

# Thirty-second Internationalen Handwerksmesse Munich 1980

Jet airline companies tend to maintain a very high quality of service. Perhaps because it was Sunday or maybe it was known that the plane would be groaning with plaster-covered limbs from the ski-slopes that such a patched-up effort, fraying at every available edge, was offered by British Airways. It bore little resemblance to the beautiful bilingual Lufthansa that sped to a sunny 10°C Munich three days before.

9.30 a.m. Saturday 8th March, with a resounding rendering from the Convivium Musicum Orchestra and some encouraging words from the President of Bavaria, Dr. Franz Josef Strauss, would hail the grand opening of this splendid exhibition.

With two days to go to the deadline, the special Pavilion designed by Prof. Willi Schmidt, to contain the Theatre Design Exhibition was under round-the-clock construction.

Having checked the safe arrival of the British entry – The Golden Trophy winning models from the Prague Quadrennial, there was naught to be done till the morrow. A fortifying Wienerschnitzel allowed me to face the chilly Munich night. A short walk would take me to the hotel. Spirits rose as I happened upon a Turkish bath; the enveloping steam completed the day.



*"Les Femmes Savantes" (Moliere)  
Jaques Le Marquet*

Windowlene kept me busy on Friday. Getting rid of static on acrylic perspex model covers is a nightmare. A lady T.V. interviewer, having a sneak preview in stiletto heels, produced a chamois leather and insisted that this was the best method. After she had charmingly rubbed every model box there was no way one could disagree.

This Annual International Craft Exhibition has no equivalent in Britain. Everything from pottery and jewellery to furniture,

models from architecture and industrial design, are spaciouly displayed in an exhibition complex three or four times the size of Earls Court.

For Herr Gotthelf to have organised the means for a special pavilion showing theatre design in the midst of such a highly technical and highsell environment was indeed a courageous gesture.

Nonetheless, unsuspecting carrier-bagged Bavarians happening upon this oasis were to be at once fascinated and engrossed. Prof. Willi Schmidt had been extremely successful in creating 'this room of magic', enthusing that: 'Here is what it's all about. In here we are face to face with Ibsen, Shakespeare, Mozart. . . .' He had scoured Europe and brought together an exciting cross-section of current Designs plus some fascinating pieces from previous centuries.

4 Designers from the Bundesrepublik

4 from the G.D.R.

7 from France

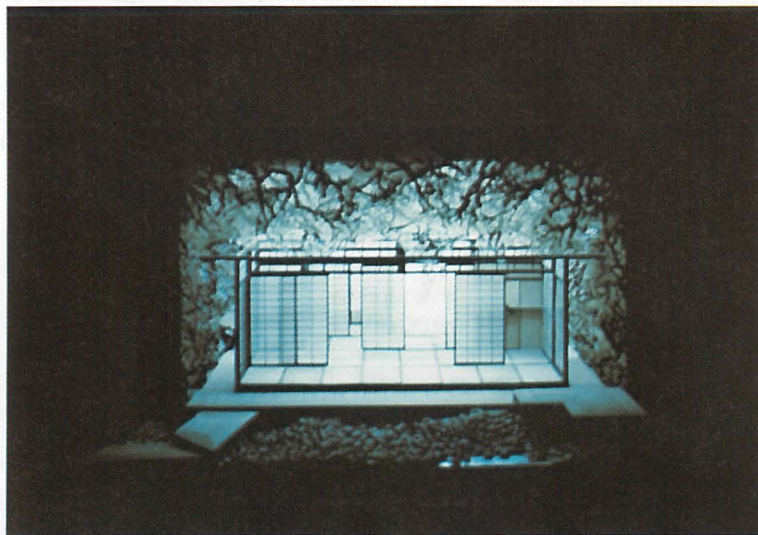
1 from the Netherlands

3 from Austria

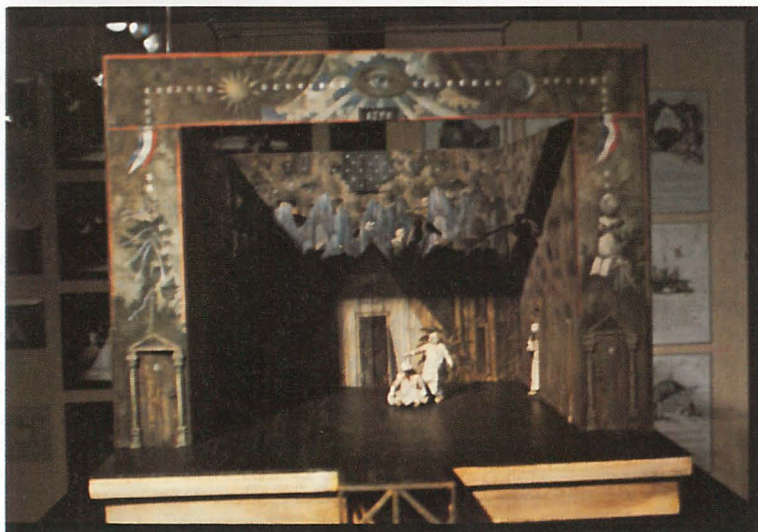
and the British entry from the Prague Quadrennial.

From the Paris Opera, a majestic 'Tannhauser' designed by Carpezat in 1895 and Gailhard's delightful 1904 'Tristan and Isolde'. Alongside, in stark contrast was the present puzzling 'Valkyrie' from Eduardo Arroyo and Peduzzi's already legendary 'Lulu'.

'The Magic Flute' from Eberhard Keienburg for the Mecklenburgisches Staatstheater, Schwerin, came close to being my favourite design. To emanate such mysticism and magic from a painted set constructed entirely from vertical planking is indeed a fine achievement. I would very much liked to have seen Prof. Willi Schmidt's simultaneous production of 'Woyzeck' and 'Leonce and Lena', starkly set with steps and levels of skeletal construction on two concentric revolves.



*"Madame Butterfly"-  
Reinhardt  
Zimmerman*



*"Magic Flute"-  
Eberhard  
Keienburg*