



BARCELONA ART REPORT 2001 ΣΧΡΕΙΣΝΚΙΣ

És una iniciativa de:

Ajuntament de Barcelona
Institut de cultura.

MAC
BA Museu d'Art
Contemporani
de Barcelona

Centre de Cultura Contemporània
de Barcelona

THE UN-PRIVATE HOUSE

PRESENTATION TO THE MEDIA: Thursday, May 31st, 2001, 11:30 a.m.

Inauguration: May 31st, 7:30 p.m.

Exhibition dates: 1st June - 7th October, 2001

Curators: Terence Riley, Xavier Costa.

The triennial **BARCELONA ART REPORT 2001. EXPERIENCIES** presents on May 31st the exhibition *The Un-private House*, which will take place at the **Museu d'Art Contemporani de Barcelona (MACBA)**.

Although the exhibition *The Un-Private House* was originally conceived by the architecture department of the Museum of Modern Art in New York (MOMA), in its present form the project has been redefined and expanded, incorporating an entirely new section which deals specifically with Barcelona: in contrast to the New York exhibition, with its greater emphasis on formal architectonic concerns, the MACBA show takes a more critical look at the realities and the problems of contemporary housing design.

The exhibition brings together some thirty projects of contemporary architecture, reflecting the transformation of the private house in relation to recent social and cultural changes. The projects are illustrated by models, photographs, digital images and, in many cases, an interactive computer display which allows them to be 'visited' in their virtual form.

The radical transformation of the family structure since the Second World War has generated new demands on the domestic environment very different from those of

the traditional nuclear family. Many architects have set out to respond to these new needs through the incorporation of spaces separate from but adjacent to the main part of the house in order to ensure the autonomy and privacy of the family unit. With the application of the new communications media and information technologies to the domestic sphere, the whole concept of private space has come to adopt new directions. Increasingly, the home is now also a workplace, a permeable structure connected to the world yet still maintaining the privacy of the people who live in it.

The strictly architectural part of the exhibition is complemented with the presentation of projects by visual artists which engage with the concept of the home from an ethico-social perspective. The projects by Atelier van Lieshout, Krzysztof Wodiczko and Shigeru Ban will be set up outside the MACBA. In its revised, expanded form the exhibition adopts a critical stance, introducing an ethical dimension and a critique of certain aspects of contemporary housing. *The Un-Private House* thus finds a complement in the exhibition *Antagonisms*, being presented at the MACBA during the same period.

The exhibition is travelling under the auspices of The International Council of the Museum of Modern Art, and was made possible by the Lily Auchincloss Fund for Contemporary Architecture.

With the collaboration of: Hines, Eldo, ACTAR Arquitectura, ID Grup.

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ARTISTS:

- Atelier van Lieshout, with 'Favella', 2001, a project for a temporary modular house produced especially for the MACBA.
- Shigeru Ban: the architect will reconstruct some of his 'emergency houses' of recent years, homes made of compressed paper designed to offer a temporary solution to the problem of emergency housing in disaster areas.

ARCHITECTS:

- Enric Miralles - Benedetta Tagliabue
- Alejandro Zaera - Farshid Moussavi
- Federico Soriano - Dolores Palacios
- ACTAR Arquitectura
- Anne Lacaton, Jean Philippe Vassal
- Tadashi Kawamata
- Rem Koolhaas - OMA
- Xaveer de Geyter
- Homa Farjadi & Sima Farjadi
- Shigeru Ban
- Hariri & Hariri
- Michael Bell
- Michael Maltzan
- Thomas Hanrahan & Victoria Meyers
- Joel Sanders
- Clorindo Testa
- Herzog & de Meuron
- Kazuyo Sejima - Ryue Nishizawa
- Neil M. Denari
- Winka Dubbeldam
- Ben van Berkel, UN Studio
- Sulan Kolatan and William Mac Donald
- Francois de Menil
- Elizabeth Diller and Ricardo Scofidio
- Simon Ungers
- Bernard Tschumi
- Preston Scott Cohen
- Danelle Guthrie and Tom Buresh
- Steven Holl
- Mack Scogin and Merrill Elam

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Curators: Terence Riley, Xavier Costa.

Through over 30 recent architectural projects for domestic spaces, The Un-Private House proposes different reflections on the theme of the house and privacy in today's culture. The projects embody interpretations of new ways of living, changing ideas about work and leisure and the rapid growth of the media and technology. Amplifying and contrasting with these spaces, other projects by artists and architects are also shown, built in situ in the Museum exterior. Aimed at offering a new perspective to home designs, these constructions include emergency shelters, vehicles for the homeless and marginal spaces within cities.

The show is made up of two sections. The first contains the exhibition The Un-Private House, jointly produced with The Museum of Modern Art of New York. Using photographs, drawings, models and videos, The Un-Private House showcases 32 projects from Europe, the United States, Latin America and Japan. This first section, truly architectural, is extended at the MACBA exhibition to include projects from Spain and other European centres, including proposals by Alejandro Zaera, Lacaton-Vassal, Actar Arquitectura, Tadashi Kawamata and Federico Soriano, amongst others.

The second section of the exhibition, located outside the building, presents a number of projects by artists and architects which have been built to full-scale: Kolonihaven, Enric Miralles and Benedetta Tagliabue's "little wooden house"; Atelier van Lieshout's Favela House; Shigeru Ban's cardboard shelter or Krzysztof Wodiczko's vehicles for the homeless, installed in the atrium. These projects explore and suggest solutions to problems of living space from a critical point of view, focusing on such contemporary phenomena as emergency situations and temporality.

Cases im-pròpies looks at changing needs with regard to the idea of the home brought about by the transformation of everyday life and contemporary social and cultural models. The works selected include detached and row houses and lofts, as well as small constructions designed for emergency situations. They are planned to respond to the specific needs of their inhabitants and of their relations with their environment: unconventional family groups, the reintroduction of technology and work into the home, flexible spaces in which the relation between the public sphere and the private environment changes and is transformed.

Interfaces. Screen house

The introduction of the media and technology into the home has brought about a new relation between what is public and what is private. New ways of living are being defined, whilst ideas about work and leisure are also shifting. In Frank Lupo and Daniel Rowen's Lipschutz/Jones apartment in New York, digital screens visible throughout this loft display financial

information. In Jacques Herzog and Pierre de Meurons' Kramlich House and Media Collection, walls act as screens for the projection of the owners' collection of video art. Other projects such as Diller and Scofidio's Slow House, Michael Bell's Glass House@ 2° or Two Houses, by Winy Mass (MVRDV), also feature this use of internal supports as screens. Moreover, the move towards working from home affects home design in many ways, as can be seen in such projects as Thomas Hanrahan and Victoria Meyers' Steven Holley or Kazuyo Sejima and Ryue Nishizawa's M House in Tokyo.

Dematerializations

The public dimension of the domestic space is reinforced by the frequent use of transparent materials in the design of many homes. An example of a transparent house in a dense urban landscape is Shigeru Ban's Curtain Wall House in Tokyo, in which the frontier between the public and private spheres radically disappears. Federico Soriano and Dolores Palacios' social housing in Barakaldo; Anne Lacaton and Jean Philippe Vassal's Latapie house; Miralles and Tagliabue's La Clota; and Kazuyo Sejima and Ryue Nishizawa's M House have in common their interrelations with the environment through visual openings created by the dematerialization of supports. Similarly, Bernard Tschumi defines the house being built in The Hague as "an extension of events in the city".

Hideaways

Though most of the projects are located in urban areas, some homes, such as Xaveer de Geyter's House in Brasschat, Actar Arquitectura's M-House and Simon Ungers and Thomas Kinslow's T- House, embody new proposals

on the theme of the classical reflection on the environment and natural phenomena in architecture. The construction of the Y House, by Steven Holl Architects, took into account such considerations as the effect of the passing of time or changes in light, whilst, in Virtual House, Alejandro Zaera and Farshid Moussavi opt for the production of an artificial nature.

Domesticity

Radical changes in the idea of privacy can be compared to the transformation in the concept of the family and family life since the mid-20th century. Whilst previously the family was the centre of the world, in many industrialised countries more people now live alone or with one other person. Winka Dubbeldam's Millbrook Residence and the Lipschutz/Jones Apartment by Daniel Rowen were both designed for young couples without children. Michael Maltzan's Hergott Residence in Beverly Hills, built for a gay couple, and François de Menil's Shorthand House in Houston, built for a divorced woman with grown-up children, are good examples of this spatial option. Projects like the Ghirardo-Kohen House, by Clorindo Testa, a radical reformation deconstructing a great residential mansion in Buenos Aires, or Rem Koolhaas' surprising, sophisticated Maison à Bordeaux, which adapts a house to the requirements of a man who uses a wheelchair, can be seen as critiques of the cult of domesticity. Another project far removed from such a concept is Kolonihaven, the wooden house, designed by Enric Miralles and Benedetta Tagliabue and built outside the museum. Its design is based on the tradition, found in various European cities, of building small pavilions in the outskirts of cities for leisure purposes.

Precariousness and emergency

Several projects in the exhibition propose a more radical reflection on possible responses to emergencies and homelessness, a circumstance common amongst the less privileged populations of the great cities and outlying areas and in most developing countries. The work of the Japanese architect Shigeru Ban focuses on the problem of temporary housing in disaster zones. His Paper Loghouse/Emergency Shelter is built on a platform of sand-filled beer cases, its walls made from cardboard tubes. Designed to provide shelter for victims of the Hanshin earthquake, it has also been used in Rwanda, Japan and Turkey. The basic specifications behind the design of these shelters are that the construction must be economical, easy to make and provide a sufficient degree of thermal insulation in extreme climatic conditions. The Favela House project, designed by Atelier van Lieshout, explores different responses to the question of mobility in the contemporary dwelling. The work of van Lieshout's "studio" sometimes centres on the creation of furniture or a range of domestic objects which can also be directly applied to the human body. The scale of such objects can be increased to the transformation of vehicles or dwellings, adapting them to domestic uses for which they were not originally designed. The question of mobility, in the sense of the temporary construction or even of nomadism, is taken a radical step further in Krzysztof Wodiczko's vehicles for the homeless. The precarious, non-functional nature of these dwellings, designed for homeless people living in the great cities and made from waste materials, is in stark contrast with the constructions of Shigeru Ban. Nonetheless, his artefacts, the minimal expression of the concept of home, become an impossible metaphor provoking critical social reflection.