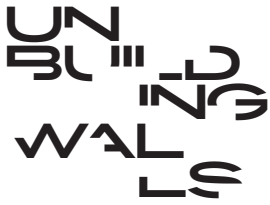


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PROGRAM

Friday, May 25, 2018

German Pavilion
La Biennale di Venezia

Giardini della Biennale
30122 Venice, Italy

Press Conference

Beginning: 11 am
Speakers:

Secretary of State Gunther Adler

Curators of the German Pavilion
Marianne Birthler, Lars Krückeberg, Wolfram Putz and Thomas Willemeit

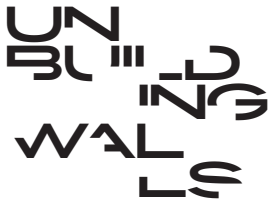
Opening of the German Pavilion

Beginning: 12:30 pm
Speakers:

Secretary of State Gunther Adler

President of the German Bundesrat Michael Müller

Curators of the German Pavilion
Marianne Birthler, Lars Krückeberg, Wolfram Putz and Thomas Willemeit



German Pavilion at the
16th International Architecture Exhibition 2018
La Biennale di Venezia

4/16

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INFORMATION

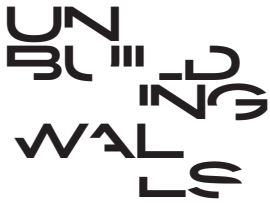
German Pavilion
16th International Architecture Exhibition 2018
La Biennale di Venezia

Giardini della Biennale
30122 Venice, Italy

May 26 – November 25, 2018

10 am – 6 pm, closed on Mondays

Website & Social Media
www.unbuildingwalls.de
Facebook: Deutscher Pavillon Biennale Venedig & [graft.official](https://www.facebook.com/graft.official)
Instagram: [@germanpavilionvenice](https://www.instagram.com/germanpavilionvenice) & [@graft.official](https://www.instagram.com/graft.official)
[#unbuildingwalls](https://www.instagram.com/unbuildingwalls) [#germanpavilion](https://www.instagram.com/germanpavilion)



German Pavilion at the
16th International Architecture Exhibition 2018
La Biennale di Venezia

5/16

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EXHIBITION CATALOG

In conjunction with the opening, the exhibition catalog will be released.

UNBUILDING WALLS

Vom Todesstreifen zum freien Raum
From Death Strip to Freespace

Birkhäuser Verlag

288 pages with essays from Marianne Birkler, Michael Cramer, Scilla Elworthy, Kristin Feireiss, Axel Klausmeier, John Kornblum, Thomas Krüger, Michael Pilz, Jochen Sandig, Hans Stimmann, Wolfgang Tiefensee, as well as Lars Krückeberg, Wolfram Putz and Thomas Willemeit, and interviews with Daniel Libeskind and Bruno Flierl.

German/English, EUR 14.95



EXHIBITION CATALOG

WELCOMING ADDRESS BY THE FEDERAL PRESIDENT FRANK-WALTER STEINMEIER

ESSAYS

Introduction by the Curators

Marianne Birthler, Lars Krückeberg,
Wolfram Putz, Thomas Willemeit

40 Years of Division need 40 Years to Heal

Marianne Birthler

Approaches to the Space of the Former Berlin Wall after its Political Fall

Axel Klausmeier

The Iron Curtain Trail—A European Cycle Route

Michael Cramer

28/28

John Kornblum

Berlin—City of Doubles

Thomas Krüger

Biographies in Concrete

Michael Pilz

Unbuilding Walls—Building Peace

Scilla Elworthy

Rebuilding Regions—German Reunification as an Infrastructural Challenge

Wolfgang Tiefensee

Berlin—City of Freedom and Dancing Dreams

Jochen Sandig

Interview with Daniel Libeskind

Interview with Bruno Flierl

The Slow Departure from a Dual City

Hans Stimmann

The Berlin Palace: Desire, Denial and Hope

Kristin Feireiss

Unheard(-of) Ideas

Lars Krückeberg, Wolfram Putz, Thomas
Willemeit

PROJECTS

The S-Bahn and Ringbahn Overground Rail
Network

East Side Gallery

Parliament of Trees

Utopias of Emptiness

Potsdamer Platz Architecture Competition

Potsdamer Platz and Leipziger Platz

Luisenstadt Canal, Engelbecken and Treehouse
by the Wall

Mauerpark

Checkpoint Charlie

Schützenstrasse Quarter

Band des Bundes—Federal Ribbon

Reichstag

Pariser Platz

Checkpoint Bravo/Drewitz Freeway Border
Crossing

Rudolphstein Bridge over the River Saale

Berlin Wall Memorial

Landscape Gardens on the Border to Potsdam

Mödlareuth Museum and Memorial Site

Point Alpha Memorial

Brockenhaus

Landwehr Canal

Axel Springer Campus

Brommy Bridge

“Freiheit” Garden Colony

Deserted Villages

EPILOG

Photo Essay International Border Walls:

Confrontier

Kai Wiedenhöfer

CLIRATORS

Lars Krückeberg, Wolfram Putz and Thomas Willemeint of GRAFT together with Marianne Birthler, former Federal Commissioner for the Records of the State Security Service of the former German Democratic Republic, were selected by the Federal Ministry of the Interior, Building and Community on the recommendation of the competition selection committee.

Lars Krückeberg, Thomas Willemeint, Marianne Birthler and Wolfram Putz



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CURATORS

Marianne Birthler

*1948 in Berlin / Marianne Birthler is a German politician (Bündnis 90/Die Grünen). She was part of the GDR opposition and the first freely elected People's Parliament in 1990. From 2000–2011 she was the Federal Commissioner for the Records of the State Security Service of the former German Democratic Republic. She is active in several committees, among which is the Council of the Berlin Wall Memorial.

Wolfram Putz – Architect

*1968 in Kiel / Wolfram Putz studied architecture at the Technical University Braunschweig, Germany, and the University of Utah, Salt Lake City, USA. He graduated as Dipl.-Ing. Arch. in Braunschweig and received his Master of Architecture at the SCI Arc, Los Angeles, USA. After a visiting professorship in 2008–2009 and an acting professorship in 2016–2017 at the RWTH Aachen, Wolfram Putz is currently a visiting professor at the TU Delft.

Lars Krückeberg – Architect

*1967 in Hanover / Lars Krückeberg studied architecture at the Technical University Braunschweig, Germany, the University of Florence, Italy, and the German Institute for History of Art, Florence, Italy. He graduated as Dipl.-Ing. Arch. in Braunschweig and received his Master of Architecture at the SCI Arc, Los Angeles, USA. After visiting professorships at HafenCity University in Hamburg and the RWTH Aachen, Lars Krückeberg is currently a visiting professor at the TU Delft.

Thomas Willemeit – Architect

*1968 in Braunschweig / Thomas Willemeit studied architecture at the Technical University Braunschweig, where he graduated as Dipl.-Ing. Arch. in 1997, and partook the masterclass for architecture and urban planning at the Bauhaus Dessau. In addition to his successful career in the architectural field, he won numerous national prizes as a violinist, singer and conductor. He was a visiting professor for architecture at the RWTH Aachen and at Peter Behrens School of Art in Düsseldorf and is currently a visiting professor at the TU Delft.

TEAM

Curators

Marianne Birthler, Lars Krückeberg, Wolfram Putz and Thomas Willemeit

Project management

Nora Zerelli

Production management

Felix Torkar

Project assistants

Marta Busnelli, Julia Dorn, Oliver Gudzowski, Laura Harnisch, Ameli Klein, Verena Otto

Design Team

Marvin Bratke, Raluca Ana Maria Constantin, Alexander Liu Cheng, Moritz Hanshans, Christopher Nielsen, Marta Piaseczynska, Laurent Thill

Graphic design and exhibition design

Proxi.me: Christian Schärmer, Rein Steger, Max Schmieding, Maria Marti Vigil

Video Installation Wall of Opinions

Regie: Maria Seifert

Kamera: Helge Renner

Public relations

A B C Ana Berlin Communications

Ana Berlin, Gesa Valentini, Vanessa Lindenau, Franziska Laski

Exhibition realization

Alexander Lubic

cfk architetti: Clemens F. Kusch and Martin Weigert

Eventmanager in Venice

solmarino, Tomas Ewald

On behalf of:

Federal Ministry of the Interior, Building and Community

Professional support:

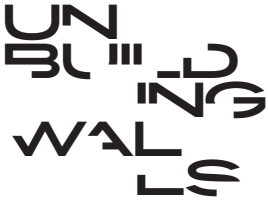
Gabriele Kautz, BMI

Anne Keßler, BMI

Olaf Asendorf, BBSR



Bundesministerium
des Innern, für Bau
und Heimat



ABOUT THE EXHIBITION

For 28 years, Germany has been united – exactly as long as the Berlin Wall existed (1961–1989). On the occasion of this parallel, GRAFT and Marianne Birthler are curating the exhibition “Unbuilding Walls” at the German Pavilion at the 16th International Architecture Exhibition in Venice.

The exhibition responds to current debates on nations, protectionism and division. In the German Pavilion, GRAFT and Marianne Birthler will take the parallel as an opportunity to explore the effects of division and the process of healing as a dynamic spatial phenomenon. With reference to “Freespace,” the central theme of the Architecture Biennale proposed by Grafton Architects, special focus will be given to outstanding examples of urban and architectural design that address aspects of division and integration.

By analyzing architectural projects on the former border strip, the question of what happened on this unprecedented void in the middle of a new capital will be examined. The heterogeneity of the multitude of approaches, typologies, protagonists, and results show the breadth of architectural debates and solutions.

Taking the experience of the inner-German Wall as a starting point, the exhibition will also examine historical as well as current barriers, fences and walls beyond Germany's specific national perspective. In the course of the preparations for Unbuilding Walls a journalist team travelled to border walls around the world. This work will be shown at the German Pavilion as well.

INTRODUCTION BY THE CURATORS

People have been building walls since mankind became sedentary—to protect themselves, to keep safe what is theirs and to give spatial definition to a sense of belonging. Every wall therefore postulates an “us” and “them”. Walls divide. Whether walls are good or bad, and for whom, depends on the reason why they were built and the function and meaning they assume. Do they serve to protect people or do they limit their freedom and render it worthless? In the latter case, walls become prisons, instruments of exclusion and division that separate what was formerly connected. This applies to the wall built in 1961 by the GDR government around West Berlin and along the inner-German border to prevent people living in their territory from leaving. Its protective function served at most those in power. For the people of the GDR it was imprisoning.

The Berlin Wall, in particular, quickly took on a symbolic meaning over and above that of the actual construction. It represented not only the division of a city and the division of an entire country but also came to symbolize state repression, forcible separation, autocratic despotism and the inhuman potential of a political ideology. The walls in this world seal off authoritarian regimes from the rest of the world with a frequently deadly border, or are the product of decades of conflict, failed diplomacy, or a lack of will or ability to seek and find peaceful and humane solutions.

Since February 5, 2018, the Wall that divided Germany for 28 years has been gone for longer than it was there. This symmetrical moment in history presents an opportunity to reflect on developments in the former border space since the fall of the Wall. The Wall and its border installations were a space that eradicated all traces of the past in order to turn it into a deadly zone that would hinder any attempt at fleeing the GDR. A year after the peaceful revolution brought about the fall of the Wall on November 9, 1989, this military zone laid empty between the two parts of the now reunified country like a vast open wound. At the same time, it also represented a unique opportunity to shape the process of the growing together of the city and country both spatially and programmatically.

Looking back, we can see a complex variety of different approaches. The revolution and the fall of the Wall happened suddenly, catching both German states unprepared. There was no master plan for the path towards unity. As in many other areas of society during the process of reunification, the work of the planning disciplines was not entirely even-handed, which left many GDR citizens unhappy and to this day is the cause of some resentment and social tension.

Where the Wall and former death strip used to be, the intention was to create free spaces. Alongside state-initiated gestures of connection, such as Axel Schultes' design for the Federal Ribbon, a complex process of democratic wrangling ensued about the future of this new urban space that took many forms. Should one be allowed to live on a former death strip? Should one eradicate this brutal, built testimony to a difficult and contentious period of German history or should it be kept for future generations? The approaches to dealing with the space left behind by the Wall are rife with ambivalent situations: East and West,

separation and connection, prominence or integration, forget or commemorate, occupy or leave empty, win or lose, reconstruct or transform. Within these fields of tension, solutions have since been found that are sometimes a conscious coexistence of old and new, sometimes a connection of the two and sometimes also something entirely new and surprising.

The pluralism of architectural approaches along the former death strip over the last 28 years is the built manifestation of this debate. It documents a struggle for self-conception and identity—of the respective protagonists as well as of reunified Germany and its people as a whole. For us its variety is an expression of richness, a testament to a vibrant, plural society.

At the same time, this process is still ongoing: walls that have been overcome still cast a long shadow. The urban and architectural concepts are inseparably bound up with the social upheavals and transformations in the former GDR, with the success of reunification and also with the disruptions and changes of direction in people's personal lives. The "wound" that resulted from the Wall and the death strip must heal, and not just along the former border. It has been and continues to be a highly complex social, economic and cultural process that is by no means finished. Statistical surveys show that the country is in many respects still alarmingly imbalanced, whether in the distribution of power, earnings or voting patterns. So, how can one dismantle walls? Physically, spatially and mentally: how do we unbuild walls?

In the current climate of renewed debate on nations and nationalism, protectionism and segregation, our consideration of the experience of the inner-German border and the many areas in which it continues to resonate today gains new relevance. As the world grows ever more connected, new walls are being discussed and built that separate people from one another. In a world in which trade is global, in which personal communications function on a global scale and in which the threat of rapid climate change can only be tackled together, populist calls for exclusion and restriction seem absurd. Nevertheless, they find a broad echo: the more we are connected, the more it breeds desire on the one hand and a fear of loss on the other with regard to possessions, standing and identity. The new walls that are appearing are above all an expression of socio-political changes and an unwillingness, or an incapacity, to enter into dialog. New dividing lines are arising in people's minds: walls of opinions that signal an end to communications, an unwillingness to listen and hardened fronts of opinion. Such tendencies are a threat to free societies founded on pluralism, tolerance of diversity and mutual respect in interactions.

Perhaps it is not possible to prevent walls entirely. Wherever they appear, however, they are a sign of crisis—of a breakdown in communications, of the inability to meet hate and injustice with civil means. This is where every one of us can play a role in breaking down the walls in our minds.

From our experience of the wall built in Germany and of overcoming it after 28 years, we can draw an important message: walls cast long shadows—even when walls are torn down, the invisible divisions they create remain tangible for a long time.



Project overview, on the basis of which the curators discuss the development of the empty space of the death strip in the exhibition.



WALL OF OPINIONS

The Wall of Opinions video installation documents the voices of people who live in the shadow of walls in Cyprus, Northern Ireland, between Israel and Palestine, the USA and Mexico, North and South Korea and at the European external border in Ceuta.



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