

List of Works

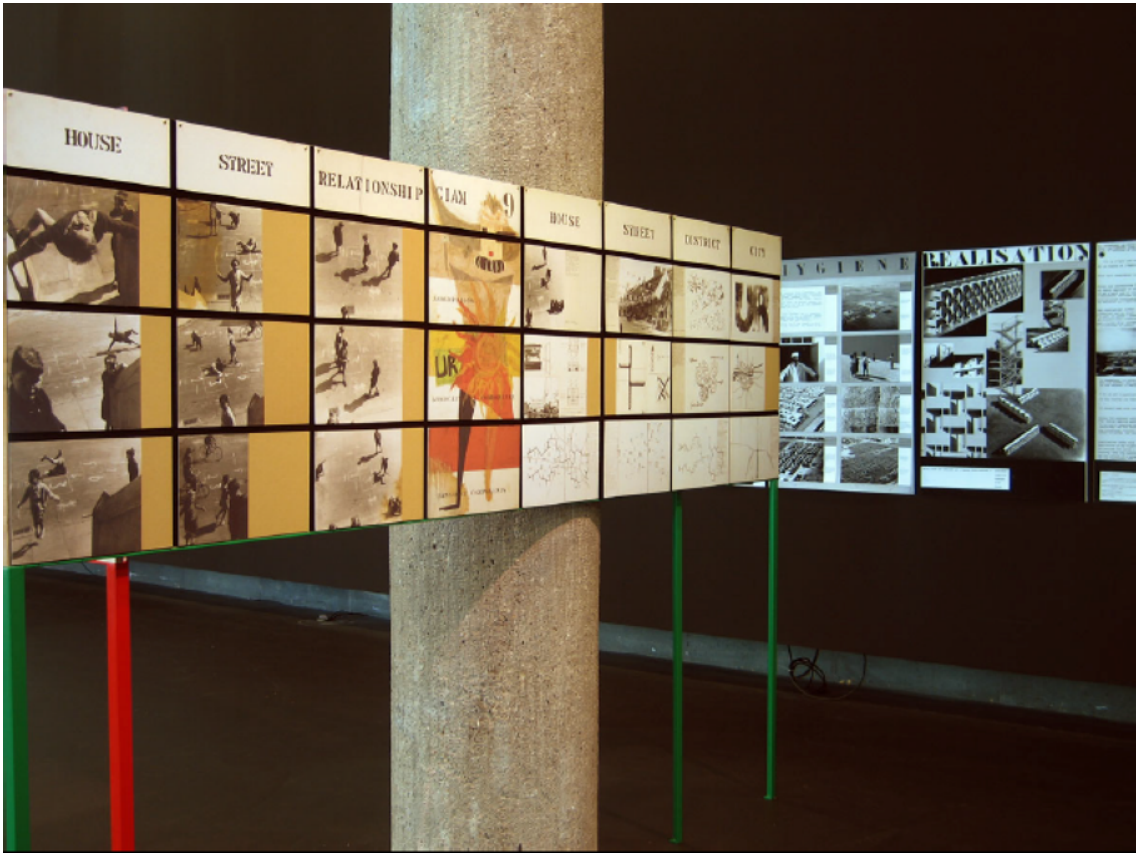
In the Desert of Modernity: Colonial Planning and After

Project exhibition directed by Marion von Osten, co-curated with Tom Avermaete and Serhat Karakayali, 2008–2009 for Haus der Kulturen der Welt, Berlin (2008) and La Fabrique Culturelle des Anciens Abattoirs de Casablanca, Casablanca (2009).

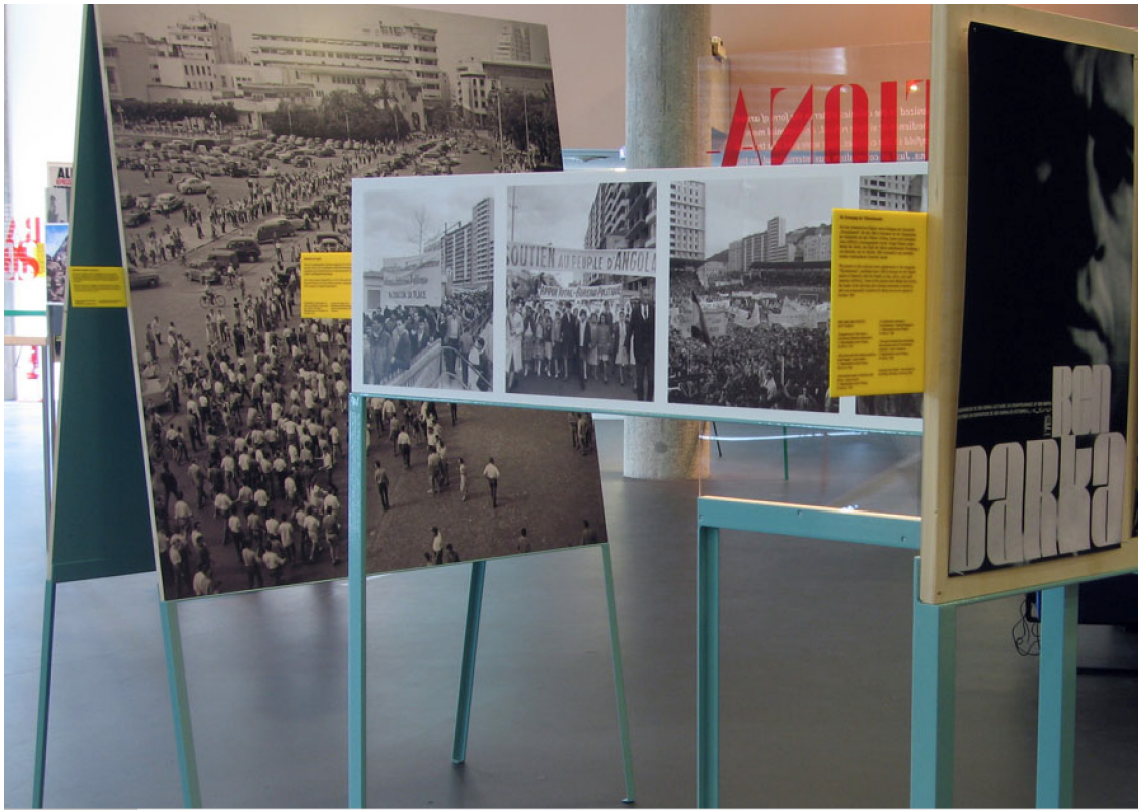
In der Wüste der Moderne: Koloniale Planung und danach (In the Desert of Modernity: Colonial Planning and After) was a research and exhibition project comprising collaborative research and a series of live events, screenings, and a conference. It was dedicated to the interrelated histories of modernist architecture and urban planning in colonial North Africa, based on essentialist notions of living habits and marked by universalist claims and exemplified in building projects in Casablanca and Paris. The project's namesake closing exhibition included the online video platform *thiswastomorrow.net* and culminated in the book *Colonial Modern: Aesthetics of the Past, Rebellions for the Future* (London: Black Dog Publishing, 2010).

Contributing researchers: Wafae Belarbi, Madeleine Bernstorff, Jesko Fezer, Brigitta Kuster, Andreas Müller and Daniel Weiss with students of: Akademie der bildenden Künste Wien; Faculty of Architecture at Delft University of Technology; and the École Supérieure d'Architecture de Casablanca. Exhibition design: Jesko Fezer, Andreas Müller, and Anna Voswinckel. Co-produced by: Haus der Kulturen der Welt, Berlin and La Fabrique Culturelle des Anciens Abattoirs de Casablanca, with the support of: Akademie der bildenden Künste Wien; Delft University of Technology; Casamémoire, Casablanca; Center for Post-Colonial Knowledge and Culture, Berlin; and École Supérieure d'Architecture de Casablanca.

Referenced in chapters 1, 2, 3, 4, 5.



Installation View, *In the Desert of Modernity. Colonial Planning and After*
Haus der Kulturen der Welt, Berlin, 2008
Photo: Elsa de Seynes



Installation View, *In the Desert of Modernity. Colonial Planning and After*
Haus der Kulturen der Welt, Berlin, 2008
Photo: Elsa de Seynes



Installation View, *In the Desert of Modernity. Colonial Planning and After*
La Fabrique Culturelle des Anciens Abattoirs de Casablanca, 2009
Photo: Marion von Osten

Conversations with Horia Serhane and Abdederrahim Kassou

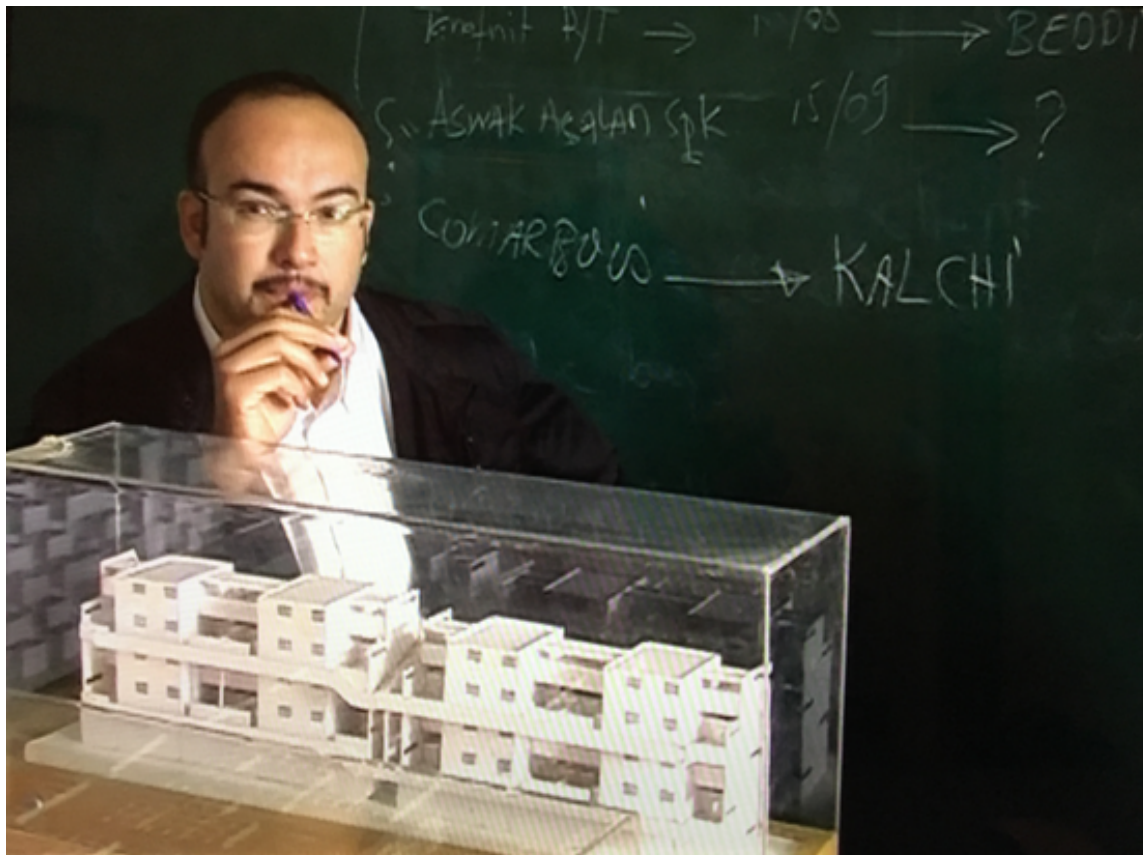
Video Conversations

The interview with Horia Serhane, an architect and member of Casamémoire, “On Clandestine Housing,” discusses clandestine architecture and evolutionary building in Morocco, and also touches upon the World Bank program Cities without Slums, which aimed to remove all shantytowns in Morocco by 2010. Another conversation with Abderrahim Kassou, an architect and board member of Casamémoire, was held on the significance of modern architecture in Morocco as well as on the relation of colonial planning schemes to the role of architecture in Casablanca after independence.

Referenced in chapter 2 and 5.



On Clandestine Housing – In Conversation with Horia Serhane, Casablanca, 2008
DVD, 12:00, 2008, Marion von Osten with Labor k3000 and Academy of Fine Arts Vienna



After Independence – In Conversation with Abderrahim Kassou, Casablanca, 2008
DVD, 12:00, 2008, Marion von Osten with Labor k3000 and Academy of Fine Arts Vienna



Installation View, *Video Conversations* presented at
La Fabrique Culturelle des Anciens Abattoirs de Casablanc, 2009
Photo: Peter Spillmann

Colonial Modern: Aesthetics of the Past, Rebellions for the Future Publication

This publication followed on the project *In der Wüste der Moderne: Koloniale Planung und danach* (In the Desert of Modernity: Colonial Planning and After), providing an interdisciplinary body of texts on the interrelated histories of European modern architecture and urban planning in colonial North Africa.

Edited by Marion von Osten, with Tom Avermaete, Serhat Karakayali,
London: Black Dog Publishing, 2010

Contributors: Mogniss H. Abdallah/Agence IM'media, Nezar AlSayyad, Kahina Amal Djiar, Kader Attia, Tom Avermaete, Madeleine Bernstorff, Mark Crinson, Hassan Darsi, Monique Eleb, Serhat Karakayali, Christian Kravagna, Brigitta Kuster, Labor k3000, André Loeckx, Kobena Mercer, Valentin Mudimbe, Françoise Navez-Bouchanine, Alona Nitzan-Shiftan, Marion von Osten, Bernd M. Scherer, Horia Serhane, Sven-Olov Wallenstein, and Daniel Weiss.

Referenced in chapter 1 and 5.



www.this-was-tomorrow.net

Online project and film archive

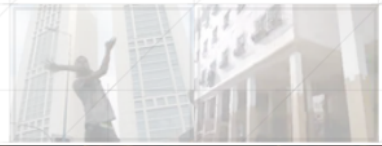
this-was-tomorrow.net is home to an archive of over one hundred videos and film clips contributed to the website by residents of 1950–80s housing projects across North Africa Europe. It allows visitors to navigate through a schematic grid of cities and districts, corresponding with the locations of the submitted videos, which, though in diverse approaches, portray neighborhoods, residents, and their activities inside and around the vast housing structures.

Concept, research, and design by Labor k3000 (Marion von Osten, Peter Spillmann, and Michael Vögeli, 2008–2010). Supported by Center for Post-Colonial Knowledge and Culture, Berlin. Realized with Haus der Kulturen der Welt, Berlin; and MOCBA, Barcelona; and Museum of Modern Art, Warsaw.

Referenced in chapter 3 and 5.

grid one: Von Hochhaus zu Hochhaus

propose a video
credits and contacts



El Hank



Sidi Othman

Feb 08 - Dar el Beida, Sidi Othman

Labor k3000

Hay Hassani

Cité Plateau

Sidi Othman

Screenshots from *this-was-tomorrow.net*
Online project and film archive by Labor k3000 (Marion von Osten, Peter Spillmann, Michael Vögeli)

The End of CIAM and the Bidonvilles of Casablanca

An Architektur Magazine, no. 22, 2008

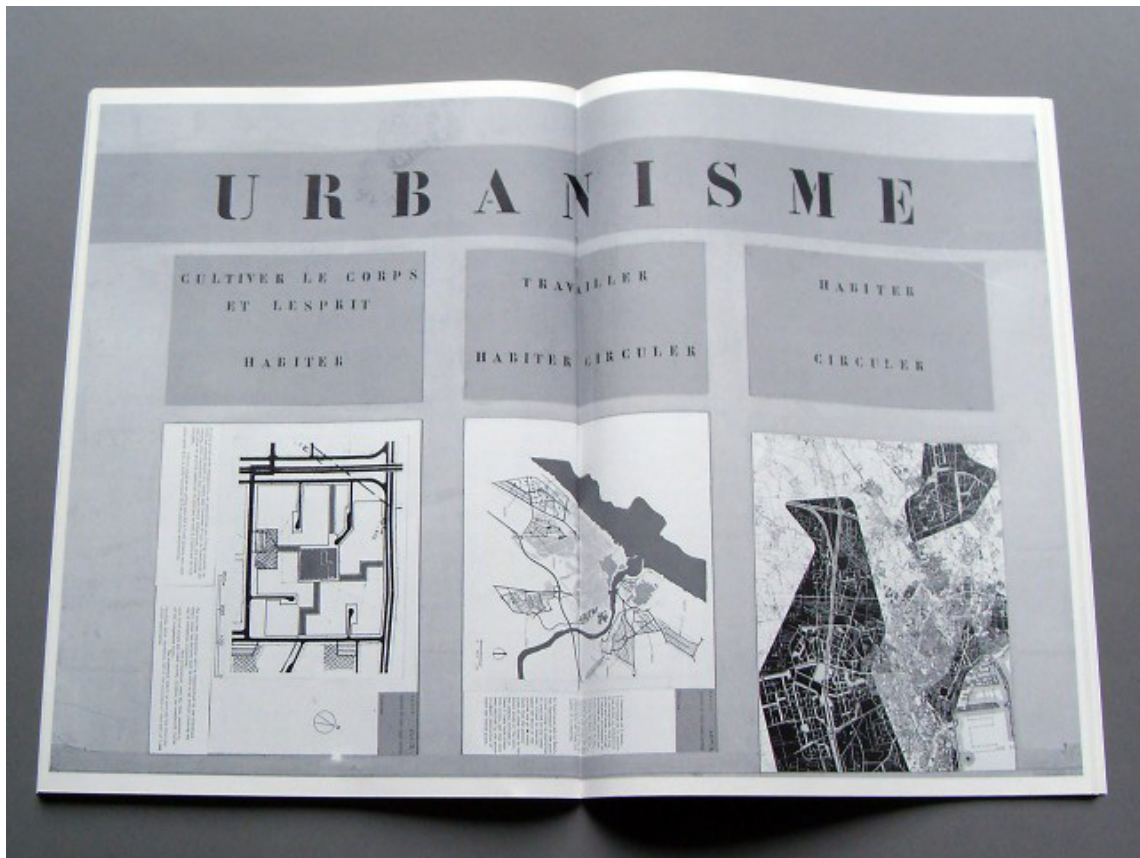
Content: GAMMA Grid panels from the 9th CIAM: Propaganda of colonial modernization / Field research in the barracks / The dominant logic of the planning solution / High-res settlement as a temporary solution / An optimistic architecture of urgency / Vertical collectivity / Open planning, appropriation and variance. “Between Dogon and Bidonville. CIAM, Team 10 and the Rediscovery of African Settlements; From the intention to Govern,” by Tom Avermaete. “A Conversation about Building, Colonialism, Resistance and the „Desert of Modernity““. An Architektur with Marion von Osten and Daniel Weiss.

Edited by: Oliver Clemens, Jesko Fezer, Kim Förster, Anke Hagemann, Sabine Horlitz, Anita Kaspar and Andreas Müller. Realized with support of the Center for Post-colonial Knowledge and Culture; Haus der Kulturen der Welt Berlin, and; École Nationale d'Architecture de Rabat, Phototèque.

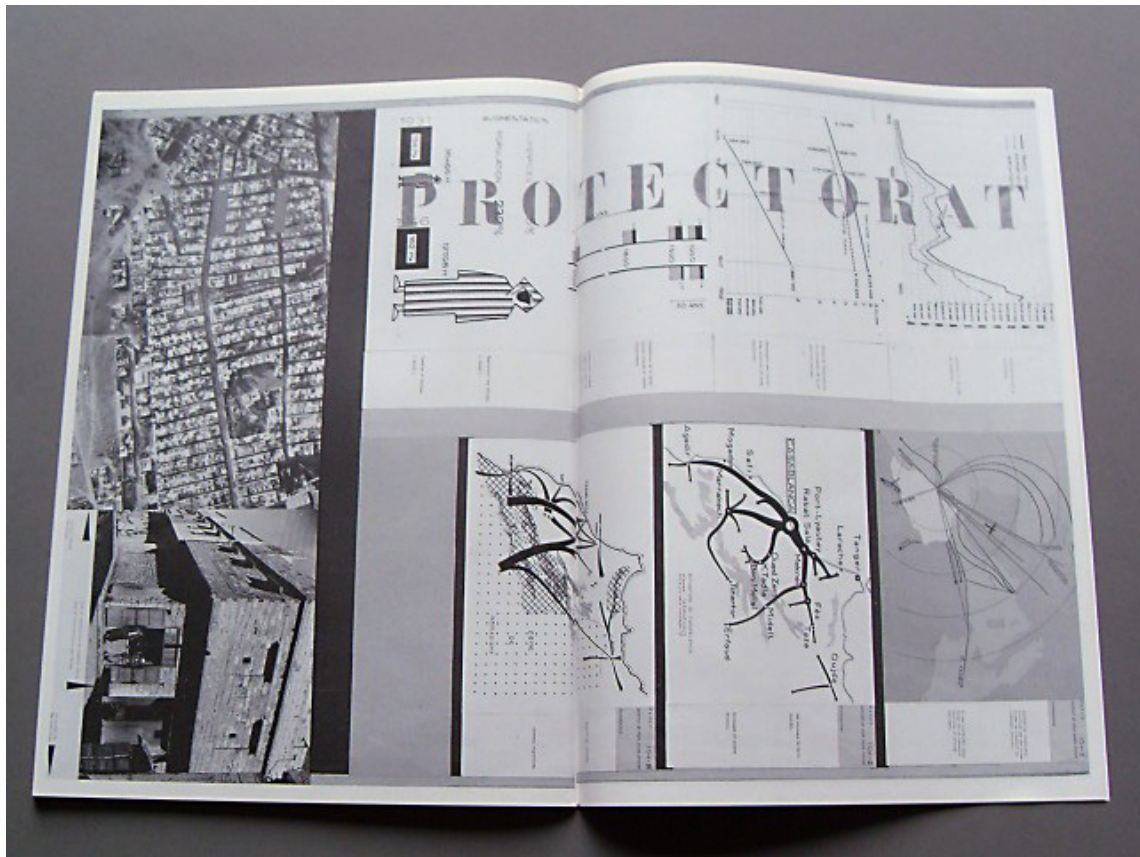
Referenced in chapter 4.



The End of CIAM and the Bidonvilles of Casablanca, 108 p., illustr. b/w, mainly german
Photos: www.itfgrafikdesign.com/wordpress/an-architektur-22-gamma-grid-1953/



The End of CIAM and the Bidonvilles of Casablanca, 108 p., illustr. b/w, mainly german
Photos: www.itfgrafikdesign.com/wordpress/an-architektur-22-gamma-grid-1953/



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Photos: www.itfgrafikdesign.com/wordpress/an-architektur-22-gamma-grid-1953/

www.transculturalmodernism.org

Online research platform and publication

Based on the findings of the interdisciplinary research project *Model House–Transcultural Modernisms* (Academy of Fine Arts Vienna), the online platform maps out the network of encounters, transnational influences, and local appropriations of an architectural modernity manifested in various ways in housing projects in India, Israel, Morocco, and China. Three case studies, realized in the era of decolonization, form a basis for the project, which further investigates specific social relations and the transcultural character of building discourses at the height of modernism. Rather than building on the notion of modernism as having moved from the North to the South—or from the West to the rest of the world—the emphasis of Transcultural Modernisms is on the exchanges and interrelations among international and local actors and concepts, a perspective in which “modernity” is not passively received but is a concept in circulation, moving in several different directions at once and subject to constant renegotiation and reinterpretation. See also the publication *Transcultural Modernism* (Berlin: Sternberg Press, 2013).

Marion von Osten with Model House Research Group (Fahim Amir, Eva Egermann, Moira Hille, Jakob Krameritsch, Christian Kravagna, Christina Linortner, and Peter Spillmann)

Referenced in chapter 2 and 4.

develop

CIAM IX Aix en Provence (1953)

Team 10

team 10 otterlo.jpg

© Courtesy: Alison und Peter Smithson Archiv, Nederlands Architectuurinstituut, Rotterdam, Nederlande

La charta de Minnette

© De Silva, Minnette (1998): The life & work of an Asian woman architect. Colombo: Smart Media Productions.

habitat

Habitat

The unwritten Charta

The term "habitat" first appeared in Carl von Linné's *Systema Naturae* (1735), which laid the foundations for the modern scheme of binomial nomenclature as a structuring principle of the taxonomy of the living world. A habitat usually denotes the environment in which a reproductive population of organisms can live, occupying a special space between species and individual organic entity. Michel Foucault's almost unknown book, *Politics of Habitation* (1800-1850) from 1977 analyzes the habitat as part of the spatial politics of medicine in the first part of the nineteenth century as a tool of normalization. In an interview that preceded the new edition of Bentham's Panopticon text, Foucault argues that the organization of space, especially architecture in the eighteenth century, became explicitly connected to the "problems of population, health, and the town planning ... a whole history of spaces - which would be at the same time a history of powers - remains to be written, from the grand strategies of geopolitics to the little tactics of the habitat, institutional architecture from the classroom to the design of hospitals, passing via economic and political institutions ... anchorage in space is an economic-political form which needs to be studied in detail." (Elden 2007) Within the CIAM context, Le Corbusier brought up the term "habitat" for the first time when he gave an introductory speech at CIAM 7 in Bergamo, claiming he would develop a Charter of Habitat without further explanation what this charter might be. (Mumford 2000: 192) In this context Le Corbusier developed a presentation tool, the grid system. The goal of the CIAM Grid was to present and compare different modern town planning projects according to the CIAM categories: living, working, transport, and leisure. At the next CIAM 8 in Hoddesdon, which was themed "the heart of the city," the Dutch Opbouw Group suggested an outline of principles for the Habitat Charter. However, two congresses were solely dedicated to the Habitat and the formulation of the charter. One of these, in Aix en Provence in 1953, was the largest of all CIAM congresses, while the other was a major interjectional meeting in 1952 in Sigtuna, Sweden with more than 250 members in attendance. Nevertheless, over a period of 10 years the CIAM members were unable to reach a consensus about what form and nature the Habitat should be. This failure ultimately led to the final breakup of the organization in 1959. One of the first triggers for a conflict was the

© of Asif Diagra

street

district

city

Sigfried

brief history

CIAM (1956)

Action! painting/publishing

Research room, Les Laboratoires d'Aubervilliers, Paris, 2012

Action! painting/publishing was a collaborative research project initiated by Marion von Osten with Paris-based researchers and doctoral students on anticolonial magazines from France, Algeria, Morocco, and Tunisia. The Cultural magazines from 1900–50, such as *Alif*, *Black Orpheus*, *Transition*, and *Légitime Défense*, served as cases for researching how decolonization has changed epistemologies as well as offered new concepts of cultural production and self-organization. The closing event included a research room showcasing volumes of *Souffles* alongside issues of *Tricontinental* and *Partisans Magazine*, offering a continuation of research into the documents and their similarities and particularities.

Concept and display by Marion von Osten. Closing events and exhibition with Lotte Arndt, Mihaela Gherghescu, Fanny Gillet-Ouhenia, Olivier Hadouchi, Pascale Ratovonony and Cédric Vincent. Realized with the Les Laboratoires d'Aubervilliers, Paris, in collaboration with EHESS (École des hautes études en sciences sociales), the INHA (Institut national de l'histoire de l'art) research program "Arts et mondialisation" and Espace Khiasma.

Referenced in chapter 3 and 6.



Installation view, *Action! painting/publishing*, Les Laboratoires d'Aubervilliers, Paris, 2012
Photo: Ouidade Soussi-Chiadmi



Installation view, *Action! painting/publishing*, Les Laboratoires d'Aubervilliers, Paris, 2012
Photo: Ouidade Soussi-Chiadmi



Installation view, *Action! painting/publishing*, Les Laboratoires d'Aubervilliers, Paris, 2012
Photo: Ouidade Soussi-Chiadmi

La Revue Souffles Video Conversation

In the videotaped conversation Abdellatif Laâbi refers to the impressive imaginative work of the former editors, writers, and artists of *Souffles* magazine and also reflects on the concept of decolonializing culture that was proposed in the transnational network of radical intellectuals in the Maghreb in the 1960s.

Referenced in chapter 6.



Video stills from *La Revue Souffles*
In conversation with Jocelyne and Abdellatif Laâbi in Paris, July 14, 2015
Digital video, 12 min, Marion von Osten / CPKC, Berlin

www.tricontinentale.net
Online journal and research blog

tricontinentale.net is a collaborative publishing and distribution platform. It connects existing and planned projects, studies, interviews, images, videos, and articles by contemporary authors, activists, and cultural producers. It discusses, publishes on, and exhibits tricontinental, transidentificatory relations and its encounters by reviewing historical and contemporary magazines, film, art works, literature and theater performances. It takes up anti-colonial, tricontinental, and non-aligned solidarity movements as central reference points to review and imagine global relations. In its special edition, it reflects trajectories and traces of third worldism within historical and contemporary cultural productions.

Center for Post-Colonial Knowledge and Culture (Serhat Karakayali, Emily Fahlén, Marion von Osten, and Peter Spillmann) in collaboration with Maud Houssais, Rabat; Olivier Hadouchi, Paris; Kenza Sefrioui, Casablanca; and Mathieu Kleyebe Abonnenc, Metz, France)

Referenced in chapter 6.



Viet Nam Discourse Stockholm

Research room, workshops, and film program, 2016

Viet Nam Discourse Stockholm takes Peter Weiss's play *Viet Nam Diskurs* from 1968 and its multiple receptions as a starting point to reflect on the relation of third world solidarity movements and the emergence of radical aesthetics. It looks back on the play's background and production history in the Swedish context of anti-Vietnam War campaigning. The project revisits North Vietnam as well as the first Russell Tribunal. Weiss's *Viet Nam Diskurs* drama confronts us on the one hand with the fundamental role that anti-Vietnam war campaigning played for the constitution of the New Left in Europe, especially in Sweden and Germany, as well as in the US in the 1960s. On the other, it shows how solidarity movements opened up a new way to create new forms of cultural production that wanted to challenge the boundaries between art and politics. Third world solidarity was not just about the global asymmetries but about the wish for a socialist future. *Viet Nam Discourse Stockholm* was part of the Tensta Konsthall series: *Eros Effect: Art, Solidarity Movements and the Struggle for Social Justice*.

Marion von Osten with Peter Spillman and the Center for Post-Colonial Knowledge and Culture. Realized with Tensta Konsthall, Stockholm 2016 and Kunstverein, Stuttgart, 2017–18.

Referenced in chapter 6.



Installation view, *Viet Nam Discourse Stockholm*, Tensta Konsthall, 2016
Photo: Jean-Baptiste Beranger



Installation view, *Viet Nam Discourse Stockholm*, Tensta Konsthall, 2016
Photo: Jean-Baptiste Beranger



Installation view, *Viet Nam Discourse Stockholm*, Tensta Konsthall, 2016
Photo: Jean-Baptiste Beranger