

HAUS AM WALDSEE

PRESS INVITATION

Exhibition

Barkow Leibinger Revolutions of Choice

Haus am Waldsee
International Art in Berlin

18 July to 4 October 2020

Press preview: Thu, 16 July 2020, 11 am. Frank Barkow and Regine Leibinger will be present.

Haus am Waldsee as a place for contemporary art has been presenting international architects who maintain their offices in Berlin in an informal ongoing sequence. With GRAFT (2012), Haus-Rucker-Co (2015) and J. MAYER H. (2016), leading architectural artists were exhibited who also have their roots in the USA through education and teaching. In the summer of 2020, Haus am Waldsee will be showcasing the American-German architect duo Frank Barkow (*1957) and Regine Leibinger (*1963), whose work has been developing globally from Berlin since the 1990s.

After studying at Harvard University, Barkow Leibinger founded an office in Berlin in 1993. Frank Barkow has taught as a visiting professor at leading American universities as well as in London and Lausanne. Regine Leibinger has taught internationally, in addition to practice, and held a professorship at the Technical University of Berlin from 2006 to 2018. Today both partners share a professorship at Princeton University.

Barkow Leibinger is one of the forerunners of a generation of architects who are constantly trying to expand the boundaries of their discipline through material research, digital fabrication techniques and the system-based production of buildings. Simultaneously they maintain close relations to other like-minded artistic-experimental practices. The interplay between technology and man - from both an artistic and technological point of view - is manifested not only in Barkow Leibinger's large-scale buildings, but also in their temporary pavilions, installations, and material research. Through this process the boundaries between accessible sculpture, building component, ornament and function dissolve.

Through digitalization, working methods and construction become fluid. Architecture lies between in dialogue with technology while mediating between well established and emerging forms of production and making. Architecture is well positioned through its well-established modes of building to mediate, buffer, and absorb latent and emerging technologies that are ever accelerating and advancing. Thus, it is the task of today's architects to decipher and translate between the individual who occupies buildings who is only slowly coming to terms with living in this new world of emerging technologies.



Barkow Leibinger's response is to integrate these highly contemporary complexities. Their architecture is always concerned with mediating between these poles. That mediation is constantly between the machine/technical aspects and aesthetic-human scale to find a synthesis of both. For years, Barkow Leibinger has been answering the question of what qualities remain for the people who live or work in the spaces of digitalization by combining strictly modern functionality and ornamentation. Articulated materiality and conceptually designed forms, which often refer to different cultural traditions, create analogue moments of richness for people at the center in the otherwise increasingly aseptic and alienated workspace.

In a creative dialogue with fellow artists and craftsmen, Barkow Leibinger direct their architecture to focus on people as users of unusual spatial constellations. Based on this interdisciplinary approach, their identity has developed over more than two decades into an interplay of practice, research and teaching. Examples of this experimental approach have already been shown in several international exhibitions, including the prominent Architectural Association in London 2009, the Architecture Biennales 2008 and 2014 in Venice, the Marrakech Biennale 2012 in Morocco and the Chicago Architecture Biennial 2017. Several objects and models can be found at the German Architecture Museum in Frankfurt am Main, in the collections of the Centre Pompidou in Paris and the Museum of Modern Art in New York.

The centre piece of the exhibition in the sculpture park is the newly interpreted pavilion, which Barkow Leibinger developed in 2016 as a „Summer House“ for the Serpentine Gallery in London. In front of the exhibition venue, visitors already come across a passage made of two concrete walls created by a new casting process using infra-lightweight concrete and which are used as an innovative building material by Barkow Leibinger.

In the house itself, shelving extend through the entire ground floor, which show a wealth of material studies and models. Text explanations are provided on the wall surfaces around them. Test ideas, experiments, models and prototypes are displayed and shown in a compressed form. One to one installation scale work can be seen in the rooms on the first floor. Visitors can physically experience this work in a very immediate and tactile way.

The exhibition situates this body of work from two different perspectives: Barkow Leibinger's pronounced talent for material experimentation and their installation-scale temporary pavilion work that invites the viewer to occupy and move through them. The show covers over twenty years of work and is located throughout the interior and exterior of the venue. It is aimed at an audience that is interested not only in completed buildings but also in the development processes of a contemporary architectural practice.

Curated by: Ludwig Engel and Katja Blomberg

Exhibition Catalogue: Katja Blomberg (Ed.), Ludwig Engel. Hardcover, 64 pages, Verlag Walter König, 24 euros.

There will be an all-day **symposium** with Barkow Leibinger on the subject of new materials and experimental building on Sat, 29 August from 11 am – 6 pm. This will be followed by an outdoor **artist dinner**. Details: www.hausamwaldsee.de

High-res images are available in the press section on our website.
Please do not hesitate to contact us if you have any questions.

Press contact

Erik Günther

e.guenther@hausamwaldsee.de

Tel +49 (0) 30 801 89 35

www.hausamwaldsee.de

The exhibition is rendered possible through:



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HAUS AM WALDSEE – INTERNATIONALE KUNST IN BERLIN | Argentinische Allee 30 | 14163 Berlin
Tel.: +49 (0) 30 801 89 35 | www.hausamwaldsee.de