

Prezentarea temei Bienala de arhitectura de la Venetia 2014

Lansarea temei in 25 Ianuarie 2013
de către Rem Koolhaas si Paolo Baratta

**14th International Architecture Exhibition
Venice 2014**

Fundamentals
Director: Rem Koolhaas

National Pavilions
1914–2014
Absorbing Modernity

First preparatory meeting with the
representatives of the Countries
25 January 2013

a 14 a expoziție
internacională de
arhitectură
Venetia 2014

Fundamente

Director:
Rem Koolhaas

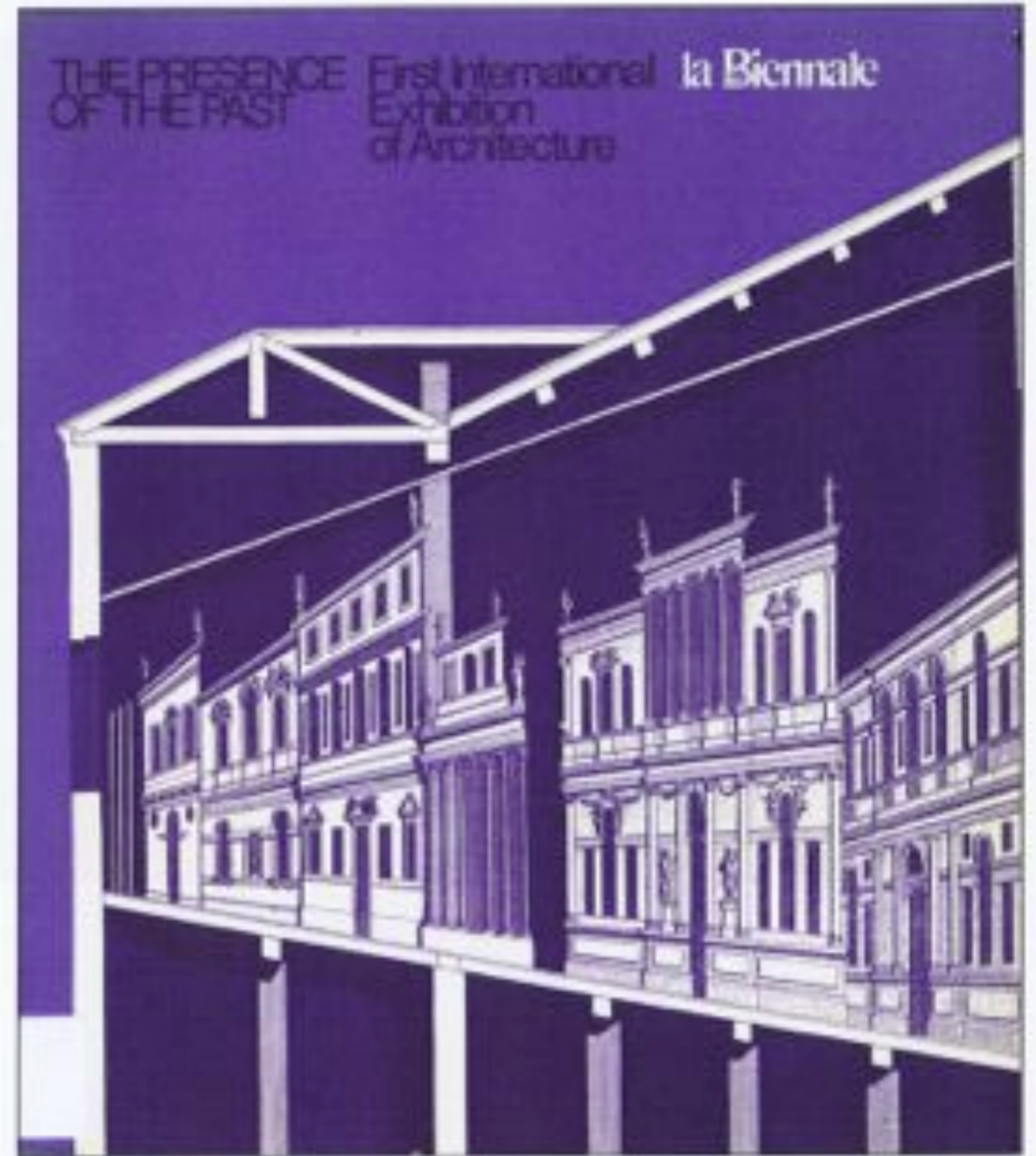
- Modernitatea absorbantă 1914 -2014
- Pavilioanele naționale



I should start by saying that Paolo Baratta and I have been in conversation for a couple of years around an invitation to be the curator of the biennale. I was always very attracted, and I was also very anxious about the shortness of time the typical curator has. So I invented a condition that I would be very interested in doing it but only if I would have more time. Fortunately, we now have a situation where I have more time and all of you also have more time. What I want to propose to you today is a way in which we can use this time.

- Rem Koolhaas a cerut mai mult timp pentru organizarea Bienalei de aceea a inceput mai devreme pregatirea

The first biennale of architecture was in 1980, and it was to some extent a European affair. It was essentially a claim for making European urbanism the model for a perfect world. It was called "The Presence of the Past"; it was definitely not a biennale that looked forward.



- Prima Bienala de arhitectura a fost in 1980 cu tema "Prezenta trecutului "

1980 The Presence of the Past
1982 Architecture in Islamic Countries
1985 Venice Project, international competition
1986 Hendrik Petrus Berlage—Drawings
1988 12 project designs for the Venice Biennale
1991 Forty Architects for the 90s; A Gateway to Venice
1992 Architecture: Modernity and the sacred space
1996 Sensing the Future—The Architect as Seismograph
2000 Less Aesthetics, More Ethics
2002 Next
2004 Metamorph
2006 Cities, architecture and society
2008 Out There: Architecture Beyond Building
2010 People Meet in Architecture
2012 Common Ground

This is the row of themes we have had since then.

- Acestea au fost temele bienalelor de arhitectura de pana acum

This is one of the more recent biennales where there is almost a hybrid situation where the artistic aspect of architecture is emphasized and therefore there is almost a blur between the architecture and art biennale.



Zaha Hadid, *Lotus*, in "Out There: Architecture Beyond Building," 11th International Venice Architecture Biennale, directed by Aaron Betsky, 2008.

- “Arhitectura din spatele constructiei” - arhitecta Zaha Hadid la 11 a editie a bienalei de la Venetia estompeaza granitele cu bienala de arta din anul trecut



Arsenale (top) and Giardini: current locations of the Biennale.

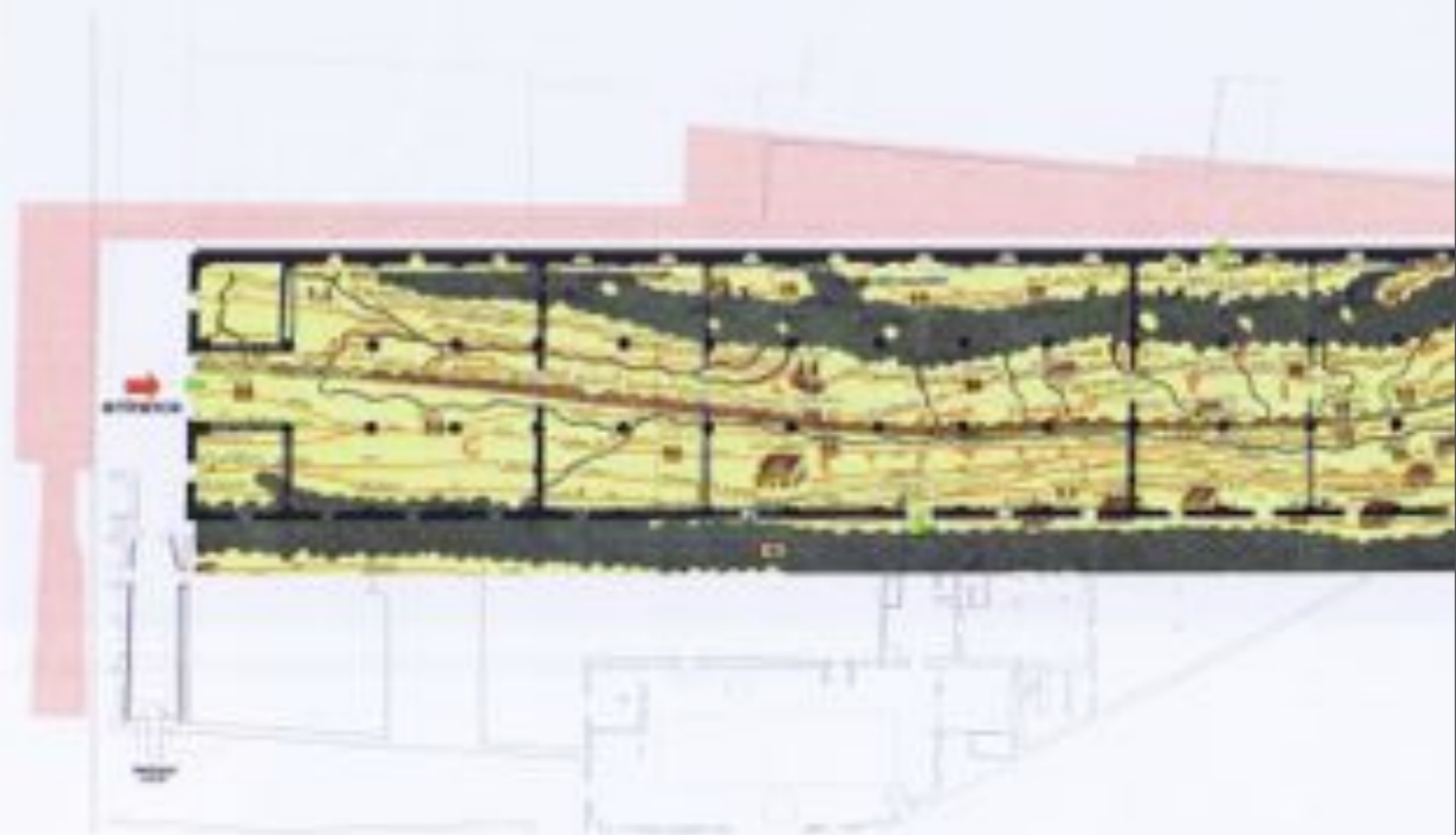
One of the essential things that makes thinking about the biennale very complex is that it gets bigger and bigger. But the amount of attention you have to spend is limited, so there is a tendency to make the presentations more and more theatrical and spectacular.

- Spatiul si timpul de parcurgere a bienalei se maresc deci prezentarile au tendinta sa devina din ce in ce mai teatrale si spectaculoase.

So I want to sketch our intentions for the whole biennale and then focus on what we think we could do or achieve if we work together. Because the biennale is now so enormous we have conceived of three different components, and I will show each of them briefly.

The problem of the Arsenale is its extreme length: if you have some attention at the beginning, somewhere here you might start to wander, and here you might become bored, and by here you are simply exhausted.

So what we want to do in the Arsenale is to dedicate it in to a single subject, Italy. I am not going to explain what we are going to do, but I think everyone recognizes that Italy is an extremely rich condition with a combination of a very impressive past and a complex present, and that it is a very diverse country, a country of huge potentials and huge problems. So that is what we will present in the Arsenale.



- Pavilionul din Arsenal este foarte lung.

One new development for the 2014 architecture biennale is that it will open in June instead of September. This makes it possible to collaborate with the Theatre Biennale. So in this exploration of Italy there will be some component of other disciplines.



Map of Italian Peninsula from the Tabula Peutingeriana (5th Century) superimposed on the floorplan of the Arsenale (1106-).

- Arsenalul va vorbi despre arhitectura Italiei care are ce sa povesteasca publicului larg. Bienala se va deschide in iunie 2014 si va colabora cu Teatrul Bienalei.

We ourselves – and when I say we I include Stephan Trüby, who will be my partner through this effort, and who is sitting on the first row – will work on the Central Pavilion.



Central Pavilion, Giardini.

- Eu si Stephan Truby vom lucra impreuna pentru acest pavilion central al Bienalei.



What we want to do in the Central Pavilion is describe the history of all the components that every architect, everywhere, any time, has used and that together form the elements of architecture. It used to be that in architecture schools, the elements of architecture were taught. Students would have instruction on the floor, the door, the wall, the ceiling. But that has been abandoned, probably also because of the emphasis on formal abilities in architecture.

We think that looking at the elements will have the huge advantage of helping us to better understand what architecture is about on a very basic level. That is why we call the whole endeavour of the biennale "Fundamentals."

Research conducted on the elements of architecture by Harvard GSD students, Fall 2012.

- Vrem sa descriem istoria componentelor care constituie elementele arhitecturii si care au fost si sunt folosite de orice arhitect oriunde in lume. Studentii vor gasi informatii despre pardoseala, usa, perete, tavan. in forma lor originala la care intre timp s-a renuntat. Probabil datorita atentiei care s-a re-orientat catre sublinierea abilitatilor formale in arhitectura. Vom denumi cercetarea "Fundamente".

The typical architecture biennale has been centered on the western interpretation of architecture. We seem to have settled collectively on a very simple interpretation of what a door is, but when we look how the door exists in China, in India, in Italy, we see a great diversity. So the beauty of looking at the history of each element is that we automatically will also look at how each culture and each architectural language contributed to those elements.

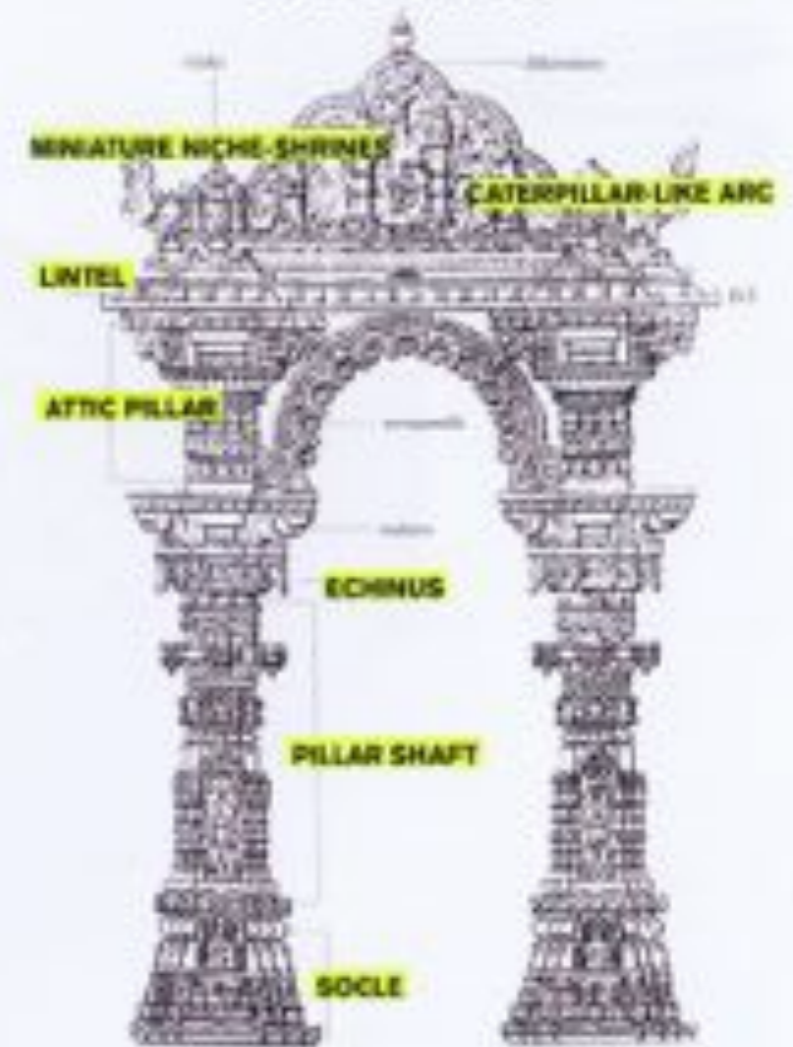
CHINA 1105 AD



YINGZAO FAYUAN BOOK 2
Chinese treatise
1000 A.D.

Depicted by Yao Chenxi following the Western practice of architectural treatises or building guides, written in 1029, published in 1959

INDIA 12th CENTURY



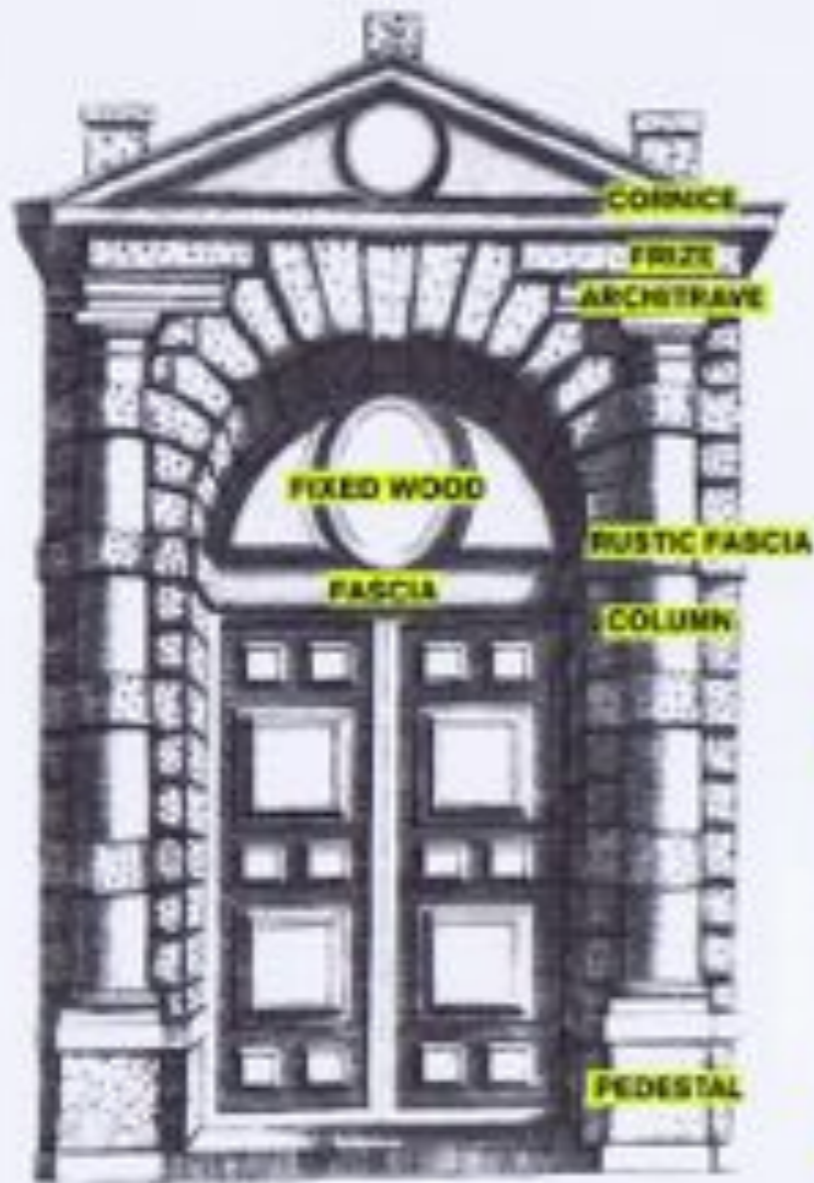
APARANTAPICCHA (Appr)
West Indian text (one of the Vastuśāstra)
LATE 12th - EARLY 13th CENTURY

Based on Sanskrit descriptions, the Uttunga torana as depicted in The Torana In Indian And Southeast Asian Architecture by Parul Pandya Dhar, 2010

From *Door: Stretched Threshold*, by Beth Eckels in *Elements of Architecture*, Harvard GSD Rotterdam Studio 2012.

- E frumos sa studiezi cum au evoluat aceste elemente in istorie si in diferite culturi si cum fiecare cultura a contribuit in acestea.

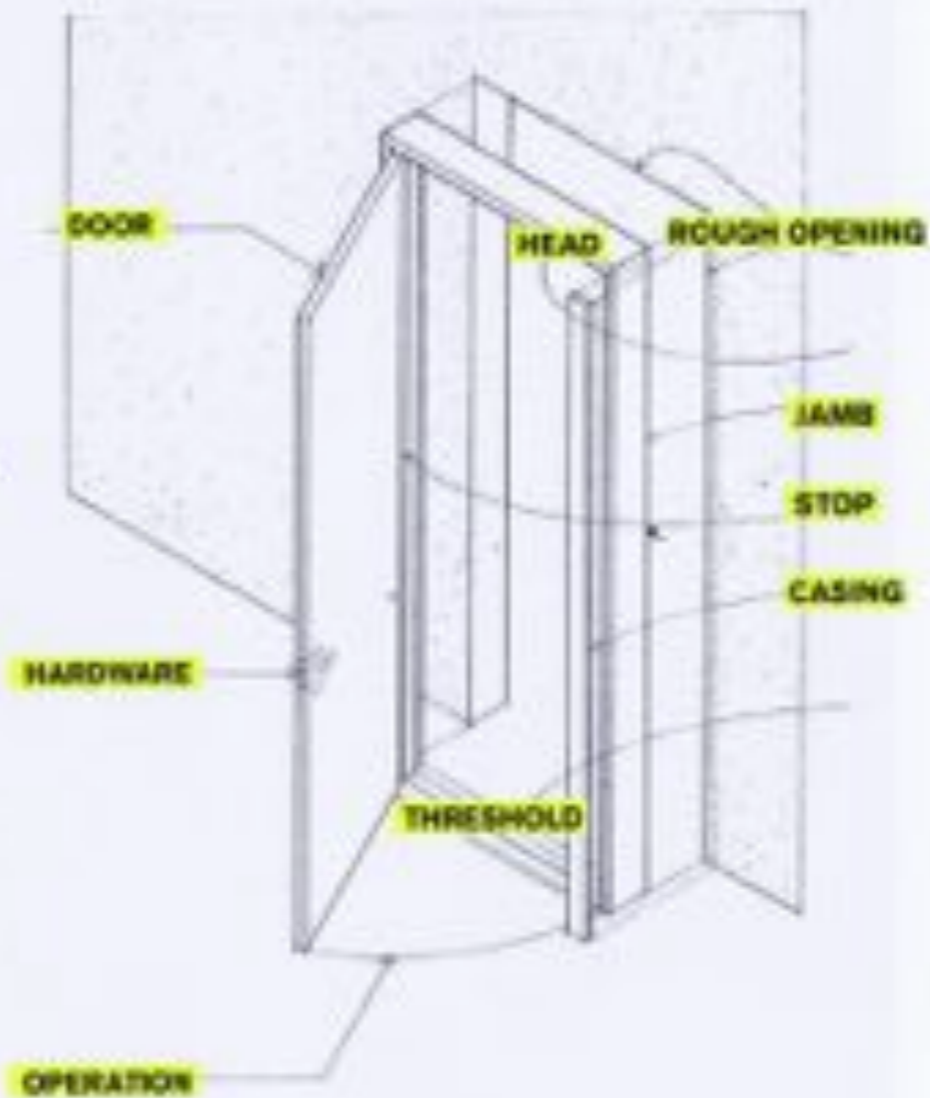
ITALY
1551



THE EXTRAORDINARY BOOK OF DOORS
Italy
Sebastiano Serlio, 1551

"The desire came into my mind to form in a visible design several gateways in the Rustic style, but which were mixed with different Orders, that is, Tuscan, Doric, Ionic, Corinthian and Composite... And I advanced so far as to make a total of XXX, almost carried away by an architectural frenzy... for the common benefit not only of this fine Kingdom of France... but also for the benefit of all inhabited countries..."

UNITED STATES
2008



BUILDING CONSTRUCTION ILLUSTRATED
United States
Francis D. K. Ching, 2008

"Doors and doorways provide access from the outside into the interior of a building as well as passage between interior spaces. Doorways should therefore be large enough to move through easily and accommodate the moving of furnishings and equipment. They should be located so that the patterns of movement they create between and within spaces are appropriate to the uses and activities focused by the spaces... From an exterior point of view, doors and windows are important compositional elements in the design of building facades. The manner in which they punctuate or divide exterior wall surfaces affects the massing, visual weight, scale, and articulation of the building form."

- Usi Porti in Italia si SUA

The history of the ceiling seems maybe a bit boring, but we will document how we got from kind of decorated ceiling...



Hall of mirrors, Palace of Versailles.

- Tavane pot fi plictisitoare dar vom cerceta ce avem decorat



...to a very simple and straightforward situation, which also seems to be shared by the entire world.

1980s.

- tavane simple si rationale care sunt folosite peste tot in lume

Because we were not sure of the concept of the elements, we recently tested it on a small scale. What we discovered is that people were actually very excited to see very basic elements of architecture presented with a particular emphasis and a new focus.



Opening night of *Elements of Architecture*, an exhibition of work in progress by Harvard GSD students, Rotterdam, November 2012.

- elementele expuse experimental testate la scara mica, au suscitat interesul publicului



Elements of Architecture: three generations of False Ceilings, Rotterdam, November 2012.

- Elemente de plafon fals suspendat in trei generatii tehnologice.

I will now talk about the national pavilions. We looked for instance at 2012 to see what the subjects were: the Dutch talked about vacancy, the Belgians about regional planning, a group show in Spain, memory, suburban crisis, sound, restaging. So you can say all of these are interesting aspects of architecture or vaguely related to architecture, but you can also describe it as cacophony.

2012: Thematic Cacophony

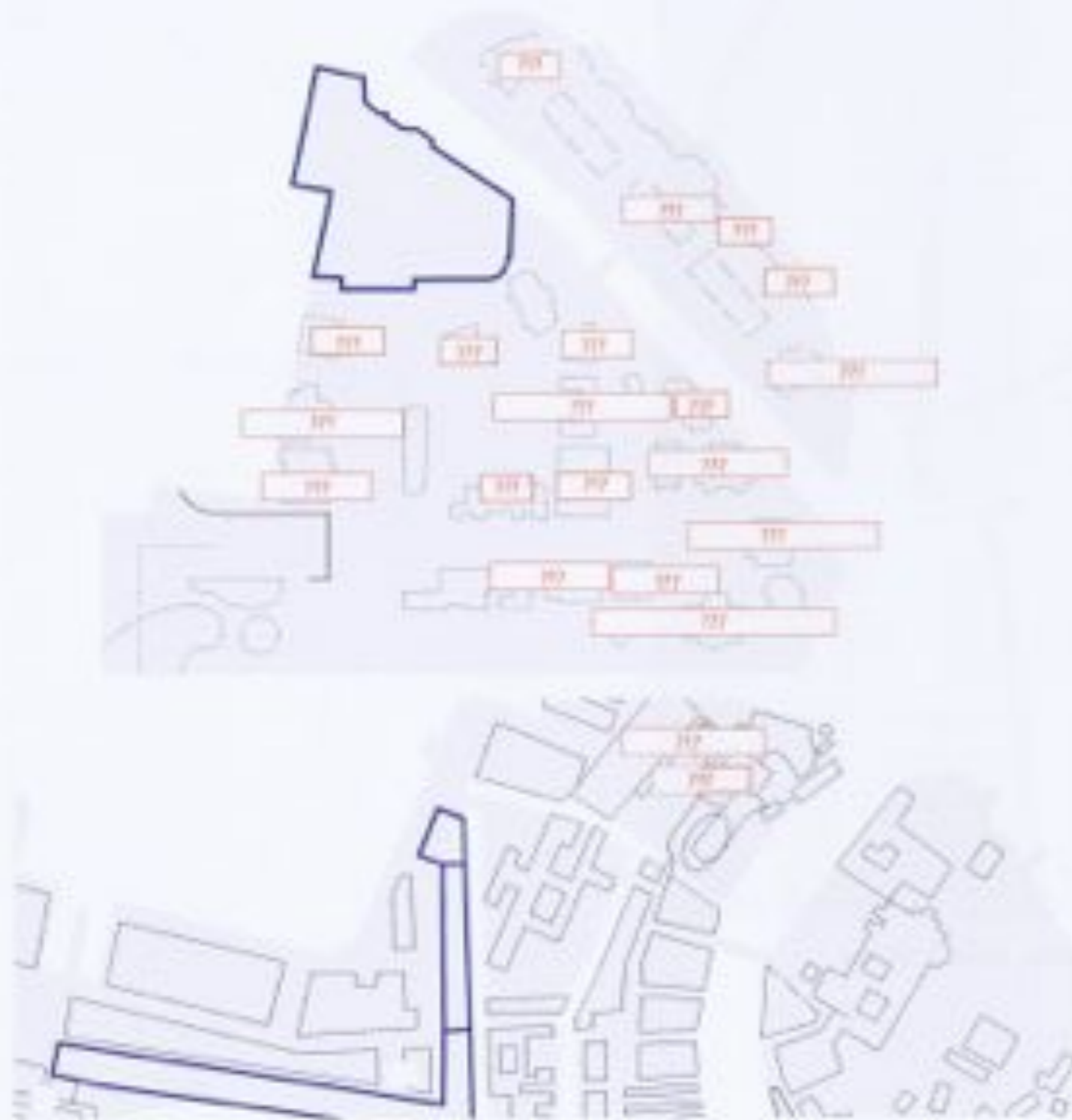


- O cacofonie tematica

2014: Critical Mass...

Given the fact we have a lot of time now, our proposition is that we try to find a way that each nation tells the same story – the story of the last 100 years of modernization – and does that in their own way with their own emphasis and originality, but that basically we start looking in 1914 and end in the present and see how it is that we are in our current situation.

- Masa Critica 2014
- fiecare natiune va povesti ultima suta de ani de modernitate



1914 is a very interesting year. It is the year that propositions were proposed...



Marcel Duchamp, *Bicycle Wheel*

- 1914 este anul in care au fost facute propuneri



Louis Armstrong, first public performance.

It was also the first year that elements of jazz were introduced. It is a year where in general culture a break with the past is beginning. It is the beginning of an intense period of interaction between the different nations.

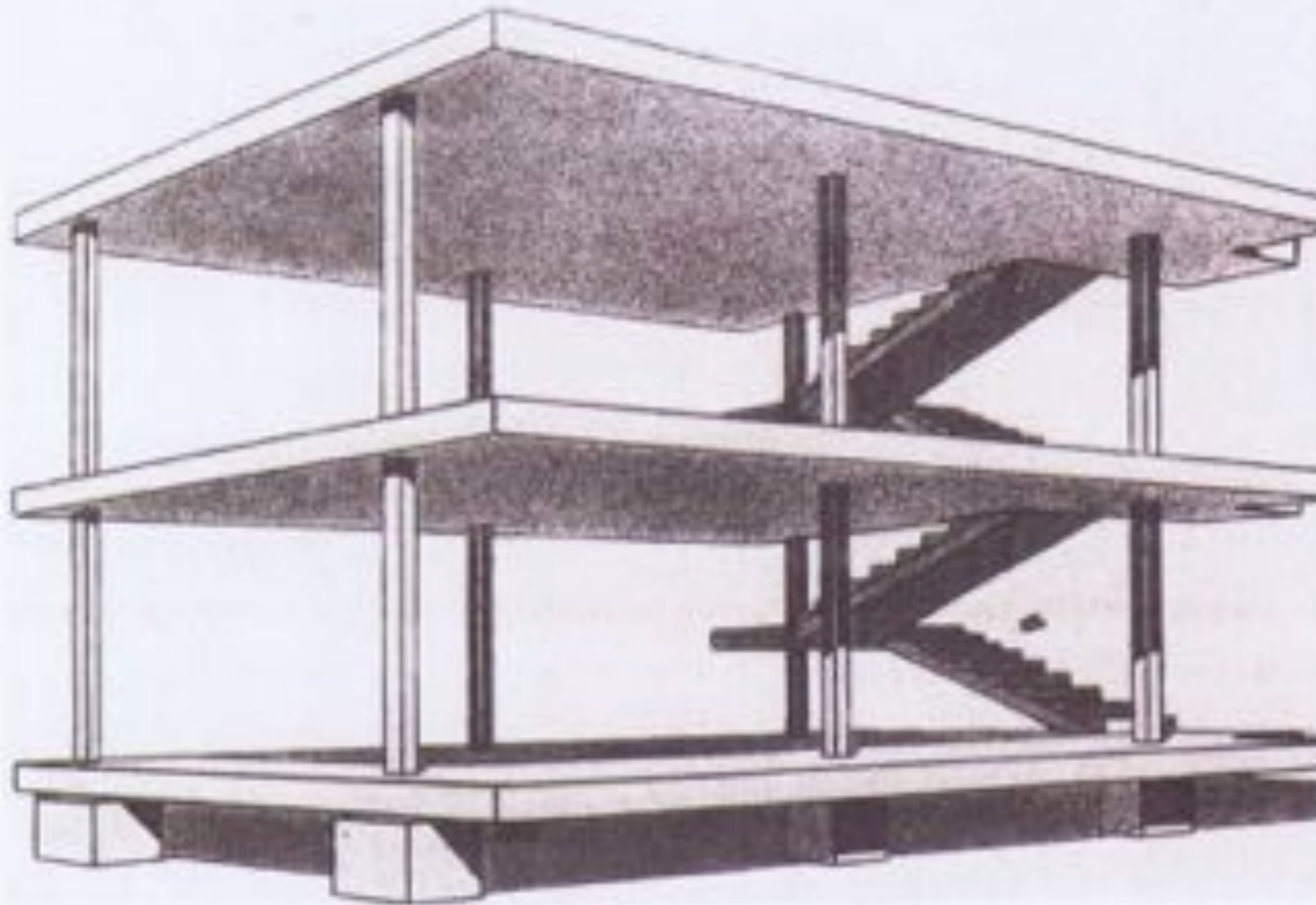
- 1914 este anul in care elementele jazzului au aparut si anul cand s-a rupt cu trecutul, a inceput o perioada de intense interactiuni intre natiuni.

It is also a moment when architecture is still recognizable, for instance Gaudi in Barcelona, but where the avant-garde introduces the first diagrams and the first ways in which to think of architecture in a new way.



Parc Güell, Barcelona, Gaudí, completed in 1914.

- Arhitectura se gandeste altfel. Avangarda introduce prima diagrama, arhitectura este inca reconoscibila, de exemplu Gaudi in Barcelona.



Maison Dom-ino, Le Corbusier, 1914.

This is Le Corbusier's well-known Dom-ino house. In a way there couldn't be a bigger difference between Gaudí's park, which is an end of architectural history, and this one, which is the beginning of a new architectural history. So this key moment of a break with the past in all cultures is almost where I would propose to begin.

- Casa Dom-ino a lui Corbusier marcheaza momentul cand modernismul a inceput in 1914, e punctul in care arhitectura s-a schimbat radical. Fata de Gaudi care marcheaza un sfarsit de perioada Corbu marcheaza un nou inceput.



- In 1914, productia de arhitectura de acum 100 de ani puteai inca recunoaste istoria arhitecturii Chineze, Elvetiene, Germane, Italiene, Nigeriene.

But 100 years later you cannot anymore – we have all become more or less identical and more or less interchangeable. Of course this is not the whole story, but I would like to document how we got from there to here. It has never been done and it has never been done for every country in the world. With this exploration, I hope to create a global perspective rather than the usual Western perspective that dominates architecture.

Architecture, 2013.



- Acum, dupa 100 de ani, suntem toti mai putin identificabili , si as vrea sa cercetam cum suntem acum intr-o perspectiva globala.

Architecture is still treated as a history of evolving styles, and in this exhibition I propose that each nation has a real awareness of the forces on that style. The changes in architecture are caused by architects but also forced by events. War, political regimes, the discovery of oil, earthquakes, and revolutions all have a huge influence on architecture. If we look at the last 100 years, these influences will be revealed.

Forces on architecture.



- Fortele in arhitectura. Fiecare natiune trebuie sa identifice fortele care o guverneaza, razboi, regim politic, regim seismic, descoperirea petrolului, revolutiile si care forteaza arhitectii sa schimbe arhitectura.

There are also particular devices
with which each nation has tried to
accelerate its own modernization.
For example, a *World's Fair*,
typically engineered to usher in
or celebrate progress in those
countries...

World Fairs.



- Expozițiile internaționale au celebrat modernizarea națiunii organizatoare

An example of the kind of events that force change in architecture is the Russian revolution, which broke out in 1917 and only a few years later in Soviet schools revolutionary architecture was born...



Russian Revolution, St. Petersburg, 1917.



Design for the Lenin Institute, Ivan Leonidov, 1927.

- Un exemplu e revolutia din 1917 din Rusia care a nascut arhitectura revolutionara in numai cativa ani.



King Kong climbs the Empire State Building, 1933.

Design for the Palace of the Soviets, Boris Iofan, 1933.

On the left you see New York in 1933 and on the right you see Moscow in 1933. Sometimes what is amazing is not the difference but the similarity in completely opposite political systems – this is also an interesting thing to document.

- E un lucru interesant interesant de vazut similaritatea in regimuri opuse: in stanga vedeti New York la 1933, dreapta Moscova

The relationship between war and building and reconstruction is also obvious.



Rotterdam after bombardment, 14 May, 1940.



Rotterdam, early 1950s.

- relatia intre razboi si reconstructie este de asemeni evidenta



Deng Xiaoping, 1904-1997.

Shenzhen, late 1980s.

In China in the early 80s a political leader who decides to introduce a new perspective and new emphasis on liberalization transforms the country and the way things are done there.

- In China in anii 80 liberalizarea transforma tara si astfel apar autostrazile

You can say the same about Reagan and Thatcher's introduction of neo-liberalism in the 1980s. The result in the Western world is that it is left with a kind of architecture which seems to abandon a relationship with function and becomes only gratuitous spending.



Margaret Thatcher, Ronald Reagan, 1984



AcceleratorMittal Orbit,
Anish Kapoor and Cecil Balmond, London, 2012.

- Neo-liberalizarea introdusa de Reagan si Thatcher mana lumea vestica intr-o cheltuiala gratioasa, intr-un abandon intre functiune si forma .



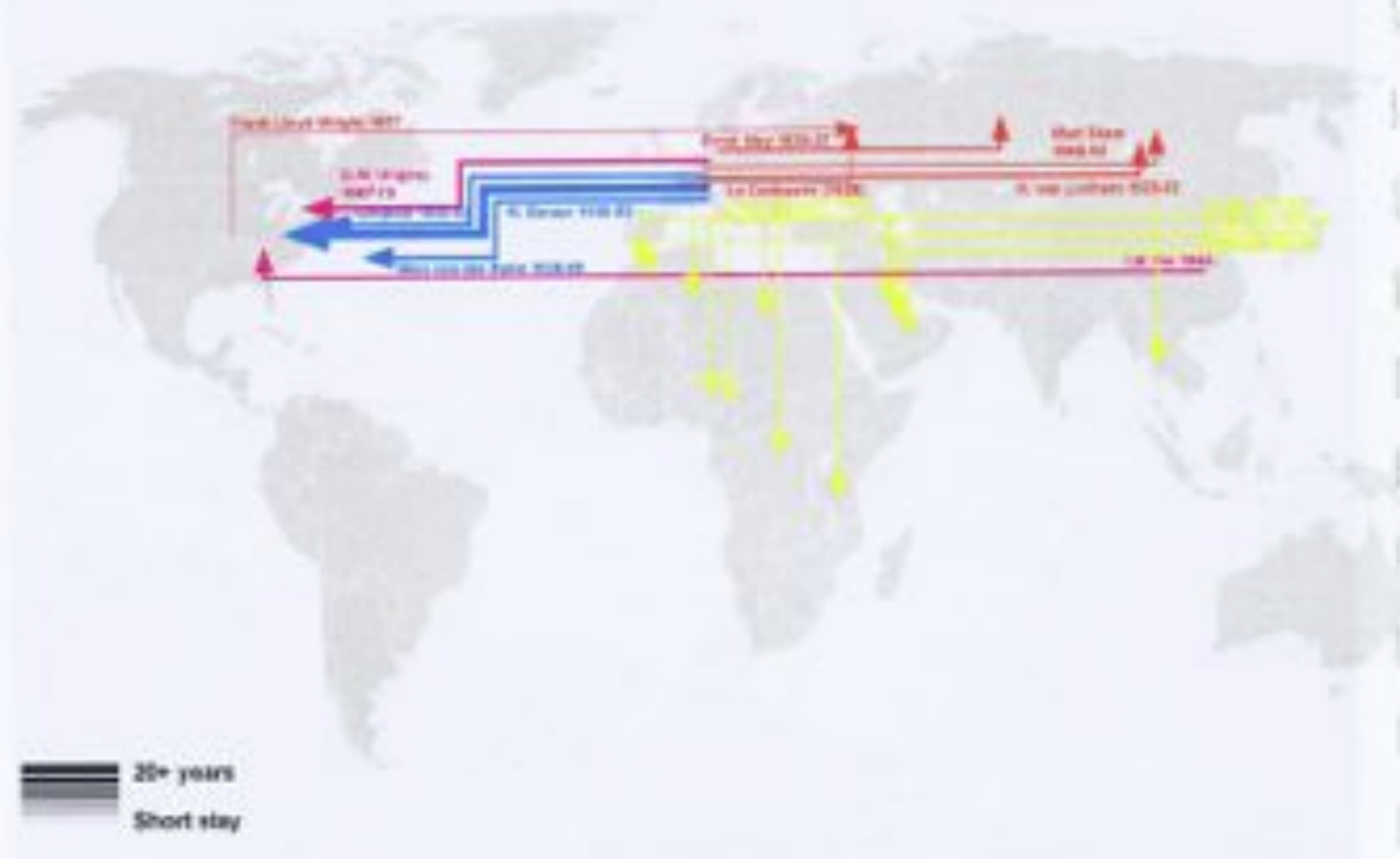
La Ville Radieuse, Le Corbusier 1930.

So these are stories where architects have not even played a role yet. Then architects do play a role. This is a famous image of Le Corbusier in the 1930s proposing a totally new type of city, one which could reappear anywhere else. But this is a very complicated story...

- Corbusier vorbea in 1930 despre astfel de orase de tip nou care ar putea apareea oriunde in lume. O poveste complicata...

For instance just before World War II, many Europeans, especially Germans, emigrated to the US and began to influence the history of America. So part of American architecture is written by the German architect Mies van der Rohe – in the same way that, after the Russian revolution, a lot of leftist architects from different parts of the world worked for three or four or more years defining the architecture of Russia.

Architects abroad, 1900-1980



- Inainte de cel de-al doilea razboi mondial arhitectul german Mies van der Rohe emigreaza in Statele unite ale Americii si incepe sa influenteze istoria Americii, asa cum, dupa revolutia rusa, arhitecti stangisti din vest lucreaza 3 sau 4 ani la redefinirea arhitecturii din Rusia.

Here we see, in the 60s, Japanese architects disguised as Arabs, working all over the world.



Kenzo Tange and structural engineer Yoshikatsu Tsuboi (left), Riyadh, 1965.

- In anii 60 arhitectii japonezi deghizati in arabi lucreaza in toata lumea.

A story that is not related to the West but to the East: in the 70s and 80s the Japanese Metabolist architects built all over the world and defined a lot of the architecture in Africa and in the Middle East. Cross-references like this need to be revealed and I am sure that in the end if we do this we will feel maybe not a form of brotherhood but at least how all these connections create a genuine global entity.



International projects of the Metabolist architects, 1965-85.

- O poveste care nu se spune in vest ci numai in est: arhitectii Japonezi Metabolisti au lucrat in anii 1970/ 80 transformand arhitectura Orientului Mijlociu si a Africii. Referinte de genul acesta trebuiesc relevate pentru a sublinia o forma de fratie si cum aceste conexiuni au generat autenticitatea fenomenului globalizator.



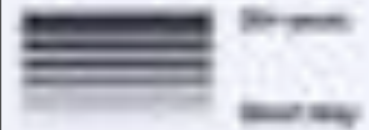
I am doubting if this could happen today: where an architect could deal with the most intimate and most religious aspects of Saudi-Arabia and prepare a project for Mecca and the Hajj in the famous valley where millions of people have to come once a year, treating the valley as infrastructure and a type of temporary city. So this fascination that I feel is how, completely outside of the watch of the West, Japanese architects worked with Arabs on the holiest of religious sites and therefore made a statement.

Pilgrims Accommodation, Muna, Mecca, Kenzo Tange and Kenji Ekuan, 1974.

- Ma indoiesc ca ar mai fi posibil astazi: ca arhitectul sa rezolve aspecte atat de intime religioase in Arabia Saudita proiectand la Mecca si Hajj asezaminte temporare pentru milioane de pelerini care vin odata pe an acolo. Japonezii au facut un gest important in acea perioada ca arhitecti.



- Astazi arhitectii lucreaza oriunde intr-un mod diferit si poate mai superficial.





Tafel 5b: Stillung der Sehnsüchte nach einer heilen Welt: «Village suisse» mit echten Landesbewohnern.

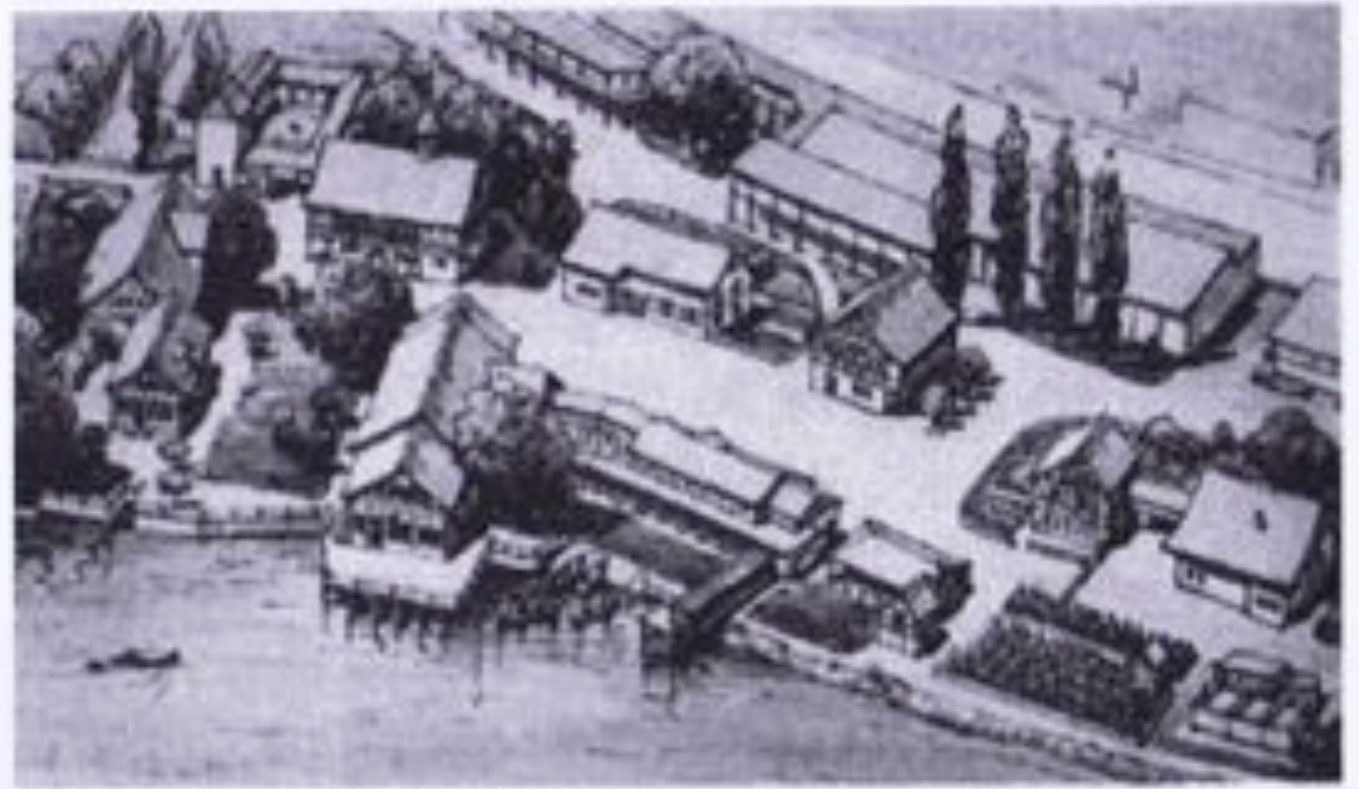
Swiss Expo, Geneva, 1896.

I have taken two countries to suggest how this could be dealt with. I have taken Switzerland, which is Stephan Trüby's country, and I have taken out of modesty our own country, the Netherlands.

If you look at Switzerland you could for instance write the history of expos and you could come to a very interesting conclusion, namely that the authentic village history of Switzerland is an invention which was launched in the end of the 19th century. So this is Switzerland with fake actors playing Switzerland in fake national costumes in Switzerland. So this country that we still think has an authentic village culture was an artificial fabrication.

- Am luat doua exemple: Elvetia si din modestie Olanda. In Elvetia povestea satului autentic este o inventie lansata la sfarsitul secolului 19. Costumele nationale sunts is ele false si ele.

Here you see in 1939 the same motif repeated as a form of propaganda or indoctrination, but also the first symptoms of modernity as the official style of the nation...



Swiss Expo, "Land" (Zurich, 1939).

- Aici se vad motinele nationale repetate ca indoctrinare si propaganda dar si ca prime semne ale stilului oficial national...



Swiss Expo.02: "Arteplages" in Murten and Yverdon.

And in 2002 there was an expo which again shifts the whole story to art, almost in the same way the architecture biennale has done. So this could be a history of Switzerland.

- In 2002 in Elvetia a fost o expozitie care a schimbat intreaga poveste pe arta in acelasi fel in care se face in bienala de arhitectura astazi. Aceasta ar putea fi o istorie a Elvetiei.

If I can show the history of Holland,
I would say that in 1914 the
country is confident...



Stock exchange in 1914, Hendrik Petrus Berlage, Amsterdam, 1903

- In 1914 Olanda era increzatoare...



...and after the Second World War, still confident in handling scale, confident in rebuilding their own country in large projects...

Groot Handelsgebouw, Rotterdam, 1953.

- dupa cel de-al doilea razboi mondial Olanda este mai departe increzatoare in gestionarea proiectelor proprii la scara mare.... Rotterdam 1953.

...but then gradually losing that confidence over the years and becoming more and more nervous about making grand statements to the point that architecture crumbles and becomes pixelated.



Burgerweesthuis by Aldo van Eyck, Amsterdam, 1960



Centraal Beheer by Herman Herzberger, Apeldoorn, 1972

- dar gradat pierzand increderea in ea insasi, devenind agitata se sfarama si se pixeleaza. aldo van Eyck in 1960 in Amsterdamsi Herman Herzberger in 1972 in Apeldoorn.



Rotterdam, 1980s.

So from a very clear landscape we turned to a chaotic kind of architecture. So what you see if you look at modernity as a motif is a constant fluctuation between hesitation and enthusiasm and political resistance against modernity. In each of your countries these nuances will be very interesting to document.

- Plecand de la un peisaj foarte linistit am capatat o arhitectura haotica. Astfel daca studiezi Modernitatea observi o constanta oscilare intre ezitare, entuziasm si rezistenta politica fata de modernism. Asta ar fi foarte interesant de cercetat in fiecare tara. Roterdam, 1980.

In the Netherlands there is now
a kind of culmination as maybe a
return form of confidence...



De Rotterdam, OMA, 2013.

- Acum in Olanda este din nou un moment de culme ca o reintoarcere la incredere... De Rotterdam, OMA, 2013.



Zaandam hotel, WAM, Amsterdam, 2010.

...but also a very artificial insistence that the national characteristics is still there.

- Este prezenta si o insistenta artificiala asupra elementelor caracteristice nationale. Hotelul Zaandam, WAM, Amsterdam, 2010.

You could for instance tell the same story of modern China, the confident modern China.



Plaza 66 Tower, 2006



Shanghai IFC North Tower, 2010

- S-ar putea spune acelasi lucru despre increzatoarea moderna China.



This is the recent Pritzker Prize winner, who insists that there is still Chinese architecture and still Chinese features. So these hesitations on the official version of unbroken modernization and unofficial counter pressure are going to be very interesting.

Wang Shu, Chinese Academy of Art, Hangzhou, 2009.

- Acesta este recentul premiu Prizker, Wang Shu, Academia de arta Chineza din Hangzhou, 2009 care insista sa afirme ca exista inca arhitectura Chineza. E interesanta aceasta ezitare intre versiunea oficiala a modernismul neinfrant si reactiunea neoficiala.

What I also think is suggestive is that all the national pavilions are built in different times. We have in the Giardini a readymade story of the century...



National pavilions of the Giardini, dates of construction / last transformation

- Avem o istorie a pavilioanelor nationale in Giardini



Netherlands Pavilion, Gerrit Rietveld, 1953.

...such as the Dutch pavilion of 1953. This suggests that each of the countries can use the pavilion itself as evidence of their story.

- Ca si pavilionul Olandei fiecare tara poate folosi propriul pavilion ca o dovada intrinseca a propriei arhitecturi.

I want to end with the fact that the idea of telling history after a series of biennales that were more about displaying contemporary architecture and emphasizing more artistic aspects of architecture is now probably intimidating because it is complex. But I just want to show briefly a number of involvements we had with the biennale where we presented exhibitions that were mostly based on historical moments.

We told for instance the history of the Gulf and showed that its history was much more complex and interesting than the current condition of Dubai's consumerist apotheosis would suggest. These information-driven installations were actually very popular within the biennale as a whole.



"The Gulf," OMA / AMO, Venice Biennale, 2005.

- După toate bienalele de până acum ideea de a spune doar o poveste este intimidantă prin complexitatea ei. Dar au fost momente bazate doar pe istorie. Am spus povestea Golfului Persic care era mult mai complexă decât cea a unui Dubai "de consum". Aceste instalații au fost foarte populare în cadrul Bienalei.

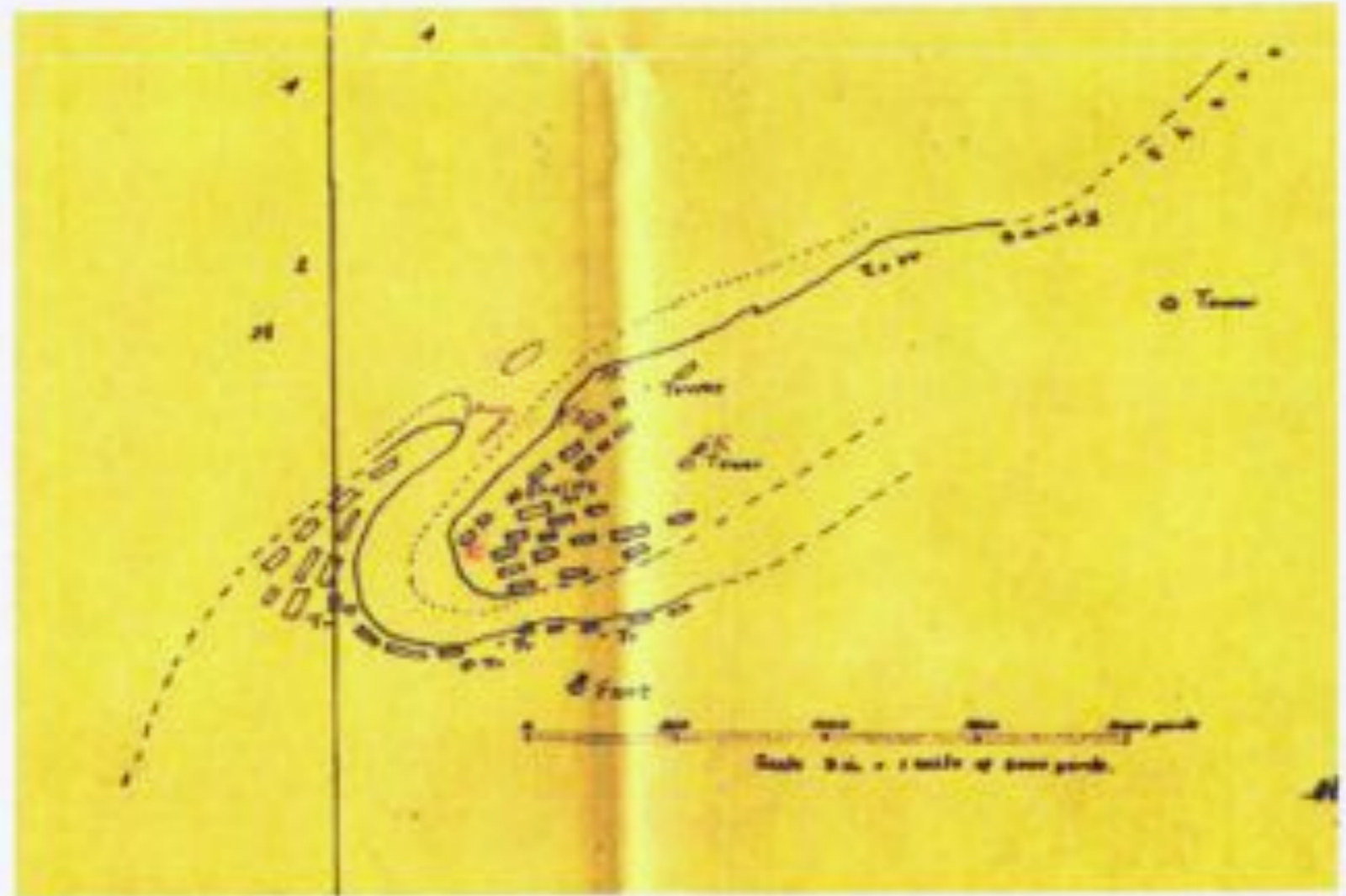


Urban planning in Dubai, 1970s.

What we showed here for instance is that the leaders of the Gulf took their planning very seriously.

- Liderii Golfului au luat problema foarte in serios.

A sketch was made for the development of Dubai that was actually implemented... and led to this. We think we know Dubai, but the development of that city actually goes back to a situation like this which none of us knows, and it's fundamentally revealing of how the last century worked.



Sketch of Dubai, 1910.

- O schita a Dubaiului ne arata cu a evoluat Dubaiul in ultima suta de ani.



Dubai, 2013.

...and led to this. We think we know Dubai, but the development of that city actually goes back to a situation like this which none of us knows, and it's fundamentally revealing of how the last century worked.

- Dubai 2013.

We also made an exhibition on preservation, which also turned out to be very popular in terms of the numbers of people who actually spent a lot of time there.



"Cronocaos," OMA / AMO, Venice Biennale, 2010.

- Am facut si o expozitie despre Restaurare care s-a dovedit foarte populara de asemenea.



So this is my presentation. It is an invitation to think and to help, and to support the idea that a single framework can work. It's not an attempt to streamline your exhibitions or even to prescribe your presentations. Each of you is invited to find an original and unique way of addressing this particular aspect. As an additional benefit, a catalogue that tells of 60 country's histories would be one of the most significant books about architecture that anyone can imagine.

So this is the invitation. We will define with the biennale a model of interaction with each of you in the sense that we are accessible to support you, to stimulate you, and to discuss with you not only the way to appoint curators compatible with this ambition. In many of your countries we know for example people who would be very competent in addressing this issue so that without any form of pressure from us we offer participation and intelligence if you want...

- Deci o singura tema generala poate avea succes. Gasiti fiecare o cale unica, originala care sa ilustreze acest aspect. Un catalog al istoriilor celor 60 de tari ar fi benefic. Vrem sa desemnati curatori care sa rezoneze cu acest subiect al Modernitatii. Este o invitatie pentru o participare si inteligenta daca vreti...

Question

Vicky Richardson (British Council):

This is very exciting and I welcome the change, specifically to have longer to develop some significant research. It seems to me there are some provocative ideas in your statement. Even in your presentation you show some contradictions and how ideas of national characteristics can be a modern invention, not only in Switzerland or the Netherlands, but also Scotland. In lots of places in the world in the 19th century there is in a way the invention of the modern nation state. Many inventions like the kilt and so on are presented as things that have always been there, but actually haven't. So I would like to question some of the ideas about universalism being a phenomenon of the 21st century and I just wondered to what extent is there room for debate about your theme? How can we engage in a coordinated research project if we don't have opportunities to talk through these quite complex ideas? What will the mechanism be for us to discuss this together so that we more or less work coherent?

Answer

Rem Koolhaas:

I am very happy you pose this question. I want to be absolutely clear that what I was presenting now is not in any way represent a proposal to be followed. The only framework we should share is that we talk about the last 100 years. What you say and what you discover and how you present and interpret the discoveries is entirely your own responsibility. So it's not a debate between your vision and my potential vision but an invitation to reflect on the last 100 years in your own country, with an unpredictable outcome...

- Cum faceti prezentarea pavilionului propriu este treaba voastra atata timp cat respectati cadrul celor 100 de ani in tara voastra. Nu este o dezbatere despre cum vad eu in opozitie cu ceea ce vedeti voi ci o invitatie de a medita asupra ultimei sute de ani de arhitectura in tara proprie cu un rezultat neprevazut...

- Prezentarea directorului Rem Koolhaas facuta la Venetia la lansarea temei, in interpretarea arhitectului Bogdan Tofan, vice-comisar al Bienalei de Arhitectura de la Venetia 2014.