



# STAR ARCHITEKTUR JENSEITS VON BILBAO

Dr. Nadia Alaily-Mattar

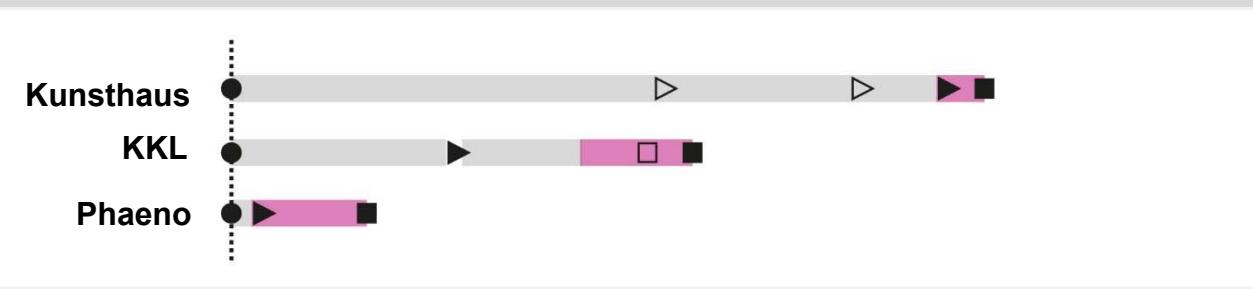
12. Februar 2018 – Vorhoelzer Forum, TUM

# The bilbao effect?

Bilbao effect is a **traveling concept**, but...



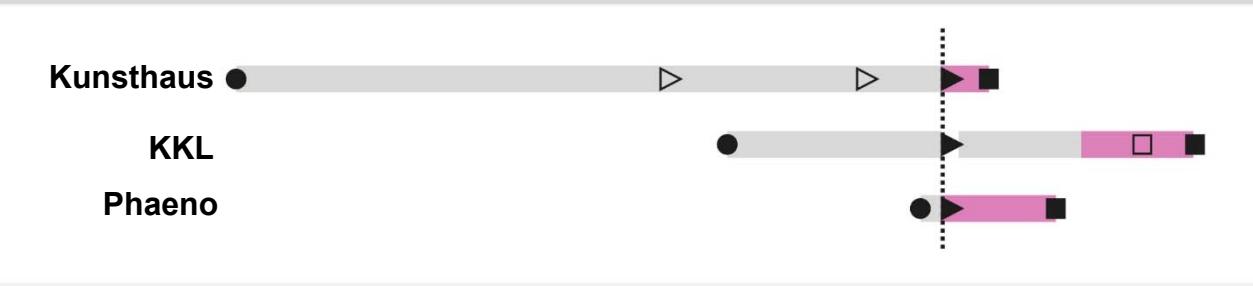
# The bilbao effect?



From first idea to inauguration

## Legend

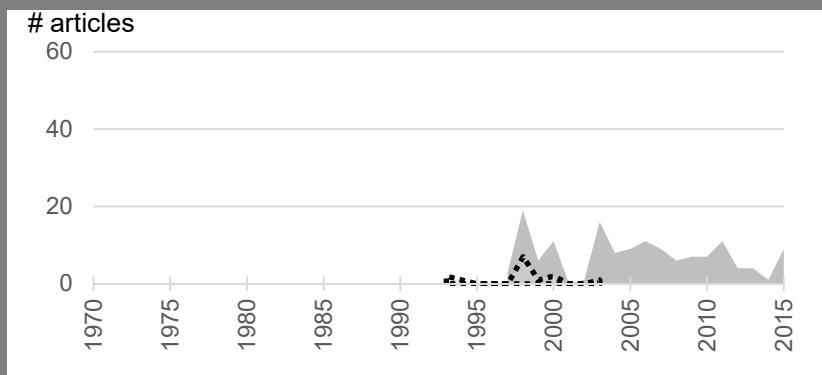
- First idea about project
- Inauguration
- Inauguration of concert hall (KKL)
- ▶ Competition
- ▷ Competition for project on other sites (Kunsthaus Graz)
- Public discussion phase
- Construction phase



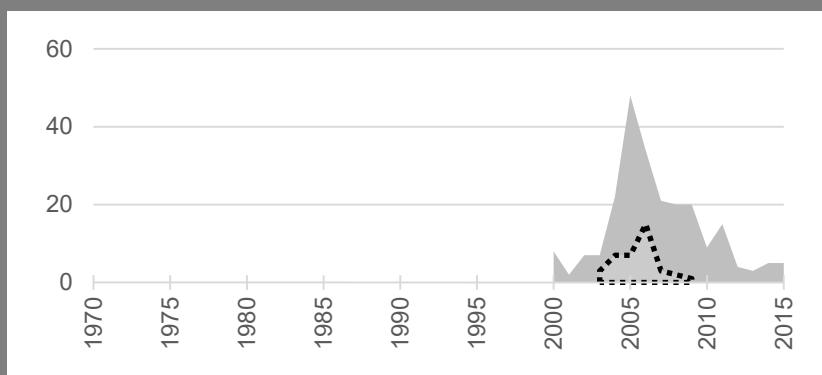
From competition to inauguration

# Avery & Lexis Nexis

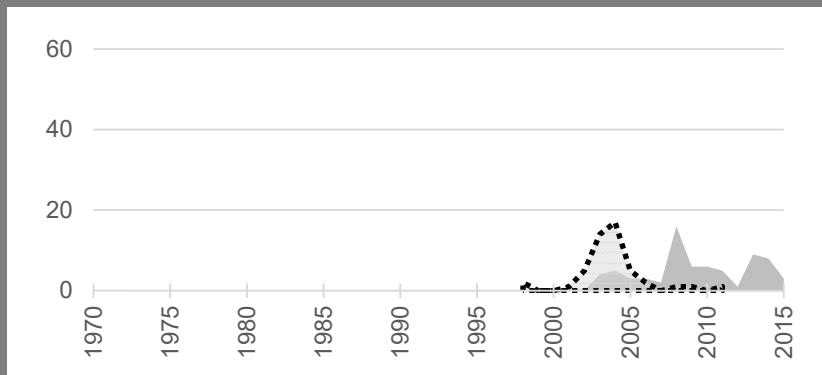
KKL



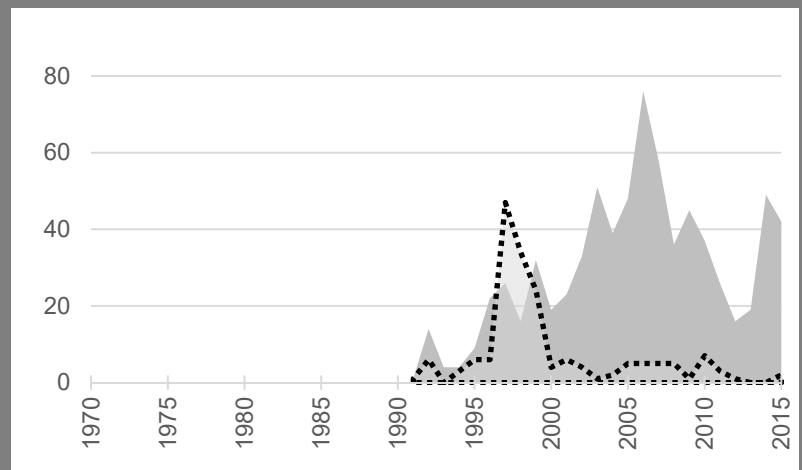
phaeno



Kunsthaus



GMB



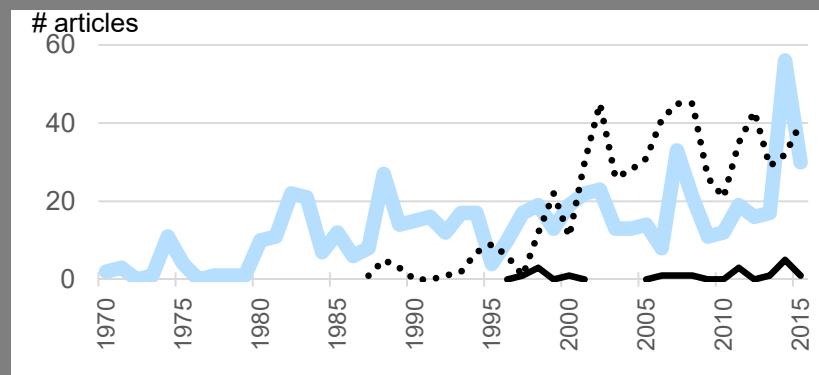
Source: Nicolas Büren & Nadia Alaily-Mattar (TUM)  
based on Avery & Lexis Nexis databases (Status July 2016)

... Avery

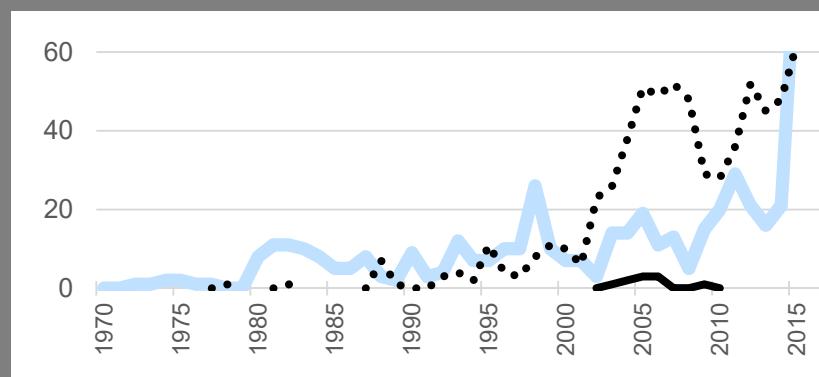
Lexis Nexis

# New York Times

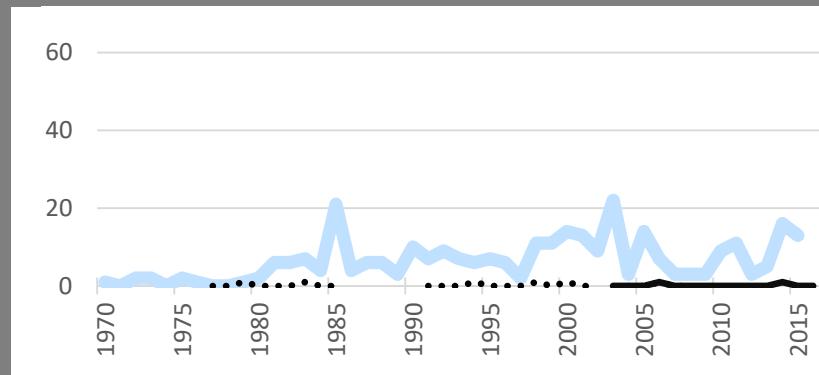
Lucerne



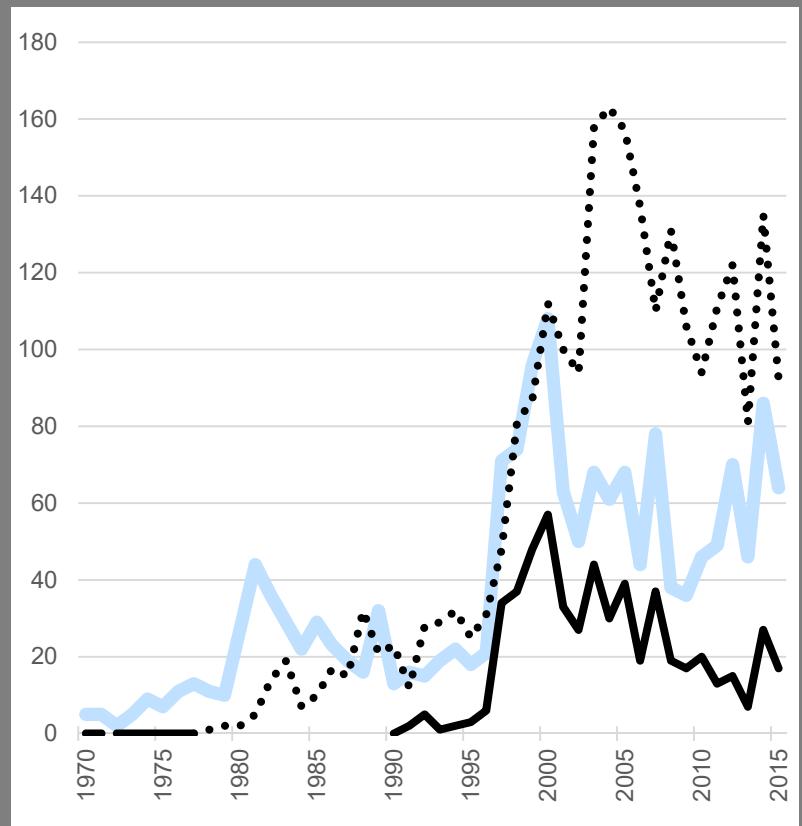
Wolfsburg



Graz



Bilbao

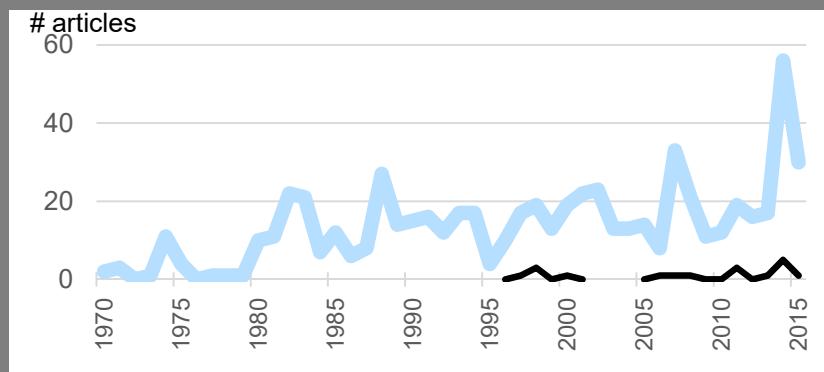


Source: Nicolas Büren & Nadia Alaily-Mattar (TUM)  
based on NYT & SD databases (Status July 2016)

— city    — project    ... architect

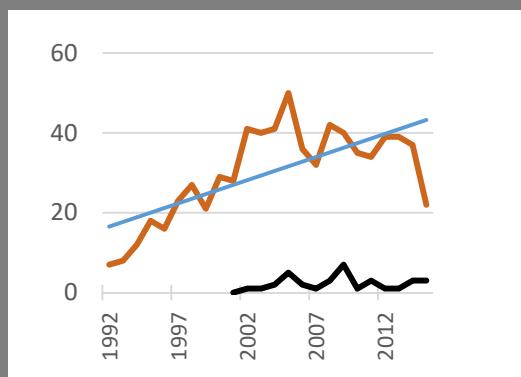
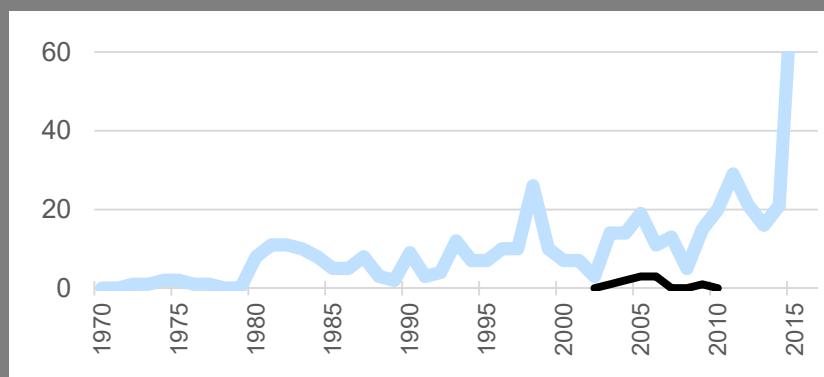
## New York Times

Lucerne

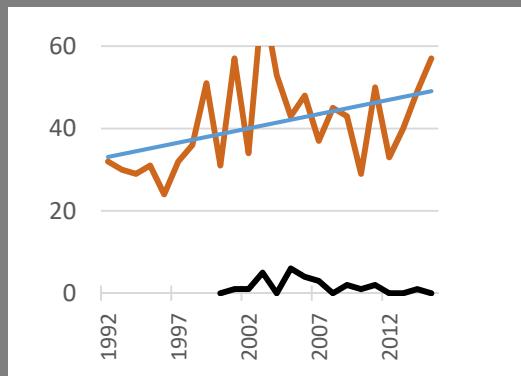
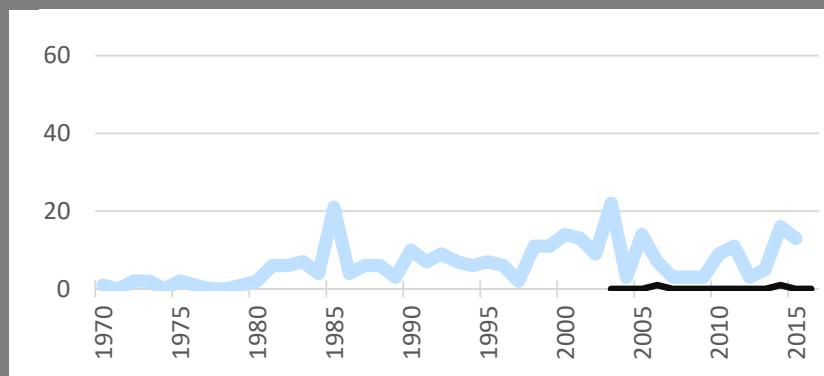


## Süddeutsche Zeitung

Wolfsburg



Graz



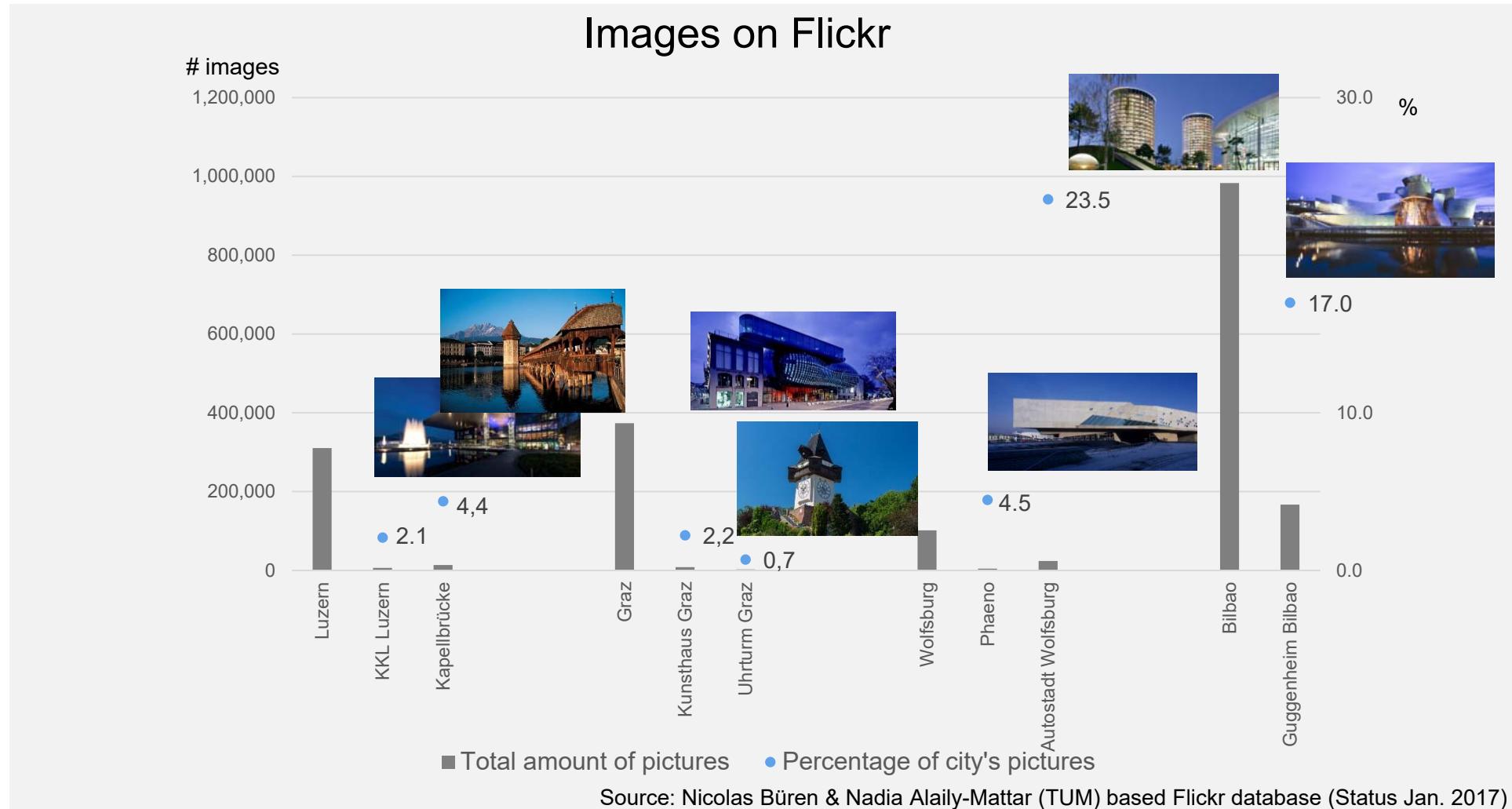
Source: Nicolas Büren & Nadia Alaily-Mattar (TUM)  
based on NYT & SD databases (Status July 2016)

city

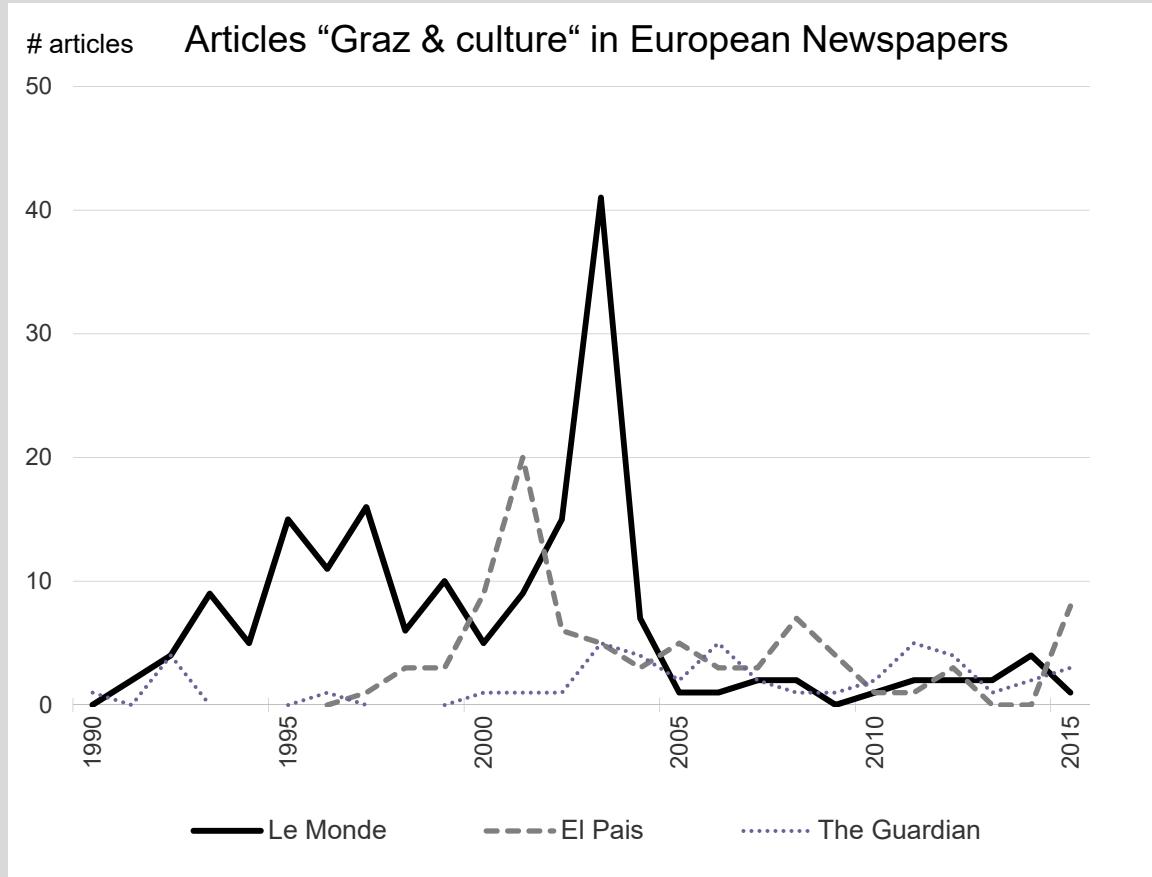
project

city (art, culture & entertainment)

# The circulation of images



# Kunsthaus Graz | Graz print media exposure



Source: Nicolas Büren & Nadia Alaily-Mattar (TUM)  
based on newspapers databases (Status July 2016)

And while Graz has some of Austria's most beautiful Gothic, Renaissance and Baroque architecture ... the sites built for Graz 2003 are **innovative** and **forward-looking**, even **eccentric**.

New York Times  
2003 Sunday

Escape from 'pensionopolis': The steirische capital once the nucleus of the literary avant-garde creates a **new image** with unusual projects

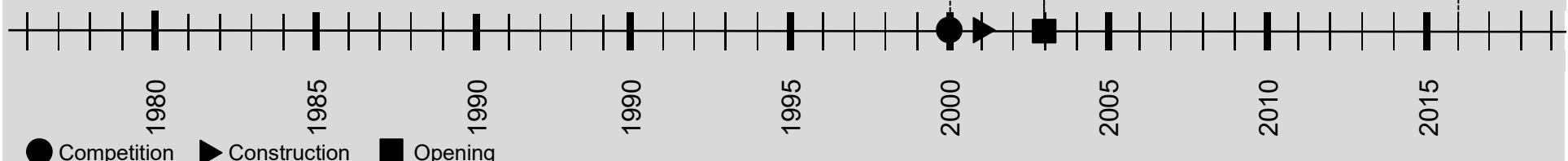
Süddeutsche Zeitung  
2003

**Small castle with big ambitions**

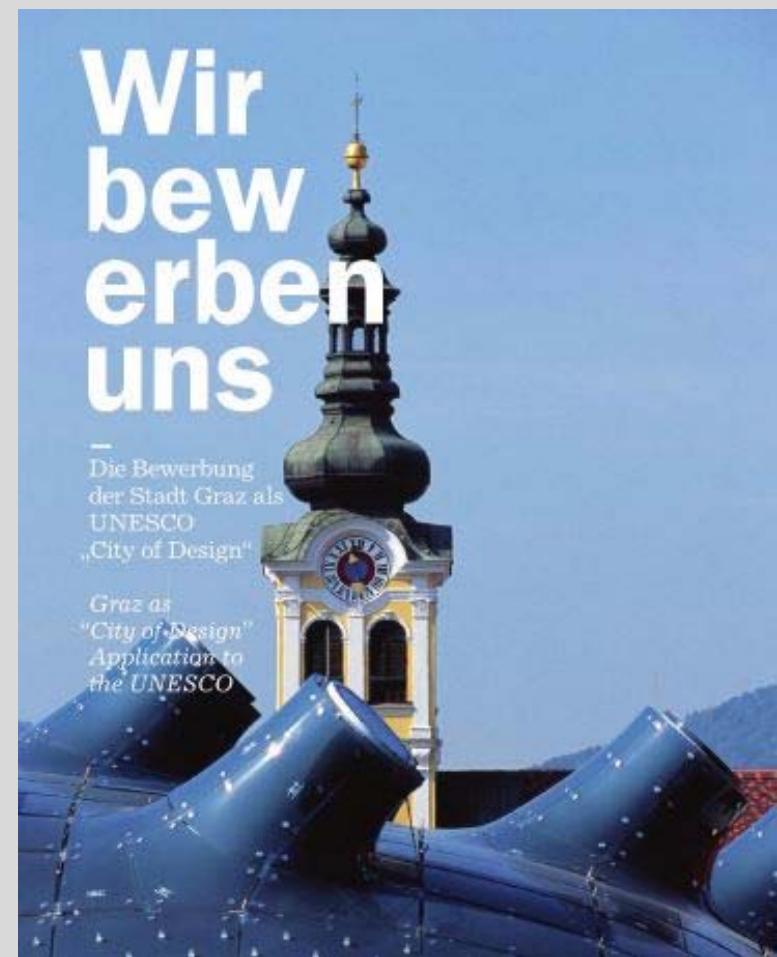
Süddeutsche Zeitung  
2000

why **avant garde**  
**Graz** is Vienna's  
cooler little  
sister.

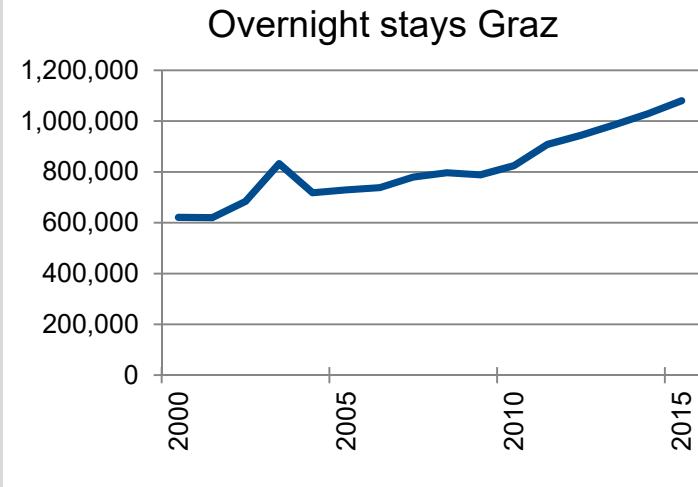
the guardian  
2016



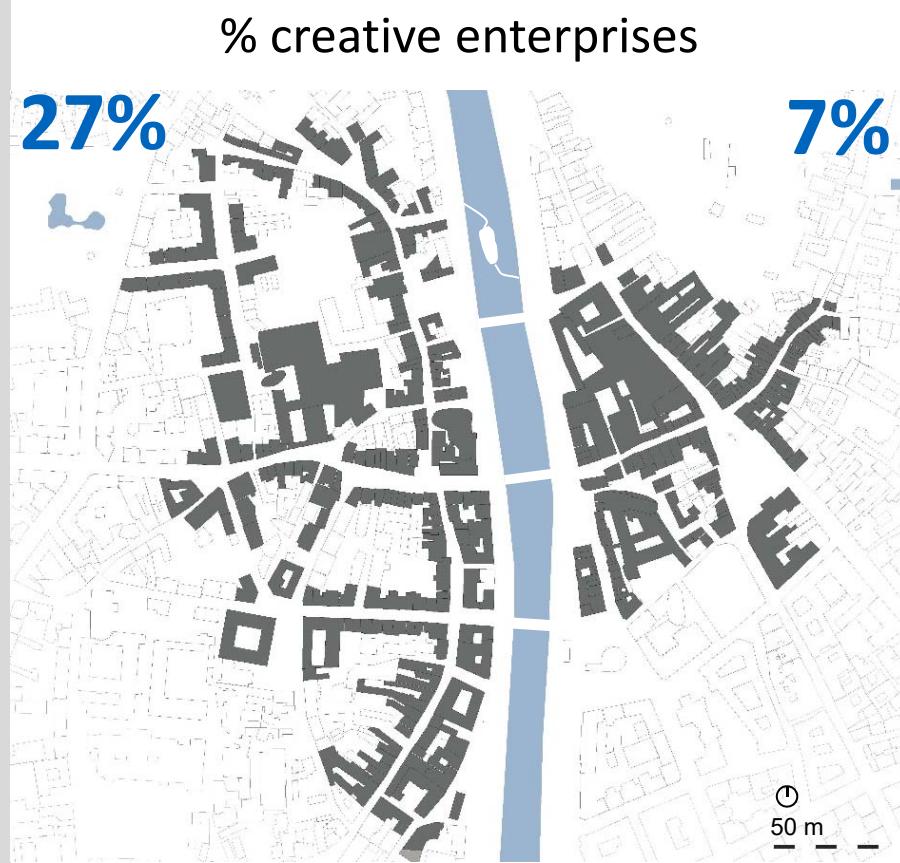
# Kunsthaus Graz| as a picture



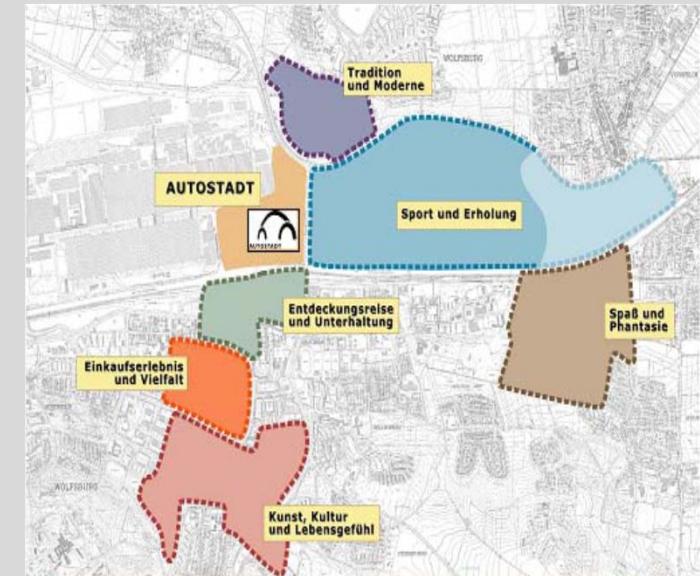
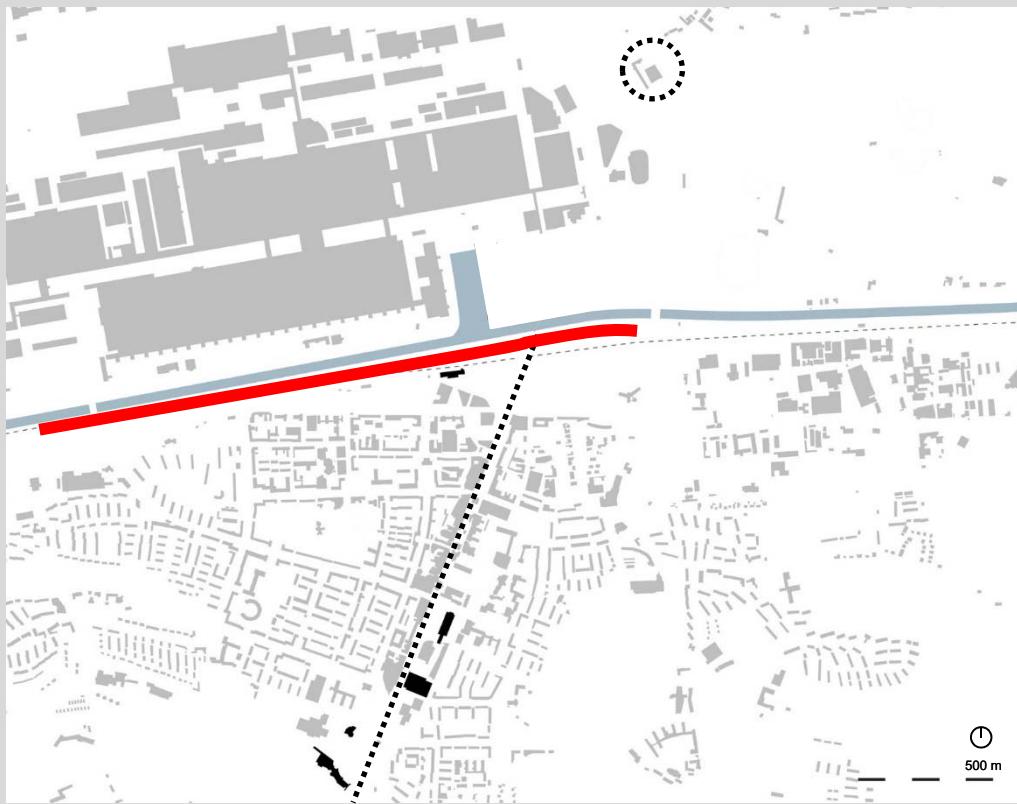
Dr. Nadia Alaily-Mattar



Source: Johannes Dreher (TUM)  
based on data provided by Statistik Austria; Kunsthaus Graz

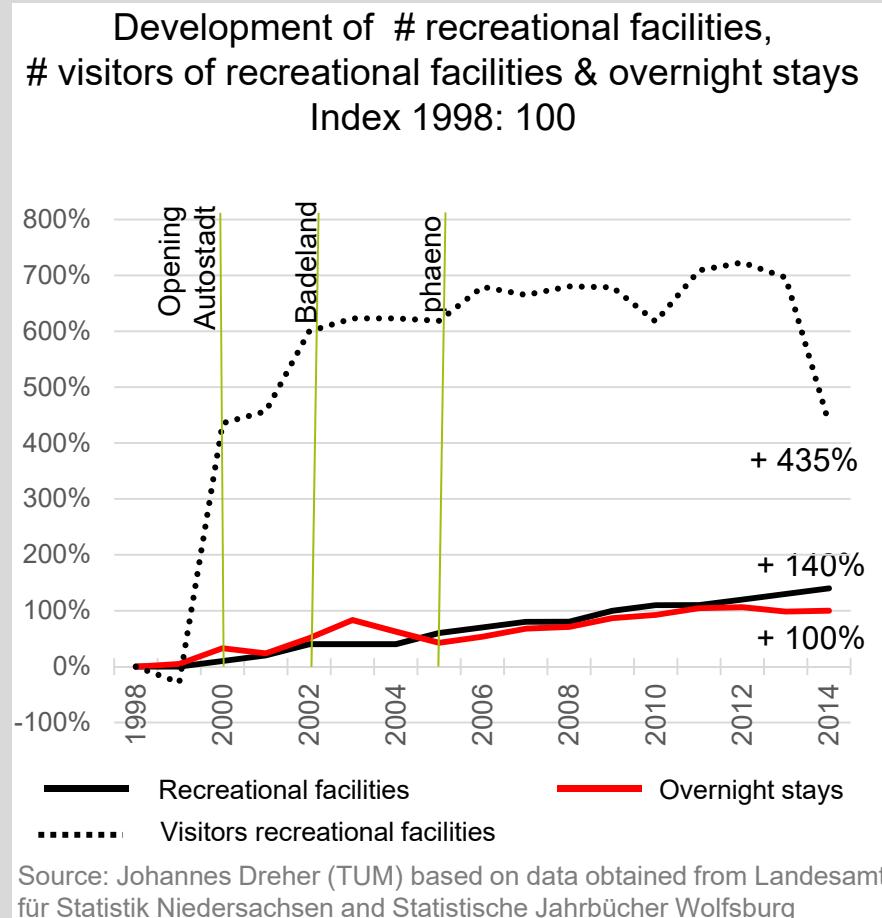
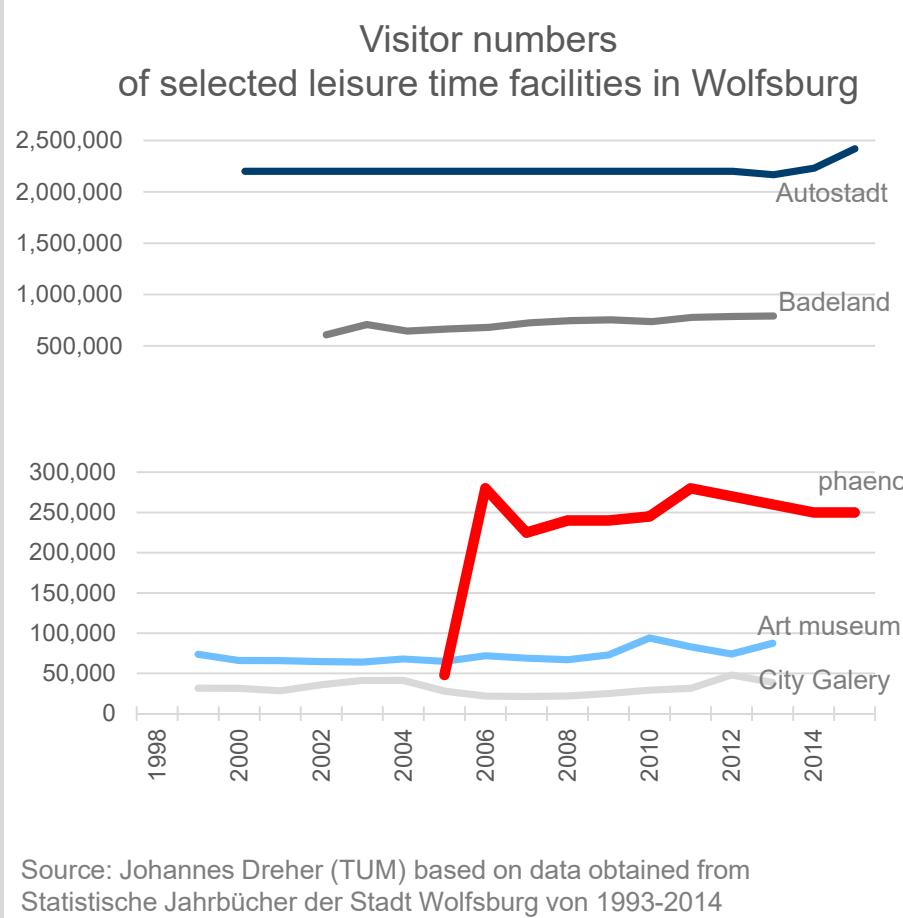


Source: Franziska Sedlmeier, (student project TUM) 2016  
Number of surveyed enterprises: 205



**.. eine Neu-positionierung**

(AutoVision, 1999, page 22)

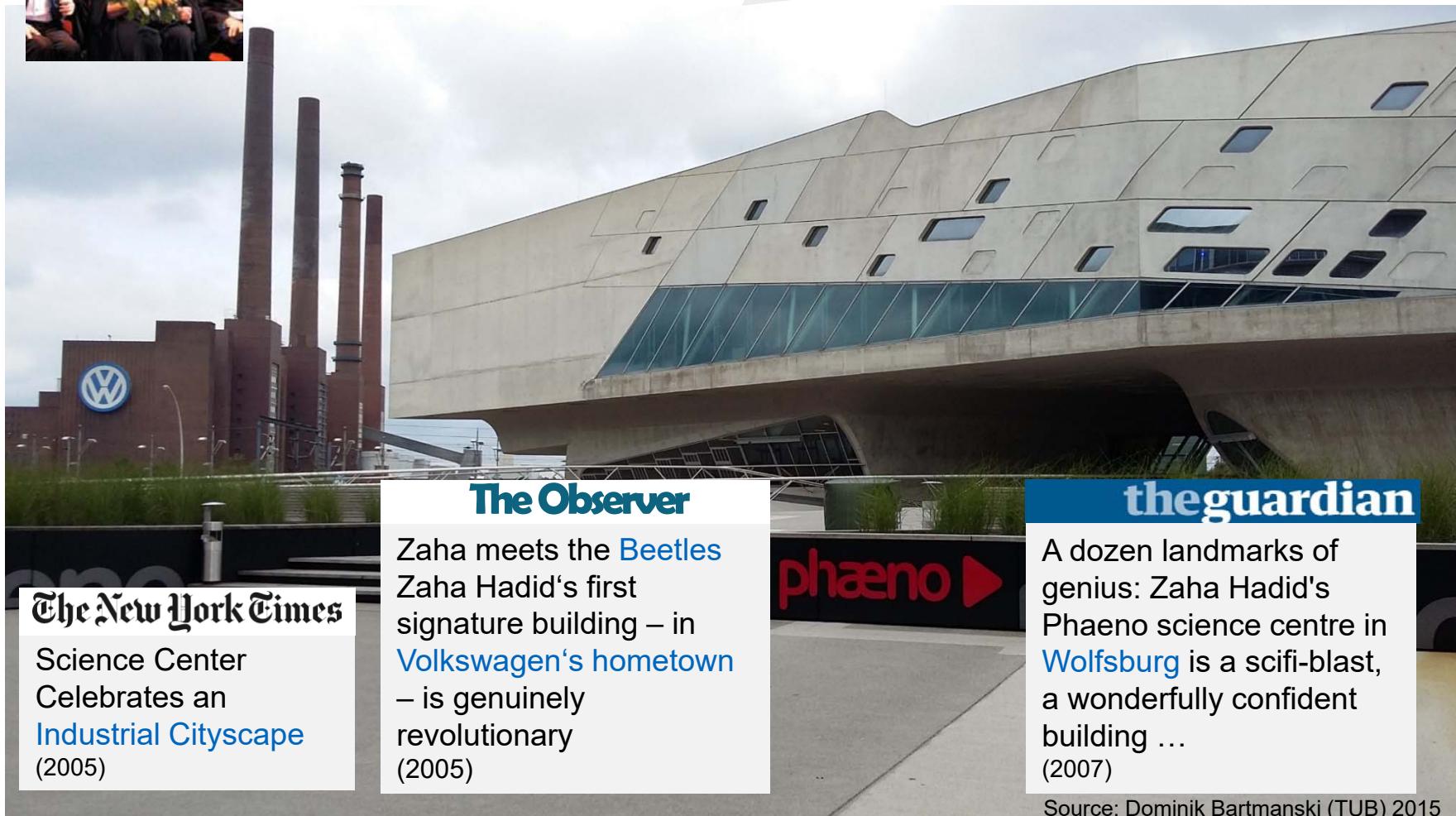


# phaeno | Socio-cultural effects



... it was a battle of symbols, battle of attention, battle of fame.

(Source: interview, 2016)



The New York Times

Science Center  
Celebrates an  
**Industrial Cityscape**  
(2005)

The Observer

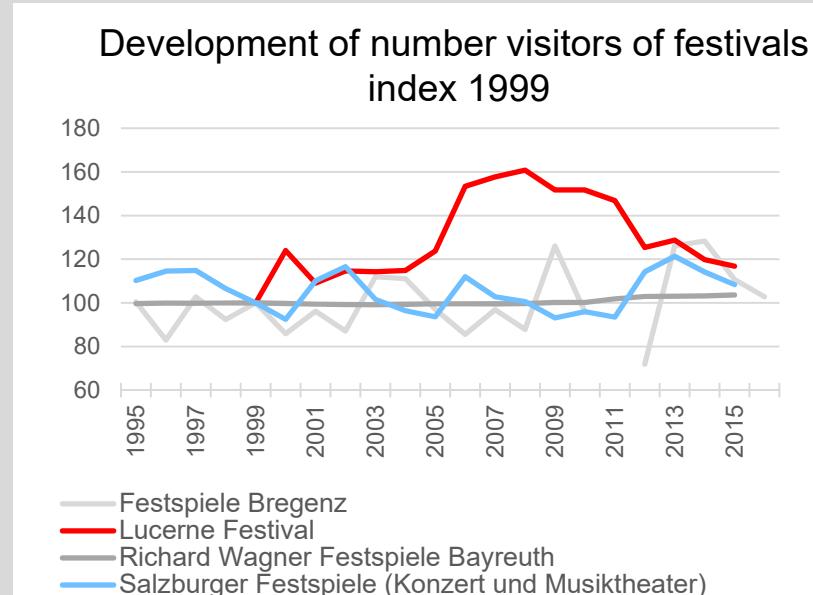
Zaha meets the Beetles  
Zaha Hadid's first  
signature building – in  
**Volkswagen's hometown**  
– is genuinely  
revolutionary  
(2005)

phaeno ▶

the guardian

A dozen landmarks of  
genius: Zaha Hadid's  
Phaeno science centre in  
**Wolfsburg** is a scifi-blast,  
a wonderfully confident  
building ...  
(2007)

Source: Dominik Bartmanski (TUB) 2015

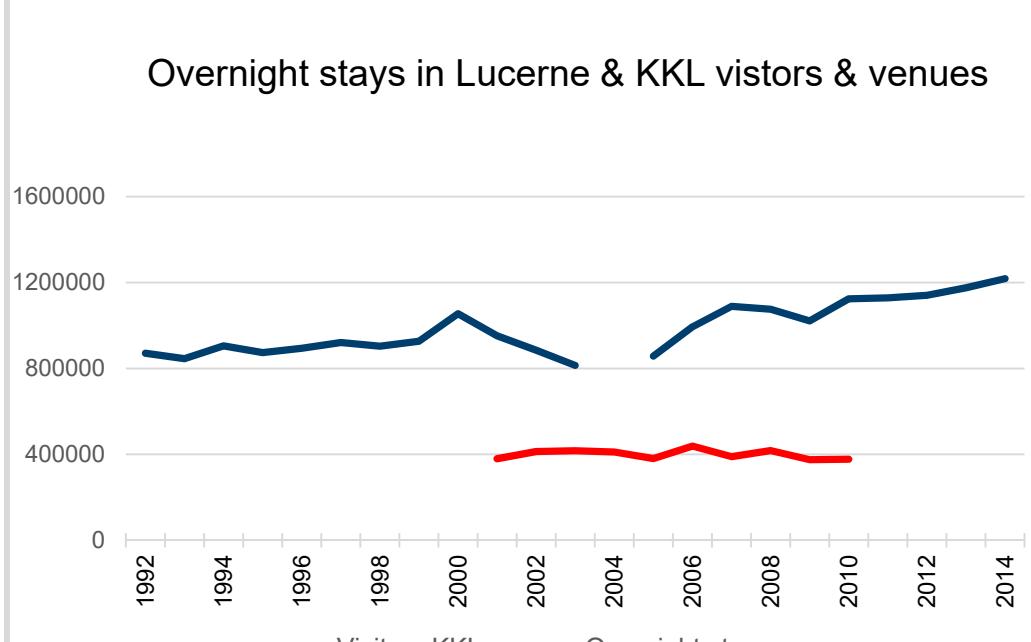


## Internationale Musik Festwochen



## Lucerne Festival at the “Salle blanche”





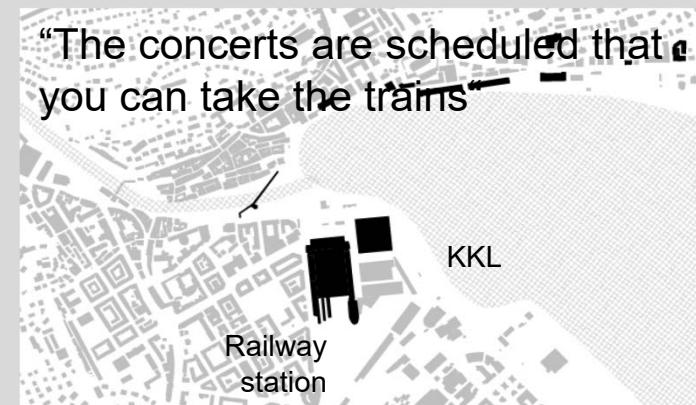
Source: Johannes Dreher (TUM), based on data from KKL Lucerne;  
Bundesamt für Statistik - Beherbungstatistik

Dr. Nadia Alaily-Mattar

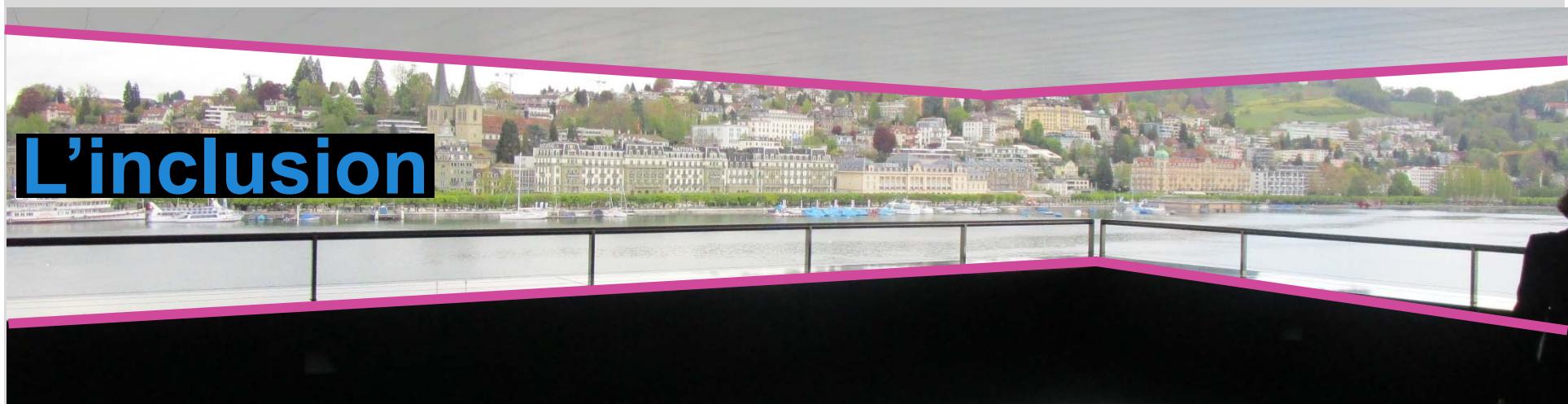
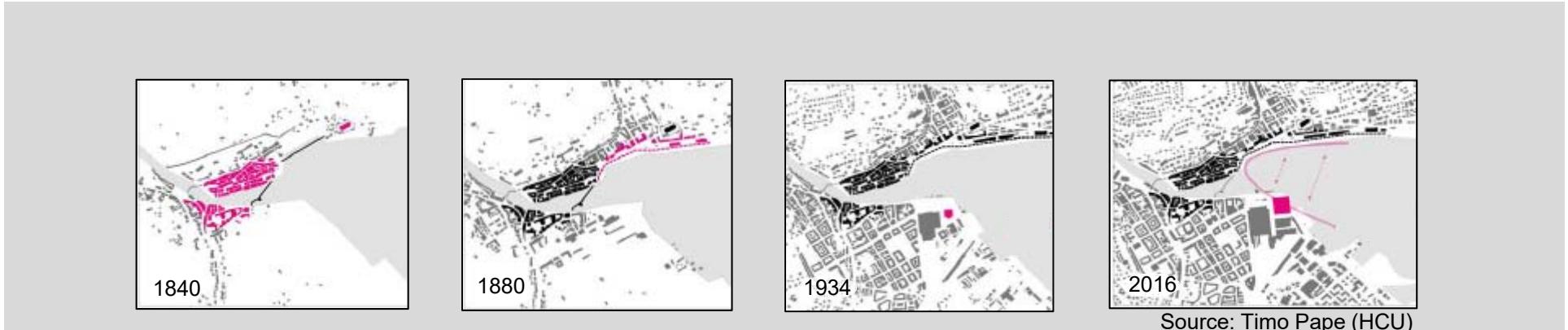
“The Swiss like to sleep at home“



“The concerts are scheduled that you can take the trains“



“Hotel Frühling“



Source: Alaily-Mattar, 2016

Dr. Nadia Alaily-Mattar

## Eine Chance für Luzern Nouvel Tempel Jahrhundertprojekt Alles unter einem Dach



### Ein Traumpaar fürs politische Design

Kurzmeyer und Held: Zwei Namen, die Luzerns Kulturpolitik geprägt haben.

Von Thomas Böll

Der elegante, però schwere, Karrenverdiente, ging im vergangenen November an Franz Kurzmeyer und Thomas Held. Sie waren nicht nur die beiden besten Fischködner, sondern für die Gestaltung des neuen Kultur- und Kongresszentrums Luzern (KKL) - gemeinsam mit dem so genannten zweiten Jahrhundertprojekt zwischen 1994 und 2000 den Prozess gesteuert. Deren Ergebnis ist ein Konzerthaus, das in der entscheidenden Phase sowohl moderner Erinnerungspolitik als auch politischer Identitätsarbeit kraftvoll ab als oberster Bauleiter des KKL.

**Participation statt Konfrontation**

Das Kulturregiment wuchs am Ende des Jahrhunderts von einer kleinen Gruppe aus Politikern und Kulturschaffenden zu einer breiten Basis für Konsens und Kompromiss. Einige wenige politischen und kulturellen Akteure waren dabei ausgespielt worden.

**Wie hat Freiheit**

Luzern kann jetzt keinen Bahnhof- und Flughafen mehr gebrauchen, nicht so leicht wie die Kopfbrücke, über Frankfurter und Soziale den Bau verhindern. Das überredet bei Kurzmeyer nicht sich hin zu schmeißen, aber er ist kein Kämpfer, offenbar

„Man hat einander ernst genommen“, kommentiert Njala Zeier, heute Intendantin des Luzerner Theaters. „Die Kulturlobby hat die jungen Kultur.“

„Wir waren mit Kurzmeyer und Thomas Held.“

Den Kulturregimenten an einem Platz für Kultur herbeigeführt.

Die Fassadenfläche imponiert und die Funktionen sind gut integriert. Das ist in Luciano Helds Ruf. Der geniale Kommunikator entschied sich dafür, er sei aufzuhören, um sich auf andere Tätigkeiten zu konzentrieren.

Auch Thomas Held lebt und leidet mit dem Kulturregiment. Als Architekt, Kulturlobby und Unternehmensberater, geschaut er der Harvard Business School nach. Eine schwere Last, die aber bewegen war.

Während der Bauzeit 1999/2000 schafften sie eine breite Allianz hinter dem Konsens.



1994 Archiv Stadtfragen

(© JNEC, Vincent Lafont, Trägerstiftung Kultur- und Kongresszentrum am See, Luzern)



Nouvel  
(Architect)



Johnson  
(Acoustician)



Abbado  
(Conductor)

“I am the master of the eye” (Nouvel)

# Conclusion

- Star status of architects was instrumental for the legitimization & realization of the exceptional architecture. But it did not result in accentuated media exposure of the cities. Impact of media exposure is qualitative rather than quantitative.
- Despite positive economic effects, these do not lead to a significant re-positioning of their respective cities, as hoped by the initiators.
- The legitimization of architecturally exceptional projects is often economically centered, but in terms of the repositioning of a city, social & morphological effects seem to be more pertinent

# Conclusion

- Economic and socio-cultural effects can be **transient & volatile**
- Although **morphological effects** are open to interpretation and context-dependent, they are rather **long-term, stable** and less closely linked to the 'star factor'.
- The consideration of the impact of star architecture must not neglect the contribution of architecture!
- **“Architecture matters”, also for star architecture!**

Danke ■