

2023 JULY 28 6PM

BRÄUERSTR. 2, 76135 KARLSRUHE

TERESA HÄUBLER  
DIPLOMA EXHIBITION DESIGN  
AND SCENOGRAPHY

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AND SCENOGRAPHY



ISP  
ARATE

PRECED  
ENTS

OF

DISP  
LA



A FOOT NOTE

PERFORMANCE: ANNA K. SEIDEL



Städtische Bühnen  
Karlsruhe & K...



BRÄUERSTR. 2, 76135 KARLSRUHE



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The project addresses the political dimensions of exhibition design, leading through two exhibitions designed by architect Egon Eiermann. It explores the entanglement of design and politics, National Socialism and forms of representation.

Disparate Precedents of Display looks at the way space affects visitors, exposing exhibition design as a genuinely political practice, building on and inheriting from the past - from past exhibitions, influential exhibition designers and conventions of display rooted in disparate political systems.

Two exhibitions, commissioned by the German state, serve as case studies.

“Gebt mir vier Jahre Zeit” was a National Socialist propaganda show staged in Berlin in 1937. It celebrated the transformation of all sectors of society under National Socialist rule since the implementation of Adolf Hitler's 4-year-plan. Twenty-one years later, the Federal Republic of Germany commissioned the same architect to design the German Pavilion at the Expo '58 in Brussels. At the World's Fair the young successor state had its first opportunity to present the cultural, economic and political parameters of a now democratic Germany on an international scale.

Both shows can be described as representations of state power and political narratives – one in the name of war and one in the name of humanity. Significant contributor to both exhibitions was Egon Eiermann in his role as exhibition architect.

*PROJECT DESCRIPTION*

Bitte Tür schließen

PART 1 ; THE TOUR





*PERFORMER WELCOMES  
THE AUDIENCE*

GEHT MIR  
VIER JAHRE ZEIT

EXPO 58

*IN A BUILDING FROM 1966, THAT  
RESEMBLES THE GERMAN PAVILION  
AT EXPO 58.*



*THE PERFORMER RE-STAGES EXHIBITS*



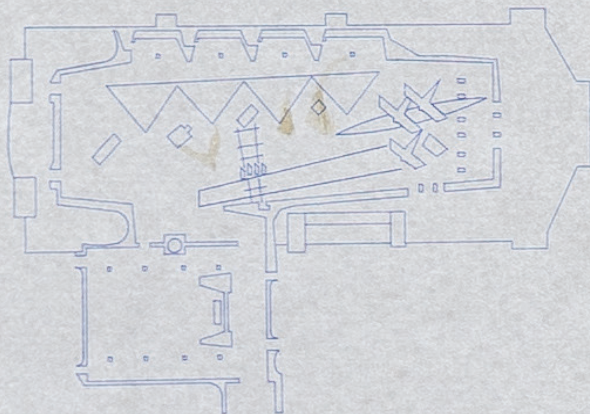
*THROUGH GESTURES AND WORDS.*





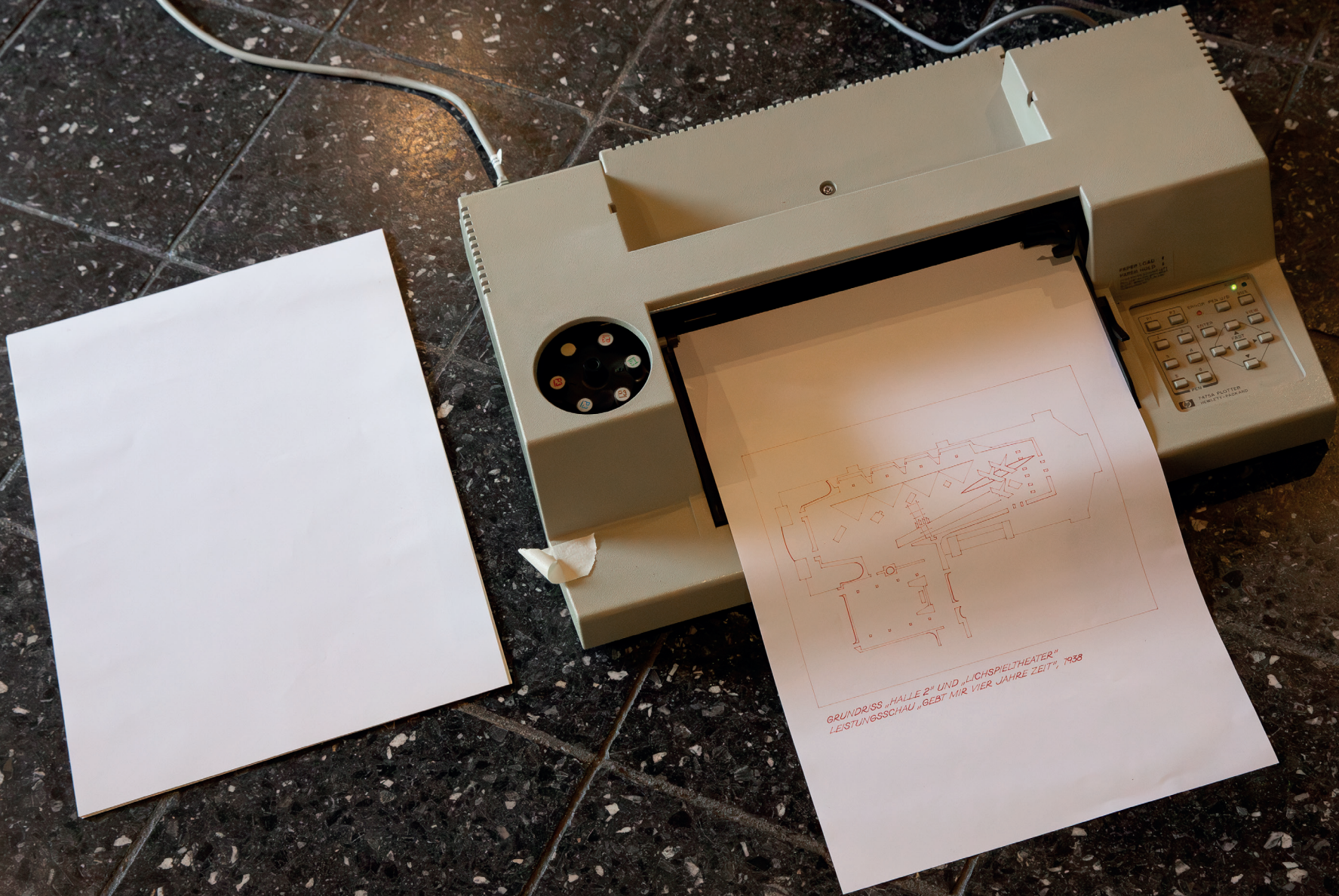




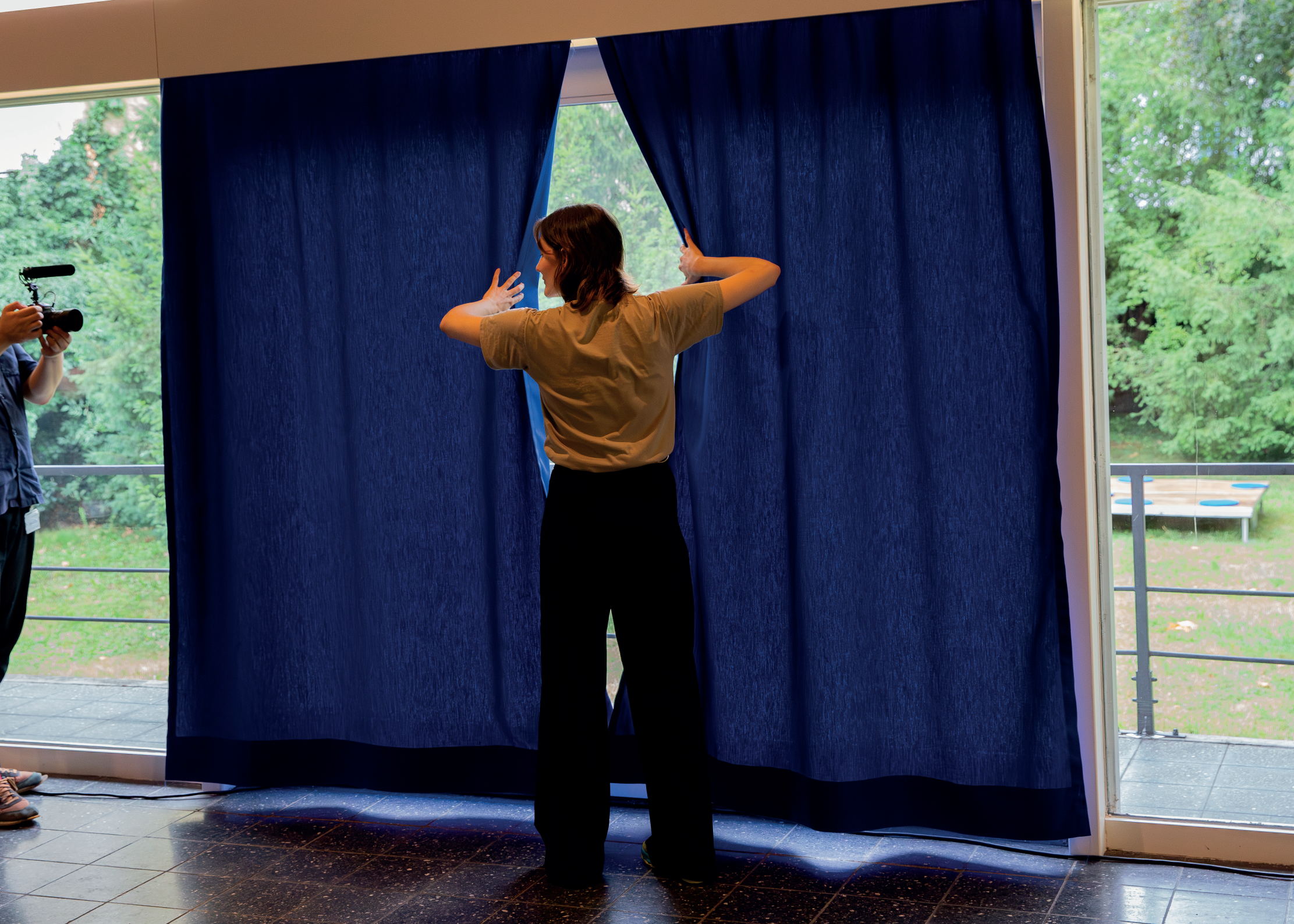


GRUNDRISS „HALLE 2“ UND „LICHSPIELTHEATER“  
LEISTUNGSSCHAU „GEBT MIR VIER JAHRE ZEIT“, 1933





GRUNDRISS „HALLE 2“ UND „LICHSPIELTHEATER“  
LEISTUNGSSCHAU „GEBT MIR VIER JAHRE ZEIT“, 1938















*DISTRIBUTION OF AUDIO GUIDES*



*LISTENING TO A TEXT  
ON EXHIBITION DESIGN  
BY HERBERT BAYER*







**EXPO, 28**











*3D PRINTED MODEL  
OF THE EXPO PAVILION*



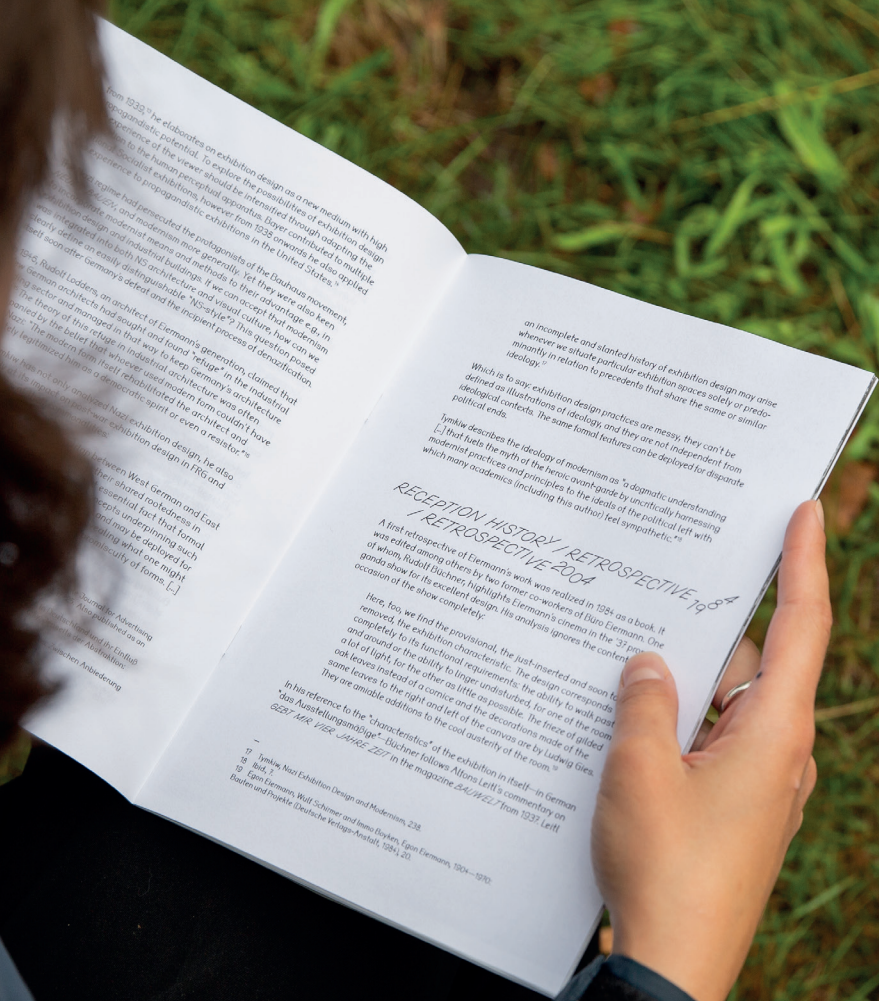
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DIAGNOSTIC AND  
PREVENTIVE  
APPROACHES  
TO  
DISORDERLY  
LIFE

PART 2 ; THE BOOKLET







From 1933<sup>19</sup> he elaborates on exhibition design as a new medium with high propagandistic potential. To explore the possibilities of exhibition design in the presence of the viewer should be interested through adapting the design to the human perceptual apparatus. Layer contributed to multiple internationalist exhibitions, however from 1932 onwards he also applied his experience to propagandistic exhibitions in the United States.<sup>20</sup>

... had persecuted the protagonists of the Dadaist movement, and modernism more generally. Yet they were also seen as an integral part of the modernist means and methods to their advantage e.g. in the design of industrial buildings. If we can accept that modernism is not a style but a process, then the question posed by the text is whether it is possible to define an easily recognizable "style" of modernism. The modern form itself rehabilitated the architect and the architect's role as a restorer.<sup>21</sup>

... between West German and East German architecture in the 1980s. In the essential fact that formal and functional aspects may be deployed by architects who one might expect to be ideologically opposed.

... Advertising and Public Relations in the English Speaking World. London: Routledge, 1997. 100-101.

an incomplete and stunted history of exhibition design may arise whenever we salute particular exhibition spaces solely or predominantly in relation to precedents that share the same or similar ideological contexts. The same formal features can be deployed for disparate political ends.

Timko describes the ideology of modernism as 'dogmatic understanding' that fuels the myth of the heroic avant-garde by uncritically harnessing modernist practices and principles to the ideals of the political left with which many academics (including this author) feel sympathetic.<sup>22</sup>

*RECEPTION HISTORY / RETROSPECTIVE 1984*

A first retrospective of Ebermann's work was realized in 1984 on a book. It was edited among others by two former co-workers of Hans Ebermann. One of whom, Rudolf Dittmer, highlights Ebermann's cinema in the 37 pages of the book. Dittmer shows its excellent design. His analysis ignores the content of the show completely.

Here, too, we find the provisional, the just-inserted and soon to be removed, the exhibition characteristics. The design corresponds completely to its functional requirements: the ability to walk past and around or the ability to linger undisturbed, for one of the rooms a lot of light, for the other as little as possible. The price of the room oak leaves instead of a cornice and the decorations made of the oak leaves to the right and left. They are amiable additions to the cool austerity of the room.<sup>23</sup>

In his reference to the "characteristics" of the exhibition in itself—in German "die Ausstellungsmasse"—Dittmer follows Alois Lehli's commentary on GUSTAV GULLER'S "SAFEGE 227" in the magazine SAUFELZ, "From 1933: Letzt

<sup>19</sup> Timko, Nazi Exhibition Design and Modernism, 238.  
<sup>20</sup> Ibid., 1.  
<sup>21</sup> Hans Ebermann, Rolf Schirmer and Ingrid Dycker, Gert Ebermann, 1904–1970, Baden und Physik, Deutsche Verlags-Anstalt, 1984, 23.

# *DISPARATE PRECEDENTS OF DISPLAY; A FOOTNOTE*


July 28, 2023, 6pm  
Brauerstr. 2, 76135 Karlsruhe

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KUNSTE  
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