnik PhD** (University of Ljubljana, Faculty of Architecture, Ljubljana)  
*Architecture, Competition, Pavilion: Yugoslav Pavilion at Montreal Expo 67*

**15.50-16.20 Coffee break**

**16:20-18:00 Section 9. Contemporary Reception of Ephemerity.**  
**Chair: Hajnalka Somogyi (freelance curator)**

**Helena Postawka-Lech, M.A.** (International Cultural Centre in Krakow,  
Institute of Art History, Jagiellonian University (Krakow)

*Papier-mâché hammer and sickle. Decorations and temporary  
architecture of official gatherings, parades and festivals in Krakow  
between 1968 and 1989*

**Dr. Ayse Nur Erek** (Yeditepe University, Humboldt University)

*The Afterlife of Ephemeral Architecture: The Pavilion in the Context  
of a Contemporary Art Exhibition*

**Dr. Bahar Beslioglu** (Faculty of Architecture at M.S.G.S.U, Istanbul)

*The Pavilion in the Context of a Contemporary Art Exhibition*

**Dr. Roula Matar-Perret PhD** (Université Rennes 2 / ENSA Paris La Villette)

*David Maljkovic's attempt to reanimate Sambito's pavilion in Zagreb*

**18:00 Closing remarques**



# **Abstracts**

**Anna Korndorf, Ekaterina Viazova**

(*Department of Russian Art and Architecture, State Institute of Art History*)

## **Utopia of Transparency: 19th-Century Exhibition Pavilion Architecture as Mythological Project**

According to conventional belief, the history of glass architecture began with purely utilitarian palace greenhouses and orangeries that grew, exclusively thanks to 19th-century technological advances, into gigantic pavilions of world fairs and glass-vaulted arcades. Their dimensions, or rather the incongruity between their fragile transparent material and mammoth size, made it possible to elevate glass architecture to the category of a “mythological project” conveying the aspirations of the human spirit and the ideas of Progress.

Our report aims to show that, in fact, it was the other way round. The huge glass exhibition pavilions were not the starting point of glass architecture mythology *per se*, but rather the culmination of its age-old evolution.

By the early 19th-century, when progress in construction technologies and cast iron production in Europe had enabled a breakthrough in glass architecture, it already had a two-centuries-long mythological tradition.

Beginning with the Baroque period the idea of ethereal, immaterial glass architecture was scrupulously developed within the context of visions of a crystal Heavenly City, the allegorical solar programme of European absolutism and, finally, social utopias.

Thus, by the late 18th century the small forms of glass palace pavilions and orangeries and the literary visions of the lost Paradise and translucent utopian cities of the future have accumulated a colossal mythological potential that was far beyond their size and called for an equally epic embodiment.

In turn, the 19th century enriched the mythological project of glass architecture with the idea of the industrial transformation of the world and with time forcefully embodied it in huge exhibition pavilions.

From the first and most celebrated Crystal Palace designed by Joseph Paxton in 1851 to Bruno Taut's 1914 Glass Pavilion which, as it were, summed up the glass architecture extravaganza, there emerged a new stable mythology of glass architecture.

Inseparable from exhibition pavilion architecture, the complicated vicissitudes of the history of this myth – from the Romantic myth of transparency and the Symbolist “iron flora” to the glass extravaganzas of the Futurists and Expressionists – form the subject matter of our report.

Anna Korndorf is Senior Research Fellow Russian State Institute for Studies in Art History, Ministry of Culture of the Russian Federation, Moscow, Russia since 2001. Her scholarly interest is architectural graphics of the 17-18th cent., virtual architecture, paper architecture, architectural iconography of the Baroque and the Enlightenment periods, stage design & architecture, occasional architecture

Ekaterina Viazova is Senior Research Fellow Russian State Institute for Studies in Art History, Ministry of Culture of the Russian Federation, Moscow, Russia since 1999. Her scholarly interest is Russian and British art of the 19th-20th centuries, Russian avant-garde, virtual architecture, glass architecture.

*korndorf@mail.ru*

*sviazov@mail.ru*

**Dr. Gianenrico Bernasconi**

(*Institut für Populäre Kulturen, Universität Zürich*)

## The tent room

Beginning in the second half of the 18th century, so-called tent-rooms, rooms decorated in the form of a tent, started appearing in France. This interior motive, observed for the first time at the Bagatelle Chateau of the count of Artois built and decorated between 1777 and 1779 by François-Joseph Bélanger (1744-1818), was highly successful in Europe, particularly between the end of the 18th and the beginning of the 19th centuries. The most famous examples of such interiors are the council-room in the Napoleonic Chateau of Malmaison near Paris decorated between 1799 and 1800 by Charles Percier (1764-1838) and Pierre-François-Léonard Fontaine (1762-1853), and the Charlottenhof castle in Potsdam remodelled by Karl Friedrich Schinkel (1781-1841) between 1826 and 1833.

The tent-room represents a sedentism of a mobile and ephemeral architecture. The diffusion of this interior motive can be traced to the history of the political symbology and in the cultural consumption of travel between the end of the 18<sup>th</sup> and the beginning of the 19<sup>th</sup> centuries.

The tent is an attribute of sovereignty, particularly of military prestige. In the Middle Age and through the early modern period, the prince exercised his authority under a tent in a military camp. The sedentism of the European courts in the 16<sup>th</sup>-17<sup>th</sup> centuries following the birth of the Modern State transformed the function of this ephemeral architecture. This assumes a symbolic function conveying the memory of the old military legitimization of the sovereignty.

The motive of the tent-room also has a civil significance due to the importance of travel in the age of the Grand Tour. The travel has a pedagogical function for educating elites. But its importance in this period depends more on its cultural function. Travel is more a subject for literature and visual art than a real experience. Exotic countries are more imagined than actually visited. The tent-room represents the cultural dimension of travel. This interior is a dreaming-box evoking exotic countries or ancient civilizations.

Following the approach of the “biography of things” (I. Kopytoff and A. Appadurai 1986), the sedentism is an important step in the life of an ephemeral architecture providing deep insight into its function for the symbolic legitimization of the monarchy at the beginning of the 19th century and illustrating its role in a cultural consumption process. The tent-room is the transformation of a technical device (an ephemeral architecture) into a decorative sign. This process illustrates the agency of the representation on the materiality.

Gianenrico Bernasconi studied modern history in Geneva, Paris and Berlin. His PhD, presented at the University Paris 1 (Panthéon-Sorbonne) and at the Humboldt University of Berlin, is on the history of portable objects between 1650 and 1850. He worked as curator-assistant at the Museum European Cultures - National Museums in Berlin. Currently he is post-doc at the Institute of Popular Culture Studies, University of Zürich. His research concerns the emergence of the office as a specialized interior for administrative work (1880-1930). He has published several articles about the history of material culture and interior history. His PhD will be published in 2014 by Les Éditions du CTHS in Paris.

*gianenrico.bernasconi@uzh.ch*

**Magdalena Żakowska**

(Central and Eastern Europe Department, Faculty of International and Political Studies,  
University of Łódź)

## **Austrian and Russian National Pavilions as Mediums of National Self-Representations at the Vienna World Exposition 1873**

On the example of the Austrian and Russian national pavilions at the Vienna World Exposition 1873 I want to examine the way how the Austrian and Russian 19th-century national self-representations were understood and visualized. The author will analyze the ideological concepts hidden behind the particular architectural structures, such as Austrian Kaiser pavilion, Industrial Palace and Art Hall, as well as Russian Czar pavilion, Carved Pavilion, Marine Department and Peasant Hut.

Especially, the paper will focus on the significance of the following issues:

Vernacular art. The author will try to prove that the intention of the inventors of the Austrian pavilions – while using vernacular art – was to underscore the multinational, pluralistic character of the Austrian part of the Empire. The intention of Russian inventors was – on the contrary – to emphasize the cultural unity of the whole Russian Empire: the unity which was to be based on the traditional Russian folk culture.

Consumer goods and technical innovations. There will be noticed that the significance of the technical and economic achievements were emphasized both in the Austrian and Russian pavilions. Yet, the Austrian inventors – other than the Russian ones – tended to include the mentioned problem into the discourse on the growing enlightened modern Austrian society.

Dr Magdalena Żakowska examines i.e. the image of Russia in West European cultures, as well as the history and cultural identity of Central, East and South European countries. She wrote the book on *Russian and Polish German. Cultural programming of German 'late out-settlers' from Russia and Poland* (Łódź 2011) and – with A. de Lazari and O. Ryabov – *Europe and a bear. The image of Russia-the-bear in European cultures* (forthcoming).

*magdazakowska@uni.lodz.pl*

**Paolo Cornaglia PhD**

(*Turin Polytechnic, Department of Architecture and Design*)

## **Franczia étterem: the French restaurant by Karman & Ullmann in the National Hungarian Exhibition of 1896**

The paper aims to focus on the french restaurant designed by the architects Karman & Ullmann for the Hungarian Millennial celebration held in Budapest in 1896, investigating how the not national aspects of this pavilion fitted with the strongly national aspects of the whole exhibition and analyzing the topic of this kind of pavilions within the framework of the European exhibitions of the turn of the century. The two architects, later prominent designers of the houses of the jewish community in Budapest, like the Weiss buildings in Lipót körút (1903), were at the beginning oft their career, mostly characterized by the Viennese influences (see the buildings in Szabadság tér, 1901, and the Király bazaar, 1902) as stated by Ferenc Merényi. In this case a neo-baroque reference, far from the Wagnerschule, is clear, creating a difference in an architectural landscape mostly filled by pavilion with visible wooden or wooden-like structures, related to the national theme of woods, forests and wood industry. Other pavilions with neo-baroque shape were the one of the Croatian wines and the ones of the Hungarian champagne companies by the Braun brothers and by J.E. Hubert. A Gödöllő-like baroque dome crowned the central part of the pavilion of the pastry shop Gerbeaud (already built as Royal Pavilion for the exhibition in 1885, but newly adapted and decorated). According to this survey we can say that if themes as industry or agriculture were really “national” and requested pavilions with visible wooden or wooden-like structure, the theme of eating and drinking, less “serious”, could be represented by light and pompous architectures whose roots were intended in the baroque eclecticism.

Paolo Cornaglia is assistant professor / adjunct professor (History of architecture, since 2004) of Turin Polytechnic, He graduated in Architecture from the Turin Polytechnic in 1990. He got a P.H.D. in History of cultural heritage (Turin Polytechnic, 1998) and a specialization (Ecole des Hautes Etudes of Paris, 2000) in social history of space in the royal residences. He regularly participates to national and international congresses about his main research topics: – history of gardens in Piedmont and Europe (XVI-XIX centuries) - history of royal residences in Piedmont and Europe (XVI-XIX centuries) - Hungarian architecture (XVII-XX centuries).

His publications about Hungarian topics:

Paolo Cornaglia, *A magyar pavilon az 1911-es Torinói Világkiállításon* in Virág Hajdú, Zoltán Fehérvári, Endre Prakfalvi (eds), *Pavilon építészet a 19-20. században a Magyar Építészeti Múzeum gyűjteményéből*, Pavilon Alapítvány – Magyar Építészeti Múzeum, 2001, pages. 79-96

Paolo Cornaglia, *Budapest: i parchi, il Danubio e il Várkert Bazár*, in Paolo Cornaglia, Giovanni Lupo, Sandra Poletto (eds), *Paesaggi fluviali e verde urbano. Torino e l'Europa tra Ottocento e Novecento*, Celid, Torino 2008, pages 44-55

Paolo Cornaglia, *A Budapest földalatti lejárati pavilonjai*, in Miklós Székely (ed.) *Opus Mixtum, Centrart Egyesület évkönyve 2012*, Centrart, Budapest 2012, pages 26-33.

*paolo.cornaglia@polito.it*

**Dragan Damjanović PhD, doc.**

(*Art History Department, Faculty of Humanities and Social Sciences, Zagreb University*)

## Croatian Pavilions at the 1896 Millennium Exhibition in Budapest

Having no political independence, Croatia rarely had an opportunity to build its own pavilions at great exhibitions in the 19<sup>th</sup> century. Exceptions were only the exhibitions organized on the territory of the Austro-Hungarian Empire among which the most important was the Millennium Exhibition in Budapest in 1896 where Croatia was represented with four large pavilions. The participation in the exhibition reflected the then political situation in which Croatia was part of Hungary and as such it was obliged to be involved in the exhibition in order to demonstrate the political connection between the two countries. It was also an opportunity for the Croatian political representatives headed by the pro-Hungarian viceroy (ban) Dragutin Károly Khuen-Héderváry to show their loyalty to Budapest. The Croatian opposition tried to organize a boycott of the exhibition but it failed in that attempt because Khuen was supported by many important intellectuals, especially by the first Croatian art historian Iso Kršnjavi.

All four of Croatian pavilions for the 1896 exhibition in Budapest were envisaged to be constructed on the site covering 11000 m<sup>2</sup>. Three pavilions were designed by Zagreb-based architect: Vjekoslav Heinzel designed the main pavilion for exhibits related to industry, crafts and agriculture, the tasting pavilion was the work of Hönigsberg and Deutsch Architectural Office, while the forestry pavilion was designed by Herman Bollé. Design of the art pavilion was entrusted to the Budapest-based architects Flóris Korb and Kálmán Giergl, and its construction to the Danubius building company.

The characteristic features of all the pavilions were rich decoration and a dynamic articulation of the facades and roofs. However, the major differentiating element among the four structures was the style. The main “industrial” pavilion was built in a style which was a cross breed between Neo-Renaissance and metal-and-glass structures, the tasting pavilion was Neo-Baroque, and the forestry and hunting pavilion was marked by features of a special “Croatian vernacular style”. With its mixed Neo-Renaissance and Neo-Baroque motifs and early Secessionist decoration the style of the art pavilion was the most modern. The structure of the pavilion was transferred to Zagreb and situated on King Tomislav Square where it still stands serving as a gallery under the name of Art Pavilion. The original designs by Korb and Giergl for the pavilion were modified by Viennese architects Ferdinand Fellner and Hermann Helmer when it was erected in Zagreb.

The aim of the paper is to provide an analysis of these architectural projects as well as the political circumstance of the Croatian participation in the 1896 exhibition in Budapest.

Dragan Damjanović's main research interests are related to the history of Croatian and Central European art and architecture of the 19<sup>th</sup> and early 20<sup>th</sup> century. HE published six books (the latest is *Architect Herman Bollé*, Zagreb, 2013) and numerous scientific papers, four of which were published in English, two in the *Centropa* journal, one in the *Journal of the Society of Architectural Historians* and one in *Zeitschrift für Kunstgeschichte*.

*ddamjano@ffzg.hr*

**Miklós Székely PhD**

(Institute of Art History, Research Centre for the Humanities, Hungarian Academy of Sciences)

## **Representation reduced and exported: The re-setting of the Main Historical group of the Millennium Exhibition at the 1900 Paris Universal Exhibition**

In the course of the nineteenth century, small trade fairs and industrial exhibitions around Europe increasingly opened up to international exhibitors and audiences. In general, universal exhibitions were addressed to international audiences, after the Austro-Hungarian Compromise, a number of attempts were made in Hungary to organize an international exhibition. The Millennium Exhibition was a proclamation of Hungary's historicity as well as modernity. The contemporary aspect of the Millennium Exhibition was contained in the representation of the latest economic and cultural achievements of Hungary in the Main Contemporary Group, which consisted of, among others, industrial, ethnographic and art sections. The retrospective part of the Main Historical Group, housed in a romantic pavilion composed of replicas of twenty-two different historic buildings, focused on the historical development and culture going back to the coronation of St. Stephen King of Hungary in 1000.

The commemoration of Hungary's Millennium was not, however, limited to domestic displays in Budapest, but extended to exhibitions abroad. Hungary officially joined the 1900 exposition universelle in Paris as a participant and invested more financial, economic and intellectual effort into its national presentation than ever before. Beside the economic and cultural sovereignty exhibited in the galleries of the Hungarian historical pavilion in the Rue des Nations, the country's officially appropriated historical narrative was emphasized through a mixture of historic and vernacular architectural elements. Its decoration, the first example of the use of vernacular motives on ephemeral constructions, opened the way to the use of vernacular motifs and premodern tendencies in Hungarian pavilions during the forthcoming decades. The paper investigates the changed and unchanged aspects of the two national representations and the change of message from the domestic to the international audience.

Miklós Székely research fellow in the Institute for Art History, Research Centre for the Humanities, Hungarian Academy of Sciences and lecturer of 19th century Hungarian art and museum studies at Pázmány Péter Catholic University, Faculty of Humanities. Fields of scholarly interests: 19th century Hungarian art, history of universal exhibitions, museum studies, contemporary museum architecture, cultural politics. Main recent publications: *Az Ország tükre – Magyar építészet és művészet szerepe a nemzeti reprezentációban az Osztrák-Magyar Monarchia korának világkiállításain [The Mirrors of the Country – The Role of Hungarian Art and Architecture in National Representation at Universal Exhibitions organised during the Time of the Austro-Hungarian Monarchy]*, Budapest, 2012. *Rebuilding History. The Political Meaning of the Hungarian Historical Pavilion at the 1900 Paris Universal Exhibition*. In: Cultural Diplomacy and Cultural Imperialism. European perspective(s). Ed: Topic, Martina / Rodin, Sinisa. Frankfurt am Main, Berlin, Bern, Bruxelles, New York, Oxford, Wien, Peter Lang, 2012

*szekely.miklos@gmail.com*

**Cosmin Tudor Minea MA**

(Central European University, Budapest)

## **Creating a National Architecture : the Pavilions of the Balkan Countries at Two 19th Century Universal Exhibitions**

As an opportunity to showcase the distinctiveness of each country, the Universal Exhibitions were for the newly independent countries from the Balkans excellent ways to forge their national identity. A view of this process through the architecture of their national pavilions reveals a common heritage in the region that led to shared or entangled ways of expression. At the same time we can trace an obvious Western influence in creating a national architecture as mostly foreign French architects built this pavilions.

I will illustrate the above mentioned ideas by considering the pavilions of the three independent countries from the Balkans in the 19<sup>th</sup> century, Greece, Serbia and Romania at the Universal Exhibitions in Paris, in 1889 and 1900.

In 1889 the French architects were inspired by the ancient architecture, the medieval and the vernacular one for the Greece, Serbian and Romanian pavilion respectively. However in 1900 this three countries had the same type of building as a national pavilion, a byzantine church, in spite of them being on Rue des Nations which was designed on contrary to show a great variety of buildings so as to promote every nation's uniqueness. Here we discovered a direct intention of the French organizers to make the architecture of the pavilions in the national style of each country, even if in 1900 there was no clearly defined architecture of this sort. So we have a clear prove of the influence of these pavilions at the Universal Exhibitions on creating and defining a national architectural style in the Balkans.

Cosmin Tudor Minea's Scholarly interests: Early Modern History of Southeastern Europe, History of Architecture and History of Urban Development in the Balkans, Nation Building in Central and Southeastern Europe

Recent scientific activity: 2012-2013: *Ion Mincu Research Project*, Grant by Romanian Architects Order, Bucharest. Project title: *Architect Ion Mincu: a study of his local insertion from a regionalist perspective*

*cosmin.minea@yahoo.com*

**Dr. Aleksandar Ignjatović**

(University of Belgrade)

## **Competing Byzantinisms: Architectural Imagination of the Balkan Nations at the Paris World Exhibition in 1900**

The early-twentieth century Balkans witnessed both the emancipation of several nation-states and the dissolution of the Austro-Hungarian and Ottoman Empire. This was the end of a long historical process, which heavily relied not only on political and diplomatic means, but also on cultural imagination. The elites of these rapidly developing political entities (Greece, Serbia, Bulgaria, and Romania) sought to create a national imagery that would be instrumental in legitimizing nation- and state-building, expansionism and various different political issues. A fundamental part of this process was the question of historicity – the nation's distinctive identity that reflected both its historical grandeur and future prospects.

Among a variety of cultural resources, architecture and visual culture had tremendous importance in reinforcing the construction of national identities across the region: new national styles were being invented simultaneously with rewriting nations' architectural histories. Yet the context of world fairs and international exhibitions was utterly compelling for these new nations to display what was believed to represent their distinctiveness, reflecting "historical heritage" and "modern realities" as principal ideological attitudes shared by the elites. A particularly conspicuous example of this process was the Paris World Exhibition of 1900. The national pavilions of competing Balkan countries – Serbia, Greece, Bulgaria and Romania – were designed as intriguing cultural hybrids, all employing styles related to Byzantine architecture, which was appropriated and "nationalized" throughout various national discourses in the Balkans. In that sense, these ephemeral structures revealed not only a rather long-lasting competing cultural and political instrumentalization of Byzantine history, culture and architecture, but also the paradoxicality of nation-building processes of the Balkan nations, all claiming to be modern successors to imperial power that would bolster their international status and excellence in the heyday of modern imperialism.

Dr Aleksandar Ignjatović is Associate Professor at the University of Belgrade. He holds a Ph.D. and an MA in history and theory of architecture and art. He has participated in international projects and European research programs in cultural history, museums and history of architecture. His research interests and publications deal with relationships between visual culture, ideology and politics.

*aleksandar.i@arh.bg.ac.rs*

**Ágnes Sebestyén**

(University of Bern, Institute of Art History)

## **The Pavilion of Bosnia and Herzegovina at the Universal Exposition of 1900 in Paris: a Case Study**

The Swiss Henri Moser (1844–1923), son of a well-known horologist and industrial pioneer from Schaffhausen, undertook four risky expeditions to Central Asia (1868/69, 1870, 1883/84, 1888/89), seizing the opportunity provided by the Russian expansion towards this region. All four of his expeditions were unsuccessful economically, but they established him as a writer of travel journals as well as an expert on the economics and culture of the “Orient”, or Islamic world. This qualified him later on for the position of Propaganda Minister of Bosnia and Herzegovina, two Balkan countries which by the decision of the Berlin Congress found themselves under the political and military guardianship of Austro-Hungary in 1878. His attempts to demonstrate to the world that the political and economic efforts of the Dual Monarchy lead to the rise of these provinces, and consequently to justify their annexation culminated in the design of the pavilion of Bosnia and Herzegovina at the World Fair of 1900 in Paris. As commissioner-general, he conceived the pavilion as an image of the peaceful encounter of two cultures and two civilizations: Slavonic and Muslim, “Western” and “Oriental”. The architecture of the pavilion inspired by Bosnian architecture was decorated by the Czech painter, Alphonse Mucha. The whole iconographical program was carefully designed to demonstrate that the aim of the Austrian cultural efforts of the former two decades had always been to connect Bosnia and Herzegovina to the “Western” world, while preserving its “Oriental” characteristics.

Based on an analysis of the available primary sources consisting of Moser’s manuscripts, letters, notes, photos, contemporary newspaper articles and reports as well as the selection of the presented objects, their arrangement, the additional methods of mediation (guided tours, programs, a “Bosnian” restaurant), the presentation will focus on the iconography of the Pavilion taking into account its historical and cultural context.

As research assistant and PhD student the speaker has co-organized the 5th International Conference of Mediterranean Worlds this year, and she is coordinating a research project on the oriental collection of the Swiss Henri Moser preserved in the Bern Historical Museum. Her scholarly interests include: history and theory of architecture after 1900 and built environment education. Latest publication: *Built environment education* (with Eszter Tóth). Pécs: kultúrAktív Association, 2013.

*agnes.sebestyen@ikg.unibe.ch*

**Cristiana Volpi PhD**

(University of Trento, Department of Civil, Environmental and Mechanical Engineering)

## **The Hungarian Pavilion at the Venice Biennale. Tradition and modernity during one century**

One of the first buildings erected for the Venice Biennale at the Giardini was the Hungarian Pavilion, inaugurated in 1909 and designed by the sculptor, painter and decorative artist Géza Rintel Maróti. In contrast with the contemporary British and German pavilions or with the later French one, characterized by an international neoclassical style, the Hungarian Pavilion shows clear references to the medieval and vernacular Magyar architecture and to national artistic tradition of a rich and colorful ornamentation. As in the international expositions held in Milan three years before (1906), and in Turin two years later (1911), Hungary attempted to affirm its specific cultural identity through the architecture and the decorative arts, noticeably in opposition to the Austrian national one.

The paper focuses on the reconstruction of the events dealing with the Hungarian Pavilion at the Venice Biennale, on the choices (also ideological and political) that influenced its design in 1909, as well as on the ideas that modified its structure during one century. Regrettably, the transformations realized by the architect Ágost Benkhard at the end of the 1950's in the direction of a modern architectural language softened the national character of the construction. Of the original building only the entrance portal by Maróti and some of the decorations at present survive, not last thanks to the restoration undertaken at the end of the 1990's by György Csete.

Cristiana Volpi is assistant Professor of Architectural History at the University of Trento. Her publications include: essays in the catalogue of Centre Pompidou's Exhibition in Paris on Robert Mallet-Stevens work (2005), and in the catalogue of Istituto Austriaco's Exhibition in Rome on Adolf Loos work (2006); the books Robert Mallet-Stevens. 1886-1945 (2005) and Il Palazzo delle Poste di Alessandria (2012). Recently she curated the section Historical background. Pavilions and Gardens, in the book Pavilions and gardens of Venice Biennale (2013).

*cristiana.volpi@unitn.it*

**Deniz Türker PhD candidate**

(*Harvard University, Center for Middle Eastern Studies and the History of Art  
and Architecture Department & Dumbarton Oaks Tyler Fellow*)

### **The ‘Ottoman’ Pavilions at the Turn-of-the-Century**

The pavilions exhibited in the European universal expositions of the nineteenth century diffused into Ottoman social life in the most intriguing ways. Sale catalogues of prefabricated structures, from the smallest garden gazebo to a sizable villa, found their place in the libraries of the city elite. In no time, the already timber-frame dwelling Ottomans started ordering buildings for their garden complexes in variegated, ‘invented’ styles – from the Gothic to the Renaissance and the Oriental – that appealed to them. Finally, any kind of architectural style could be bought and adapted. Moreover, the devastating 1894 Istanbul earthquake hastened the importation of these structures. The last Ottoman palace known as the Yıldız compound (1876-1909) also benefited from these light, but sturdy imports. Alpine châlets, in particular, captured the imagination of the sultans and members of their court, because with their sloping roofs and pronounced eaves they complimented the hilly Istanbul terrain the best. Within the palace itself, these structures became the loci for court ceremonies – the sultan inhabiting Yıldız would commission pavilions specific to the nationality of his visitors. Through an analysis of these extant catalogues, photographs from the period, and memoirs that paint the picture of social life and court ceremonies choreographed in and around these structures, this paper will also speak to the little-known architectural practice within the empire that these imports jumpstarted. Local craftsmen began to assemble their own prefabricated structures. Ultimately, these buildings not only marked a shift in how gardens were understood, how the Ottoman *vita contemplativa* that was predominantly centered on garden life changed, but also how such a global phenomenon informed what we come to understand as the iconic Ottoman timber house.

Deniz Türker is in the fifth-year of her graduate studies at Harvard University, studying Ottoman art and architecture of the nineteenth and early twentieth centuries with a global perspective. Her dissertation project deals more specifically with the architectural history of the Yıldız palace grounds, the last Ottoman imperial residence to be built in the empire’s capital Istanbul. From September onwards, she will hold a two-year Dumbarton Oaks Tyler Fellowship in Garden and Landscape Studies to finish up her dissertation work.

*dturker@fas.harvard.edu*

**Silvija Grossa, Dr. art**

(*Art Academy of Latvia*)

## **Between National Romanticism, Modernist Tendencies and Traditionalism – Two Exhibitions in Riga at the Turn of the 20th Century**

In 1896, the 10th All-Russian Congress of Archaeology took place in Riga. Within this event, Riga Latvian Society organised an ethnographic exhibition based on more than 6000 ethnographic items collected by special expeditions in different regions of Latvia. A wooden pavilion was built for the needs of the exhibition, designed by the architect Konstantīns Pēkšēns. The ethnographic exhibition that was on view in Riga for three months had a major importance in the rise of Latvians' self-confidence; the pavilion in its turn can be considered the first manifestation of National Romanticism in Riga's architecture.

Five years later, in June 1901, an ambitious Riga's 700<sup>th</sup> Jubilee Exhibition of Industry and Crafts was opened after a two-year preparation work; its 40 pavilions were located in Esplanāde Square but special entertainment places – in the near-by Strēlnieku Garden. Organisation and run of the exhibition caused wide discussions in both Latvian and German circles. Several exhibition pavilions, most of which were wooden constructions, indeed conformed to the modern Art Nouveau forms, but in other cases the traditional approach and a marked retrospection was retained, as evident from the single surviving exhibit of this show – a small pavilion (architect Florian von Viganovsky) donated to the city of Riga by the master bricklayer Ķergalvis.

In general, photographs of the 700th Jubilee Exhibition and preserved printed material allow considering this show as a typical phenomenon in the context of world exhibitions current throughout Europe. Its significance lays not so much in the discovery of Art Nouveau as in the growth of self-confidence in both Riga and a wider region, also promoting the appreciation of historical traditions.

Both exhibitions thus reveal the stylistic pluralism and ideological lines that would cross and be reflected in Riga's architecture of the early 20th century till World War I.

Silvija Grossa, PhD in art history (2009), Associate Professor (since 2010), Head of the Art History Department of the Latvian Academy of Art (since 2012). Publications on Art Nouveau architecture, plastic décor and interiors of Riga.

Latest in: Kunstteaduslikke Uurimusi, 2012/21 Pp. 56–75.; Jugendstil im Baltikum. Zwölf Beiträge zum 20. Baltischen Seminar 2008 / Hg. Alexander von Knorre. – Lüneburg: Verlag Carl-Shirren-Gesellschaft e.V. 2012, – S. 249-271

*silvija.grosa@lma.lv*

**Weronika Grzesiak, MA**

(*Art History Institute, Jagiellonian University in Cracow*)

## **National Representations on the General Provincial Exhibition (Lviv 1894)**

The present paper is a case study dealing with a problem of national presentations in pavilion architecture on the Galician General Provincial Exhibition. The exhibition in question was held in 1894 in Lviv – the capital city of Galicia, one of the crown lands of Austria-Hungary.

Galicia was a multinational and multicultural region. Western part of it was ethnically Polish, eastern – mostly Ukrainian. Although the Galician General Provincial Exhibition should reflect aspirations of the province as a whole, it unveiled instead unequal position of Poles and Ukrainians in Galicia at that time.

The exhibition was created by Polish patriots as a platform of propaganda activities, what could be seen at multiple levels. It was organized on the 100th anniversary of the most important Polish independence movement – the Kościuszko Uprising. Emphasizing the national contexts was also clearly visible in architecture of the pavilions which iconographic programs were based on Polish history and culture.

Ukrainian participation in the exhibition was limited and its character was mostly ethnographic. Nevertheless the exhibition played for Ukrainians a significant role in the nation building process and forming national style.

The purpose of the present paper is to scrutinize the representations of these two nations on the Galician General Province Exhibition. Representations' disparity and heterogeneity were one of the early signs of a forthcoming strong Polish-Ukrainian confrontation in the region.

Weronika Drohobycka-Grzesiak graduated in Art History from the Jagiellonian University in Cracow (Poland) in 2011. Her master thesis was devoted to architecture of the Galician General Provincial Exhibition of 1894 in Lviv. Since 2011 she has been a PhD candidate at her alma mater. The principal research subject of the PhD dissertation is modernistic architecture of Polish health resorts at interwar period in Eastern Carpathian.

*v.drohobyska@gmail.com*

**Ágnes Anna Sebestyén**

(Archaeolingua Foundation, Budapest)

## Shaping Ephemeral Architecture by the Media

In the 1936-triennale of Milan, ‘Ungheria’ presented the latest modern developments in architecture displaying contemporary photographs of recently built villas, weekend homes and apartment houses. The 1935-plans of the exhibition pavilions of the Budapest International Fair by Marcel Breuer, József Fischer and Farkas Molnár were also featured.

Architectural renderings and photographs are essential sources in scholarly discussions on architecture and architectural history. Their status as source materials is evident, but it is necessary to accentuate that not only the architectural structures must be analysed, but also the way how they were constructed by means of architectural representation.

I wish to focus on how the lifespan of modern exhibition pavilions was lengthened by renderings and photographs presented in contemporary publications and international exhibitions. As a case study I would closely examine the Hungarian tableau in the 1936-triennale in Milan and the presence of the images in different media: in publications, exhibitions and criticism. Thus, I wish to demonstrate that temporary pavilions became “media constructions”<sup>1</sup>, and then developed into ‘permanent structures’ by means of different media. I maintain that a study of the circulation of these images well illustrates the shifting borders of what we call ‘ephemeral’.

Ágnes Anna Sebestyén has been recently graduated with honours from Eötvös Loránd University of Budapest. She holds a Master’s Degree in Art History with specialization in Modern Art. For one semester I studied at Leiden University as an Erasmus guest student. Her research subject is modern architectural photography and representation; the topic of her thesis was the photographic representation of Hungarian architect Farkas Molnár. Currently, I am an independent art historian, and an editorial assistant at Archaeolingua Foundation and Publishing House.

*agnes.sebestyen@gmail.com*

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<sup>1</sup> Rattenbury, Kester (ed.): *This is Not Architecture: Media Constructions*. London, Routledge, 2002.

**Tamás Csáki**

(*Budapest City Archives*)

## **Ephemeral architecture of the Metropolis: plans for urban pavilions by Bertalan Árkay from the 1920s**

The lecture discusses some projects for small-scale catering and transport pavilions designed to be integrated into the 1920s Vienna and Budapest cityscape. These unrealized architectural plans by Bertalan Árkay – a pupil of Peter Behrens and an important mid-war architect in Hungary better known for his churches and private houses – are treated as high-quality examples of the ephemeral architecture of the metropolitan public space. By analysing them in the context contemporary pavilion structures from Budapest, Vienna and some German cities the lecture tries to highlight not only their specificities within the Hungarian architecture of the era, but some general characteristics of this architectural genre as well. Special attention is given to the way how “new” materials, such as reinforced concrete and glass were intended to be used by the architect and what the solutions of some constructional details can tell about the architectural standpoint of their author.

*csakit@bparchiv.hu*

**Marta Filipová, PhD**

(University of Wolverhampton)

## **From the national village house to the international expo pavilion: ephemeral ideologies?**

The paper investigates the politics of representation of Czech and Czechoslovak identity at fairs and expos between 1891 and 1958. I focus on pavilions at exhibitions that were built to represent the Czech or the Czechoslovak nation, by which I aim to demonstrate the close links between pavilion architecture and contemporary ideologies.

The Jubilee Exhibition of 1891 was a showcase of Czech nationalism, organized in the context of the multinational Austria Hungary. The Czech Village House became a particularly important attraction, aimed at invoking a sense of historicity of the Czech nation embedded in folk culture and tradition. Although the structure survived until the next large exhibition organized four years later solely on the topic of ethnography, its ephemeral quality may also be seen in the fact that it epitomised an approach to folk culture that was quickly disappearing from the Czech politics. The belief in folk art and people retaining the original forms of Czech culture was replaced by a more international orientation at the political and art scenes.

These tendencies became especially prominent in the context of interwar Czechoslovakia at the 1928 Exhibition of Contemporary Culture that was staged as a celebration of democracy, modernism, progress and of the one (invented) “Czechoslovak” nation. The pavilions built here used functionalist and modernist language meant to internationalise Czechoslovakia and its arts.

The relation between the official or intended ideology and exhibition design is, however, far from straightforward. The Czechoslovak pavilion at the 1958 Expo, organized in the midst of the Cold War, reconciled a participation of a communist country with the “western” world fair. Built on the background of communist repressions of freedom, the praised Czechoslovak pavilion presented the country as innovative and modern.

The examples in this paper are therefore selected to demonstrate the involvement of various intentional, yet ephemeral, ideological systems in the design of ephemeral exhibition buildings.

Marta Filipová works at the School of Art and Design at the University of Wolverhampton, UK. Before receiving her PhD in art history from the University of Glasgow, she studied art history in Brno, Czech Republic. Her interests lie in the historiography of art history in Central Europe, the formation of national identity in modern art and exhibitions of arts and industries in the region. She has published essays and reviews on the topics in a number of books and journals, including the Journal of Design History, Journal of Art Historiography, Centropa, and the RIHA Journal.

*m.filipova@wlv.ac.uk*

**Mgr. Petra Nováková**

(*Palacký University of Olomouc, Czech Republic, Department of the History of Art*)

**State propaganda at the background of the Czechoslovak  
temporary exhibition installations at La Triennale di Milano,  
1923-1968**

The aim of this paper is to shed light on the complexity of different approaches towards the architectural concepts of Czechoslovak temporary exhibition installations at La Triennale di Milano, the International Exhibition of Decorative Arts, from 1923 until 1968. All eight national presentations which occurred during the above mentioned time frame were considered as both an efficient way of artistic confrontation and an important representation of the state through political propaganda. Documents and diplomatic correspondence from the historical archives of the city of Monza, La Triennale di Milano and the Czech Ministry of Foreign Affairs also declare national enmity and vanity.

In 1923, the exhibition in the manner of Czech decorativism with Rudolf Stockar and Pavel Janák as well as the artistic group Artěl wanted to show a high level of applied arts in the new democratic country and to represent state pride and independency. However, it was clear that folk art and Czech decorativism had become an anachronism not corresponding with the latest movements any more. Next, the paper focuses on Ladislav Sutnar's bright exhibition installation in 1936 and František Tröster's sensitive exhibit display of the Protectorate of Bohemia and Moravia in 1940. Then, the paper also describes the role of the communist party and other political and economical factors in the 1950s and the 1960s that influenced the post-war exhibit display of Cubr, Hrubý and Pokorný in 1947, a scenographic Tröster's exhibition installation of Bohemian glass in 1957 and also a comprehensive exhibition installation of applied arts of Sova and Kotík in 1960. Lastly, the paper closes with an analysis of Bohuslav Rychlink's exhibit display of working tools in the revolutionary year 1968.

Mgr. Petra Nováková os a PhD. student at Department of the History of Art of the Palacký University of Olomouc, Czech republic. Her scholarly interests focus on Czechoslovak modern art, applied arts, exhibition installation, Czech and Slovak artist at La Triennale di Milano.

*petrishka@centrum.cz*

**Aleksandra Stamenković MA**

(*Faculty of Philosophy, University of Belgrade, Department for Art History*)

## **Ephemeral Structure of National Pavilions on World Fairs 1918-1941**

The subject of this paper will be the national pavilions' architecture which represented the state, Kingdom of Yugoslavia, on the international exhibitions during the 1918-1941 period. National pavilions are mostly the buildings of temporary character and wore a national function which despite the impact on actual political significance had stirred the emotions of the people. In contrast to other ephemeral structures, pavilions had their own theory and form in which they were built, as well as elements of artistic languages that are understandable concepts, which despite intertwining with the programs of other disciplines, maintain the architecture within its natural context.

Architecture of national pavilions, besides their ephemeral structure, will be considered with context of two realities: national and global. Presented examples will be examined in relation to the idea of a visual representation of the nation, in accordance with the current cultural policy of the country. Relationship between the representative function of the pavilions and Yugoslavism ideology will be analyzed.

The period 1918-1941 was marked by the absence of a single, universally acceptable ideology and political turmoil. The intention is that the selected examples (in Philadelphia 1924, Paris 1925 and 1937, Barcelona 1929, Milan 1931 and New York 1939) demonstrate and prove the role of ideology in the course of planning and construction, and how, in fact, the current cultural policy has influenced the need for the architecture of the building, even if it is temporary, highlight the identity of the builders, those who used the architecture and character of the use. In that sense, ephemeral art will be used more as a medium of communication, but as an aesthetic concept.

Aleksandra Stamenković is PhD student at Faculty of Philosophy, University of Belgrade, Department for Art History (with the employment in the publishing house "Klett", as proofreaders of textbooks). She is holding a Master degree of Art History and Architecture. She is the author of articles on cultural memory, architecture and architectural heritage.

*a\_stamenkovic@ymail.com*

**Nikolas Drosos**

(Graduate Center, City University of New York, 2013-15 Chester Dale Fellow,  
Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington)

**Modernism with a Human Face: Communist Europe  
at the 1958 World Fair**

The Brussels World Fair of 1958 is usually seen as emblematic of the Cold War – a site of confrontation between the two superpowers, which had just entered the space race after the successful launching of Sputnik the preceding year. Yet on the level of aesthetics, the fair marks a moment of rapprochement between the two camps: the stripped-down architecture of the Soviet pavilion has more affinities to its Western neighbors than to its Stalinist predecessors from 1937 and 1939. As a reviewer from *Architectural Record* aptly observed: “They are not any more a world apart”. This paper seeks to understand this apparent convergence, paradoxically occurring at a time when Cold War antagonism was on the rise. It will argue that the new aesthetics of “socialist modern” are symptomatic of the greater revisionism that defined de-Stalinization in Communist Europe. In the period leading up to the Brussels fair, the Stalinist *Gesamtkunstwerk* of total integration of art and architecture was revised into a “synthesis of the arts”, a looser combination of modernist architecture with distinct paintings and sculptures, as advocated at the time by le Corbusier. Based on extensive archival material, the paper will compare the different relationships between art and architecture seen in three select case studies: the pavilions of the Soviet Union, Yugoslavia, as well as the unrealized Polish pavilion. These ranged from the uneasy coexistence of functionalist architecture with Socialist Realist painting in the Soviet pavilion, to the immersive multi-media environment of the Polish pavilion, which tended to blur the distinction between art and architecture. I will argue that such different aesthetic modes reflect the distinct political positions that emerged in Communist Europe during the Thaw, when the Soviet Union, its satellites, as well as non-aligned Yugoslavia, embarked on developing their own brands of “Communism with a human face”.

Nikolas Drosos is a doctoral candidate in Art History at the Graduate Center, City University of New York, having previously completed a MA in Art History at the Courtauld Institute of Art. His research focuses on art and architecture in Central-Eastern Europe during the post-1945 period. He is currently working on his dissertation entitled “Modernism with a Human Face: Synthesis of Art and Architecture in Eastern Europe, 1954-1958.” He received a Fulbright scholarship in 2007 and is currently a 24-month Chester Dale predoctoral fellow at the Center for Advanced Study in the Visual Arts at the National Gallery of Art in Washington, DC.

*ndrosos@gc.cuny.edu*

### Péter Haba

(Lecturer at Department of Design and Art History, Institute of Theoretical Studies,  
Moholy-Nagy University of Art and Design, Budapest)

## The rise of aluminium, Pavilions by ALUTERV in the Budapest City Park trade fair centre

The spectacular display of technological developments was of utmost significance in the early Kádár era, since after the events of 1956 the new government not only strove to de-stalinise the political sphere and restructure the economy but also to win over the population by propagating modernisation. Thus, especially great efforts were concentrated on developing the promising Hungarian aluminium industry, which was envisioned as being important in households and also in the renewal of the building industry. The export of aluminium was seen as a means to raise then profile of the Hungarian economy in the west.

It is no coincidence, therefore, that the reconstruction of the City Park trade fair centre that began in the 1950s was focused on those unique pavilions that were produced by the Aluminium Industry Design Institute (ALUTERV), displaying the great potential inherent in aluminium as a new building material. These highly innovative pavilions were soon seen as icons of ‘industrial progress’, exhibits that transformed the standardised, prefabricated structures into ‘soul-stirring spectacles’. As a result, the City Park trade fair centre distinctly reflected the era’s political techno-optimism and was one of the most important propaganda tools of the policy of ‘opening up to the west’. Designers of the pavilions sought to reflect on issues around the utilisation of so-called three-dimensional metal structures in architecture, a novel international tendency in the 1950s-60s - and raised the interest of architectural journalism in western Europe.

Of course there was a huge divide between the virtuoso structural aesthetics of pavilions and the average technological standards of large-scale state construction programmes that shaped the new built-up environment. The paradox between the ephemeral nature of the pavilions and their function of representing structural innovations envisioned to last for ever became even more pronounced against the backdrop of the Kádár era’s social consolidation and building industry developments. By inadvertently focusing attention on the contradiction between the political objectives and their implementation, these buildings gained a peculiar meaning: they were seen as vehicles for a kind of idealised vision of the future.

Péter Haba is an art historian. Since 2010 he has lectured at Budapest’s Moholy-Nagy University of Art and Design. He teaches the history of design, as well as several other courses focusing on methodology and issues of contemporary design culture and architecture. Since 2011 he has been a PhD candidate at the Department for History of Architecture and of Monuments, Budapest University of Technology and Economics. The title of his research is ‘Connections between Structure, Technology and Aesthetics in Hungarian Industrial Architecture 1947-1970’.

*haba.peter@gmail.com*

**Mirna Meštrović, DipArch MS, Aleksander Laslo DipArch**

*(Development Department of Zagreb City Administration)*

## **Fairground as Geopolitical Playground: Zagreb International Trade Fair and Cold War Circumstances**

Zagreb is a city with centuries-old tradition of annual fairs where first modern international trade fair was organized as early as 1864. History of Zagreb International Trade Fair begins back in 1909, when its predecessor, trade show named Zagreb Convention was founded and its first exhibition was held next year. Over the years the Fair changed its locations several times, due to physical limitations of the place available and lack of space needed. With last relocation to its current location on the right bank of the Sava River, close to the cardinal city axis, Zagreb Fair gained far greater importance, propelling also further development of the city and giving decisive impulse to immediate construction of emerging New Zagreb.

For the following event 1957 the new Fair was completed i.e. substantially enlarged to the extension plan by Božidar Rašica, to comprise total of 21 exhibition pavilions: nine for domestic exhibitors, designed by renowned Croatian architects, and ten other for the foreign and with also one more for collective foreign shows as well as one for domestic representatives of foreign industries.

In upcoming decade or so several new pavilions were built, the others changed owners or users. Italy for instance constructed consecutively three national pavilions in 1956, 1959 and 1962, selling previous ones to Poland and to Netherlands and Switzerland respectively. Original Hungarian pavilion of 1956, having light and dismountable metal structure, after giving place to new BRD pavilion moved nearby and later again on more distant point to accommodate domestic wooden industries, while Hungary shared a new pavilion with Spain.

Above all, however (new) Zagreb Trade Fair, generously arranged, embellished in time with fine landscaping and a number of open-air sculptural accents, was not only a prestigious international commercial event. Its premises become unrivaled arena for most direct head-to-head competition of radically opposed Western and Eastern worlds, involving (following establishment of Non-Aligned Movement 1961) also 3<sup>rd</sup> World countries in famous AYA – Africa-Asia-Yugoslavia exhibition hall.

Mirna Meštrović graduated at Zagreb University, Faculty of Architecture in 1996., where she earned her MSc degree (2010.) whith a thesis: ZAGREB VILLAS from the late 18. to the early 20. century – Spatial landscape, urban and architectural features. Her research interest is architectural heritage and physical planning. Recent paper: Regulations and Planning of the Cottage Area in Zagreb, 1857-1940, "Prostor" 19 (1 /41/): 114-125 (Zagreb 2011, with M. Obad Šćitaroci).

Aleksander Laslo, architect and architectural historian, graduated at Zagreb University, Faculty of Architecture in 1976. Until 1995 principal architect with several offices in Zagreb, also 1981-1988 external assistant lecturer at Zagreb Faculty of Architecture. Since 1995 expert councilor at City of Zagreb municipal authorities with Municipal Conservation Institute, and since 2006 with City Office for Strategic Planning and Development of the City. Research interests and expertise in late 19th and 20th centuries Croatian architecture.

Occasional visiting lecturer at Graduated and Doctoral studies in Cultural Heritage at Zagreb University Faculty of Architecture in Zagreb, Graduated studies in Spatial Planning, Urban Design and Landscaping at Faculty of Architecture in Zagreb, also at Graduated studies in Cultural Heritage at Zagreb University, School of Art History within Faculty of Philosophy.

**Katarzyna Cytlak, PhD**

(Universidad Nacional de San Martín, Centro de Estudios sobre los Mundos Eslavos y Chinos, Buenos Aires)

**The American Pavilion for the International Fair Trade in Poznań, 1957: Richard Buckminster Fuller's Legacy in Central Europe**

In 1957, an American architect and theorist Richard Buckminster Fuller realized a geodesic dome for the International Fair Trade in Poznań, a city in western Poland. The dome was part of the United States pavilion designed by another American architect Reino Aarnio. This project, overlooked in numerous publications on architecture in Poland, was the first presentation of Buckminster Fuller's work on the other side of the Iron Curtain. It also constituted a test before the famous American National Exhibition held in Moscow in the summer of 1959.

By using the example of the pavilion for the Poznań Fair, this paper will deal with the reception of Buckminster Fuller's works in East Central Europe in the 60s and 70s. It will especially develop the notion of the political meaning of that event due to the specificity of the Eastern European context. It will examine its formal distinction from other national pavilions presented in Poznań and reflect on its absence in the Polish mass media.

This paper will also deal with the reception of Fuller's geodesic domes in projects of public architecture by, among others, the Czech group SIAL (Association of Engineers and Architects of the city of Liberec), including Stanice Lanovky - the ski station, on top of the Sněžka mountain, from 1974-1977. I will examine the unrealized, utopian projects of Alex Mlynářčík and the Slovak group VAL (Ways and Aspects of the Day after Tomorrow).

It will make a detailed evaluation of the group's relationship to the Communist society (in comparison to the similar proposals by Western artists) and I will analyse the way those projects acquired a political dimension and comment on their strong social critique.

Katarzyna Cytlak is a Polish art historian based in Buenos Aires whose research focuses on the artistic creation of Central Europe in the second half of the twentieth century. Her main interests are radical and utopian architecture, socially engaged art and art theory in relation to the post-socialist countries. She is currently working on artistic contacts between Eastern Europe and Argentina during the 70's

*cytkaa@yahoo.fr*

**Doc. ing. arch. Radomíra Sedláková, CSc.**

(*National Gallery in Prague, curator of the collection of Architecture, Prague technical University, Faculty of Civil Ingeneering, department of Architecture*)

## **Two czechoslovaks pavilons / two different ideological fates**

On the exhibition EXPO'58 in Brussels visitors were touched by Czechoslovak pavilion. His robust, but simply elegant architecture was surprising, as far as Czechoslovakia in that period was not interesting in the field of architecture at all. Period of so called socialist realism was over, but it was difficult to find the way back to European contemporary movements. Pavilion was chosen in competition in 1956. Winners were architects František Cubr, Josef Hrubý, Zdeněk Pokorný. Their pavilion got Gold medal and Grand Prix. It was decided to bring this ephemeral pavilion to Prague. It was built on the Exposition grounds and people came to visit it in their thousands. It was certainly the ideological decision – we were successful, can boast. Public was delighted, after period of historicism of so called socialist realism it was refreshing. It open not only new way in czech architecture. It also was interesting and understandable for public – which start to use it in its activities (family houses, cottages, design of interieurs). The words „Brussels style“ were started to use.

For more than 10 years after, the EXPO'70 in Ōsaka was started to prepare. It started again with architectural competition. The winner were architects Viktor Rudiš and Vladimír Palla. Very sofisticated architecture, more filosofical, combining exterior and interior under one roof . Pavilion was built and succesful .But in the meantime there was 1968 year, occupation and after so called normalisation – people were screened if they agree or if they don't agree with new political situation. Those who don't agree, they were expulted from public life. This was the situation of plenty of architects, included authors of Ōsaka pavilion. It meant there was no further informations about pavilion, about its destiny on the exhibition and after the exhibition. Two EXPO exhibitions, two national pavilions, two different fates, both typical for their period.

Radomíra Sedláková studied at Faculty on Civil Engineering of Prague Technical University, Department of Architecture, graduated at 1974. At the Charles University in Prague she studied aesthetics, postgraduats studies she finnished at Institut of Theory and Development of Architecture at Moscow. Till 1984 worked at Cabinet for Theory of Architecture, in 1984 she established The collection of Architecture in the National Gallery in Prague, which she curated till now. She was lecturer at Faculty od Architecture at Technical University in Liberec (1995 – 2003), then in Faculty of Architecture of Slovak Technical University in Bratislava (2004 – 2007), from 2007 she is lecturer at Department of Architecture at Faculty of Civil Engineering at Prague.

She have prepared tens exhibitions of Czech architecture and Architects of the 20th century, she was 5 times the curator of the czech participation at International exhibition of Architecture in Venice. She published plenty of articles about architecture of the sekond half of the 20th century. She is the author of several books, for instance Kritika v sisteme architecturnoj dejatelnosti /Criticism in Architecture/, (Strojizdat), Prague Architectural guide (Hatje – Verlag – Arsenale Editrice), Obrázky z pražské architektury /Images of Prague architecture/, ( Existencialia), Stavební slohy v Česku /Building orders in Czech republic/, (Vašut), 20. Století české architektury /20th Century od Czech Architecture/, (Titanic – Grada), Stavba roku 1993 – 2007 /Building of a Year 1993 – 2007/, (Titanic), every year catalogue of the competition Building of a year. From 1993 is chairwoman of jury of the competition Building of a Year, she is member of a jury for Wienerberger competitions.

*rad.sedlakova@seznam.cz*

**Lara Slivnik PhD**

(University of Ljubljana, Faculty of Architecture, Ljubljana)

## **Architecture, Competition, Pavilon: Yugoslav Pavilion at Montreal Expo 67**

Yugoslavia built its own pavilions at four World Exhibitions only: in Barcelona (1929), Paris (1937), Brussels (1958), and Montreal (1967). Another Yugoslav pavilion was built in Seville in 1992, but by that time Yugoslavia had already disintegrated.

After a short description of the political situation in Yugoslavia in the late 1960s, all six entries awarded at the architectural competition for the pavilion at Montreal EXPO 67 are presented. The first prize and the realization went to Miroslav Pešić. The other awards went to architects Vjenceslav Richter (2nd) and Ivan Straus (3rd), and the teams of Sima Miljković and Nikola Milutinović (4th), Marko Mušič, Jernej Kraigher and Lojze Drašler (5th) and Ivo Filipčić and Berislav Šerbetić (6th). The analysis of all awarded pavilions is made from the architectural and the political perspective.

The Montreal pavilion is described in depth. Pešić designed it as a prefabricated structure made of seven steel triangle prisms with some help from Oscar Hrabovski who took care of the prefabricated construction. The prisms were strung together one beside another in a straight line, but the fourth, sixth and seventh prisms were twisted. The interior, designed by Vjenceslav Richter, was dedicated to four main themes: the role of Yugoslavia in the world, the Yugoslav culture, the Yugoslav economy and tourism, and finally, the political and social organization in Yugoslavia. In its afterlife the pavilion was reconstructed as the Seamen's Museum in Grand Bank, Newfoundland, Canada. The pavilion is analyzed in terms of architectural history, architectural criticism, and political history. A report on how the pavilion was mentioned in Yugoslav and other architectural journals at that time is included as well.

Thus, the paper shows the Yugoslav pavilion at Montreal EXPO 67 as an interaction between architectural concepts and politics, i.e., competition entries and national representation in a troubled multi-ethnic country.

Lara Slivnik, Ph.D. Dipl.Eng.Arch., is an assistant professor at the Faculty of Architecture, University of Ljubljana (Slovenia). In 2007 she defended her PhD thesis entitled "World Exhibition Buildings: Structure, Architecture, Town-planning, Design". Her field of research focuses on history of structural design, both on Slovene building construction of the 19th and 20th centuries, and also on the historical structures of World Exhibitions (EXPO).

Recent papers includes: Crystal Palace 1851-1854-1936: The Impact of Architectural Competition, Prefabricated Structure and New Type of Public Space (2004); Art Pavilions: Art Galleries in Public Parks (2009); An Overview of Mushroom Structures in Slovene Structuralism (2009); Innovative Structures at the World Exhibitions (2010); A Prefabricated Cast Iron Three-hinged Arch Bridge in Ljubljana (2012); Three-hinged Structures in a Historical Perspective (2013).

*lara.slivnik@fa.uni-lj.si,*

*lara.slivnik@gmail.com*

**Helena Postawka-Lech, M.A.**

(*International Cultural Centre in Krakow, Institute of Art History,  
Jagiellonian University (Krakow)*)

**Papier-mâché hammer and sickle. Decorations and temporary  
architecture of official gatherings, parades and festivals  
in Krakow between 1968 and 1989**

During the period of People's Republic of Poland one of the form of communication between the authorities and the society were often rallies, gatherings, festivals etc. The picture of triumphal marches on May 1 bathing in red flags and banners, or great parade stands erected for the Party leaders whose shape often reminded one of a church altar, are strongly present in collective memory not only in Poland but in whole Eastern Bloc. Each event was given proper decorations which testified about the power of the communist party and was also a colorful scenography for the spectacle of real socialism. Such ephemeral constructions made of plywood, fabric and prefab elements have sunk into oblivion – due to both negative connotations of the Communist rule and their temporariness. However thanks to the archive of Bogusław Koperski, who was in charge of artistic setting of official events in Krakow from 1968, we can reconstruct them and their presence in urban landscape. He documented all of his realization, and many of those boasted a considerable artistic quality. Bogusław Koperski, was a sculptor, graduated from Krakow's Academy of Fine Arts, and vast majority of the decorations was designed and made exclusively by him, with only little help of the workers. He also recalls that the whole process, from the commission to the realization, was very quick and he used to work in provisional workshop. Despite this circumstances, erected decorations were spectacular and many of them had not only the decorative function but utilitarian one also, like for example enormous dragon which served as a screen for an open-air cinema. The archive of Bogusław Koperski is a unique case study and was never shown in public. The paper will present the most outstanding examples of festive decorations in Krakow placing them in both urban and social context.

Helena Postawka-Lech is an art historian, working in a field of architecture of the 20th century. Based in Krakow, employed as a curator of exhibitions and accompanying programmes in International Cultural Centre, cooperates with many other institutions in Poland. Currently preparing PhD dissertation on art and architecture on the borderlands of the interwar Poland.

*h.postawka@mck.krakow.pl*

**Dr. Ayse Nur Erek**

(Yeditepe University, Humboldt University)

## The Afterlife of Ephemeral Architecture: The Pavilion in the Context of a Contemporary Art Exhibition

This paper is not about the ephemeral architecture but about the visual representation of the ephemeral architecture. It is inspired by a photograph of a national pavilion at an international fair in 19th century Vienna, displayed in the entrance of a contemporary art exhibition made in early 2013 in Vienna. An exhibition titled *Signs Taken in Wonder: Searching Contemporary Istanbul* made in Vienna in 2013, referred to a wonderous other, an object of curiosity, by the attempt of a representation of the city through the contemporary artworks mostly produced after 1990s. Accompanying the contemporary artworks at the exhibition, a photo showing the replica of an Ottoman fountain, made for the Vienna fair 1873, was displayed at the entrance of the exhibition. This photograph of the Ottoman pavilion brought back into the context of a contemporary art exhibition realised in 2013 opens up questions in a world of postcolonial dissolution and critique, and increase in the cultural flows and transnationalism, in relation to relation to the afterlife of the pavilion as ephemeral architecture, its musealisation and redisplaying. The national pavilions in such international fairs in 19th century has been discussed in relation to the colonial competition and the nation building processes as well as national representation at the international level, hence dividing the boundaries of the self and the other. In this presentation I would like to problematise the representation of the ephemeral architecture, bringing forth the discussion inquiring on looking back at the historical form, in the ways the past is reinvented in the present; producing questions for today's world of global flows and transnational culture.

Ayse Erek, is a DAAD and TUBITAK post-doctoral fellow at the Humboldt University Georg-Simmel Center for Metropolitan Studies in Berlin. Her research project is titled 'City between History and Change: Reinventing the City through Visual Representation', where she focuses on the urban imaginary in contemporary art production and the current political and cultural discourse in Istanbul and Berlin. She has written extensively on contemporary art and urban visual culture and has been a member of the editorial board of *Istanbul*, a journal on urban transformation, architecture and arts in Istanbul. She is an Assistant Professor at Yeditepe University History Department in Istanbul and on leave for her postdoctoral studies in Berlin.

*aysenerek@gmail.com*

**Dr. Bahar Beslioglu**

(Faculty of Architecture at M.S.G.S.U, Istanbul)

## The Pavilion in the Context of a Contemporary Art Exhibition

This paper aims to explore “ephemeral” in architecture within the “Balloon Housing” project of artist/architect Gordon Matta-Clark, and its reflections on emergence of a critical terminology in architecture within his writings. The critical aspect of “experimentation” will be highlighted as Matta-Clark’s interventions were on buildings that were going to be demolished, and his work was against the permanency of buildings and suggested a new temporality. The experimentation in his work was all compounded on the basis of a quest for criticism of “program” based on the ideals of Modern Architecture. The articulation and observation of Matta-Clark’s unapplied drawings and projects in his archive, and his interventions on existing buildings, in particular, lead to consider the formation of his critical terminology as complementary components of his criticism and architectural thinking. The work of Matta-Clark is suggested here to be read in layers on multiple planar levels such as the use of alternative terminology to discover new possibilities and experimentation by cutting existing buildings to accommodate the implementation of this new terminology. The tools of this expansion of terminology are explored in this study, in relation to terms that philosopher Gilles Deleuze specified, in order to explain the consideration of “concept” through “variations in different situations,” “experimentation” for the embodiment of the “absolute and relative,” the “becoming,” and the “resemblances” in experimentation.” In this quest, the ideological link in all these multiple various situations of cutting directed the research on the implementation of his new critical terminology; which can be selected from Matta-Clark’s own terminology such as the terms: “completion-removal,” “breaking-entering,” “building-rebuilding,” and “creating spatial complexity reading new openings against old surfaces.” He worked on the contradictions inherent in architecture and chose to develop them further by his “experimentation” on cuts. For instance, the radical cuts in his several intervention projects implied the provocative replacement of existing terminology with the use of the tools of: “approaching structural collapse,” “separating the parts at the point of collapse,” and the “abstraction of surfaces.”

Dr. Bahar Beslioglu graduated from Department of Architecture of (YTU), Istanbul in 2000; she received M.Arch degree from Bartlett School of Architecture (UCL), in London in 2001; and she received Ph.D degree from Department of Architecture of Middle East Technical University (METU) in Ankara in 2008. Ph.D Thesis title: “Programmatic Experimentation in the Work of Gordon Matta-Clark”.

*bbeslioglu@hotmail.com*

**Dr. Roula Matar-Perret PhD**

(Université Rennes 2 / ENSA Paris La Villette)

## **David Maljkovic's attempt to reanimate Sambito's pavilion in Zagreb**

Numerous works realized by the Croatian artist David Maljkovic (born 1973) investigates on singular territories which are the history of modernist concepts. Within these works, two videos – *These Days* (2005) and *Lost Memories From These Days* (2006) – unfold the Italian pavilion conceived by Giuseppe Sambito for the Zagreb Fair in 1961, at a time where the town was knowing an exceptional growth. In Maljkovic's films, Sambito's building does not appear as a simple set. It impregnates the attitudes and the action, giving primordial sense to the whole work.

Maljkovic's attempt for reanimating the memory of this economic and cultural icon will interest us as it points on a manifestation of a singular afterlife of the pavilion. To complete the study, Maljkovic's process will be situated within a larger tendency in art that emerged at the late eighties, parallel to a process of patrimonialization and rehabilitation legible in the architectural field. This tendency in art is significant due to its questioning on reviewing the history of architectural modernism, and redraws attention to figures kept in the shadow, or left at the periphery of the «grands récits» of the history of architecture.

Roula Matar-Perret is architect dplg and art historian. She received her Ph.D. from the Université Rennes 2 Haute Bretagne. She teaches at the Ecole Nationale Supérieure d'Architecture de Paris La Villette. Her research and publications focus on the interactions of architecture, art, and critical theory in Europe and the United States after World War II.

*roula.matarperret@gmail.com*