

Exhibition Guide

WHAT IF ...?

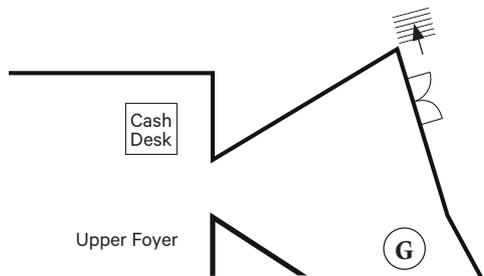
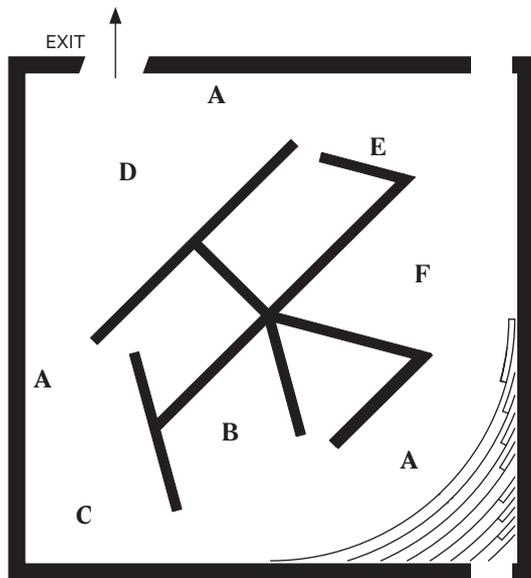
**On the Utopian in Art, Architecture,
and Design**

May 30 to September 20, 2020

***2020*20—On the Twentieth Anniversary
of the Neues Museum***

**NEUES MUSEUM
State Museum for Art
and Design Nuremberg**

Map Exhibition Hall and Upper Foyer



Contents

| | |
|---|-------|
| Map Exhibition Hall and Upper Foyer | p. 2 |
| Introduction | p. 4 |
| Exhibition parcours | |
| A States and Communities of States | p. 8 |
| B Cities and Urban Structures | p. 22 |
| C Alternative Perspectives: Nature | p. 30 |
| D The Power of Imagination | p. 36 |
| E Alternative Perspectives: Technology | p. 44 |
| F The Individual and Society | p. 48 |
| G Foyer | p. 56 |
| Remarks | p. 60 |
| Imprint and Accompanying Program | p. 63 |

The exhibition includes video stations with audio tracks which can be listened to via headphones. Disinfected headphones are available free of charge, alternatively feel free to use your own headphones (conventional 3.5 mm plug). The respective stations are listed in the accompanying booklet and marked with this symbol , also in the exhibition. Access to the black boxes is restricted to a maximum of two people or a family at a time. Please be mindful of the current recommendations and keep a safe distance from others.

Introduction

How do we want to live, how can we shape our society, and what means can help us find productive approaches to do so? Questions like these gain relevance particularly in times of global uncertainty. There is an increasing desire for change and an active, positive approach to shaping our future. The exhibition *What If...? On the Utopian in Art, Architecture, and Design*¹ takes up calls for new utopias for the 21st century, as expressed for example by German utopian scholar and political scientist Richard Saage. Its intention is to initiate social discussions and visions of the future not by means of dystopian prophecies, but by promoting new modes of thinking via productive discourse. For this purpose, contemporary perspectives from art, architecture, and design engage in a dialog with selected references from the 1960s and 1970s. On the one hand, they negotiate utopia as an abstract idea, or elevate it to the status of a working principle; on the other they reflect on existing utopias and thereby instigate changes in perspective as well as promote alternative models for the future.

The concept of utopia looks back at a long and complex history in which the question of whether utopias' imminent goal is to be realized and what added value this might entail has often been central. The term "utopian" carried both the positive connotation of a new vision, and the negative connotation of "unattainability." Thomas

More's groundbreaking eponymous *Utopia* of 1516 was in fact not about the realization of the ideal community it introduced. In its fictitiousness it rather served as a critique of current conditions.² As clearly indicated by the name of the island Utopia, which literally translates to "no place." More's work established a literary genre dedicated to ideal societies and states. In 1771, Louis-Sébastien Mercier's novel *Memoirs of the Year Two Thousand Five Hundred* [sic!] heralded perhaps the most radical paradigm shift in the history of utopian thought. It portrayed a society in the year 2440, thus relocating the setting from space to time and here to the distant future.³ German political scientist Thomas Schölderle ascribes this paradigm shift mostly to the "increasing significance of the dimension of progress, which resulted in temporal projections gaining such a monopolistic position in the utopian discourse in the 19th century."⁴

After the turmoil of two world wars, a general suspicion of utopias as totalitarian gained the upper hand, until in the 1960s, the general spirit of optimism and the desire for renewal led to the return of more holistic and positive approaches. At the same time, however, dark and dystopian scenarios of the future emerged, especially with regard to the environment and technological developments. The fall of the Iron Curtain in 1989/90 gave momentum to the discourse on the totalitarian threat imminent to utopias once more. German historian Joachim Fest, for example, proclaimed the "end of the utopian age."⁵

Today, calls for new utopias for the present, and for discourses to become more open, positive, and productive again, are loudening from various disciplines. Whether or not this demand for new utopias turns out fruitful, depends, above all, on how utopias are understood.

Indeed, there is a need for further development and updating, which also requires a critical reflection on history. Especially the history of the 20th century with its totalitarianisms, two world wars, the collapse of the socialist systems as well as increasing globalization has prompted two important insights from a contemporary point of view: Firstly, we have long stopped deliberating perfect societies and started focusing on better ones, instead, when thinking of utopias. Secondly, in a globalized world with increasingly complex issues and goals, any concept can amount to no more than partial considerations. Terms such as “real utopias,” “everyday utopias” or “micro-utopias” have been coined in this context.⁶

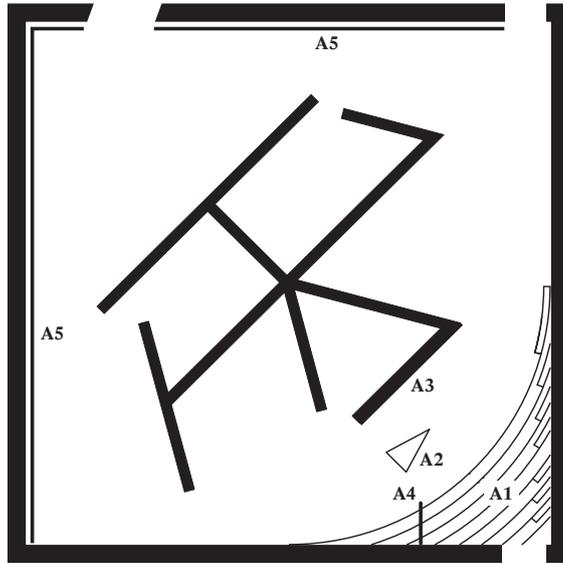
If one perceives utopia as a method rather than a goal in itself, as proposed by British sociologist Ruth Levitas, the concept gains immediate significance for the present.⁷ Utopia then unlocks an intellectual free space for critically reflecting the present and the future, offering great potential for art and design as creative engines in society.

What If...? presents over 30 artists and designers. The exhibition features photographs, films and videos, drawings, architectural models and objects, room-sized or interactive installations. Central utopian thematic complexes such as state and city bring together historical and current sources of inspiration for a new understanding of these structures. The exhibition also deals with the relationship between individual and social utopias as well as alternative perspectives on how we deal with nature and technology. The power of the imagination and the opportunity these visualizations offer for our discourses demonstrate the relevance of art and design for the development of new utopias.



PAOLA PIVI, *Alicudi Project*, since 2001

A States and Communities of States



A1 Traumnovelle, Eurotopie, 2018–20, wood, scenography by Traumnovelle, based on a project for the Belgian Pavilion at the 18th Biennale di Venezia curated by Traumnovelle & Roxane Le Grelle, commissioned by Fédération Wallonie-Bruxelles (Initiative de la Cellule architecture) and Wallonie-Bruxelles International, in association with Sébastien Lacomblez, Dennis Pohl, Bruce Bégout, Philippe Braquenier, Claire Trotignon, Lucile Rossat, and 6'56" (Jurgen Maelfeyt, Jonas Temmerman, Lien Van Leemput)

A2 European Democracy Lab, The European Balcony Project, 2018, manifesto in 33 languages, 36 photographs, 18 videos, color, sound, 37:35 min. 
Courtesy of European Democracy Lab

A3 OMA, Roadmap 2050, Map of Eneropa, 2010/2020, textile print
Courtesy of OMA

A4 Yara Said / The Refugee Nation, Refugee Flag, 2016/2020, synthetic fabric, commissioned by The Refugee Nation
Courtesy of The Refugee Nation (dummy/original)

A5 Christian Kühn & Harald Trapp, Plenum. Places of Power, 2014, synthetic material (Index countries pp. 10–16)
Courtesy Christian Kühn & Harald Trapp

Christian Kühn & Harald Trapp, *Plenum. Places of Power*, 2014

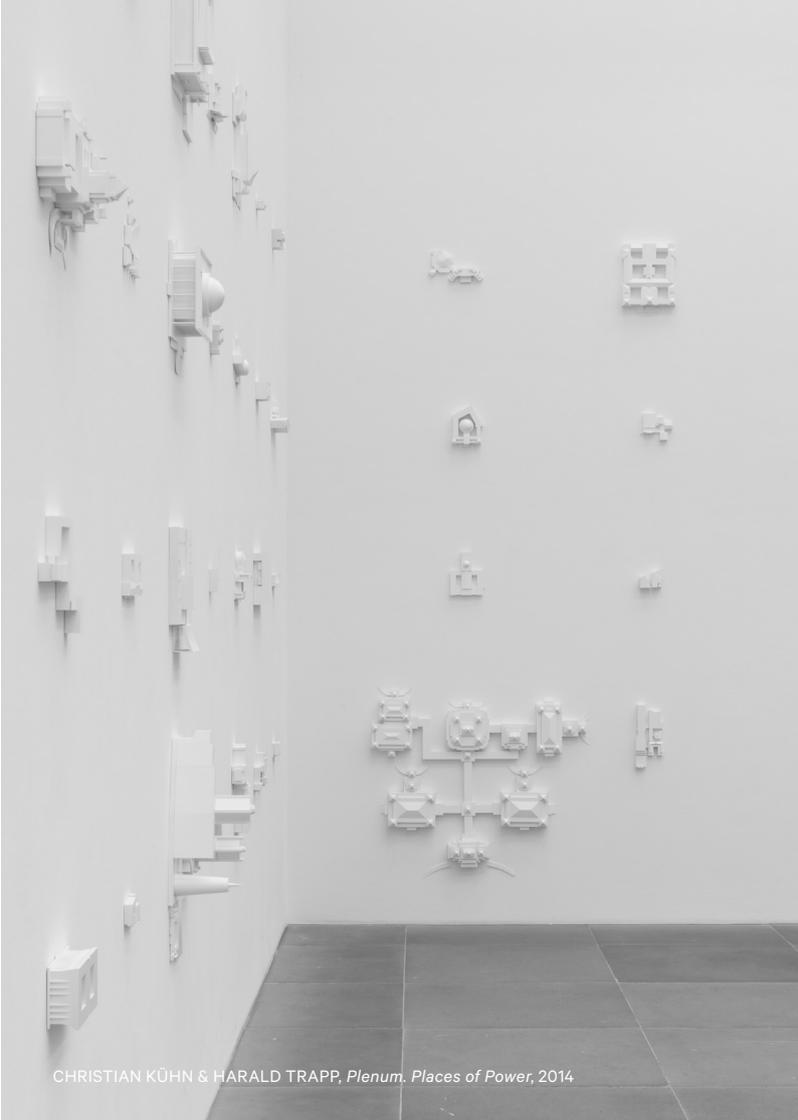
Chronologically numbered by column, from top to bottom, from left to right. The specifications and models refer to the 2014 status quo, listing the international country code, the country, the location and year of construction.

- 1 AD Andorra, Andorra la Vella, 2012
- AE United Arab Emirates, Abu Dhabi, 1970s
- AF Afghanistan, Kabul, under construction
- AG Antigua and Barbuda, Saint John's, 1980s
- 2 AL Albania, Tirana, 1955
- AM Armenia, Yerevan, 1950
- AO Angola, Luanda, under construction
- AR Argentina, Buenos Aires, 1906
- 3 AT Austria, Vienna, 1883
- AU Australia, Canberra, 1988
- AZ Azerbaijan, Baku, 2000s
- BA Bosnia and Herzegovina, Sarajevo, 1982/2008
- 4 BB Barbados, Bridgetown, 1874
- BD Bangladesh, Dhaka, 1983
- BE Belgium, Brussels, 1783
- BF Burkina Faso, Ouagadougou, 1960s
- 5 BG Bulgaria, Sofia, 1886
- BH Bahrain, Manama, 1970s
- BI Burundi, Bujumbura, 1960s
- BJ Benin, Porto-Novo, 2003
- 6 BN Brunei, Bandar Seri Begawan, 2007
- BO Bolivia, La Paz, 1926
- BR Brazil, Brasília, 1960
- BS Bahamas, Nassau, 1815
- 7 BT Bhutan, Thimphu, 1953
- BW Botswana, Gaborone, 1965
- BY Belarus, Minsk, 1934
- BZ Belize, Belmopan, 1970
- 8 CA Canada, Ottawa, 1920
- CD Democratic Republic of Congo, Kinshasa, 1979
- CF Central African Republic, Bangui, 1960s
- CG Congo, Brazzaville, 1984
- 9 CH Switzerland, Bern, 1902
- CI Ivory Coast, Abidjan, 1960s
- CL Chile, Valparaíso, 1990
- CM Cameroon, Yaoundé, 1960s
- 10 CN China, Beijing, 1959
- CO Colombia, Bogotá, 1926
- CR Costa Rica, San José, 1958
- CU Cuba, Havana, 1929
- 11 CV Cape Verde, Praia, 1981
- CY Cyprus, Nicosia, 2006
- CZ Czech Republic, Prague, 1720
- DE Germany, Berlin, 1894/1999
- 12 DJ Djibouti, Djibouti City, 2010
- DK Denmark, Copenhagen, 1928
- DM Dominica, Roseau, 1993
- DO Dominican Republic, Santo Domingo de Guzmán, 1955
- 13 DZ Algeria, Algiers, 1951
- EC Ecuador, Quito, 1956
- EE Estonia, Tallinn, 18th century
- EG Egypt, Cairo, 1923
- 14 ER Eritrea, Asmara, 1990s
- ES Spain, Madrid, 1850

- ET Ethiopia, Addis Ababa, 1932
 FI Finland, Helsinki, 1931
 15 FJ Fiji, Suva, 1992
 FM Federated States of Micronesia, Palikir, 1980s
 FR France, Paris, 1728
 GA Gabon, Libreville, 1960s
 16 GB United Kingdom, London, 1870
 GD Grenada, St. George's, late 17th century
 GE Georgia, Kutaisi, 2011
 GH Ghana, Accra, 1965
 17 GM Gambia, Banjul, 2012
 GN Guinea, Conakry, 1967
 GQ Equatorial Guinea, Malabo, 1960s
 GR Greece, Athens, 1847
 18 GT Guatemala, Guatemala City, 1934
 GW Guinea-Bissau, Bissau, 2004
 GY Guyana, Georgetown, 1834
 HN Honduras, Tegucigalpa, 1951
 19 HR Croatia, Zagreb, 1737/1911
 HT Haiti, Port-au-Prince, under construction
 HU Hungary, Budapest, 1904
 ID Indonesia, Jakarta, 1968
 20 IE Ireland, Dublin, 1747
 IL Israel, Jerusalem, 1966
 IN India, New Delhi, 1927
 IQ Iraq, Baghdad, 1980s
 21 IR Iran, Tehran, 2004
 IS Iceland, Reykjavik, 1881
 IT Italy, Rome, 1694
 JM Jamaica, Kingston, 1960
 22 JO Jordan, Amman, 1980/1999
 JP Japan, Tokyo, 1936
 KE Kenya, Nairobi, 1954/1964
 KG Kyrgyzstan, Bishkek, 1970s
 23 KH Cambodia, Phnom Penh, 2007
 KI Kiribati, South Tarawa, 2000
 KM Comoros, Moroni, 1970s
 KN Saint Kitts and Nevis, Basseterre, 1980s
 24 KP North Korea, Pyongyang, 1984
 KR Korea, Seoul, 1975
 KW Kuwait, Kuwait City, 1982/1992
 KZ Kazakhstan, Astana, 2004
 25 LA Laos, Vientiane, 1990s
 LB Lebanon, Beirut, 1933
 LC Saint Lucia, Castries, 1980s
 LI Liechtenstein, Vaduz, 2008
 26 LK Sri Lanka, Sri Jayawardenapura Kotte, 1982
 LR Liberia, Monrovia, 1960s
 LS Lesotho, Maseru, 2012
 LT Lithuania, Vilnius, 1980/2007
 27 LU Luxembourg, Luxembourg City, 1860
 LV Latvia, Riga, 1867
 LY Libya, Tripoli, 2010
 MA Morocco, Rabat, 1930
 28 MC Monaco, Monaco-Ville, 2012
 MD Moldova, Chişinău, 1979
 ME Montenegro, Podgorica, 1954
 MG Madagascar, Antananarivo, 1960s
 29 MH Marshall Islands, Majuro, 1994
 MK Macedonia, Skopje, 1938

- ML Mali, Bamako, 1960s
MM Myanmar, Naypyidaw, 2011
30 MN Mongolia, Ulan Bator, 2006
MR Mauritania, Nouakchott, 1960s
MT Malta, Valletta, under constuction
MU Mauritius, Port Louis, 1738/1978
31 MV Maldives, Malé, 1998/2011
MW Malawi, Lilongwe, 2000s
MX Mexico, Mexico City, 1981
MY Malaysia, Kuala Lumpur, 1963
32 MZ Mozambique, Maputo, 1999
NA Namibia, Windhoek, 1913
NE Niger, Niamey, 1958
NG Nigeria, Abuja, 2000
33 NI Nicaragua, Managua, 1938/1982/2001
NL Netherlands, The Hague, 1991
NO Norway, Oslo, 1866
NP Nepal, Kathmandu, 1993
34 NR Nauru, Yaren, 1990s
NZ New Zealand, Wellington, 1922/1981
OM Oman, Muscat, 2012
PA Panama, Panama City, 2014
35 PE Peru, Lima, 1908/1938
PG Papua New Guinea, Port Moresby, 1984
PH Philippines, Manila, 1978
PK Pakistan, Islamabad, 1986
36 PL Poland, Warsaw, 1928/1952
PS Palestine, Ramallah, 1970s
PT Portugal, Lisbon, 1598/1999
PW Palau, Ngerulmud, 2006
37 PY Paraguay, Asunción, 2003
QA Qatar, Doha, 1983
RO Romania, Bucharest, 1997
RS Serbia, Belgrade, 1936
38 RU Russia, Moscow, 1935
RW Rwanda, Kigali, 1960s
SA Saudi Arabia, Riyadh, 1990s
SB Solomon Islands, Honiara, 1994
39 SC Seychelles, Victoria, 1990s
SD Sudan, Khartoum, 1978
SE Sweden, Stockholm, 1905
SG Singapore, Singapore, 1999
40 SI Slovenia, Ljubljana, 1959
SK Slovakia, Bratislava, 1993
SL Sierra Leone, Freetown, 1961
SM San Marino, San Marino, 1894
41 SN Senegal, Dakar, 1965
SO Somalia, Mogadishu, 1960s
SR Suriname, Paramaribo, 1954
SS South Sudan, Juba, 2000s
42 ST São Tomé and Príncipe, São Tomé, 1975
SV El Salvador, San Salvador, 1975
SY Syria, Damascus, 1954
SZ Swaziland, Lobamba, 1990s
43 TD Chad, N'Djamena, 2013
TG Togo, Lomé, 1975
TH Thailand, Bangkok, 1973
TJ Tajikistan, Dushanbe, 1940s
44 TL East Timor, Dili, 2002
TM Turkmenistan, Ashgabat, 2002

- TN Tunisia, Tunis, 13th/19th century
- TO Tonga, Nuku'alofa, 1990s
- 45 TR Turkey, Ankara, 1961
- TT Trinidad and Tobago, Port of Spain, 1906
- TV Tuvalu, Funafuti, 2005
- TW Taiwan, Taipei, 1960s
- 46 TZ Tanzania, Dodoma, 2008
- UA Ukraine, Kiev, 1939
- UG Uganda, Kampala, 1962
- US United States of America, Washington, D.C.
1826/1902/2008
- 47 UY Uruguay, Montevideo, 1925
- UZ Uzbekistan, Tashkent, 1997
- VC Saint Vincent and the Grenadines, Kingstown, 1980s
- VE Venezuela, Caracas, 1877
- 48 VN Vietnam, Hanoi, under construction
- VU Vanuatu, Port Vila, 1991
- WS Samoa, Apia, 1972
- XK Kosovo, Pristina, 1960s
- 49 YE Yemen, Sana'a, under construction
- ZA South Africa, Cape Town, 1876/1884/1920s
- ZM Zambia, Lusaka, 1970s (est.)
- ZW Zimbabwe, Harare, 1895



In its site-specific installation *Eurotopie* (2018–20), Belgian architecture collective **Traumnovelle** addresses the motif of parliament, in this case focusing on the European Alliance, as the installation's blue color illustrates. Rather than dealing with the actual European Parliament, this work provides a symbolic space of imagination, concentration, and exchange for all people, where the concept of Europe as the largest peace project after the two world wars is physically represented through the shape and hues of the installation. Thus, a site-specific change of perspective is offered at the Neues Museum: Instead of entering the exhibition via the large entrance, as is usually the case, Traumnovelle guides visitors through the staircase of the old building, leading to their meeting place, where a new view opens up into the room and invites visitors to linger, contemplate and focus their thoughts before entering the exhibition parcours.

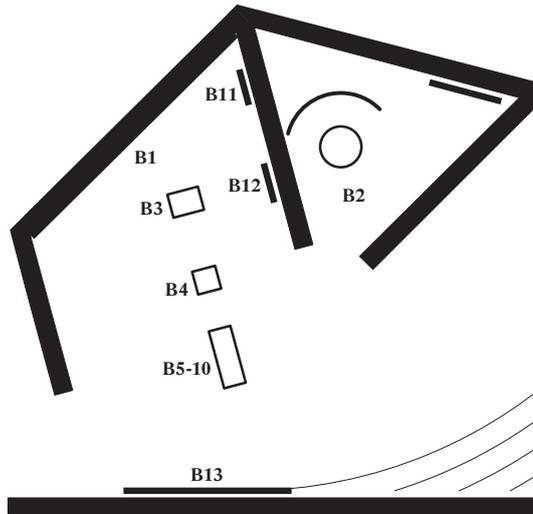
This participatory element also signifies the **European Democracy Lab's** similarly symbolic *The European Balcony Project* (2018), which through an artistic intervention aims at strengthening the European idea and providing positive stimuli for the future. On November 10, 2018, passionate Europeans were called upon to read a manifesto translated into thirty-three languages and to proclaim the European Republic. More than two-hundred cultural institutions, initiatives, and groups in twenty-five countries participated in the event, including the National Theatre Ghent, Bitef—Belgrade International Theatre Festival, the Vienna Burgtheater, and the RCS—Royal Conservatoire of Scotland. Proclamations were also held on a pedestrian bridge between France and Germany, at Brussels Airport, and in the EU accession countries Albania, Macedonia, Serbia, and Bosnia and Herzegovina.



Roadmap 2050: A Practical Guide to a Prosperous, Low-Carbon Europe (2010) also outlines a new perspective for Europe. The project was initiated by the European Climate Foundation. As part of the project team, architectural firm **OMA** in Rotterdam created the vision of Europe becoming the first carbon-neutral continent by 2050. While architecture usually tends to discuss sustainability with regard to urban planning and buildings, a larger context has been set here deliberately. *Roadmap 2050* illustrates how greenhouse gas emissions could be reduced by at least 80 percent of 1990's levels by 2050. OMA is proposing a European power grid based exclusively on sustainable resources, using wind, water or solar radiation—depending on the respective location—to generate energy. Even if the goals set in 2010 have not yet been met, the project combines the quest for an independent Europe sustained by climate-conscious energy supplies with measures that can provide a fundamental impetus for future action. Rather than covering national borders, the map *Eneropa* presents Europe as a continent whose regions are named after energy sources.

As Europe struggles with its identity, it remains a place of refuge with the prospect of a better future for many. In 2016, a team of ten refugee athletes participated in the Olympic Summer Games in Rio de Janeiro for the first time. Syrian artist **Yara Said** designed the team's official flag on behalf of the non-profit organization **The Refugee Nation**. Its coloring is based on life vests, which were and are worn by many refugees—like the artist herself—on their journeys across the seas. Beyond the Olympic Games the flag has become a symbol for the human rights of seventy million refugees worldwide. It is a sign of solidarity and community for all those in search of a safe haven.

The exhibition is framed by the installation *Plenum. Places of Power* (2014) on the opposite side of the hall. Architects **Christian Kühn** and **Harald Trapp** reconstructed all 196 national parliaments of this world on a scale of 1:500, thus illustrating how architecture contributes to political legitimacy. After all, parliaments stand for the scene of political debate and the representation of states like no other type of building. Almost two thirds of the parliaments hail from the last fifty years. Interestingly, many of them draw on the aesthetics of classicism, utilizing columns, gables, and domes, and thus visually linking the buildings to the beginnings and origins of democracy. Even states that do not want to be democracies according to Western understanding refer to this aesthetic.⁸ The installation presents parliaments applied to the wall as shells in a grid and tilted by ninety degrees, thus losing “their gravitational monumentality.”⁹ Has this form of assembly become obsolete in its formal language, no more than a shell? Do we therefore need new forms and representations for assemblies and the representation of democracy?



B Cities and Urban Structures

- B1** **WAI Architecture Think Tank (Cruz Garcia & Nathalie Frankowski), *Cities of the Avant-Garde*, 2011–2020, mixed media collage**
 Courtesy WAI Architecture Think Tank (Cruz Garcia & Nathalie Frankowski)
- B2** **Mike Kelley, *Kandor 7*, 2007, installation with 1-channel video projection, color, sound, 19:03 min.**
 Sammlung Goetz, Munich
- B3** **Wolf D. Prix / COOP HIMMELB(L)AU, *The Cloud*, 1968, plaster, perspex semi-spheres, aluminum rods**
 Courtesy Wolf D. Prix / COOP HIMMELB(L)AU
- B4–10** **Richard J. Dietrich, *Metastadt*, 1969–1976**
- B4** ***Demonstrationsmodell zur 1. Pressekonferenz 1971*, plastic**
- B5** ***Konzeptmodell (Draufsicht)*, photograph**
- B6** ***Konzeptmodell (Durchsicht)*, photograph**
- B7** ***Testbau M 1:1, München, 1970*, photograph**
- B8** ***Metastadtbausystem, Element M 1:1, München, 1970*, photograph**
- B9** ***Metastadt Bauprojekt Wulfen (Ansicht)*, photograph**
- B10** ***Metaperlach, Comic-Strip, in: Baumeister, H.12*, 1969, magazine**
 B4–10 Architekturmuseum der Technischen Universität München

B11 Gehl – Making Cities for People, *Reinstating Small-Scale Neighbourhoods in the Megacity, Chongqing, China*,

since 2008, digital print on paper

Courtesy of Gehl – Making Cities for People

B12 Wideshot, *What If All Traffic Was Autonomous*, 2019,

video animation, color, silent, 3:17 min.

Courtesy of Wideshot

B13 Los Carpinteros, *Ceiba I*, 2018, watercolor on paper (quadriptych)

Courtesy the artists and KOW, Berlin, Madrid

Concepts of ideal and utopian cities have always occupied architects. In their collage *Cities of the Avant-Garde* (2011–2020) **WAI Architecture Think Tank** (Cruz Garcia & Nathalie Frankowski) have assembled designs from the 20th and the 21st century. Their initial aim was to trace the genealogy of utopian thought and its expressions in urban and architectural forms. Today, the collage serves as a central reference space that unites historical and current thinking and provides a background for their own work: “To paraphrase Wittgenstein, it is a tool that allows us to expand our (utopian) language, thus expanding the limits of our world(s).”¹⁰ It reflects the potential and the boundless possibilities of conceiving new worlds while at the same time demonstrating how architecture stands up against indifference, populism, and opportunism. By additionally integrating science fiction narrative elements, WAI Architecture Think Tank furthermore shows how influential this field has been and continues to be for the ideas of future urban concepts.

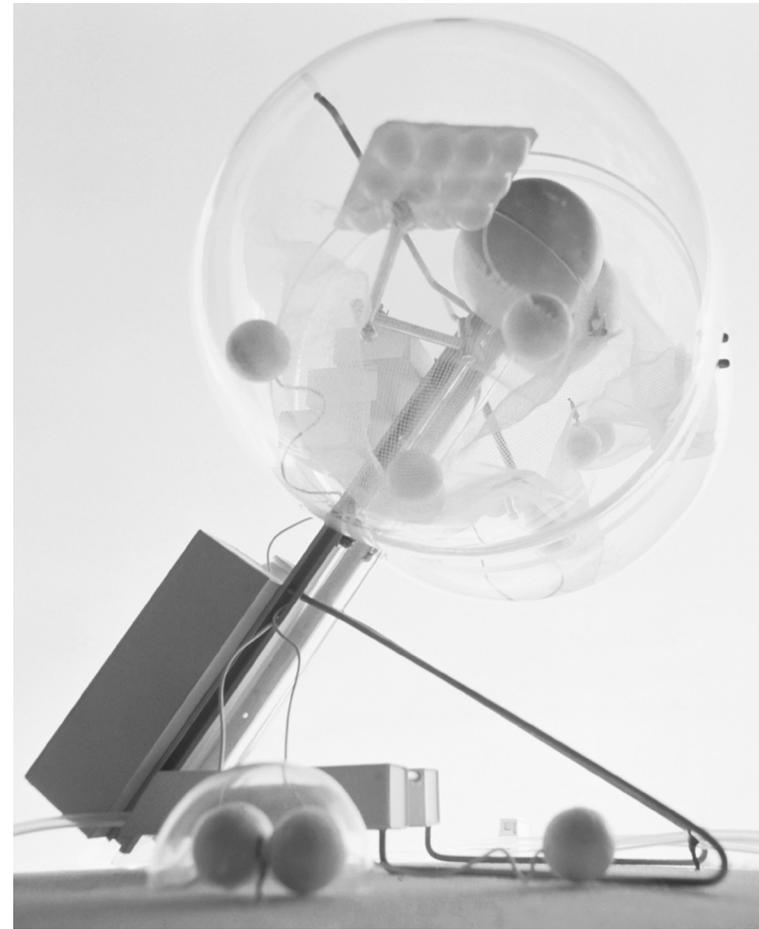
Mike Kelley’s work complex *Kandor* delivers an apt example of how science fiction and the city as a utopian concept can combine. Kandor is the hometown of the comic hero Superman, the last remnant of the destroyed planet Krypton. The shrunken city is kept under a bell jar. Kelley is interested in the fictitious city as a utopian construct, since Kandor is not depicted uniformly in the comics.¹¹ The paradox between the idea of one city and the different forms of its representation, which, like *Kandor 7* (2007), are unique, plays a central role. Kandor can be considered a prototypical city of the future, but to Kelley it is also an “out-of-date image of the ‘future,’”¹² given that the illustrators referred to Art Deco features from the 1920s and 1930s, even though the city first appeared in the comic in 1958. Thus, every version of Kandor becomes a “space of individual imagination, which is not fixed in time or place.”¹³

The enormous demand for housing and increasing mobility in the wake of the two world wars gave rise to numerous utopian designs for new urban structures. Many of these would remain drafts, yet continue to serve as important sources of inspiration to this day. The early work of **COOP HIMMELB(L)AU** explored new possibilities in architecture. *The Cloud* (1968) was created as part of the Municipality of Vienna’s project *Wohnformen der Zukunft* (“Living Forms for the Future”), which was dedicated to the idea of new living experiences in versatile dwellings. To this day, it is one of the most striking examples of the architects’ programmatic thinking: “The cloud is an organism for dwelling, mobile and spatially changeable. The building materials are air and dynamics. Technique is a means to an end, not an end in itself. Architecture is content, not skin. The ‘house’ as packed environment on wheels. The

house from a can.”¹⁴ *The Cloud* was originally conceived as a “mobile live-in playground for four to six families,”¹⁵ a house that could be stored in a can the size of a cargo container, transported by truck, and set up anywhere in a very short time.

Numerous designs intended to extend the real world were also created as what became referred to as megastructures, though most of them were never realized. They imagined new, modular, and flexible residential structures, be it on top of existing cities or as extensions on the water. As Christoph Duesberg has pointed out, **Richard J. Dietrich’s *Metacity*** (1969–76) was one of the most apt realizations of the megastructural idea.¹⁶ Although several projects were planned for construction, only one part of the *Metacity* with around one-hundred apartments was realized in the city of Wulfen in the Ruhr area, which was newly founded in the early 1960s. Dietrich described Wulfen as a failed project.¹⁷ He would probably have preferred to see his *Metacity* in a place where it enriched existing substance—as originally intended. It was met with both positive and negative reactions, and was eventually demolished in 1987. Nevertheless, it remains an important example for the considerations of flexible urban planning.

The concept of megastructures with flexible housing units and traffic management as the counter component has been increasingly scrutinized critically. Contemporary architecture has chosen a new perspective: more often than not public space is considered a valuable asset while the idea of the car-friendly city is being challenged more than ever. Danish architect **Jan Gehl** is an important contemporary source of ideas for the transformation of public space in the city. The loss of human scale in large cities is a

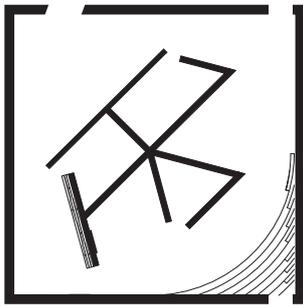


WOLF D. PRIX / COOP HIMMELB(L)AU, *The Cloud*, 1968

fundamental starting point for many of his projects which are dedicated to the revitalization of public spaces. As an example, the project *Reinstating Small-Scale Neighbourhoods in the Megacity* (ongoing since 2008), realized in Chongqing, one of the fastest growing cities in China, is presented here. Just as in Europe, rapid urbanization has led to the creation of megacities in China, planned exclusively for motor traffic. Gehl – Making Cities for People emphasizes the quality of micro-networks in megacities and creates a more liveable space for pedestrians and cyclists by connecting them purposefully, while also allowing for better access to public transport.

In its project *What If All Traffic Was Autonomous* (2019) the architecture and design studio **Wideshot** also addresses public space in the city. It visualized what a complete reorganization of mobility in city centers could look like in Vienna's Börsegasse, among other places, based on a network of autonomous electric vehicles used by the public via sharing platforms, allowing for the elimination of almost all the city's car parks: 60 to 80 percent of parking spaces could be made obsolete. This would make more room for apartments but also for public green spaces. Wideshot demonstrates that the subject of autonomous driving, with different interests of the industries and local authorities at odds, needs to be actively addressed and organized now. In this way it can provide an opportunity to renew cities and make them more livable. The concept's success depends on the willingness of consumers to change their mentality. The sharing economy is particularly popular with younger generations. Using 3D technology, Wideshot created visualizations of complex parameters and thus enabled participatory decision-making processes with all involved at the earliest stages of development.

Los Carpinteros (Dagoberto Rodríguez Sánchez and Marco Castillo Caldes) employ tangible places and stories to juxtapose the fragile past with the potential of change and new creation. The four-part watercolor *Ceiba I* (2018) features a typical Cuban school building from the 1970s and 1980s. Originally, these buildings embodied the dream of education for all in socialist society. Today, most of them are decaying. The artists visually transfer the building material into Lego bricks representing the latent potential of change. The “egalitarian vision is a project capable of being remodeled, since all building blocks in play can still be moved around.”¹⁸



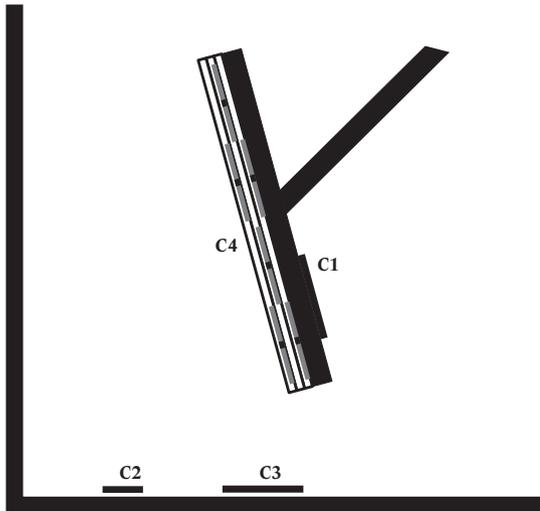
C Alternative Perspectives: Nature

C1 **Andrés Jaque / Office for Political Innovation mit Patrick Craine, *Island House in Laguna Grande*, 2015, model: wood, paper, panel: digital print on high density foam slab**
 Courtesy of Andrés Jaque / Office for Political Innovation

C2 **Liam Young, *Planet City*, 2020, video, color, sound, 5:01 min.** 
 Courtesy of Liam Young (Due to the restrictions on account of Covid-19, the originally planned virtual reality installation cannot be presented. Thank you for your understanding.)

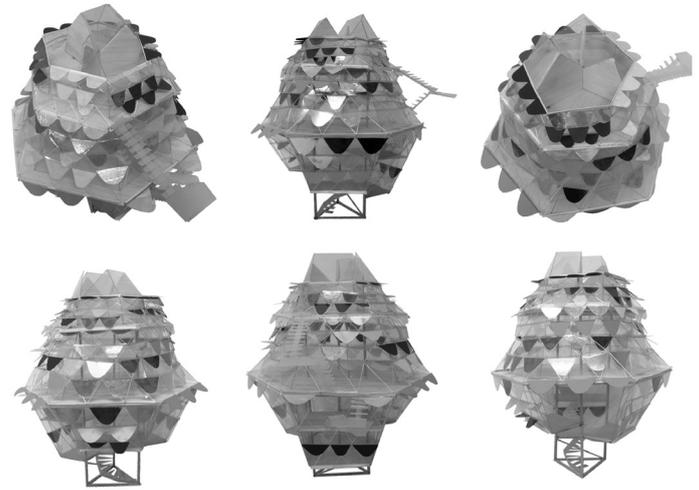
C3 **Alexandra Daisy Ginsberg and Sascha Pohflepp, *Growth Assembly*, 2009, edition print, illustrations by Sion Ap Tomos**
 Courtesy of Alexandra Daisy Ginsberg and Inge Pohflepp

C4 **Alexandra Daisy Ginsberg, *The Wilding of Mars*, 2019, 12-channel video installation, color, sound, simulated in Unity, 60 min.;**
 commissioned by the Vitra Design Museum and the Design Museum;
 with support from Cité du Design, Saint-Étienne; installation supported by Distec; additional research and development: Ness Lafoy, Johanna Just, Ioana Man, Stacie Woolsey; software development/simulation design: Tom Betts/Nullpointer, Ana Maria Nicolaescu, Jelena Viskovic
 Courtesy of Alexandra Daisy Ginsberg



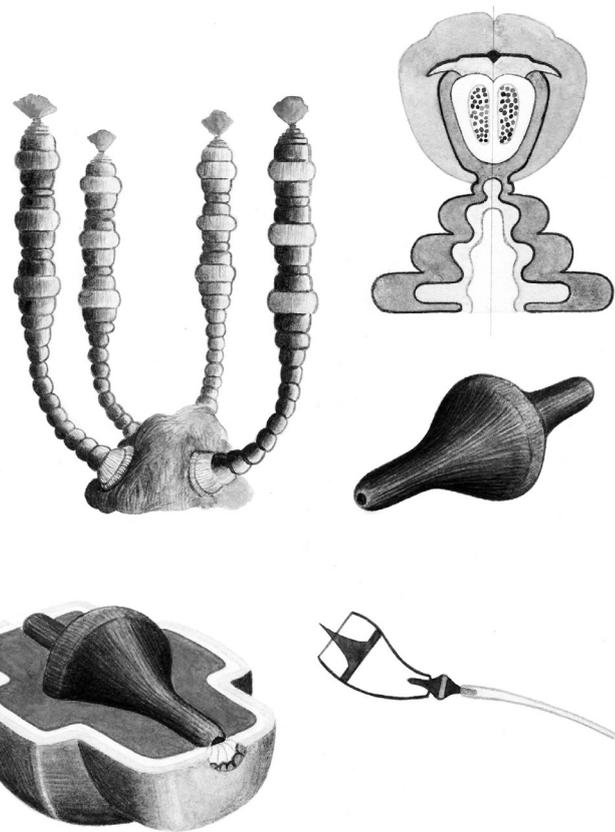
Besides technological developments and their challenges, nature—and the way we deal with it—is one of the most pressing issues of our time. The fifty-island archipelago of Laguna Grande on the south coast of Texas is one of the largest wild island barriers in the world. It protects the lagoon from pollution caused by oil platforms in the Gulf of Mexico. Some of the oldest animal and plant species live here, but they are threatened by the effects of climate change and the increasing acidity of the water. In collaboration with **Patrick Craine, Andrés Jacque / Office for Political Innovation** designed an *Island House in Laguna Grande* (2015); a house not intended for humans, but to strengthen the lagoon's ecological diversity. It collects and conserves rainwater and uses sensors to spray water to reduce toxicity and to combat droughts.

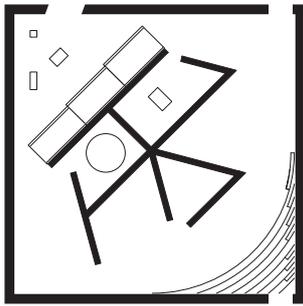
The ongoing spatial expansion of civilization is destroying more and more important habitats for plants and animals. With *Planet City* (2020), speculative architect **Liam Young** visualizes the idea of a single city for the entire world population—seven billion people in the post-anthropocene era. This would reduce global exploitation of resources by humans and leave the rest of the planet to nature. Young backs up this unrealistic sounding scenario with clear figures: If the entire human race were to live with a population density comparable to that of Manila, where 41,500 people live in one square kilometer, the required area would have to be no larger than the state of Missouri. As the example of the Kowloon Walled City in Hong Kong, where 1.2 million people dwelled in one square kilometer, illustrates, even greater density could be achieved. The area of Israel would then suffice. This utopian project investigates the chances of hyperdensity and creates a livable urban concept despite the crowdedness, in which humans recede—for the benefit of nature.



ANDRÉS JACQUE / OFFICE FOR POLITICAL INNOVATION with PATRICK CRAINE,
Island House in Laguna Grande, 2015

Synthetic biology and the question of what a better nature should or could be are central themes in the work of British designer **Alexandra Daisy Ginsberg**. In 2009 she created the series ***Growth Assembly*** in collaboration with Sascha Pohflepp. It speculates on a new way of producing consumer goods through local breeding: by inserting their information into the DNA of plants and letting them grow with them. On the one hand, this would avoid global transport routes, and on the other it would replace heavy industry production methods with natural growth. In the installation ***The Wilding of Mars*** (2019), Ginsberg proposes growing a planetary wilderness on Mars—albeit not for the benefit of humans. Instead, space is to be made for other things whose characteristics are not foreseeable yet. In both examples, the actual feasibility is not the issue. Rather, alternative perspectives open up that provide impetus for thinking beyond our usual mechanisms and templates.





D The Power of Imagination

D1 **mischer'traxler studio, *LevelL – the Fragile Balance of Utopia***, 2016, kinetic light installation, commissioned by AustriaDesignNet for the London Design Biennale 2016
 Courtesy of mischer'traxler studio

D2 **Paola Pivi, *Alicudi Project***, since 2001, digital print on PVC rolls, 3 rolls, photograph
 Staatliche Museen zu Berlin, Nationalgalerie, Haubrok Foundation

D3–6 **Martin Kippenberger, *METRO-Net***, 1993–1997

D3 **Elfie Semotan, *METRO-Net U-Bahn-Eingang von Martin Kippenberger, Kthma Kannè, Hrousa, Syros, Griechenland, 1993***, 1993/2020, archival pigment print on Hahnemühle Photo Rag
 Courtesy Elfie Semotan and Galerie Gisela Capitain, Cologne

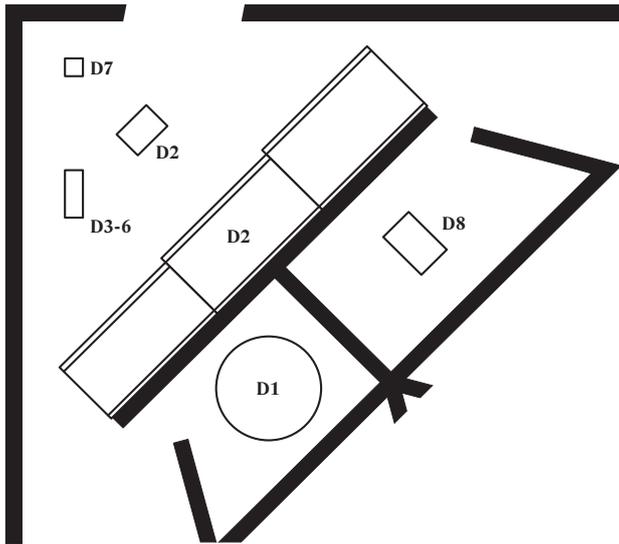
D4 **Albrecht Fuchs, *METRO-Net U-Bahn-Eingang von Martin Kippenberger, Erstinstallation in Dawson City, Yukon, Kanada, 1995***, 1995/2020, photograph

D5 **Albrecht Fuchs, *METRO-Net U-Bahn-Eingang von Martin Kippenberger, Messe Leipzig, Deutschland, 1997***, 1997/2020
 photograph

D4–5 Courtesy Albrecht Fuchs, Cologne

D6 **Unbekannt, *METRO-Net Transportabler U-Bahn-Eingang von Martin Kippenberger, documenta X, Kassel, Deutschland, 1997***, 1997/2020, photograph

Courtesy Nachlass Martin Kippenberger, Galerie Gisela Capitain, Cologne



D7 Nam June Paik and John Godfrey, *Global Groove*, 1973, video, color, sound, 28:30 min. 
Courtesy Electronic Arts InterMix (EAI), New York

**D8 Peter Fischli & David Weiss, *Ohne Titel (Fragenprojektion)*, 1981–2002, German version, 5-channel slide installation, color, sound, bed, record, turn table, DJ lamp, programmed cross fading devices, table, mirror
Sammlung Goetz, Munich**

In their kinetic light installation *Level – the Fragile Balance of Utopia* (2016), Austrian designer duo **mischer'traxler studio** (Katharina Mischer and Thomas Traxler) addresses the interrelationships and fragility of utopia as a general concept. Undisturbed, the mobile-like installation remains in perfect balance and brightly illuminates the room. Once touched, however, everything is set in motion and the lamps darken according to the degree of inclination. The fragility of any ideal network is thus illustrated by its many interdependencies; even the smallest external factors can lead to destabilization.

This oscillating quality is also central to **Paola Pivi's *Alicudi Project*** (ongoing since 2001). The Italian artist has enlarged a 1:1 photograph of the eponymous island north of Sicily, which she prints on PVC rolls. So far, four rolls have been realized, each measuring 50 by 5 meters. A total of 3742 rolls with a surface of 500 by 1818.75 meters would have to be produced to complete the project. Due to the enlargement of the photograph the image is heavily pixelated. Only the original photo of the island (118 by 174 cm), displayed alongside the rolls, reveals the overall scene.



Pivi is not primarily concerned with printing all the rolls. Utopia rather becomes a method inherent to her work. In its dimensions and resolution, it is both a real and distant place that cannot be grasped in its entirety. A sense of imagination is indispensable when viewing this work, to synthesize the real image of Alicudi with the inner image of an island that emerges when looking at it.

Martin Kippenberger's *METRO-Net* connects viewers not with one, but several places in the world. From 1993 on, the artist worked on a fictitious, global subway network with both permanent and mobile stations. The latter reinforce the potential of the notion that "everywhere is possible." At the same time, however, Kippenberger literally puts a stop to the idea of global connectedness and being elsewhere: the stations cannot be entered, only the entrances exist, but there are no physical tunnel systems. Consequently, one becomes all the more firmly anchored in one's own place, while global utopia is turned into its opposite and rendered impossible. Neither this ambiguity, nor the question of whether globalization is celebrated or criticized here, can be resolved. Both are deliberately included in the work and perhaps also indicate that globalization as a process will never come to a defined end.¹⁹

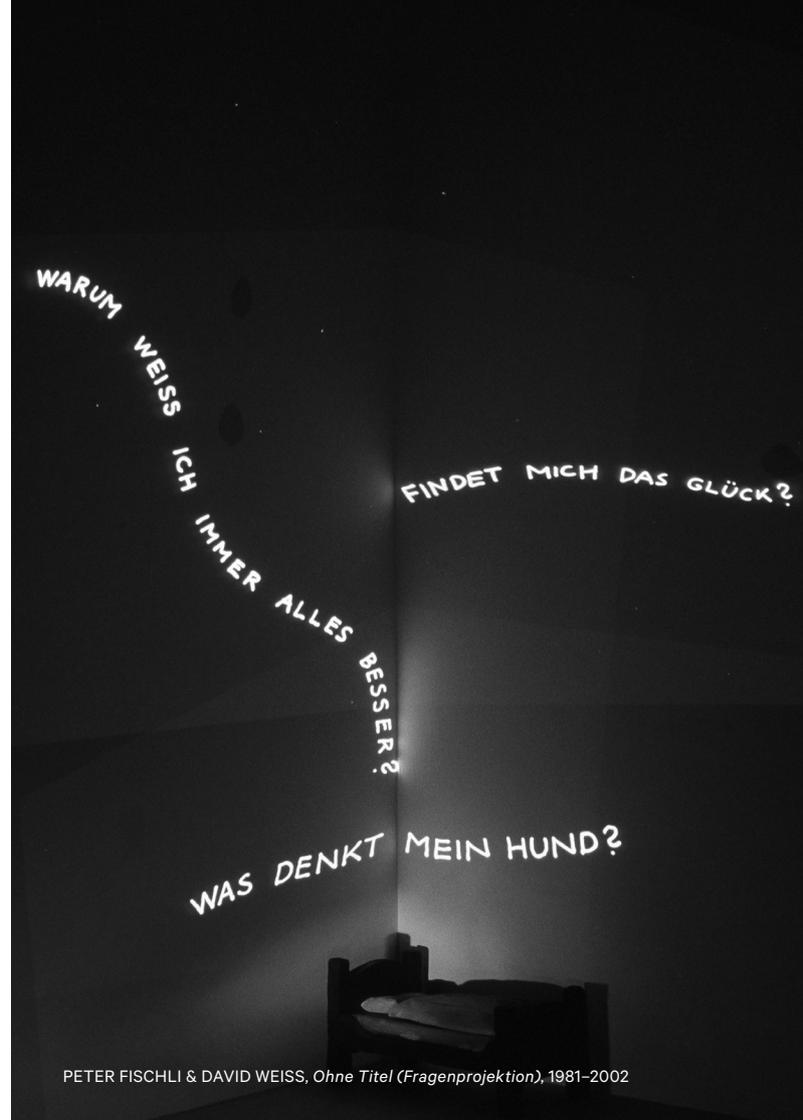
Video art pioneer **Nam June Paik**, on the other hand, celebrated the idea of global networking via television, which promised new opportunities at the end of the 1960s, not ambivalently, but positively and almost manifesto-like. In collaboration with **John Godfrey**, he created *Global Groove* (1973), a visionary collage combining art with television program and advertising clips. Instead of emphasizing opposites, he united different cultures and

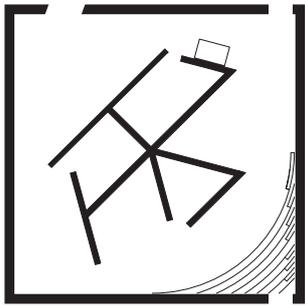


ALBRECHT FUCHS, *METRO-Net U-Bahn-Eingang* von Martin Kippenberger, Messe Leipzig, Deutschland, 1997

promoted leveling high and low culture. Paik was also concerned with the radical expansion of the video market. He called for free television access worldwide and across national borders, independent of broadcasting monopolies. Existing material should be available for free exchange.²⁰ Even though the Internet has taken over the role of providing networks and general availability, Paik's thoughts regarding free access to sources and better international communication remain relevant and inspiring to this day.

In their installation *Ohne Titel (Fragenprojektion)* (1981–2002), **Peter Fischli** and **David Weiss** open up such a space through questions—a central element in their work, which has become known to a larger audience especially through their little black book *Will Happiness Find Me?* Some questions are everyday and banal, such as: “Is there another bus?”; some are existential and too complex to allow for a direct answer, such as: “Are the boundaries of reality diffuse?”. These questions are not intended to be answered.²¹ Rather, the artists both humorously and seriously initiate a process of continued questioning and thought that moves between reality and imagination.





E Alternative Perspectives: Technology

E1–5 Dunne & Raby, *Technological Dreams Series: No. 1: Robots*, 2007

E1 Video, color, sound, 4:53 min.

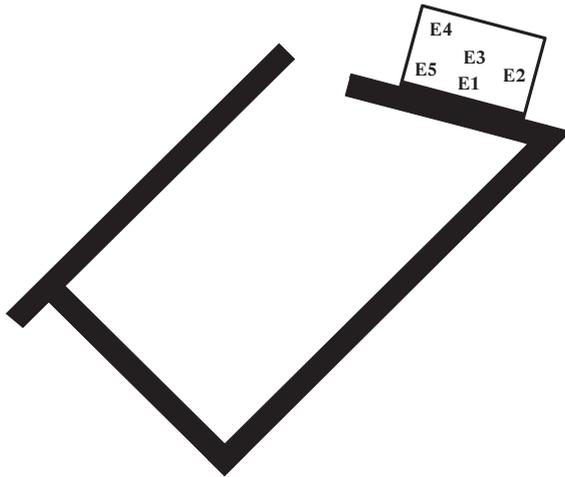
E2 *Robot 1: Ring*, high density foam, painted, with stainless steel rollers

E3 *Robot 2: Neurotic One*, high density foam, painted, with acrylic eyes

E4 *Robot 3: Sentinel*, English Oak

E5 *Robot 4: Needy One*, high density foam, painted, English oak

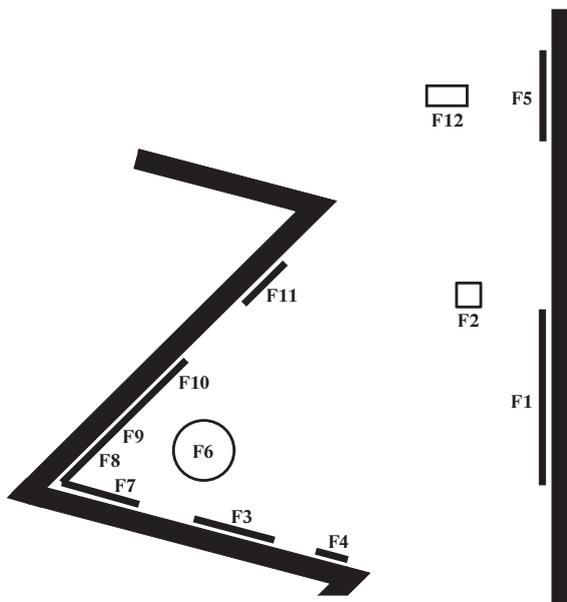
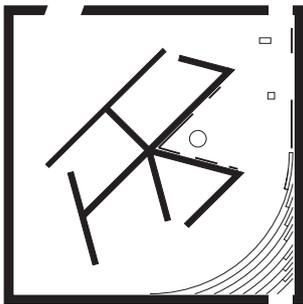
E1–5 Courtesy of Dunne & Raby



Artificial intelligence will lead to groundbreaking changes in research and production, but also in our everyday lives in the coming years. **Dunne & Raby** (Anthony Dunne and Fiona Raby) do not consider design a solution-oriented tool for products, but rather draft questions and ideas for the future. *Technological Dreams Series: No. 1, Robots* (2007) is dedicated to robots not primarily as smart, functional machines, but as technical co-inhabitants. Accordingly, *Robot 2* is not programmed for specific tasks, but instead equipped with properties. Since it is extremely sensitive, it is particularly suitable for safety-related tasks. *Robot 4*,

on the other hand, is extremely smart but depends on the care of humans because its body is underdeveloped. In this way, Dunne & Raby ask how we will deal with robots and what relationships will emerge based on their intelligence and abilities. Above all, however, they confront us with the question of what kind of behavior we expect from robots: submissive, intimate, dependent or even emancipated?²²





F The Individual and Society

F1–2 Joseph Beuys

F1 *Evolutionäre Schwellen*, 1985, 8 felt pieces, each uniquely cut, black clamps

Private collection, London

F2 *Eurasienstab. 82 min fluxorum organum*, 1968, fragment, b/w, sound, 20 min. 🎧

Sound: Henning Christiansen

DVD published with: Joseph Beuys, Eurasienstab, Joseph Beuys Medien-Archiv, Nationalgalerie im Hamburger Bahnhof – Museum für Gegenwart, Staatliche Museen zu Berlin (ed.), Göttingen, 2005

F3–5 Stephen Willats

F3 *Conflict of Identities*, 1979, photographic prints, photographic dye, gouache, ink, Letraset text on card, framed with perspex
Courtesy Stephen Willats and Gallery Victoria Miro

F4 *The World As It Is and The World As It Could Be*, 2006, ink, pencil, Letraset text on paper

Courtesy Stephen Willats and Galerie Thomas Schulte

F5 *Complex Rhythms of the Attractor and the Attracted*, 2018, ink, pencil, Letraset text on paper, framed with perspex
Courtesy Stephen Willats and Galerie Thomas Schulte

- F6–10 Céline Condorelli, *Models for a Qualitative Society*, 2016/17**
- F6 *Models for a Qualitative Society*, 2016, 8 spinning tops, painted blackwood acacia, steel**
- F7 *Study for The Model (Palle Nielsen, A Model for a Qualitative Society, Moderna Museet Stockholm, 1968)*, 2017, inkjet print on 100% cotton paper**
- F8 *Study for Tools for Imagination (The playgrounds and play objects of Aldo van Eyck, Amsterdam, 1947–1968)*, 2017, inkjet print on 100% cotton paper**
- F9 *Study for Spinning*, 2017, inkjet print on 100% cotton paper**
- F10 *Study for Playgrounds (Lina Bo Bardi, first proposal for a Museu de Arte de São Paulo, 1965)*, 2017, inkjet print on 100% cotton paper**
F6–10 Courtesy the artist and Galeria Vera Côtres
- F11 Cao Fei, *Whose Utopia*, 2006, video, color, sound, 20 min. 🎧**
Courtesy of Cao Fei, Vitamin Creative Space, and Sprüth Magers
- F12 Martina Fineder, Harald Gründl, Ulrike Haele – Institute of Design Research Vienna, *Utopie des Neuen Design – für unsere Kinder (Ariane, August, Julie, Lenz, Xaver) und alle anderen geschrieben*, 2017, book, video, color, sound, 6:42 min 🎧**
Camera: Paul Wünsche / MAK Wien
Courtesy of Institute of Design Research Vienna & MAK Wien

The individual's relationship to society is of essential interest when it comes to creating new perspectives. **Joseph Beuys** reflected the potential of general and social change with his art. While *Evolu-tionäre Schwellen* (1985) can be seen as an abstract symbolization of a process of transformation and development, the artist negotiated the connection between East and West with their respective cultures in his action *Eurasienstab. 82 min fluxorum organum*.²³ Amid the Cold War, he evoked the image of an idea that reached beyond the concept of East and West.²⁴ The film (1968) shows a fragment from the action Beuys carried out in Antwerp, after having previously executed it in Vienna in 1967. The artist used four felt-covered wooden angles to demarcate a space whose corners represented the four cardinal points, and introduced the “Eurasia staff” as a connecting and energy-transferring, invigorating element. The action was accompanied by music composed by Henning Christiansen, which, according to Beuys, was to have a sound “that seemed to originate from the head. I wanted to achieve a movement in the brain, a work that on the one hand seemed to come from the head, the spirit, but that on the other hand has a relation with the image of expansion that is implicit in the notion of Eurasia.”²⁵

Sharing a tendency towards abstraction, but usually departing from site-specific situations and individual persons, **Stephen Willats** is interested in social interaction and the relationship of the individual to society with its normative structures. Diagrams such as *The World As It Is and The World As It Could Be* (2006) serve as abstract representations of such structures. More pictorial in nature, *Conflict of Identities* (1979) addresses the relationship between reality and the desire for a different present as well as the

relationship of the individual to society. In *Complex Rhythms of the Attractor and the Attracted* (2018), the artist combined central motifs of his oeuvre, such as the modernist buildings and his homeostatic schemes that describe the relationship of one person to another, with photographs of passers-by he took in the streets of London. What initially appears a combination of isolated elements turns out to be an interlocking network and a reflection of social structures.

With her installation *Models for a Qualitative Society* (2016/17), **Céline Condorelli** addresses the potential of play as an element of social change, thereby referencing architects Palle Nielsen, Lina Bo Bardi, and Aldo van Eyck, who considered play and playgrounds as systems for social change and spaces for the development of creativity and self-organization. The title of the work refers to Palle Nielsen's project *The Model—A Model for a Qualitative Society*, for which he created a huge playground at the Moderna Museet in Stockholm in 1968. Condorelli thus establishes a connection between social structures, the promotion of creativity through play, and the institution of the museum itself. Freedom is fundamental for the development of creativity. While it was permitted to rotate the spinning tops during past presentations, thus introducing the idea of play directly into the exhibition space, they are unfortunately no longer allowed to be touched due to restoration reasons.

Cao Fei also addresses the relationship of the individual to society in her video work *Whose Utopia*. In 2006 the artist filmed workers in an Osram factory in the Pearl River Delta in South China, also

known as the “factory of the world.” While Cao portrays the factory's production processes in the first part, she filmed the workers during performances carried out in workshops in the second part. In the third part the workers silently face the camera while the song *My Future Is Not a Dream* can be heard. The artist thus juxtaposes automated and creative action. At the same time she addresses the relationship between individual utopias and social reality.²⁶ At this place of tightly scheduled production, she thus opened up a space for the question of what a better or different life could look like and what creativity can mean in everyday life.

Martina Fineder, Harald Gründl, and Ulrike Haele from the **Institute of Design Research Vienna**, finally, outline the *Utopia of New Design* (2017) in their video and book in what almost resembles a manifesto. Their vision of the future encompasses justly distributed prosperity, sustainable, fair production, and the freedom to pursue fields of interest and activities with self-determination for the generations to come—a pledge for the employment of intellectual and material resources for a better society, through cooperation rather than competition, for openly shared knowledge, and for a new awareness of consumption. An unconditional basic income for all people would create the foundation for “New Work,” which would be defined by exchange and mutual support and only create what is really needed for life.



CAO FEI, *Whose Utopia*, 2006 (video still)

G Finally or Firstly: A Benevolent Utopization Device in the Synchronistic Age

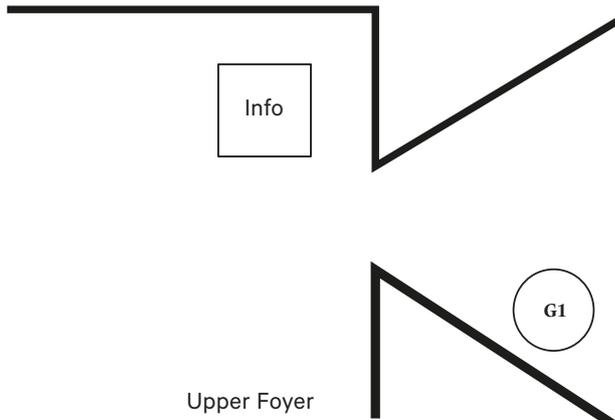
G1 Böhler & Orendt, *B.U.D. (Benevolent Utopization Device) – A Treatise on the Sweet Certainty of Deliverance from the Darkness that Surrounds Us*, 2020, various materials

Courtesy Böhler & Orendt

Supported by Elke Antonia Schloter and Volker Koch

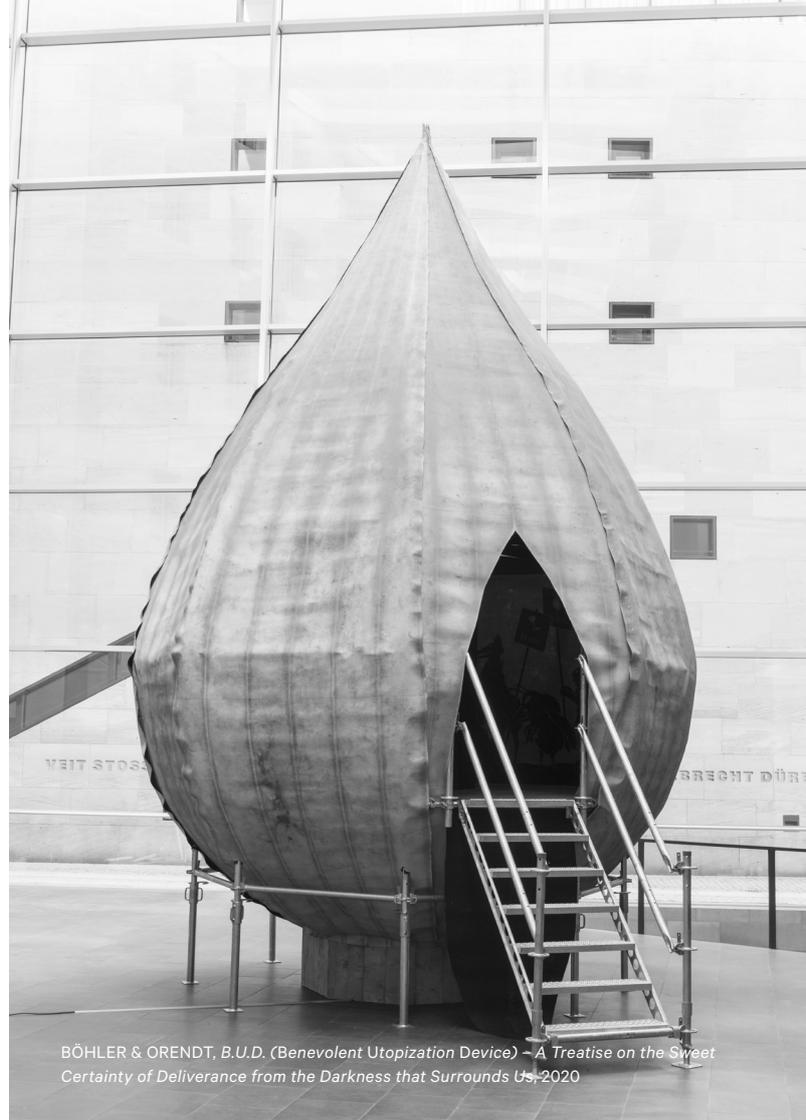
The abundance of greater and smaller utopian considerations in this exhibition illustrates how complex the present has become. Austrian cultural scientist and philosopher Thomas Macho speaks of the fact that we live in a synchronistic age constantly intensified by the omnipresence of media and social networks. The information overload that we are subjected to on a daily basis makes it difficult to focus on longer-term perspectives and ideas about the future.²⁷

For those who feel the need to retreat, the *B.U.D. (Benevolent Utopization Device) – A Treatise on the Sweet Certainty of Deliverance from the Darkness that Surrounds Us* (2020) by Böhler & Orendt (Christian Böhler and Matthias Orendt), located in the foyer, is recommended. When entering the tent construction reminiscent of a lotus bud or a spaceship, the first thing that catches



the eye is the nightmarishly surreal protest march panorama one is surrounded by. The octagonal cabin in the center of the pavilion forms a counterpoint to this. On the outer walls of the pavilion are idyllic drawings featuring paradisiacal impressions of an animal cooperative during the construction of the bud pavilion. Inside the octagonal cabin, one encounters a ghostly, anthropomorphized light appearance of the lotus seedling by means of a fog projection. At first glance, the seedling lulls visitors into a sense of security, but secretly, it seems to want to isolate them from the environment they threaten. Much like *The Wilding of Mars* by Alexandra Daisy Ginsberg or *Planet City* by Liam Young in the exhibition hall (p. 32–34), the work also implies the question of what would actually happen if mankind were to withdraw and thus cause less environmental damage.

Back in the here and now, it becomes evident that the question of how we want to live in the future and what productive approaches to our lives and our society can look like, requires concepts independent of our fast-paced everyday life. The quality of utopia as a method today undoubtedly lies in the freedom of thought, without the immediate need to deliberate how things can be realized. Rather, it is a fundamental matter of asking what is desirable. Thinking about a free, healthy, peaceful, and sustainable life and a sensible approach to technical innovations in harmony with nature is now the top priority.



BÖHLER & ORENDT, *B.U.D. (Benevolent Utopization Device) – A Treatise on the Sweet Certainty of Deliverance from the Darkness that Surrounds Us*, 2020

1. The exhibition title refers to Dunne & Raby (Anthony Dunne and Fiona Raby), among others, who addressed the question “What if ...?” as a methodological approach to new perspectives in three exhibitions between 2009 and 2011 at Science Gallery at Trinity College in Dublin (2009), The Wellcome Trust Window Gallery in Euston (2010/11), and during the Beijing International Design Triennial (2011).
2. Cf. Thomas Schölderle, *Geschichte der Utopie*, Cologne/Weimar/Vienna, 2012, p. 47.
3. Cf. Schölderle 2012 (see note 2), p. 104 et seq.
4. Schölderle 2012 (see note 2), p. 105 (transl. by L.C.).
5. Joachim Fest: “Der zerstörte Traum: Vom Ende des utopischen Zeitalters” [first published in 1991], in: *Nach dem Scheitern der Utopien: Gesammelte Essays zu Politik und Geschichte*, Reinbeck near Hamburg, 2007, pp. 141–204 (transl. by L.C.).
6. Cf. Erik Olin Wright, *Envisioning Real Utopias*, London, 2010; Davina Cooper, *Everyday Utopias: The Conceptual Life of Promising Spaces*, Durham/London, 2014; Nicolas Bourriaud, *Relational Aesthetics*, Dijon, 2002 [first published in French in 1998]; John Wood, *Design for Micro-Utopias: Making the Unthinkable Possible*, Aldershot, 2007.
7. Cf. Ruth Levitas, *Utopia as Method*, Basingstoke, Hampshire, 2013, p. xi.
8. Cf. Christian Kühn and Harald Trapp: “Müde Monumente: Anmerkungen zu einem Ausstellungskonzept,” in: *UmBau 27. Plenum: Orte der Macht: Sonderausgabe Biennale Venedig 2014*, Österreichische Gesellschaft für Architektur (ed.), Basel, 2014, pp. 34–43, here pp. 34, 37 and Christian Kühn, “Provisorio: Zur Einleitung,” in: *ibid.*, pp. 10–17, here pp. 13–15.
9. Kühn/Trapp 2014 (see note 8), p. 38 (transl. by L.C.).
10. Email by WAI Architecture Think Tank to the author (1/10/2020).
11. Cf. Mike Kelley in conversation with Glenn O’Brien on 11/24/2008, www.interviewmagazine.com/art/mike-kelley (8/5/2019).
12. *Ibid.*
13. Christopher Knight: “Review: Mike Kelley’s Superman Moment: ‘Kandors’ at Hauser & Wirth” from 11/4/2017, www.latimes.com/entertainment/arts/la-et-cm-mikekelley-kandor-review-20171104-htmllstory.html (1/3/2020).
14. *COOP HIMMELB(L)AU: Complete Works, 1968–2010*, Peter Gössel (ed.), Cologne, 2010, p. 37.
15. *COOP HIMMELB(L)AU 2010* (see note 14), p. 39.
16. Cf. Christoph Duesberg, *Megastrukturen: Architekturutopien zwischen 1955 und 1975*, vol. 18 from the *Grundlagen series*, Berlin, 2013, p. 174 et seq.
17. Cf. <http://www.dietrich-ingenieur-architektur.de/AS-1-start-MEWU.htm>, (1/15/2020).
18. Alexander Koch: “The social utopias of the nineteenth and twentieth centuries have not become reality, but they have not failed, either,” https://kow-berlin.com/site/assets/files/3945/los_carpinteros_2018_kow.pdf (1/3/2020).
19. Cf. Kai Hammermeister: “Romantic Globalization: Martin Kippenberger’s *Metro-Net*,” in: *Monatshefte*, vol. 99, no. 1, spring 2007, pp. 22–30, here p. 27.
20. Cf. Nam June Paik, “Global Groove and Video Common Market,” in: *Nam June Paik: Video ’n’ Videology 1959–1973*, Judson Rosebush (ed.), Everson Museum of Art, Syracuse, New York, 1974, unpagged [first published in: *The WNET-TV Lab News*, no. 2, 1973].
21. Cf. Karsten Löckemann: “Are the Edges of Reality Diffuse? The Fragenprojektion in the Context of Peter Fischli and David Weiss’s Works,” in: *Peter Fischli, David Weiss*, exh. cat. Sammlung Goetz, Munich, 11/8/2010–3/12/2011, Ostfildern, 2012, pp. 157–62, here p. 158.
22. Cf. <http://dunneandraby.co.uk/content/projects/10/0> (2/12/2020).
23. Cf. Uwe M. Schneede, “Eurasienstab: 82 min fluxorum organum,” in: *idem, Joseph Beuys: Die Aktionen: Kommentiertes Werkverzeichnis mit fotografischen Dokumentationen*, Ostfildern, 1994, pp. 186–201, here p. 190.
24. Cf. Doris Leutgeb: “Eurasien,” in: *Beuysnobiscum*, Harald Szeemann (ed.), Dresden, 1997, pp. 148–51, here p. 148.
25. “Joseph Beuys im Gespräch mit Achille Bonita Oliva,” in: *Beuys zu Ehren*, exh. cat. Städtische Galerie im Lenbachhaus München, 7/16–11/2/1986; Munich, 1986, pp. 72–82, here p. 73 (transl. by L.C.).

26. Cf. Samantha Schramm, “*Whose Utopia* von Cao Fei und das Versprechen der Utopie,” in: *kunsttexte.de*, 3/2016, here p. 3, <https://edoc.hu-berlin.de/bitstream/handle/18452/8140/schramm.pdf> (1/4/2019).
27. Cf. Thomas Macho: “Utopische Architektur,” in: *UmBau 30, Architektur und Philosophie*, Österreichische Gesellschaft für Architektur (ed.), Basel, 2019, pp. 8–23, here p. 18.

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www.nmn.de  

Opening hours:

Tuesday—Sunday: 10 a.m.—6 p.m.

Thursday: 10 a.m.—8 p.m.

Closed on Mondays