

Cold Transfer Symposium

Keynotes

Ideology Transfer

Günter Bischof

The Beginnings of the Cold War and of the Marshall Plan in Austria, 1947 – 1948

Austria was one of the first regions in Central Europe where the Cold War broke out, i.e. in the last days of the Second World War. East-West tensions quickly increased in the country, which was divided into four occupied zones after the war. The years 1947/48 were particularly tense in Austria and Europe, and Central Europe can be regarded as one of the cradles of the Cold War itself. There was no apparent progress in the negotiations on the German and Austrian Peace Treaties at the Moscow Foreign Ministers' Conference in March/April 1947. Frustrated, US Secretary of State George C. Marshall returned from Moscow and launched the European Recovery Programme, from which Austria, in particular, was to profit. The Czech coup in February 1948 and the Italian elections the following April added heat to the East-West conflict, and led to the adopting of the Marshall Plan and the rearmament of Europe. In Germany, a currency reform in the Allied occupied Westzone led to the final division of the country and the 1st Berlin Crisis, while rumours of a communist takeover were also rife in Austria. The Soviet Union reacted to the adoption of the Marshall Plan with an anti-American propaganda campaign.

Maria Fritsche

Challenges and Opportunities for Cultural Transfer: The Marshall Plan Film Campaign

One of the main objectives of the Marshall Plan was to reshape Europe economically and socially in-line with liberal capitalist principles. American know-how was promoted with a broad advertising campaign, as was the export of democracy and consumer habits to Europe. The transfer proved difficult, however. Strategies that were effective in one European country proved unsuccessful in another. The Information Officers responsible for propaganda quickly appreciated the importance of involving local players. Taking the Marshall Plan Film Campaign as an example, the paper illustrates the challenges and opportunities for cultural transfer. Film was considered a particularly effective medium with a broad public. Over 200 films were produced between 1948 and 1954 aimed at convincing Europeans how advantageous the Marshall Plan was. European filmmakers and the Information Officers played an important role, acting as mediators between the cultures.

Transfer via Networks

Bruno Mauerer

Switzerland, A Special Case?

In 1945 Switzerland was in an extremely uncomfortable situation. The Allies accused Switzerland of being a free-rider and war profiteer. Its counter-strategy was essentially characterised by the following features: a clear commitment to the West (Pax Americana); its sideline position regarding the newly founded international organisations (UNO) coupled with a self-confident appearance in a multitude of supranational structures and networks (cf. Tanne, 2015); the invention of Switzerland's special case ("intellectual national defence" and world market orientation). It is not surprising that cultural diplomacy was also used to a large extent for concrete measures (with a focus on contemporary architecture). Switzerland had remained steadfast in its commitment to cultural modernity. Unlike in fascist Europe, modernism was not stigmatized in Switzerland and has never been pushed out of the official cultural scene (cf. Urs Widmer, 2010). Just four months after the end of the war, the exhibition *USA Baut* (USA builds) in Zurich demonstrated solidarity with the "largest sister democracy". A year later Switzerland organised the *Switzerland Planning and Building Exhibition* in London, a self-confident presentation of a "modern architecture of Swiss influence" that travelled through half of Europe in the following years. This exhibition was particularly well received in Germany. In the foreword to the catalogue for the venue in Cologne in 1948, Rudolf Schwarz alluded to this new model as "Helvetia docet".

Among the players* in these successful and long-lasting image campaigns, which Pro Helvetia organised in accordance with the principle of subsidiarity, are political and official bodies, trade associations, and the promotion of exports and tourism. They were preceded by private initiatives by Swiss architects for reconstruction during and immediately after the war, using old (CIAM) and new networks (UIA) as platforms for discussion and transfer. The documents relating to these diverse activities can be found mainly in the archives of the ETH Zurich (bequests of Hans Bernoulli, Hans Brechbühler, Sigfried Giedion, Hans Schmidt, Alfred Roth and Max Frisch, among others). These will be presented in the lecture, with a special focus on the impact and resonance in neighbouring Germany and Austria.

Gabriele Kaiser

Orientation and Alliances: The Austrian architecture journals *Der Aufbau* and *Der Bau*

More rapidly than what is actually built, published architecture shifts from being a surrogate for topical issues to becoming mediated documentation with history. The balance of power between the municipal building authorities and established or experimental independent circles can be clearly traced on the basis two of the leading institutional publications of modern postwar Austria *Der Aufbau* and *Der Bau*. The key issue here is, what was the ideological background to the specialist topics (both national and transnational) selected and covered by these magazines after 1945? What thematic interdependencies with experts and discourses of neighbouring countries like Germany and Switzerland can be identified? How was and is the historical knowledge of architecture in Austria shaped by the interaction of these publications? These two

specialist journals, one published by the Viennese building authorities and the other by an association of professionals in the field, are the subject of the paper. They might have been used extensively in architectural research, but these magazines themselves have hardly been researched at all. In this paper, not only the buildings or the ethos behind the buildings they cover, but also the writing style, the headings and the didactic agenda behind the images are subjected to a critical reading.

The extent to which these publications have been instrumentalised both as 'vessels' (e.g. for documenting the municipal building programme) and as 'tools' (e.g. for implementing urban development models) illustrates the balance of power between the building authorities and established and experimental independent circles. The special attraction of a focus on architecture magazines lies in the time-specific and quasi-disposable nature of the coverage. The paper is not only intended as a contribution to the appreciation of such manifestations of their time and of current styles of writing as rich historical sources, but also to a deeper understanding of them as the constructs that they are.

Andreas Kalpakci

The Silent Transfer of Modernism: CIAM-UIA relations, 1946 – 1959

The conventional narrative for the termination of the Congrès Internationaux d'Architecture Moderne (CIAM) is that of self-dissolution: the emergence of a new avant-garde within CIAM challenged the old generation, pushing it towards reform although it eventually led CIAM to its dismantlement. This is a foundational narrative for new groups and organizations, such as Team Ten, that grew out of CIAM's end. This paper challenges this narrative, showing that external pressures were a determining factor in the termination of CIAM. It does so by examining the longest lasting relationship that CIAM entertained with another association throughout the postwar years, namely the Union Internationale des Architectes (UIA), the architectural organisation with the largest membership of the time.

The paper focuses on how these two organisations attempted to maintain modernist networks within the hindering conditions of the Cold War and the architectural debates of postwar reconstruction. The paper first describes how a transfer of capabilities and competencies from CIAM to UIA occurred gradually during the 1950s along with the deterioration of the ties between the two, and following the heightening of Cold War tensions. This was facilitated not only by UIA's professional mandate, which gave it the advantage of bridging the iron curtain, but also by UIA's aim of adopting and promoting modernism. To demonstrate this hypothesis, the paper focuses on the case study of the delegations of East and West Germany, Austria, and Switzerland, showing how working methods, themes, and individuals gradually transferred from CIAM to UIA across different levels, from UIA congress discussions on building industrialisation to deliberations of the UIA commission on school buildings.

It is in light of these findings that this paper proposes to understand CIAM-UIA relations as an undeclared and 'silent transfer' of modernism. The bequests of the actors that participated in this transfer show that they were aware of its occurrence, and often in disagreement with one another. Nevertheless, differently from the generational antagonism that developed within CIAM, which occurred as an overt controversy in the architectural press of the time, this inter-organisational transfer took place behind closed doors, away from the public debates, and blended within the broader context of the

postwar institutionalisation of modernism. As such, this paper aims at offering an alternative narrative of CIAM's termination, one that relates its famed internal quarrels with the context of the broader field of international organising during the Cold War.

Transfer via Display

Regine Hess

'Quirky Anti-Urbanism' and 'Inventive Construction': Austria at German building exhibitions in the Cold War

The German building exhibitions have their roots in the realm of the national and world exhibitions of the mid-19th century. Austria, a world power, was involved in this realm from the outset: the Danube Monarchy was the leading foreign exponent at the *Allgemeinen Ausstellung deutscher Industrie- und Gewerbs-Erzeugnisse* (First General German Industrial Exhibition). Austria set the standards, above all, in the arts and crafts and interior design sectors with the design of compartmented spaces. In the following decades, the housing issue led to the presentation of entire houses, villages and urban districts at the large Werkbund exhibitions. The Austrian houses on display were built by Joseph Maria Olbrich, Josef Hoffmann and Josef Frank.

With this as the background, the paper examines Austria's presentation at the building exhibitions of the 1950s in Darmstadt, Hanover and West Berlin. How did Austria present itself in the postwar period and in the Cold War? New protagonists were responsible for the image: Franz Schuster and Roland Rainer had close ties with their German colleagues due to their political positions and the 'Annexation' of Austria, and were sought-after partners in the discussions on housing and reconstruction following the war. The exchange between German-speaking countries also took on a new significance during this period when viewed from a perspective of the prevailing socio-political and cultural conditions. Along with Switzerland and Denmark, Austria was a role model for the leading architectural scene in West Germany, whose urbanist principles, the paper maintains, were indirectly reflected and exhibited by their neighbours – as demonstrated by the buildings comprising one group at the *Interbau 57*, by Franz Schuster, Otto Senn, Kay Fisker and Max Taut. The quirky anti-urbanism of Franz Schuster at the 1951 *Darmstädter Gespräch Mensch und Raum* is also to be considered in this context (cf. Axel Schildt, 2013). In contrast, the exponents by Peter Czernin and Lukas Lang in the Austrian building sector's pavilion at the *Baumesse der Interbau 57* were acknowledged as ingenious. So in Germany, Austria was regarded as continuing its prewar tradition of high quality presentations of the country's building and interior design.

The paper shows how image and reception were intertwined against the backdrop of an exhibition history spread over a hundred years, and at the same time underwent a transformation in the wake of dictatorship and the Cold War. In this process, Austria and (West) Germany mutually distinguished themselves by using old and new instruments of transfer.

Sabine Sträuli

The EXPO '58 World Exhibition in Brussels: architecture and exhibiting to represent national identities

Twenty years after the outbreak of the Second World War, the Belgian capital invited visitors to the first EXPO of the Cold War. Under the motto "Balance of the world for a more humane world" and overshadowed by the Atomium landmark, nations and organisations competed not only for the attention of the public, but also for their position in a geopolitically altered world. Quite a few countries presented themselves with new political systems at the World Expo in Brussels; for some, including West Germany, it was even the first international appearance ever. The national contributions accordingly reflected the image and recognised features as well as the international politics of each country concerned.

Even if Ernesto N. Rogers did write of the architecture of EXPO 58, "The future was not to be seen at Brussels" (Architects' year book, 9/1959) and architecture in world exhibitions actually seems to be of lesser significance for the architectural discourse, with a few albeit prominent exceptions, exhibition architecture is undoubtedly a remarkable symbol for vividly conveying national identities and making them tangible. As ephemeral contemporary testimonials, they refer beyond their architectural expression to the production and transfer of ideas, know-how and strategies, they provide information about those involved and their networks, and serve equally as contemporary places of encounter and prospective points of reference as events.

The very different respective situations of Germany, Austria and Switzerland at the end of the war also fundamentally shaped these countries' contributions. Architecture in particular forms a central component for the positions of all three countries despite striking differences in their strategies of representation and models of mediation. This is the point of departure for the paper to be presented at the symposium, which is based on archive research and examines the architecture and exhibition practice of the national pavilions designed by Egon Eiermann and Sep Ruf, Karl Schwanzer, and Werner Gantenbein. In addition to their differences, it is also important to identify those commonalities that allowed for a transnational narrative, beyond the countries' specific characteristics. Accordingly, it is not only necessary to question the contributions with regard to buildings, contents and the individuals involved, but also to subject their contributions to exhibitions to a synchronous and diachronic analysis including not only the classification of the contributions to earlier and later world exhibitions, but also their location within the lines of tradition as pursued in other national and international exhibition formats (architecture and housing exhibitions, trade fairs, federal garden shows, biennials and triennials, state exhibitions etc.).

Transfer via Democracy

Dennis Pohl

Flying Façades: architecture excursions within the Marshall Plan's system of alliances

To make architecture in the postwar period a catalyst for economic policy, the Marshall Plan provided for direct investment in reconstruction, along with trips financed by the Technical Assistance Program to ensure the exchange of expertise beyond cultural

transfer. German architects, such as Egon Eiermann, Paul Schneider-Esleben, Walter Henn and Friedrich Tamm, among others, were flown to the United States in 1959, and sponsored Mannesmann and BASF to study innovative construction solutions for application in Germany.

By taking a journey through the history of the sandwich-structured composite panel, this paper shows the influence that this architectural construction element had on other technical, economic and political alliances. Traveling architects, so the thesis, make the composite panel into a medium of transfer. It had served the American armaments industry during the war to optimize aircraft construction and was to be transferred to civil use in the post-war period. As such, the material composite of enamel, rolled aluminium, sealing compound, honeycomb structure, Portland cement and Presstite putty opened up a planetary network of patent rights, curtain walls, experimental arrangements, production processes and bauxite reserves, while architecture served as a means of proliferating and promoting the Marshall Plan.