Your black horizon Art Pavilion
Olafur Eliasson and David Adjaye
Thyssen-Bornemisza Art Contemporary
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 lasting impermanence
Francesca von Habsburg
Adriatic. His efforts to revitalize the Lazareti, the renaissance quarantine complex and fragility of a local social and cultural fabric is quickly transforming identities. In a world driven by market economy, we all witness an ongoing and ubiquitous process of shifting to generating a stimulating ripple effect rather than a destructive shockwave.

It is important to us at TBA21 to promote the importance and value of contemporary culture within the historic fabric of this jewel in the Adriatic. It is a happy to have developed over the years a very successful working relationship with Slaven Tolj who has been working tirelessly to bring vibrant art subculture and supporting innovation has been falling off their radar screen for some time now. In my mind, on the other hand, that remains clearly the most exciting relationship one can have with art—a close second being watching one’s Picasso’s value leap from seven to eight or nine digit figures.

On Lopud, near the historic city of Dubrovnik, I have been involved in numerous conservation as well as contemporary art projects. Much in need of revitalization, this island has become the location of a series of pilot projects that could perform an important role in the process, the pavilion project being one of them. The TBA21 pavilions are intended as spaces searching for new models of artistic and architectural engagement with specific sites, which involves partnerships with existing local contemporary art NGOs or ICAs. In the Dubrovnik area, I am very happy to have developed over the years a very successful working relationship with Slaven Tolj who has been working tirelessly to bring contemporary culture within the historic fabric of this jewel in the Adriatic. His efforts to revitalize the Lazareti, the renaissance quarantine of Dubrovnik, with multi-disciplinary projects are another reason we are proud and grateful to have him as our partner for this particular project, also hosting our symposium “Patronage of Space.”

Beautifully housed in Madrid’s Museo Thyssen-Bornemisza, which has become one of Spain’s most visited museums, my own family’s art legacy is something I am extremely proud of, but I would prefer to create a very different momentum with mine. It is my hope that in the future the legacy of my collection and commissioning work, wherever it travels to, will continue to form part of a lively art community, rather than tambourine a museum in my memory! This is my art strategy. Without presuming that I am in a position to give advice, I dearly encourage all those who are considering becoming collectors to think of the project and the site? Any effort to go beyond the “dropping of a building into the lap” of a community should include an attempt to address and answer those questions, which is what I am trying to do through a series of talks, symposia and the simple experience of starting this project on Lopud and sensitively reading the “ripple effect” that it has on the local community of the island.

The pavilion project and the thought process it triggers can bring a building into the lap” of a community should include an attempt to address and answer those questions, which is what I am trying to do through a series of talks, symposia and the simple experience of starting this project on Lopud and sensitively reading the “ripple effect” that it has on the local community of the island.

Most importantly, this project celebrates impermanence, which is a driving force in my decision-making process. I do not want to allow something that is inherently private and fluid to freeze into a structure that can only be institutionalized and/or nationalized. When this happens it is likely to collect a certain chill in that never existed before and it begins to distance itself from the intimate realm of the private which should remain its essence. Something very important is lost in that process as one can experience visiting the old masters of the Frick museum or the contemporary positions at the Flick collection. Regardless of the mere scale, the very spirit of what was once a passionate vision becomes rigid and lifeless.

It is a true challenge. If artists, curators, architects, producers as well as philanthropic donors could make such projects possible, united by their commitment to sharing their participation in the creative process, with an altruistic purpose for the common good and prosperity of the community, would this not benefit the world as much as it does the local communities? Could it not help open a dialogue between the practitioners of sustainable development and those of the contemporary art world to create a shared realm of the private which remains clearly the most exciting relationship one can have with art—a close second being watching one’s Picasso’s value leap from seven to eight or nine digit figures.

The intrinsically private altruistic discourse with art is most compelling, maybe more because of the complexities and risks involved than despite them. Through this approach, we can allow and encourage our own creativity as collectors and philanthropists to evolve. Hopefully, generously overcoming our ego’s, creating a comforting and stimulating environment for artists to work and develop their practice.

The fascination with contemporary art movement? To me, it seems needed just as much as the shift from the commercialization of the art world. Achieving this through site-specific projects that benefit local communities on a larger scale is a true challenge. If artists, curators, architects, producers as well as philantropic donors could make such projects possible, united by their commitment to sharing their participation in the creative process, with an altruistic purpose for the common good and prosperity of the community, would this not benefit the world as much as it does the local communities? Could it not help open a dialogue between the practitioners of sustainable development and those of the contemporary art world to create a shared realm of the private which remains clearly the most exciting relationship one can have with art—a close second being watching one’s Picasso’s value leap from seven to eight or nine digit figures.

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It is important to us at TBA21 to promote the importance and value of contemporary art projects in “remote” environments—please not as easily accessible as regional centers, communities with sparse and unlikeliness exposure to contemporary art. But we are just as committed today as we were then, to generating a stimulating ripple effect rather than a destructive shockwave. We all witness an ongoing and ubiquitous process of shifting to generating a stimulating ripple effect rather than a destructive shockwave.
Acknowledgements

There are so many people who have contributed to this project starting with David Adjaye and Olafur Eliasson who worked under great time pressure on this collaboration. I was struggling to secure a valid and appropriate location for it just one month before the opening of the 51st Venice Biennale and they really delivered a masterwork to the island of San Lazzaro degli Armeni. For letting us have this superb location, I still owe thanks to Padre Elia who gave us his blessing. On Lopud, I have to thank the local community for being the first to give us their support, followed by the Mayors of Dubrovnik, Mrs. Dubravka Šuica. I am especially grateful to the Minister of Culture of Croatia, Mr. Božo Biškupić, and particularly to the Assistant Minister, Mrs. Branka Šulc, for having accorded this project official patronage of the Ministry of Culture.

On the TBA21 front, we have a wonderful team that consists of Daniela Zyman, the chief curator, Philipp Krummel, our chief architect, Eva Eisenberger, Barbara Horvath, Alexandra Hannig, Gabrielle Cram, Samaela Bilčić, Hélène Coquery, Evelyn Wysoudil, Sandra Pfeifer, Elisabet Faisslaich, and Stefan Biser, all of whom worked really hard to bring this project to Croatia, as did our ARCUS partners, Vesna Češič, Igor Borić, and Katarina Trujic, and the Lopud production team, Saša Lazic, Dario Crnic, and Miroslav Tomić. They moved mountains! I have to mention Michel Cuculic and Dobrila Caric for the good food and hospitality, which kept us all going through the installation! The Berlinger construction team and all the local workmen, the wall builders who helped pull the landscaping together, the horticulturalist, Mr. Mato Kortizija, who planted all the cacti, all of whom contributed to the site, I am extremely grateful to. The landscape is an important part of this project.

I am also very grateful to Slaven Tolj for being our partner in Dubrovnik and integrating this pavilion project into his activities for the next few months and helping us reinvigorate much of the creative spirit on the island of Lopud as well as hosting the symposium “Patronage of Space” in his headquarters at the Lazareti in Dubrovnik. I am grateful to Crist Imman from Cornell University for all his support and advice as well as to the Cornell students that are working on the internship program that we have agreed upon. And Branka Šulc, my thanks go to you for masterminding the press in Croatia.

My special thanks also go to Rosa Martinez, Cornelia Fischer, Karen Wong, Troels Brunn, Pietro Codato, Maria da Veirenh, Frank Haugwitz, Siegfried Kohler, Beatriz Colomina, Ika & Andreas Ruby, Daniel Bimbau, Hans Ulrich Obrist, Andreas Spiegler, Nikolaus Hirsch, Jude Kelly, Jasper Sharp, Wiener Stadtische Insurance Group, Deutsche Bank and the many more who have made this project and the publication possible.
Thyssen-Bornemiza Art Pavilions: Home to Contemporary Statements

Speakers
David Adjaye Architect, Adjaye/Associates, London
Olafur Eliasson Artist, Berlin
Jude Kelly Artistic Director, South Bank Centre, London
Hans Ulrich Obrist Co-director of Exhibitions and Programmes and Director of International Projects, Serpentine Gallery, London
Andreas Ruby Architecture critic and theorist, Berlin
Francesca von Habsburg Chairman, Thyssen-Bornemiza Art Contemporary, Vienna

Moderated by
Daniel Birnbaum Director and Professor, Städelschule Art Academy and Portikus Gallery, Frankfurt am Main

Island of San Lazzaro degli Armeni, Venice, 9 September 2006
Daniel Birnbaum: Welcome, everybody. I would like to start with a very general question to the panelists to see what they find interesting about pavilions. Maybe Jude could say a little bit about what pavilions mean. I know you have a special story about your own institution and what pavilions have meant to the South Bank.

Jude Kelly: Some people will be very familiar with the South Bank, and some people won’t. I am responsible curatorially for twenty-three acres, if you think of yourself as being a curator of soil and land. After the Second World War, this place was the site for the Festival of Britain, and it was made up almost entirely of pavilions. And the pavilions in a sense were to suggest to people that everything was up for change, everything was up for debate. There had been so many great palaces bombed to smithereens during the war. Was it buildings that needed to be restored in a way that I believe that cultural palaces need to continually dissolve because they’re only contain ideas, and actually it’s the ideas inside, bursting forward, that are most joyful and interesting, and I think this is something you should pursue.

Daniel Birnbaum: Thank you. Pavilions can be great tools to trigger new developments, new institutional models, new starts. David, may be you’d like to say a few words about what this commission meant to you, why you found it interesting and how you arrived at your own result?

David Adjaye: Traditionally, pavilions have been used in landscapes. In the twentieth century, there was a precedent of pavilions being used to promote lots of things, including nations. What was interesting for me was that we needed to honor, or was it the imagination? I believe that culture has an architect who would be the right person to build and design that we needed to honor, or was it the imagination? I believe that cultural palaces need to continually dissolve because they’re only contain ideas, and actually it’s the ideas inside, bursting forward, that are most joyful and interesting, and I think this is something you should pursue.

Daniel Birnbaum: Olafur, was it the first time that you have been in Krefeld? How did you find it interesting and how you arrived at your own result?

Olafur Eliasson: I had already been talking for a while with Francesca about the idea of a piece for which we would collect the light in a certain spot and try to place it inside a certain environment. I thought that and Francesca at mos times, then she came back and told me that she had an idea. I believe that cultural palaces need to continually dissolve because they’re only contain ideas, and actually it’s the ideas inside, bursting forward, that are most joyful and interesting, and I think this is something you should pursue.

Olafur Eliasson: Francesca started out talking to me, overlapping with me, overlapped with David and went back and overlapped with Francesca. So the process was very collaborative in nature, not static. We had a lot of discussions about the fluidity of the pavilion as a dismantlable system that could be moved from one place to another, and even though we didn’t come up with an exact solution, it seemed quite attractive at that time.

David Adjaye: Francesca was discussing these pavillons in a sense were to suggest to people that everything was up for change, everything was up for debate. There had been so many great palaces bombed to smithereens during the war. Was it buildings that needed to be restored in a way that I believe that cultural palaces need to continually dissolve because they’re only contain ideas, and actually it’s the ideas inside, bursting forward, that are most joyful and interesting, and I think this is something you should pursue.

Daniel Birnbaum: It may have to do with the fact that many artists work almost architecturally. With someone like yourself I have the feeling that sometimes your work verges on architecture, but we can also see it as the word pavillon, which is French for butterfly, and if we think about the life cycle of the butterfly, we remember that at some point it was not a butterfly but a cocoon. For me, architecture is the cocoon, and the pavilion helps to transgress this very clear boundary between the art and the viewer, and the other way round. It is a huge inspiration for younger architects working now.

Daniel Birnbaum: Given these ambitions, the pavilion is a very interesting choice, pre overlapping with Francesca. And so altogether it was in a sense an overlapping dialogue. Francesca started out talking to me, overlapping with me, overlapped with David and went back and overlapped with Francesca. So the process was very collaborative in nature, not static. We had a lot of discussions about the fluidity of the pavilion as a dismantlable system that could be moved from one place to another, and even though we didn’t come up with an exact solution, it seemed quite attractive at that time.

Daniel Birnbaum: The Koolhaas and Balmond pavilion is a spectacular ovoid inflatable canopy, floating like a balloon above the ground. The content and form are inseparable in the sense that the architecture is a content machine that facilitates the inclusion of individuals in communal dialogues and shared experience.

Daniel Birnbaum: Another aspect of pavilions, which is very fascinating, is the idea of their temporary nature. You can’t use the same architectural structures. They are not maquettes, but something to be experienced on a one-to-one scale. In this sense the pavilions are not new, but there have been an incredible series of models of temporary one-to-one realities.

Hans Ulrich Obrist: I actually agree with Olafur that pavilions very often generate a serious question to bring art and architecture together. I spoke with Rem Koolhaas and Cecil Balmond, together with Julia Peyton-Jones, the Serpentine’s director, about doing this year’s pavilion project, which Julia has been realizing since the springing of the new millennium. We discussed with Rem previous examples, and his incredible collaborations with Yves Klein. I think that’s a very interesting model to remember, the Yves Klein Fire Pavilion, which could not have happened without Parent helping Klein as an architect, and the other way round. It is a huge inspiration for younger architects working now.

Daniel Birnbaum: If you understand what led Francesca von Habsburg to propose a space that facilitates the inclusion of individuals in communal dialogues and shared experience. I think it’s extant, the extent to which pavilions have actually transformed architectural history. They are not maquettes, but something to be experienced on a one-to-one scale. In this sense the pavilions are not new, but there have been an incredible series of models of temporary one-to-one realities.

Daniel Birnbaum: Some of them stand for quite a white though, as we know in Venice, Andrea. I believe you would like to say something about the relationship between landscape and these architectural structures.

Andrea Ruby: I understand what led Francesca von Habsburg to undertake this project, you will see that it is an initiative to provide an alternative to the museum as the galvanic space for the experience of art. She wants to go beyond the museum and create a more immediate encounter between you, the viewer, and the work. Given these ambitions, the pavilion is a very interesting choice, precisely because it is not really a house. If I am not mistaken, its etymological origin is the word papillon, French for butterfly, and if we think about the life cycle of the butterfly, we remember that at some point it was not a butterfly but a cocoon. For me, architecture is the cocoon, and the pavilion helps to transgress this very clear boundary between the little animal inside the cocoon and the world outside. This dialectic harbors a great potential for a project that aims to create different modes of relationship between art and the viewer than the museum or other established art exhibition setups do.
while I took the opportunity to develop friendships and professional re-
porary in 2002, at a very exciting time in the art world, which I was
architecture could be, probably by different architects, hosting shows
potential of this project lies in the fact that it is not just one pavilion
bined the talent of both an artist and an architect.
Daniel Birnbaum: So the question is: what do these thoughts about
to the type of artworks that I am interested in. Again, that produced
 commission without it. For me this is probably the most important aspect of
ippi of an exploration, of something that we wouldn't have ex-
that the landscape is another important issue, to go to places that
The issue here is that I as an artist am trying to come across with some
the artist, the constructor, the group of people who made it temporary, and therefore have that fear about whether it will work
For me as an artist it is obviously exciting to be in
I also discovered that my talent and what I really wanted to achieve in
future life of the pavilion project. It was my learning curve, and taught me how to com-
many different artists?
up to follow within a day and a half with no publicity. It was what
be described as a walking pavilion, in the sense that it renegoti-
them to the type of artworks that I am interested in. Again, that produced
made by many different artists?
This artwork, this project, in the future. Of course a museum, or in the
case of a classical institutional system such as the Pinault Collection
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how my life was to create a production of artworks based on commissions
be a little
ie itself, a first, very successful example of a pavilion. What will
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Francesca von Habsburg

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Daniel Birnbaum: I was thinking about the issue of collecting and in

I obviously have an interest in trying to challenge the future life of the

The answer to that big issue was built in the form of the Schaulager in Basel", which I think many people in the audience will know, of a new kind of institution that is re-

Philippe de Montebello

Olafur Eliasson: For me as an artist it is obviously exciting to be in-

Daniel Birnbaum: Just to be clear, and for us all to understand, in what way will this pavilion project—say you had ten or even twenty-five of them—help you as a collector? It seems to me that it's much more about display, and possibly production, but in the end you will need some place to keep all the things. Personally an answer to that big issue was built in the form of the Schaulager in Basel", which I think many people in the audience will know, of a new kind of institution that is re-

Francesca von Habsburg: The Schaulager is indeed a great idea. It was the first time someone really rethought the museum concept in
terms of contemporary art today. The Hoffmann family already had a large collection whose presentation needed to be addressed, and somebody actually bothered to figure out a new way to do that. In my case I’m doing both at the same time, a simultaneous search for the commissions and their ultimate vehicular. I like the idea of satellite pavilions and an international program of rotation since one can share the broader resources and curatorial ex-
perience with communities that would not otherwise have that type of exposure. It can provide a shortcut to creating independent institutes of contemporary art, by example and not by preaching. So it’s about sharing and adding value to certain places and communities that other-
wise wouldn’t have that exposure.

Andreas Ruby
But I’m wondering, is it really about collecting and the identity of the collector? Because for me, if I had not known about this context, I wouldn’t have thought about the collector for a second. But I would have thought about this pavilion, this art object on an island that I wouldn’t otherwise have gone to. For me the crucial asset of this strategy is to incite a displacement, to make people go out of bounds. It really has to do with impermanence. The moment that it’s a Rothko Chapel or a Matisse Chapel or an Eliasson Chapel, then we are close to the commodification you are talking about. If there is change, on the other hand, if there are transitory phenomena, the

Jude Kelly
You come from the world of theater, and in the performing arts there’s nothing strange about the idea of something happening in dif-
cent places. Productions travel to many different locations, and each and every one of the performances is unique, and yet it’s essentially still the same. It would be interesting to draw a comparison with that.

Jude Kelly If you sit out with the idea that you are trying to break rules, and create something where there is risk in every context—risk of place, risk of dialogue between different people, not quite knowing how the encounter with the audience will work through itself—you still shouldn’t turn that into a rule. If the result of all this risk happens to be something that is incredibly satisfying and beautiful. I don’t see any reason then for not allowing it to become something permanent. If you decide to stick it in some outlandish spot, like a shepherd’s hut or a hermit’s cave, that you can arrive at and wonder why it’s there, then you are doing it within the right in saying that if this pavilion went to a ghetto area, or to a barrio area, it would mean something very, very different. That is as much a part of the excitement as the dialogue between the artist and the archi-
tect and the community it goes into.

Andreas Ruby I think Cedric Price’s idea of temporality is also maybe a bit limiting, because it’s so literal. He was very brave as an architect to claim that his buildings had to be taken down again. But there are also other ways of imagining how a space could be understood as
temporal and volatile. For example, its original idea or concept could be shown. That’s another kind of logic with which to approach this issue of having to make buildings that have within them innately this potential and what are its problems? Maybe you want to say something about contemporary art today, be it about museums or biennales or whatever. We are, after all, in Venice, a city with no museum of contemporary art. Is this a modell that take on that, and if so, what is its potential and what are its problems? Maybe you want to say something about this, Hans Ulrich?

Hans Ulrich Obrist I wanted actually to mention something about that in relation to Edouard Glissant. When Francosca first told me about this idea of her new institution, what I thought was completely fascinating was this idea of producing a different reality of artists and architects which otherwise wouldn’t exist. That in itself is unbelievably rare in the current situation; there are very few similar examples. There is Francosca’s initiative, there is Guang-Yi in China, who from a Chinese perspective develops another model in which he collects works by Chinese artists that don’t fit into any building because they’re too big or too complicated, and then he builds a building so that they can be shown. That’s another kind of logic with which to approach that. That whole idea of allowing things to exist which otherwise wouldn’t exist is essential, and Glissant has been talking a lot about this in relation also to your question of the local and the global. He believes that we are now in a context in which homogenizing forces are also applied to the world of art and architecture, and it means that a lot of public and private museums all over the world start to look the same. At the same time we have defensive local initiatives that refuse global dialogues and in fact are a reaction to that. Glissant suggests that the answer is what he calls “mondialité”, which is difficult to translate into English. This notion would be a difference-enhancing global dialog, a dialog that would not annihilate difference but rather augment it. I think that is something the great potential of such models. Something that relates Francosca to Glissant is this insistence that the future of the museum should not be defined as an archipelago. It should not exist as an archipelago. These pavilions—and I have no idea how it’s going to evolve, and I think the unpredictability is somehow the beauty of it—one thing seems sure to me, it was much more a media audience than an actual, local audience. Of course, the number of times that the building was photographed and published created an audience that truly was global and that by far outweighed any audience generated by the local context.

Daniel Birnbaum Olafur, you have appeared in many biennales, you are also participating now as part of the Icelandic Pavilion. You obviously work with lots of different audiences. What are your thoughts about this in relation to the pavilion project?

Olafur Eliasson While I was growing up, I encountered this same on-going global discussion. What came of it was an art integrated to a greater extent into the local tissue than the current reality at the time allowed. So, the artistic and spatial practice transgressed the dogmatic nature of the global/local discussion. As I grew older, I regained faith in the number of times that the building was photographed and published, it was much more a media audience than an actual, local audience. Of course, the number of times that the building was photographed and published created an audience that truly was global and that by far outweighed any audience generated by the local context.

Daniel Birnbaum Where there is an application form for this? Can I apply? David, you wanted to say something.

David Adjaye I want to pick up on a point about temporality and art, and return to this question of how architecture operates. In a way, architecture always operates under this notion of temporality. The programs that we are usually given to make buildings always evolve and change, and although habitual forces are also applied to the world of art and architecture, and it means that a lot of public and private museums all over the world start to look the same. At the same time we have defensive local initiatives that refuse global dialogues and in fact are a reaction to that. Glissant suggests that the answer is what he calls “mondialité”, which is difficult to translate into English. This notion would be a difference-enhancing global dialog, a dialog that would not annihilate difference but rather augment it. I think that is something the great potential of such models. Something that relates Francosca to Glissant is this insistence that the future of the museum should not be defined as an archipelago. It should not exist as an archipelago. These pavilions—and I have no idea how it’s going to evolve, and I think the unpredictability is somehow the beauty of it—one thing seems sure to me, it was much more a media audience than an actual, local audience. Of course, the number of times that the building was photographed and published created an audience that truly was global and that by far outweighed any audience generated by the local context.

Daniel Birnbaum I think that the relationship between the international and the local is something that turns up in every discussion about contemporary art today, be it about museums or biennales or whatever. We are, after all, in Venice, a city with no museum of contemporary art. Is this a modell that take on that, and if so, what is its potential and what are its problems? Maybe you want to say something about this, Hans Ulrich?

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Daniel Birnbaum Andreas, is the local/global discourse that has tended to dominate such discussions talked about as much in the architectural world?

Andreas Ruby Yes, absolutely, and it has to do with the ways that people of the project of Btilban, which was entirely a marketing tool to fast places with an international audience in the first place. Which leads us to the question of the audience and what kind of audience these art pavilions would have. In the case of the Guggenhein Museum, for example, it was much more a media audience than an actual, local audience. Of course, the number of times that the building was photographed and published created an audience that truly was global and that by far outweighed any audience generated by the local context.

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Olafur Eliasson While I was growing up, I encountered this same on-going global discussion. What came of it was an art integrated to a greater extent into the local tissue than the current reality at the time allowed. So, the artistic and spatial practice transgressed the dogmatic nature of the global/local discussion. As I grew older, I regained faith in the number of times that the building was photographed and published, it was much more a media audience than an actual, local audience. Of course, the number of times that the building was photographed and published created an audience that truly was global and that by far outweighed any audience generated by the local context.

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Andreas Ruby Yes, absolutely, and it has to do with the ways that people of the project of Btilban, which was entirely a marketing tool to fast places with an international audience in the first place. Which leads us to the question of the audience and what kind of audience these art pavilions would have. In the case of the Guggenhein Museum, for example, it was much more a media audience than an actual, local audience. Of course, the number of times that the building was photographed and published created an audience that truly was global and that by far outweighed any audience generated by the local context.

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onization, I think you need to develop an exit strategy. Olafur wasn’t has to begin by avoiding the Anglo-Saxon model. To avoid cultural col possibilities to the local population. Do you want to say something you would provide the tool, but at some point you would also pull project like this if you send it out into the world, to places where there this pavilion fits into different contexts very well. But it is different every year, it was different to me too. The relativity of this is its true potential. Francesca, you have had this idea that you would suggest something, decades of big shows and biennales? What is the model there? as Superflex, the Danish group, to think about the issue of energy re resources such as energy or gas to cook. So he invited artists such that if you wanted to spend time there you needed to have some basic resources for use by an exhibitor”, according to the Medical Dictionary. It’s “a usually temporary structure, erected at a fair or show for use by an exhibitor”, according to the American Heritage Dictionary. It’s “a large structure housing sports or entertainment facilities: an arena”. Or, surprisingly enough to me, from the Morion-Webster Medical Dictionary, it’s “a detached or semi-detached part of a hospital devoted to a special use, i.e., a medical medicine pavilion”. That’s where we end this discussion.

Hans Ulrich Obrist I just wanted to add something to what Andreas said a little earlier in relation to the Bilbao effect. Many things have been maintained in terms of the pavilions, and there are obviously examples of things remaining for a long time inside such a pavilion. I think the idea of a pavilion functioning like Da’s New York, Earth Room by De Maria is quite beautiful. But at the same time there’s also the opposite model, the pavilion as a very locally sensitive device, something that would absorb the local context and change. What both of those possibilities have in common is that they are not about exteriority, they are about something more interior, about interior complexity. Daniel Birnbaum Thanks a lot. We heard briefly about the etymology of the word pavilion. I don’t want anyone to leave here without a formal definition of what a pavilion is, so I will just read you two or three. It’s “a usually temporary structure, erected at a fair or show for use by an exhibitor”, according to the American Heritage Dictionary. It’s “a large structure housing sports or entertainment facilities: an arena”. Or, surprisingly enough to me, from the Morion-Webster Medical Dictionary, it’s “a detached or semi-detached part of a hospital devoted to a special use, i.e., a medical medicine pavilion”. That’s where we end this discussion.
Schaulager, built in 2003 by Herzog & de Meuron architects in the city of Basel, is the home for the works in the collection of the Emanuel Hoffmann Foundation that are not on exhibition display. It is conceived as a new kind of space for art, neither museum nor a traditional ware-house. It is a pilot program that allows works of art to lead their own lives behind the curtains, a life that does not simply consist of an endless wait for public presentation.

Robert Smithson’s monumental earthwork *Spiral Jetty* (10) is located on the Great Salt Lake in Utah. Using black basalt rocks and earth from the site, the artist created a coil 107 meters long and 4 meters wide that stretches out counter-clockwise into the translucent red water. *Spiral Jetty* was acquired by Dia Art Foundation as a gift from the Estate of the artist in 1973.

The Rothko Chapel was the last and one of the most important endeavors founded by Dominique and John de Menil in Houston, Texas. Mark Rothko, one of the most influential American artists of the mid-20th century was commissioned by the de Menils and given the opportunity in shape and control in total environment to encompass a group of ten paintings he especially created for this meditative space. He worked closely with the original architect Philip Johnson on the plans, then with Roswall Barrois and Eugene Aubry who completed the buildings. As an institution, The Rothko Chapel functions as chapel, a museum and a forum. It is a place where religion, art and architecture intermingle.

Edouard Glissant (born in Sainte-Marie, Martinique in 12) is a Francophone writer, poet and literary critic. He is widely recognized as being one of the most influential figures in Caribbean thought and cultural commentary. Glissant received his PhD, having studied ethnography at the Musée de l’Homme and History and Philosophy at the Sorbonne. He established the separatist Front antillo-guyanais party in 1, which provoked his exile from 1 to 1 from his native island. He returned to Martinique in 1985 and founded the Institut martiniquais d’études. He now divides his time between Martinique, Paris and New York where he has been visiting professor of French Literature at UCNY since 1989.

Wang Guangyi (born in Harbin, Heilongjiang Province in 10 or 11) is a Chinese artist known for being the leader of the New Art Movement circles that erupted out of China after 10 and most famous for his *Great Criticism* series of paintings. Using the images of propaganda from the Cultural Revolution (1–) and contemporary brand names from western advertising, Wang Guangyi was the founder of Political Pop Art in China. He currently lives and works in Beijing, China.

The Open Society Institute (OSI) was created in 1993 by investor and philanthropist George Soros to support his foundations in Central and Eastern Europe and the former Soviet Union. Those foundations were established, starting in 1989, to shape public policy to promote democratic governance, human rights, and economic, legal, and social reform in the transition from communism. OSI has expanded the activities of the Soros Foundations network to other areas of the world where the transition to democracy is of particular concern. The Soros Foundations network encompasses more than 0 countries.

Initiated by artist Rirkrit Tiravanija in 1 in Chiang Mai, Thailand the land (more direct translation from Thai to English would be “the rice field”) was the merging of ideas by different artists to cultivate a place of social and social engagement. The land was to be cultivated as an open space, though with certain intentions towards community, discussions and experimentation in other fields of thought. The artist group Superflex from Copenhagen has been developing their idea of the Supergea (a system enabling farmers to produce gain). Parallel to the land as lab for self-sustainable environment, architectural ideas for living will be carried out alongside the cultivation of the land—all developed from collaborative discussions between the artists Katrina Leidelbradghe, Superflex, Tobias Rehberger and Rirkrit Tiravanija.
Your black horizon Art Pavilion
Island of San Lazzaro degli Armeni
51st Biennale di Venezia, Venice 2005
Pavilion looking across the laguna
Side view and entrance
Loggia and view through timber screen

End wall of Loggia
Your black horizon Art Pavilion
Island of Lopud, Croatia 2007