

Manfred Prasser, Dieter Bankert, Walter Schwarz, Friedrichstadtpalast, kurz nach seiner Eröffnung im Jahr 1984.
Foto: © Unbekannter, Fotograf*in / Berlinische Galerie | Digitalisierung: Anja Elisabeth White



Anything Goes? **Berlin Architecture in the 1980s**

17.3. – 16.8.21

Berlin has a unique density of remarkable buildings and neighborhoods from the 1980s, and after more than thirty years it is time to reexamine it. This diverse and color architectural language calls into question previous ideas of a modern world. The label “post-modern” is often used to characterize the use of the building types and stylistic means from the past as well as trying out alternative lifestyle in the metropolis. Most of these plans were contributions to the Internationale Bauausstellung 1984/87 (IBA; International Building Exhibition 1984/87, in West Berlin) and the Bauausstellung 1987 (Building Exhibition 1987, in East Berlin), which were appreciated well beyond the city’s borders. Criticized already at the time as artistic mistakes and for their arbitrary aesthetic – “anything goes” – these important historical documents have since disappeared, been redesigned, or are threatened with demolition.

By exhibition around three hundred prints, models, photographs, paintings, films, and tactile models, the exhibition examines for the first time the buildings and visions in East and West Berlin that were developed in the final decade before the fall of the Berlin Wall. Its subject matter is focused on large-scale projects such as the expansion of the housing development in Marzahn, the reconstruction of the Nikolaiviertel and the Gendarmenmarkt, the renewal of neighborhoods of prewar buildings in the center of the city, and monumental and memorials built to reinforce a sense of identity. They exemplify the area of tension between global and local demands within which architects were operating. This makes it clear that the competition between political systems taking place in the field of architecture and urban design as well meant that East and West often pursued the same goal, each in its own way: harmonizing the achievements of the modern city with local cultures, traditions, and human needs. The contemporary intervention “Times are hard, but postmodern” by Isa Melsheimer employs a variety of artistic renderings to bring the architecture of the 1980s into the present.

Guerilla Architects presents the results of a dialogue-based project: in its installation, this collective invites visitors to rediscover Berlin apartment houses from the 1980s through encounters with their present residents. Audio recordings and photographs provide insights into private appropriations, perceptions, and designs of the planned space.

An extensive film program accompanying the exhibition presents urban spaces in the Berlin

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of the 1980s in inspiring engagements, some of which have been little known until now.

Tactile models in the exhibition offer a multisensory experience to blind, vision-impaired, and seeing people alike. They convey the postmodern formal language of the architecture of the 1980 as well as various architectural concepts. You can access background information using your own smartphone. A screen reader can read the texts aloud. Tactile floor coverings lead to the stations. This project was a cooperation with the Model + Design department of the Technische Universität Berlin's master's program in stage design and scenography.

Artists, Architects (Selection):

Raimund Abraham (1933–2010) Hinrich Baller (*1936), Inken Baller (*1942); Cynthia Beatt (*1949), Sibylle Bergemann (1941-2010), Hélène Binet (*1959), Gianni Braghieri (*1945), Wolf R. Eisentraut (*1943); Christian Enzmann (*1951), Bernd Ettl (*1949); Harun Farocki (1944–2014), Guerilla Architects; Hardt-Waltherr Hämer (1922-2012); John Hejduk (1929-2000); Josef Paul Kleihues (1933-2004); Michael Kny (*1947); Hans Kollhoff (*1946); Dorothea Krause (*1935); Rob Krier (*1938); Isa Melsheimer (*1968), Peter Meyer (*1953); Kjell Nylund (*1939); Frei Otto (1925-2015); Manfred Prasser (1932–2018); Aldo Rossi (1931-1997); Günter Stahn (1939-2017); Solweig Steller-Wendland (1942-2019), Helmut Stigl (1928-2000); James Stirling (1926-1992); Peter Stürzebecher (1941-2012); Karl-Ernst Swora (1933-2001); Oswald Mathias Ungers (1926-2007); Thomas Weber (*1953), Michael Wilford (*1938)

Exhibition architecture and colour design:
david saik studio

The exhibition and catalogue were made possible by the Kulturstiftung des Bundes (German Federal Cultural Foundation).

Exhibition catalogue

Kerber Verlag, 232 pages, 226 coloured illustrations, German and English

ISBN Museum Edition: 978-3-940208-66-8

ISBN Book Trade Edition: 978-3-7356-0695-2

Price Museum Edition: 29,80 €

Price Book Trade Edition: 45,00 €

Web app: Audio walks

Free web app on the exhibition with audio walks through the city: along Friedrichstrasse, with competing architecture from East and West Berlin; through alternative Kreuzberg; and around the Berlinische Galerie: berlinischegalerie.de

#AnythingGoes

Online campaign on the exhibition

There is a lot to tell about the architecture in Berlin of the 1980s. The Berlinische Galerie is using the "Anything Goes?" exhibition as an occasion for a series of ten surprising and unusual stories published with the hashtag #AnythingGoes on the museum's various online channels.

Education programme

Due to the contact restrictions, no guided tours or events may take place in the museum until further notice. Live tours on Instagram are planned for the exhibition. More information: berlinischegalerie.de/en/visit/calendar

Time slot tickets in advance

The museum is equipped throughout to meet current hygiene standards. There will be a limit on the number of people so that everyone can keep the minimum distance from each other as prescribed. The staff will be wearing high-filtration or surgical masks, and the same rule applies to our visitors. To gain admission, visitors must buy a ticket in advance for a specific time slot. Tickets can only be purchased online and will be available three days in advance.

berlinischegalerie.de/en/visit/your-visit/#c2539



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Admission 10€, concessions 7€
Wed–Mon 10 am–6 pm
Tue closed

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