

# YONA FRIEDMAN

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*Budapest, Hungary, 1923*  
*Paris, 2020*

## YONA FRIEDMAN

*Budapest, Hungary, 1923*

*2020, Paris*

Yona Friedman studied at the Technical University in Budapest, before continuing his training from 1945 to 1948 at the Technion in Haifa, Israel, where he worked as an architect until 1957. In 1953-54, he met Konrad Wachsmann, whose studies on prefabrication techniques and three-dimensional structures had a considerable influence on him. In 1954, together with some inhabitants of Haifa, Friedman embarked upon an initial experiment involving housing designed by the occupant, but this project never reached completion. In 1956, at the 10th International Congress of Modern Architecture (ICMA) in Dubrovnik, modernism was called into question by his universalist approach and his belief in progress. At the Congress, when people were taking "mobile architecture" to mean the mobility of the dwelling" the "mobile home" for example" Friedman exhibited for the first time the principles of an architecture encompassing the on-going changes required to provide "social mobility", based on dwellings and town-planning provisions that could be composed and re-composed, depending on the intentions of the occupants and residents. The Dubrovnik debate gave rise to several think-tanks within the International Congresses, as well as beyond them. Thus it was that in December 1958, Friedman founded the Mobile Architecture Study Group (MASG) which, up until 1962, would focus on the adaptation of architecture to the changes occurring in modern life. He was joined by Kühne, Otto, Ruhnau, Hansen, Frieden and, after 1960, Schulze-Fielitz and Maymont.

Yona Friedman ha studiato alla Technical University di Budapest, prima di continuare la sua formazione dal 1945 al 1948 al Technion di Haifa, in Israele, dove ha lavorato come architetto fino al 1957. Nel 1953-54 incontrò Konrad Wachsmann, i cui studi sulle tecniche di prefabbricazione e le strutture tridimensionali furono di notevole influenza per Friedman. Nel 1954, insieme ad alcuni abitanti di Haifa, Friedman iniziò un esperimento che prevedeva alloggi progettati dall'occupante, ma questo progetto non raggiunse mai il completamento. Nel 1956, al decimo Congresso Internazionale di Architettura Moderna (ICMA) a Dubrovnik, il modernismo fu messo in discussione per il suo approccio universalista e per la sua convinzione nel progresso. Al Congresso, quando il pubblico iniziava ad utilizzare il termine "architettura mobile" per indicare la "mobilità dell'abitazione", la "casa mobile", Friedman espose per la prima volta i principi di un'architettura che comprendeva i cambiamenti in corso necessari per fornire "sociale mobilità", basando la propria teoria su alloggi e disposizioni urbanistiche che potrebbero essere composte e ricomposte, a seconda delle esigenze e delle intenzioni degli occupanti e dei residenti. Il dibattito di Dubrovnik ha dato origine a numerosi gruppi di riflessione all'interno dei Congressi internazionali, oltre che al di là di essi. Fu così che nel dicembre del 1958 Friedman fondò il Mobile Architecture Study Group (MASG) che, fino al 1962, si sarebbe concentrato sull'adattamento dell'architettura ai cambiamenti che si verificano nella vita moderna. A lui si unirono Kühne, Otto, Ruhnau, Hansen, Frieden e, dopo il 1960, Schulze-Fielitz e Maymont.

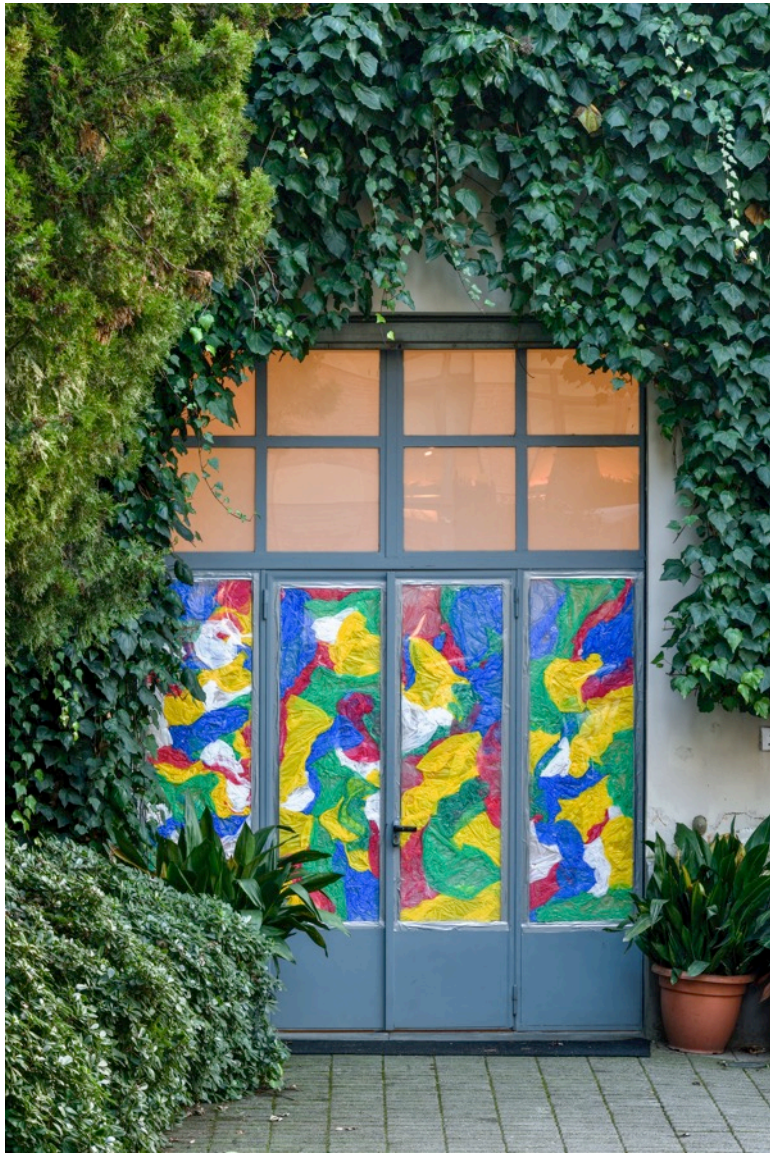
Gallery exhibitions



YONA FRIEDMAN  
*sculpting the void*

*une proposition de Yona Friedman avec Le Fonds de  
Dotation Denise et Yona Friedman*

Opening 26 January 2020  
Until March 2020



*Sculpting the void*, 2020  
Installation view at Galleria Massimo Minini, Brescia  
Entrance



#### SCULPTING THE VOID

A RECONSTRUCTION FROM PETER ZUMTHOR'S  
WORKS BY PETER ZUMTHOR AND PETER ZUMTHOR

THE IDEA OF SCULPTING THE VOID IS TO DEFINE ARCHITECTURE AS SCULPTING THE  
VOID, WHICH MEANS THE NOTHING THAT MAKES ARCHITECTURE. IT  
IS NOT THE OBJECT THAT YOU CAN APPRECIATE IN YOUR MIND,  
BUT THE VOID ITSELF IS NOT NOTHING, SOMETHING MUST CONTAIN IT.  
ARCHITECTURE IS USUALLY CONSIDERED WITHIN A BOX,  
ARCHITECTURE IS NOT OFFER TO CONSIDER THAT BOX.  
SCULPTING VOID CAN BE APPROVED ALSO BY CREATING NEGATIVE  
SPACE IN THESE SOLID OBJECTS, THAT SEEM TO BE LIKE A "VOID"  
OF THESE OBJECTS.

THE VOID ALSO FALLS INTO THE SCOPE OF ARCHITECTURE.  
BY ARCHITECTURE AS ART IS THE SCULPTURE OF THE VOID AND  
FROM THE BOX, THE BOX ITSELF IS ONLY A TRIVIAL USE OF  
MATERIAL, ESSENTIALLY ENOUGH TO PROVIDE THE VOID FOR  
ARCHITECTURE.

AN EXAMPLE OF VOID AND REFERS TO BOTH TRADITIONAL OF THE  
ARTIST'S IS SUBMITTED TO THE RULES OF THE ARCHITECTURE, THE  
VOID IS CALLED "SCULPTURE" IN COMMON LANGUAGE.  
PETER ZUMTHOR

*Sculpting the void*, 2020  
Installation view at Galleria Massimo Minini, Brescia  
First room



*Sculpting the void*, 2020  
Installation view at Galleria Massimo Minini, Brescia  
Second room





*Sculpting the void, 2020*  
Installation view at Galleria Massimo Minini, Brescia  
Third room



*Sculpting the void, 2020*  
Installation view at Galleria Massimo Minini, Brescia  
Fourth room



*Sculpting the void*, 2020  
Installation view at Francesca Minini, Milan  
First room



*Sculpting the void*, 2020  
Installation view at Francesca Minini, Milan  
First room



*Sculpting the void, 2020*  
Installation view at Francesca Minini, Milan  
Second room

# sculpting the void

une proposition de Yona Friedman avec Le Fonds de Dotation Denise et Yona Friedman

"I was often trying to define architecture as sculpting the void. Indeed, the material that makes architecture is penetrable empty space. You can appreciate it from inside.

But emptiness in itself is not visible. Something must contain it. Architectural space is contained generally within a box. Architects' work is most often to conceive that box.

Sculpting space can be achieved also by creating negative space, i.e. space around objects, that means space like a "mold" of those objects. That work also falls into the domain of architecture.

Thus the technique of architects produces the box as hardware, but architecture as art is the software, space within and around the box. The box itself is simply a special kind of ordinary sculpture, eventually enhanced through painting, for example murals.

An exhibition of any kind refers to both techniques of the architect in supplement to the topic of the exhibition: the space. We call it installation, in common language."

Yona Friedman

YONA FRIEDMAN  
*Cartoline postali*

Opening 31 December 2009  
Until January 2010



# Cartoline postali

Curated by Maurizio Bortolotti

The great architect Yona Friedman's first exhibition in an Italian art gallery focuses on an architectural interpretation of two Italian cities, Brescia and Venice, which belong to the same area despite subtle differences. Friedman's works range from his central concept of Ville Spatale, developed in the nineteen fifties, by way of numerous variants, to a non-geometric model of Ville Spatale taking pride of place in Massimo Minini Gallery.

His conception of architecture is that it must be possible for the inhabitants themselves to create it, the architect merely providing them with hints on how to do it. This sort of architecture, in Friedman's view, produces communication even before it produces architecture as the creation of architectural codes and, lastly, buildings. This conception of his is tangential to his idea of art. In his work, art and architecture become a single means for constructing a dimension of communication between people that goes beyond any distinction between the two arts, creating a new area beyond all possible specialization.

Cartoline postali presents images of Venice and Brescia where Friedman has displayed his architectural skills, revolving around the central idea of Ville Spatale. It offers both a conception of architecture and a vision in which the daily lives of the people are inseparable from aesthetic representation.

The experimental character of Friedman's work consists precisely on the fact that it incorporates numerous elements - theory (biology, cybernetics, anthropology, psychology and the human sciences in general), art, architecture and animated films. This broadening of horizons arises from the need to build a more modern perspective, a vision of modernity. "After the second world war - says Friedman - the only chance we had was to build something new." However, his idea of Modernity is not an abstraction he imposes on the inhabitants of a modern city, but rather an idea that re-uses the existing and takes the wishes of the residents into account. Instead of creating icon-buildings as many contemporary architects do, Friedman views architecture as being an innate part of the inhabitants' way of life, in line with their requirements, offering the tools to build individual micro-visions. In this, his conception is very close to the mechanisms that preside over life in contemporary Asian cities, one of the reasons why his work is so contemporary.

At Massimo Minini Gallery the artist presents a large installation in the main hall, together with picture postcard images of Brescia and Venice, several animated films and a model of the Bridge of Liberty in Venice.



# Cartoline postali

## A cura di Maurizio Bortolotti

La mostra alla Galleria Massimo Minini, la prima in una galleria italiana del grande architetto Yona Friedman, ha come centro una riflessione sulla lettura architettonica dello spazio di due città italiane, Brescia e Venezia, accomunate da un legame sottile di appartenenza a un medesimo territorio, pur con specificità diverse. La riflessione di Yona Friedman parte dal suo concetto centrale di Ville Spatiale elaborato negli anni Cinquanta e, attraverso diverse varianti, giunge a un modello di Ville Spatiale non-geometrico, riproposto anche in galleria.

La sua concezione dell'architettura nasce dal fatto che essa deve poter essere realizzata dagli stessi abitanti e l'architetto può fornire loro solo alcune indicazioni per la loro realizzazione. In questo modo l'architettura, secondo Friedman, produce comunicazione ancora prima di produrre architettura come realizzazione di codici architettonici e, infine, di edifici. In questo senso, la sua concezione dell'architettura è tangenziale a quella dell'arte. Nel suo lavoro arte e architettura diventano un unico mezzo per costruire una dimensione della comunicazione tra le persone che va oltre ogni distinzione tra le due arti, creando un nuovo territorio al di là di ogni possibile specializzazione.

Cartoline postali sono immagini delle città di Venezia e Brescia dove Friedman è intervenuto con le sue architetture, declinate secondo l'idea centrale della Ville Spatiale. Esse offrono insieme una concezione dell'architettura e una visione in cui la vita quotidiana delle persone è inseparabile dalla rappresentazione estetica.

Il carattere sperimentale del lavoro di Friedman consiste proprio nel fatto di comprendere molti ambiti insieme: teoria (dalla biologia alla cibernetica, all'antropologia, alla psicologia e alle scienze umane in generale), arte, architettura, filmati d'animazione. Questo ampliamento di orizzonti nasce dalla necessità di costruire una prospettiva più moderna, una visione della modernità. "Dopo la Seconda Guerra Mondiale - dice Friedman - non avevamo altra possibilità se non quella di costruire qualcosa di nuovo". Tuttavia, la sua idea di Modernità non è qualcosa di astratto, che impone agli abitanti della città moderna, ma un'idea che riutilizza l'esistente e tiene conto dei desideri dei suoi abitanti. Invece di creare edifici-icona come molti architetti contemporanei, la visione architettonica di Friedman si cala all'interno della vita quotidiana degli abitanti, tiene conto delle loro esigenze, offrendo gli strumenti per costruire delle micro-visioni individuali. In questo la sua concezione è molto più vicina ai meccanismi che presiedono la vita delle città asiatiche contemporanee, determinando anche la grande attualità del suo lavoro nel panorama contemporaneo.

Nella mostra alla Galleria Massimo Minini l'artista presenta una grande installazione nello spazio principale, immagini-cartoline di Brescia e Venezia, alcuni filmati d'animazione e un plastico del Ponte della Libertà a Venezia.



*Cartoline postali, 2009*  
Installation view at Galleria Massimo Minini, Brescia



*Cartoline postali, 2009*  
Installation view at Galleria Massimo Minini, Brescia



*Cartoline postali, 2009*  
Installation view at Galleria Massimo Minini, Brescia



*Cartoline postali, 2009*  
Installation view at Galleria Massimo Minini, Brescia



*Cartoline postali, 2009*  
Installation view at Galleria Massimo Minini, Brescia



*Cartoline postali, 2009*  
Installation view at Galleria Massimo Minini, Brescia



*Cartoline postali, 2009*  
Installation view at Galleria Massimo Minini, Brescia



Other shows

YONA FRIEDMAN  
*The Mobile Exhibition*

2021

Frac Grand Large, Hauts-de-France





Installation view *The Mobile Exhibition*  
Frac Grand Large, Hauts-de-France, 2021



Installation view *The Mobile Exhibition*  
Frac Grand Large, Hauts-de-France, 2021



Installation view *The Mobile Exhibition*  
Frac Grand Large, Hauts-de-France, 2021



Installation view *The Mobile Exhibition*  
 Frac Grand Large, Hauts-de-France, 2021



YONA FRIEDMAN  
*Les villes imaginées*

2018

Château de  
Rochechouart, France

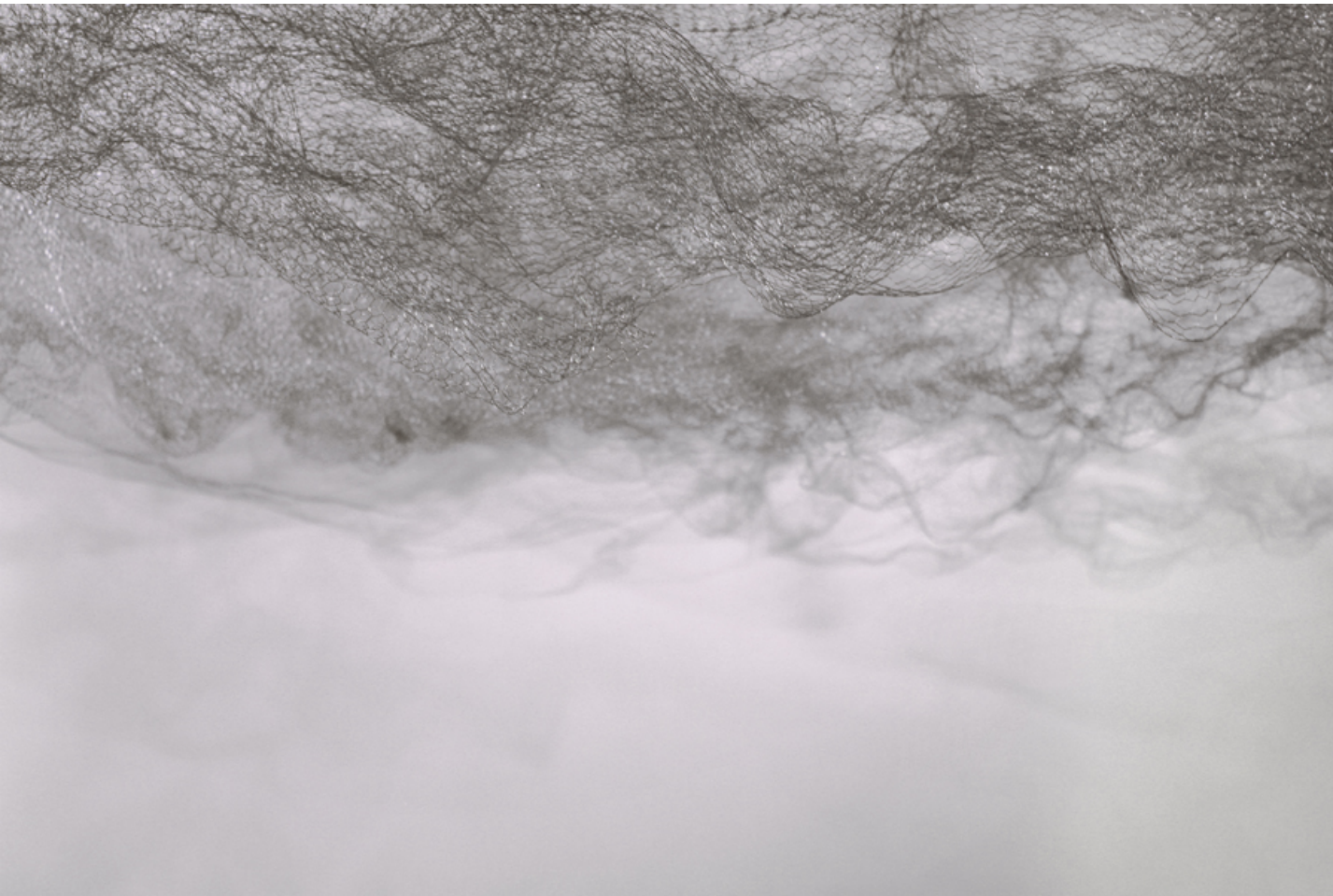


YONA FRIEDMAN  
*Mobile Architecture,  
People's Architecture*

2017

MAXXI, Rome, Italy





**YONA FRIEDMAN**

*Prototype improvisé de type nuage*

2016

MAMAC, Nice, France



YONA FRIEDMAN  
*Yona Friedman*

2016

CCA, Kitakyushu,  
Japan



YONA FRIEDMAN  
*Terre vulnerabili*

2011

Pirelli Hangar Bicocca,  
Milano, Italy



YONA FRIEDMAN

*La città più moderna del  
mondo*

2010

S.a.L.E. Docks, Venice, Italy



YONA FRIEDMAN

2010

XIV Biennale Internazionale di  
Scultura di Carrara, Carrara, Italy



YONA FRIEDMAN  
*Des utopies réalisées*

2010

Espace de l'Art Concret,  
Mouans-Sartoux, France



YONA FRIEDMAN  
*La Licorne Eiffel*

2009

Centre international d'Art  
et du Paysage, Île de  
Vassivière, France



YONA FRIEDMAN  
*La création*

2009

Centre d'art contemporain  
la Synagogue de Delme,  
France





YONA FRIEDMAN

2008

Musée dans la rue, Como,  
Italy



YONA FRIEDMAN

*Yona Friedman: Une production récente*

2007

Musée d'art contemporain, Lyon, France



YONA FRIEDMAN  
*La Ville Spatale on the Lagoon*

2005

Fondazione Bevilacqua La Masa,  
Venice, Italy

## YONA FRIEDMAN

b. Budapest, Hungary, 1923.  
Lives and works in Paris.

### BIOGRAPHY

1943-45

Architecture studies at the TH Budapest, HU

1945-48

Architecture studies at the Technion, Haifa, IL

1949-57

Teaching activities and architectural practice in Haifa, IL

1953

Contact with Konrad Wachsmann

1957

Moves to Paris, FR

1958

Founder of the GEAM (Groupe d'Etudes d'Architecture Mobile)

1960

Publication of his manifestos *Architecture mobile* and *La Ville spatiale*

1983

Planning for the Communication Centre of Scientific Knowledge for Self-Reliance of the United Nations University (with Eda Schaur)

### PROJECTS AND AWARDS

1953-58

Cylindrical Shelters (housing project for immigrants)

1958-60

La Ville spatiale

1963

Brückenstadt über den Ärmelkanal (with Eckhard Schulze-Fielitz)

1967

Grand Prix de Recherche et Formes de Demain, Paris, FR

1972

Architecture Award of the Akademie der Wissenschaften, Berlin, DE

1976

Honorary member of the Koninklijke Academie van Beeldende Kunsten, Amsterdam, NL

1981-87

Museum of Simple Technology (with Eda Schaur), Madras, IN

1987

Exhibition Pavillion in Paris-La Villette, FR

## SELECTED SOLO EXHIBITIONS

**2018**

Yona Friedman: Les villes imaginées, Chateau de Rochechouart, Rochechouart (FR)

**2017**

Mobil Architecture. Yona Friedman, MAXXI - Museo nazionale delle arti del XXI secolo, Rome, (IT)

**2016**

Cité de l'architecture et du patrimoine, Paris, (FR)

Serpentine Summer Houses 2016, Serpentine Gallery, London (GB)

L'humain expliqué aux extraterrestres, CNEAI, Chatou (FR)

Prototype improvisé de type nuage, MAMAC, Nice (FR)

Yona Friedman, CCA, Kitakyushu (JP)

**2015**

Power station museum of arts, Shanghai (CHN)

Prototype improvisé de type nuage, Galerie d'exposition du Théâtre de Privas et Espace d'art contemporain – Privas (FR)

Yona Friedman, École nationale supérieure d'architecture de Paris-La Villette, Paris (FR)

**2013**

Musée sans bâtiment and Architecture without building, CNEAI, Chatou (FR)

Architecture without building, with Jean- Baptiste Decavèle, De Vleeshal, Middelburg (NL)

**2012**

Musée sans bâtiment and Architecture without building, CNEAI, Chatou (FR)

Architecture without building, with Jean- Baptiste Decavèle, De Vleeshal, Middelburg (NL)

Entry by Yona Friedman, installation curated by Maurizio Bortolotti at the Istanbul Design Biennial, Istanbul, Turkey (TR)

Le musée de Rue et le musée Iconostase + Architectures Mobiles, CNEAI, Chatou (FR)

Handbuch, Berlin - Paris 2012, Galerie Chert, Berlin (DE)

**2011**

Eckhard Schulze-Fielitz & Yona Friedman, Arena, Kunsthaus Bregenz (AT)

Merz World, Yona Friedman & Tomas Saraceno, Cabaret Voltaire, Zurich (CH)

Métropole Europe/ Europa Metrópolis, Musac, Museo de Arte Contemporáneo de Castilla y León (ES)

2011: «Architecture Without Buildings», Ludwig Museum, Budapest (HU)

Architecture without buildings, Biennale de Lyon (FR)

Video conference at architecture [in] ]out[ politics, The Lisbon Architecture Triennale, Lisbon, Portugal (PO)

Une ville spatiale pour artistes, Hangar Bicocca, Milano (IT)

## 2010

Around The Ville Spatiale, (Autour La Ville Spatiale); Mala Galerija / Moderna Galerija, Ljubljana, Slovenia (SL)  
Métropole Europe et autres projets, Galerie Kamel Mennour, Paris (FR)  
Art Unlimited, Galerie Kamel Mennour, Art Basel, Bâle (FR)  
Merz Tier, neugerreimshneider, Berlin (DE)  
Des utopies réalisées, Espace de l'Art Concret, Mouans-Sartoux, France (FR)

## 2009

La Licorne Eiffel, Centre international d'Art et du Paysage, Île de Vassivière, France (FR)  
Improvisations, Musée d'Art Moderne de la Ville de Paris (FR)  
La création, Centre d'art contemporain la Synagogue de Delme, France (FR)  
Part 1 : Autour de la ville spatiale (1957-1975) & Part 2 : Maquettes d'études, Galerie Kamel Mennour, Paris (FR)  
Cartoline Postali, Galeria Massimo Minini, Brescia, (IT)

## 2008

Musée dans la rue, Como, (IT)  
Tu ferais ta ville, Arc en rêve / CAPC - Musée d'art contemporain, Bordeaux (FR)  
Yona Friedman, Portikus, Frankfurt (DE)  
Utopie réalisée, Bund 18, Shanghai (CHN)  
Les ponts de Shanghai, Musée des Beaux-arts, Bordeaux (FR)

## 2007

Dare to make your own exhibition, CNEAI, Chatou, France (FR)  
Yona Friedman, Musée d'art contemporain, Lyon (FR)

## 2006

Utopías Realizables, CAAC, Sevilla (ES)

## 2005

Yona Friedman, CCA, Kitakyushu (JP)  
Yona Friedman, Fondazione Bevilacqua La Masa, Venice, Italy (IT)

## 2004

Une vie spatiale, Aedes East Extension Pavillon, Berlin (DE)

## 2000

Architecture mobile, Institut français d'architecture, Paris (FR)

## 1999

Structures serving the unpredictable, NAI, Rotterdam (NL)

**1975**

Une utopie réalisée, ARC/Musée d'art moderne de la Ville de Paris (FR)

**1966**

Une ville spatiale, Galerie J, Paris (FR)

**1960-61**

Groupe d'étude d'architecture Mobile, Paris, Luxembourg, Amsterdam, Gelsenkirchen.

## SELECTED GROUP SHOWS

**2017**

Art Encounters, Contemporary Art Biennale, Romania (RO)

Utopia/Dystopia, MAAT, Museum Art Architecture Technology, Lisbon (PT)

Habit Co-Habit, Pune biennale, India (HI)

Beautiful Africa, La Galerie du 5ème, Marseille (FR)

**2016**

Volcano Extravaganza 2016 I Will Go Where I Don't Belong, Fiorucci Art Trust, Stromboli (IT)

Serpentine Summer Houses 2016, Serpentine Gallery, London (GB)

L'humain expliqué aux extraterrestres, CNEAI, Chatou (FR)

Prototype improvisé de type nuage, MAMAC, Nice (FR)

**2014**

Double-jeu, Les Turbulences, FRAC Centre - Orléans (FR)

**2013**

Monacopolis, Villa Paloma & Villa Sauber, Monaco (FR)

**2010**

Utopies & Innovations / Architectures transfrontalières, Espace Fernet-Branca, Saint-Louis, (FR)

Biennale internationale Design, Saint-Etienne, (FR)

Collection '10, IAC, Institut d'Art Contemporain, Villeurbanne / Rhône-Alpes, (FR)

## 2009

Etc., Balkis Island, avec Jean-Baptiste Decavèle, Centre international d'Art et du Paysage, Île de Vassivière, (FR)  
Modernism as a ruin, an archaeology of the present, Generali Foundation, Wien, (AT)  
Fare mondi / Making worlds, Arsenale, 53° Biennale di Venezia, Venice, (IT)

## 2008

Manifesto Marathon, Serpentine Gallery, London (GB).  
Old Masters, P74 Center and Gallery, Ljubljana, Slovenia (SL).  
Peripheral vision and collective body, Museion - Museum für moderne und zeitgenössische Kunst, Bolzano, (IT)  
Ambition d'art, IAC - Institut d'art contemporain de Villeurbanne/Rhône-Alpes, Villeurbanne. (FR)

## 2007

Habitat / Variations, Bac - Bâtiment d'art contemporain / CECCH - Centre d'édition contemporaine, Genève, (CH)  
About Cities, Drawing Center, New York, (USA)  
A project for Mart, Museo d'arte moderna e contemporanea di Trento e Rovereto, (IT)

## 2006

On mobility, De Appel, Amsterdam, (NL)  
What is positive? Why?, WUK, Kunsthalle Exnergasse, Wien, (AT)

## 2005

Disassembly, Serpentine Gallery, London, (UK)

## 2004

Archiskulptur, Fondation Beyerler, Basel, (CH)

## 2003

Un-built Cities, Bonner Kunstverein, Bonn, (DE)  
Rubbish is beautiful, 50° Biennale di Venezia, Venice, (IT)  
Utopia Station, 2nd Biennale de Valencia, Valencia, (ES)

## 2002

IV Biennale of Shanghai, (CHN)  
Documenta XI, Kassel, (DE)



## **2001**

The Short Century - Independence and Liberation Movements in Africa, 1945-1994, Museum Villa Stuck, Munich, (DE). Travels to: House of World Cultures, Berlin, (DE); P.S.1, New York, (USA); Museum of Contemporary Art, Chicago, (USA)  
Ville spatiale, Yokohama 2001 - International Triennale of Contemporary Art - Yokohama Triennale, Tokyo, (JP)

## **1998**

Made in France, Centre Pompidou / Solomon R. Guggenheim Museum, New York, (USA)

## **1988**

Collection Frac Centre, Orléans, (FR)

## **SELECTED PUBLIC COLLECTIONS**

### **United States**

Museum of Modern Art (MoMA) New York City, NY

### **Poland**

Museum of Modern Art in Warsaw, Warsaw

### **France**

Musée d'Art Contemporain Lyon, Lyon

### **Italy**

MAXXI - Museo nazionale delle arti del XXI secolo, Rome,