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Dieste [Uruguay]

Heinz Emigholz

Producer Frieder Schlaich, Irene von Alberti. **Production company** Filmgalerie 451 (Berlin, Germany). **Written and directed by** Heinz Emigholz. **Director of photography** Heinz Emigholz, Till Beckmann. **Editor** Heinz Emigholz, Till Beckmann. **Sound design** Christian Obermaier, Jochen Jezussek. **Sound** Markus Ruff.

Colour. 95 min. Without dialogue.

Premiere February 15, 2017, Berlinale Forum

The final part of Heinz Emigholz's "Streetscapes" series is again a triptych. A prologue examines three buildings from the 1930s designed by Julio Vilamajó in Montevideo which could have inspired the work of Eladio Dieste, the subject of the main part of the film. The industrial and functional buildings presented span the period from 1955 to 1994; their organic brick construction is astonishing and inspiring. Emigholz's camera gives itself over to the elegantly curved lines, revelling in the buoyant, graceful shell architecture, which lets both air and light pass through, while also examining its surroundings to discover parallels in nature. Then the camera makes its way in turn through dismal, rubbish-strewn industrial areas to cathedral-like factory halls that house eerie mountains of unidentified substances.

The epilogue „Dieste [Spain]“ presents later buildings designed by the architect, who died in 2000, smaller-scale copies of his larger church buildings. Closed off and compact, they come across like caricatures, out of place in the foreign setting. They form a sobering footnote that only illustrates the uniqueness of successful architecture all the more vividly.

Christoph Terhechte

Streetscapes – Chapter IV
Photography and beyond – Part 27
Architecture as Autobiography
Eladio Dieste (1917–2000)

A cinematic documentation of twenty-nine buildings by the Uruguayan architect and shell-construction master Eladio Dieste (1917–2000). The film was shot in November 2015 in Uruguay and Spain. As prologue, three constructions by Julio Vilamajó (1894–1948).

The film shows the following buildings:

Prologue:

Three buildings by Julio Vilamajó in Montevideo, Uruguay
Casa Vilamajó (1930)
Garage Building (1931)
Facultad Ingeniería (1937)

Main Body (Buildings by Eladio Dieste in Uruguay):

Church of Christ the Worker (1955–60), Atlántida
Casa Dieste (1959–63), Montevideo
Autopalace (1964), Montevideo
Lanas Wool Industry Complex (1964–89), Trinidad
Church of Our Lady of Lourdes Parish House (1965–68), Malvín
Church of Saint Peter (1967–71), Durazno
Municipal Bus Terminal (1971–74), Salto
Gymnasium (1973–75), Durazno
Service Station (1976), Salto
Cítricos Caputto Fruit Packing Plant (1971–77), Salto
Ayui Parador Café (1977), Salto
Cooperativa Agrícola (1976–78), Young
Carugatti Construction Equipment Garage (1979), Montevideo
Agroindustries Fruit Processing Plant (1976–80), Juanicó
Refrescos del Norte (1976–80), Salto
Club Romeros (1980), Salto
Turlit Bus Station (1980), Salto
Lanera Uruguaya Wool Warehouse (1980–82), Montevideo
Don Bosco School Gymnasium (1984), Montevideo
Navíos Horizontal Silos (1981–90, Nueva Palmira
Shopping Center (1984–88), Montevideo
Television Tower (1986), Maldonado
Wool Warehouse (1992–94), Juanicó
Solsire Salt Silo (1992–94), Montevideo

Appendix (Buildings by Eladio Dieste in Spain):

Church and Parish Centre Nuestra Madre del Rosario (1995–97),
Mejorada del Campo
Church and Parish Centre San Juan de Ávila (1997), Alcalá de
Henares
Student's Street Camino de los Estudiantes (1996–98), Alcalá de
Henares
Church of the Holy Family (1998), Alcalá de Henares
Church of Santa Cruz de Coslada (1998), Coslada

About Eladio Dieste

Eladio Dieste was born in Artigas, Uruguay in 1917. In 1943, he graduated as a construction engineer from the University of Montevideo. He and his wife Elizabeth Friedheim, a German-Jewish immigrant, had twelve children. Starting in 1945, he taught at the Department of Engineering at the University of Montevideo. He gathered practical experience in bridge building and as an architect for various companies. In 1946, Dieste built the first reinforced brick shell for the architect Antoni Bonet in Maldonado. A spectacular load test proved that reinforced, double-curved brick shells are stronger than reinforced concrete. In 1956, Dieste and his former fellow student Eugenio Montañez founded a company that further developed this construction method and used it for most of his constructions. He led a group of masons, concrete workers, and ceramicists whose great craftsmanship made it possible to carry out this new construction technique. Eladio Dieste's innovations and alternative construction methods were more efficient than conventional methods for a long time and made it possible to build large spans in a manner never seen before. Today he is regarded as an outstanding construction-engineering artist comparable to Eugène Freyssinet, Robert Maillart and Heinz Isler. His writings on architecture and construction and his ideas on creating form and on the relationship between architecture and art establish him as a profound thinker on social architectonic practice. Dieste died in 2000 in Montevideo.

The opposite of negligence

In order for something to truly reach modest people it must have a lightness, a mysterious ease, a concise simplicity, something like dance without effort or fatigue. It does not satisfy them, and they are right not to be satisfied, when a difficulty is resolved using blind force or money. They want the problem to be solved with the same effortlessness with which the sparrow hawk stays aloft and each flower in the field, when we really see them, is the center of a mysterious landscape and 'not even Solomon, in all his glory, was dressed like one of them' (Matthew 6:28, 29). To perceive something in this way shows a penetration that is as delicate as the sweetness that the coarsest hands acquire when they caress the head of a child.

For those who are suspicious of anything that has an emotional charge, I want to clarify something. Like all human deeds that are dense with emotional force, what I have depicted above comes at the end of a rationally well-anchored chain of events. Behind the resolution of a problem that employs blind force and money, there is always the negligence, and behind the negligence there is the disdain or thoughtlessness and superficiality (which are other forms of disdain) of he who does not examine himself. This disdain is definitely contempt for human effort or of mankind itself; here, I think we have touched a common basis, something that we all agree on – the value of mankind. The grace that we demand from art is a flower of effort and energy, which is the opposite of negligence.

Eladio Dieste, 'Art, People. Technocracy', in Stanford Anderson (ed.), Eladio Dieste: Innovation in Structural Art, (Princeton: Princeton Architectural Press, 2004), 194–198



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Heinz Emigholz was born in 1948 in Achim, near Bremen. Since 1973, he has worked as a freelance filmmaker, artist, writer, cinematographer, producer, and journalist. In 1974, he began an encyclopaedic series of drawings, *Die Basis des Make-Up*, which was the subject of a major exhibition at Berlin's Hamburger Bahnhof museum in 2007/08. In 1978, he founded his own production company, Pym Films. In 1984, he began a film series called *Photographie und jenseits/Photography and Beyond*. From 1993 to 2013, he held a professorship in experimental filmmaking at the Berlin University of the Arts, where he is a co-founder of the Institute for Time-Based Media and the university's art and media course. Since 2012 he has been a member of the Academy of Arts in Berlin. His publications include *Krieg der Augen*, *Kreuz der Sinne*; *Seit Freud gesagt hat, der Künstler heile seine Neurose selbst, heilen die Künstler ihre Neurosen selbst*; *Normalsatz – Siebzehn Filme* and *Das schwarze Schamquadrat* (all four published by Martin Schmitz); *Die Basis des Make-Up (I) und (II)*; *Der Beznadete Meier*; *Kleine Enzyklopädie der Photographie*; *Die Basis des Make-Up (III)* and *Sense of Architecture*.

Films (selection)

1973: *Schenec-Tady I* (27 min., Berlinale Forum 1975). 1974: *Arrowplane* (24 min., Berlinale Forum 1974), *Tide* (33 min., Berlinale Forum 1976). 1976: *Hotel* (27 min., Berlinale Forum 1976). 1981: *Normalsatz* (105 min., Berlinale Forum 1982). 1985: *Die Basis des Make-Up* (85 min.). 1987: *Die Wiese der Sachen/The Meadow of Things* (87 min., Berlinale Panorama 1988). 1999: *Maillarts Brücken (Photographie und jenseits – Teil 3)/Maillart's Bridges* (24 min., Berlinale Forum 2001). 2003: *Goffin der Wüste (Photographie und jenseits – Teil 7)/Goffin in the Desert* (110 min., Berlinale Forum 2003). 2005: *D'Annunzios Höhle (Photographie und jenseits – Teil 8)/D'Annunzio's Cave* (60 min., Berlinale Forum 2005). 2008: *Loos ornamental (Photographie und jenseits – Teil 13)* (72 min., Berlinale Forum 2008). 2012: *Parabeton – Pier Luigi Nervi und römischer Beton/Parabeton – Pier Luigi Nervi and Roman Concrete* (100 min., Berlinale Forum 2012), *Perret in Frankreich and Algerien/Perret in France and Algeria* (110 min.). 2014: *The Airstrip – Aufbruch der Moderne, Teil III/The Airstrip – Decampment of Modernism, Part III* (108 min., Berlinale Forum 2014). 2015: *Le Corbusier [IIIIII] Asger Jorn [Relief]* (29 min., Berlinale Forum Expanded 2016). 2017: *2+2=22 [The Alphabet]*, *Bickels [Socialism]*, *Streetscapes [Dialogue]*, *Dieste [Uruguay]*.