

## Inside | Outside: Trading Between Art and Architecture

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### Abstract:

#### From Paper Architecture to Architectural Pavilions and Back Again

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Thirteen architectural 'follies' were commissioned and constructed for the 1990 Osaka Garden and Greenery Expo, in Osaka, Japan. Renowned 'paper architects', including Zaha Hadid, Daniel Libeskind and Bolles + Wilson were invited to design abstract, temporary structures. The resulting publicity was limited, perhaps due to the unclear purpose of the follies and their scattered placement between Expo attractions. Critics derided the follies' categorical ambiguity and weak relationship to site, human scale and Expo theme. These qualities, although problematic in built follies, were inconsequential to their posthumous paper representations at the 1991 Osaka Follies exhibition at the Architectural Association (AA), London, where the site-less and experimental qualities were instead celebrated. This paper explores the Osaka Follies' paper legacy, which detaches these structures from their temporary material existence. The Osaka Follies exhibition at the AA featured sketches, drawings, maquettes and photographs from before and after Expo 90, which emphasised the abstract 'paper' qualities of the designs and obviated the contingencies of site, scale and corporeal engagement. By analysing the shift from paper representation, to built folly, and back to paper within an exhibition, this paper argues that the real legacy of the Osaka Follies endures in a virtual medium of experimental and site-less 'paper architecture.'



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