

## ***SOFT ARCHITECTURE***

Duration: 20.03. - 25.04.2015

Part 1 Opening 19.03 **Christoph Meier and Nicola Pecoraro**

Part 2 Opening 26.03 with added works from **Marcus Geiger, Margaret Welsh, Molly Zuckermann-Hartung and others...**

The exhibition series *Soft Architecture* is an ongoing series of exhibitions organized by **Michael Hall**, the first was presented in February at the HBK-Braunschweig featuring **Christoph Meier** and Marcus Geiger, along with a second companion exhibition which was organized at Document (Chicago) featuring Geiger and Margaret Welsh. What links these exhibitions is the utilization of exhibition architecture as an object which orientates all other objects (paintings, sculptures, etc.) within the exhibition while still remaining pure sculptural object and to see the exhibition as a flexible system where elements can be taken-in and -out during the course of the exhibition.

Soft Architecture in the context of this exhibition series is about the temporal (or soft) nature of the exhibition which is built and then unbuilt in a rather quick succession. The first part of the exhibition (opening 19.03) features a large flexible structure from **Christoph Meier** which is a grouping of five tent-like structures running the entire length of the gallery space. This structure can be re-/dis-assembled during the exhibition to accommodate other works.

**Meier's** soft structure intersects two hard points in the gallery creating a tension between the temporal and static architecture. As the gallery space remains somewhat empty these 2 contact points act as disruptors and become a focus point for the viewer. Together, **Christoph Meier** and **Nicola Pecoraro** create the only other work in the gallery by melting recycled scrap aluminum and beer cans directly in the gallery space and then pouring it into a mold forming a long horizontal 1m high band that burns the wall when it comes into contact. The aluminum pour maintains its fluidity even after its cooled forming hardened puddles. Here, gravity, fluidity and smoke become important signs within the show, pointing to a renewed interest in the physical experience within the cultural digitalization of our visual/information experience. The term 'soft' was used in 1960s and '70s to describe new tendencies in architecture that were skeptical of modernism; 'soft' was deemed to enable individualism, responsiveness, nomadism, and anarchy. Archigram, Buckminster Fuller, Cedric Price, and Yona Friedman were among soft architecture's forerunners, later Hans Hollein's (Mobile Office, 1969) and projects from Haus Ruecker Co. would follow. What connects these projects is their attempt to develop strategies that shifted from the malleability of a material to the flexibility of a system. In so doing they developed new characteristics of 'soft'. ([architizer.com/blog/soft-architecture](http://architizer.com/blog/soft-architecture))