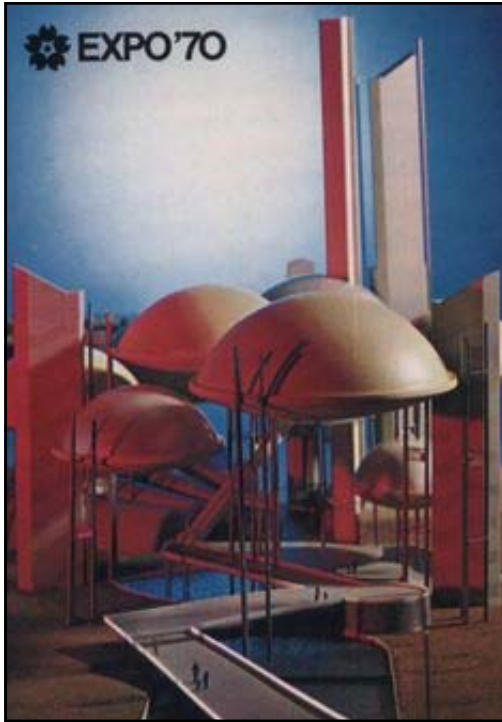




Eiffelturm, Paris 1889 und Atomium Brüssel 1958



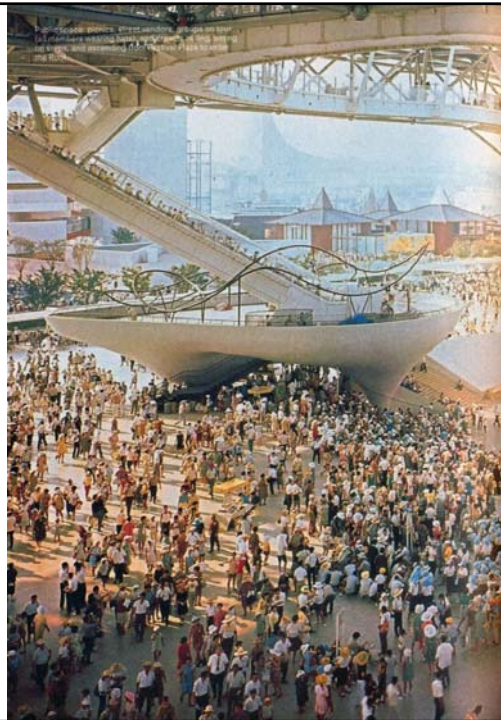
Kenzo Tange: Planer der Expo 70.



Kenzo Tange: Festival Plaza, 1970. Osaka.
Osaka Expo 1970. Eröffnungstag.

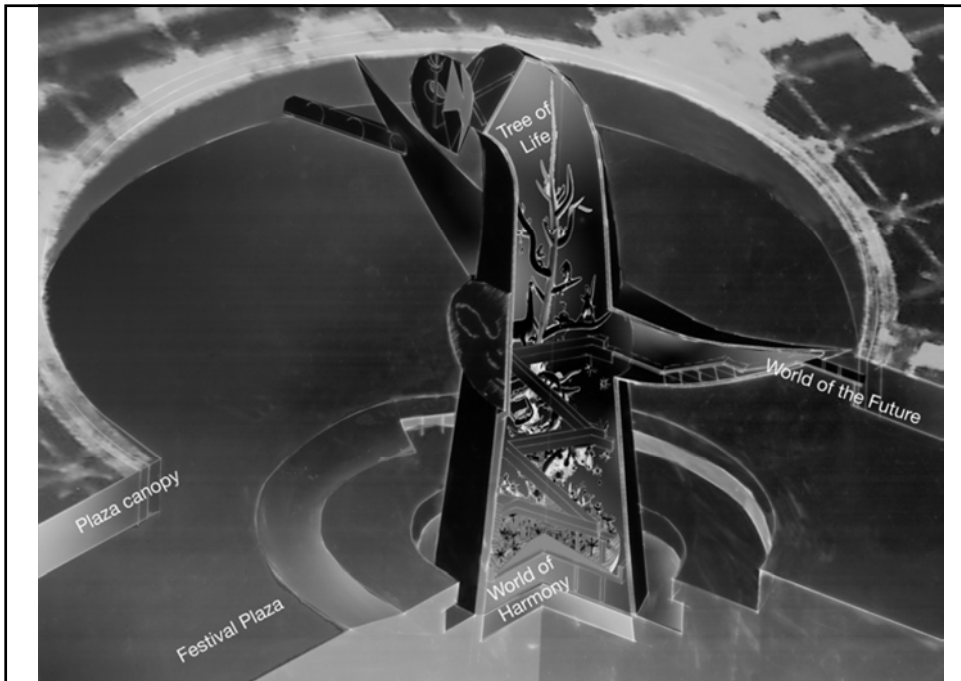


Kristallpalast, London 1851.

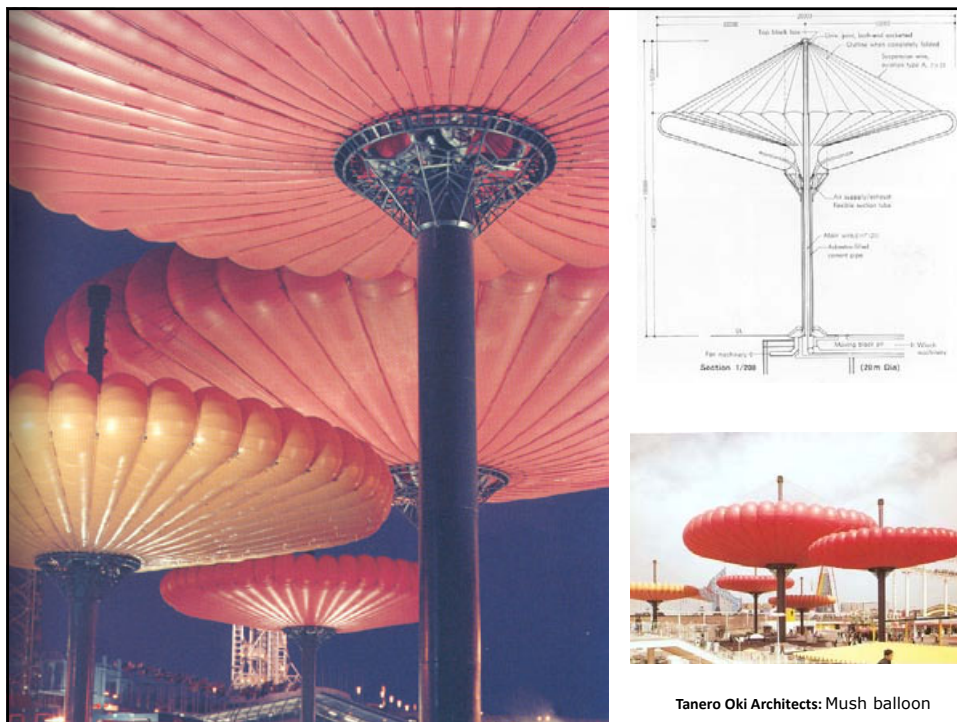




Tarō Okamoto: Tower of the Sun, 1970. In der Festival Plaza von Kenzo Tange.



Tarō Okamoto: Tower of the Sun, 1970. Axonometrische Darstellung.



Guest Nations		Domestic Pavilions	
Canada 29 30 31 32 33 49	Ivory Coast 155	51 Gas Pavilion 58 59 188	Livelihood Industry Pavilion 141 79
Republic of Korea 24 25 26 187	Singapore 143	52 Pavilion of Wacoal Riccar 66	Matsushita Pavilion 91 80
U.S.A. 46 47 48 78 188	Chile 152	52 71 108 132 148	Local Governments' Pavilion 226 81
Republic of China 27 28	India 175	53 Electric Power Pavilion 69 89	Chemical Pavilion 182 214 236 81
Netherlands 129 130 131	Colombia 153	53 Sumitomo Fairytale Pavilion 68	237
U.S.S.R. 54 105 125 126	Italy 102 103 104 242	54 60 64 110 118 189	Rainbow Tower 144 82
Belgium 127	Argentina 136	54 Takara Beautilion 72 115 232	Christian Pavilion 132 135 82
Hong Kong 92	Brazil 166	55 233 234	Telecommunication Pavilion 83
West Germany 38 39 41 48 87	Abu Dhabi 165	55 Steel Pavilion 82 227 231	124 220 275
Switzerland 73 190 191 192	Malaysia 132 139	56 Fuji Group Pavilion 60 67 116	69 Japanese Government Pavilion 84
193 194 195	United Nations 196 198	56 179	70 74 112 188 211 212 221 222
New Zealand 36 79	O.E.C.D. 197	56 Pavilion Textiles 70 77 172 173	223
France 23 39 40 48 75 187	EC 137	57 174	71 Kodak Pavilion 225 85
Australia 42 43 44 48 109 123 188	Province of Quebec 57 188	57 Suntory Pavilion 59 80 132 151	American Park 164 85
Bulgaria 101	Province of British Columbia 52 68 132	58 Kubota Pavilion 84 146	
Kuwait 138	Province of Ontario 175	58 Mitsui Group Pavilion 61 62 178	72
United Kingdom 93 94 95 180	City of San Francisco 170	59 Toshiba IHI Pavilion 50 51	73
Republic of Cuba 100	State of Washington 145	59 Pepsi Pavilion 263	73
RCD 168	State of Hawaii 169	59 Japan Folk Crafts Museum 157	74
Portugal 132 159	City of Munich 265	60 Furukawa Pavilion 100 156 216	74
Thailand 37 133 216	International Place No. 1-A 35 37 150 187	Hitachi Group Pavilion 63 92 122	75
Philippines 34	International Place No. 1-B 142	60 Midori pavilion 68	75
Algeria 162	International Place No. 2-A 133	61 IBM Pavilion 229	76
Mexico 128	International Place No. 2-B 55 98 99	62 Mitsubishi Pavilion 183 228	76
Scandinavia 90	International Place No. 3 140 161	Ricoh Pavilion 106 119 211 214	77
Ethiopia 134	International Place No. 4 147	63 215 217 230 236	77
Burma 161		Automobile Pavilion 60 65 66	77
Greece 149		67 85 186 189	
Saudi Arabia 154 188		Sanyo Pavilion 163 188	78
Czechoslovakia 81 96 97		Fujipan Robot Pavilion 76 88	78
Ceylon 171		117 266	
Indonesia 167		Mormon Pavilion 160	79

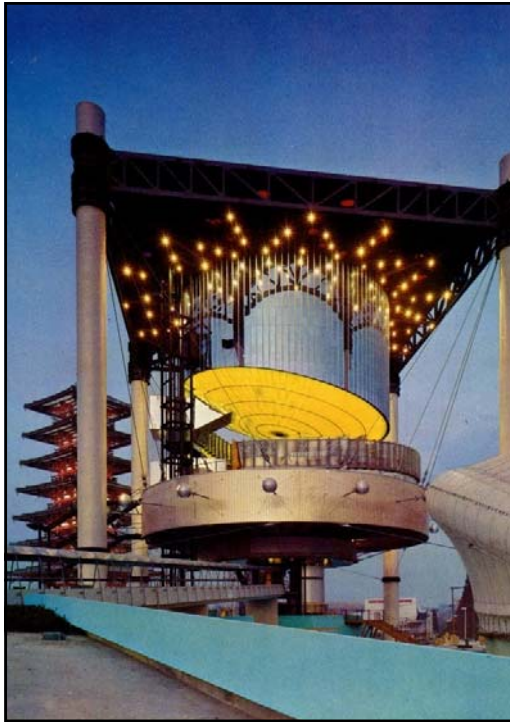
Auflistung der Pavillons der Expo 1970 in Osaka.



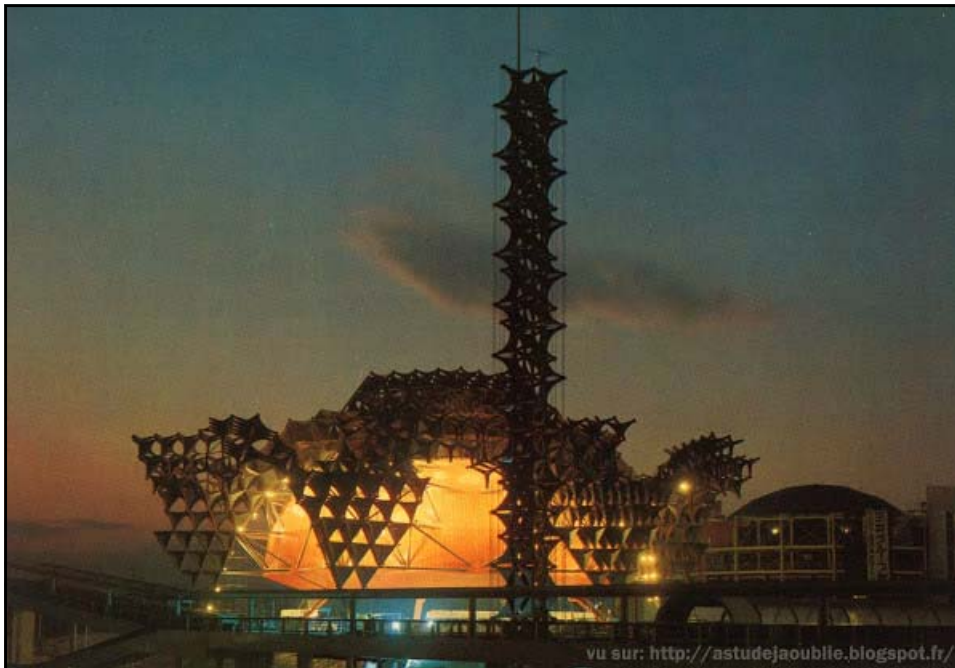
Ohbayashi-Gumi (Architekt): Gas Pavilion.



Kiyonori Kikutake: Landmark Tower, 1970.

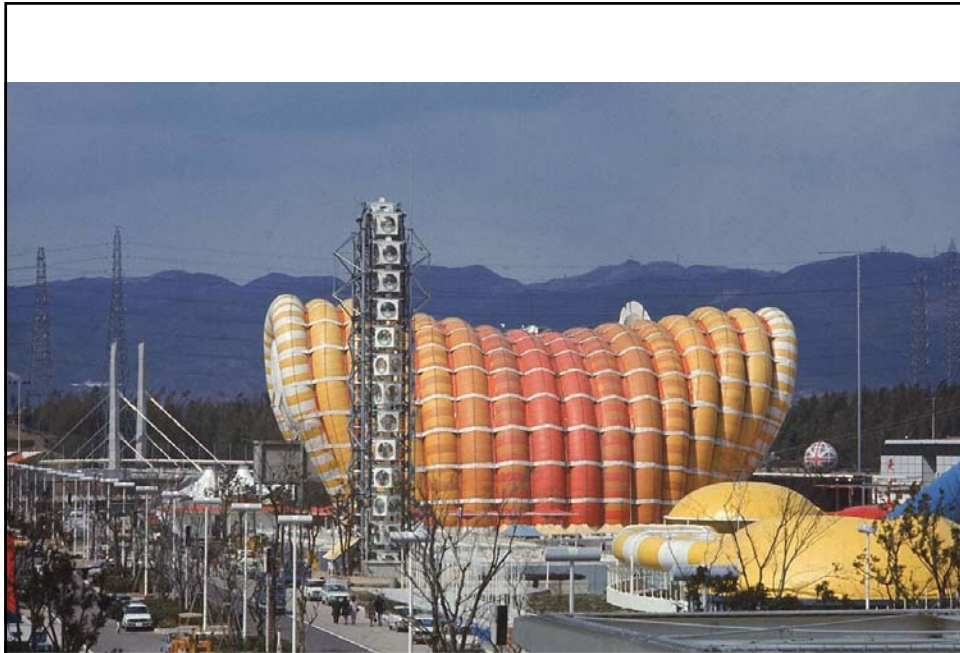


Junzo Sakakura und Yutaka Murata
(Architekten): Electrium Pavilion, 1970.



Noriaki Kurokawa (Architekt): Toshiba-IHI Pavillon, 1970.

vu sur: <http://astudejaoublie.blogspot.fr/>



Yutaka Murata, Taisei Construction Co. (Architekten): Fuji Group Pavillon, 1970.



Yutaka Murata, Taisei Construction Co. (Architekten): Fuji Group Pavillon, 1970.

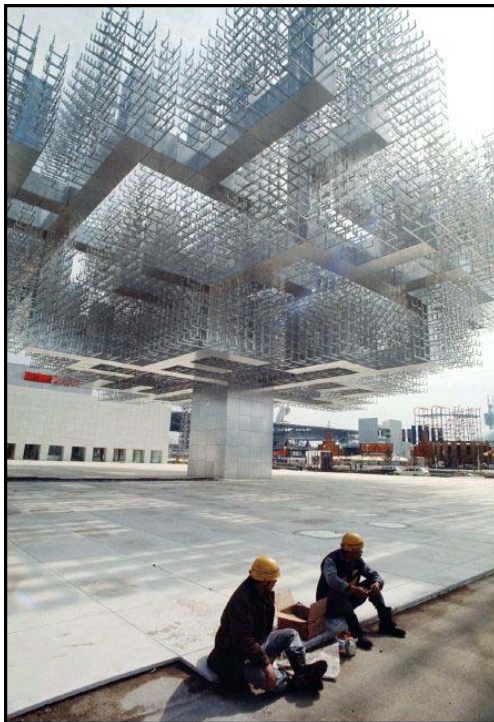


Nariaki Kurokawa (Architekt): Takara Beautilion, 1970.

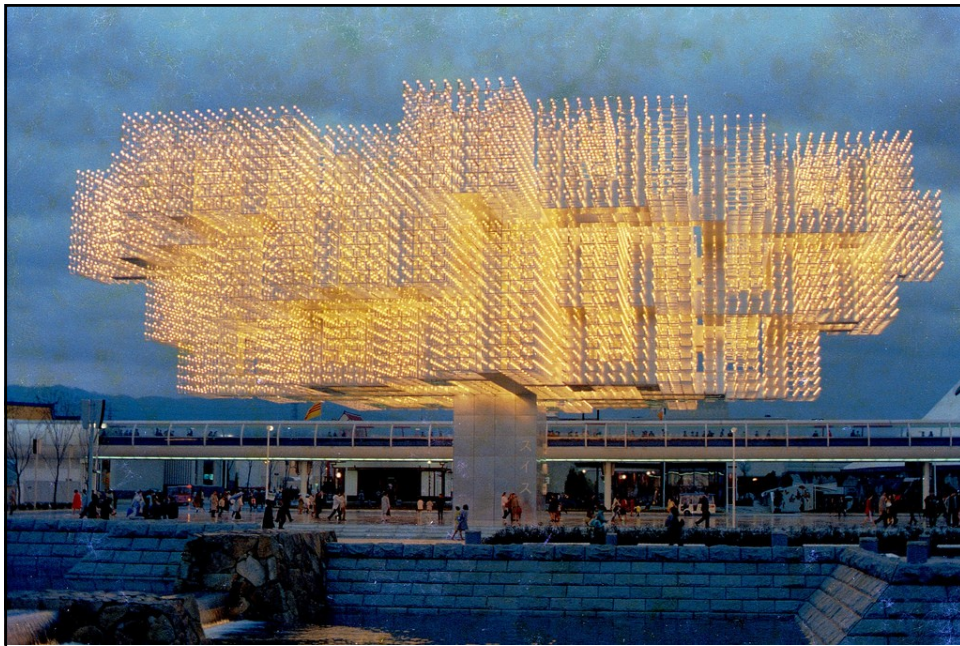




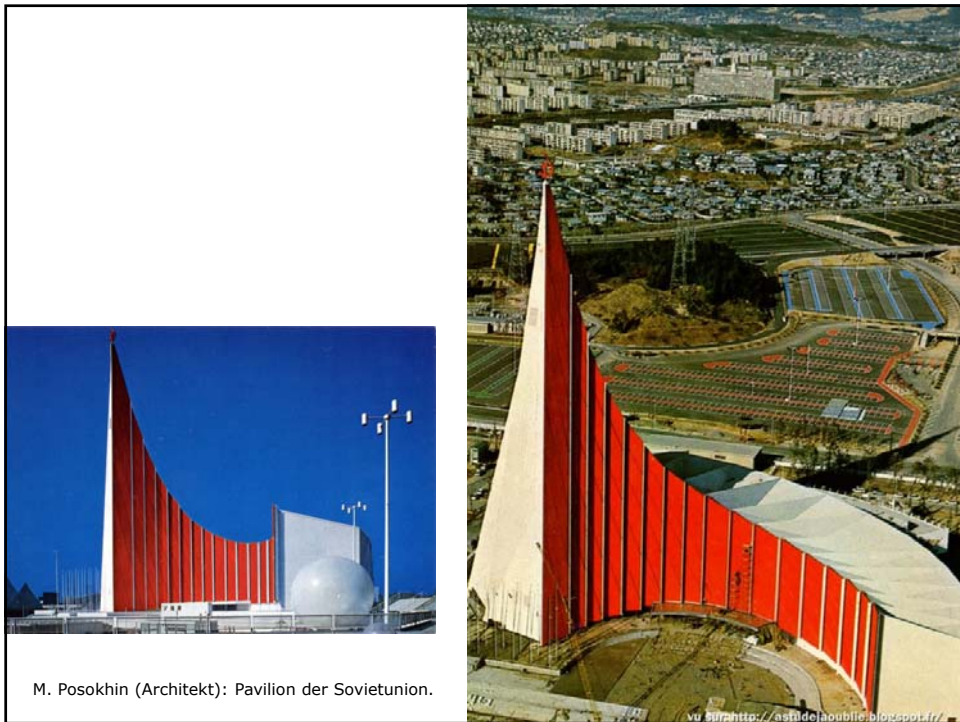
Isamu Noguchi: Brunnen im „Dream Pond“, dahinter: Pavillon der Vereinten Nationen, des Architekten Kengo Kuma, April 1970.



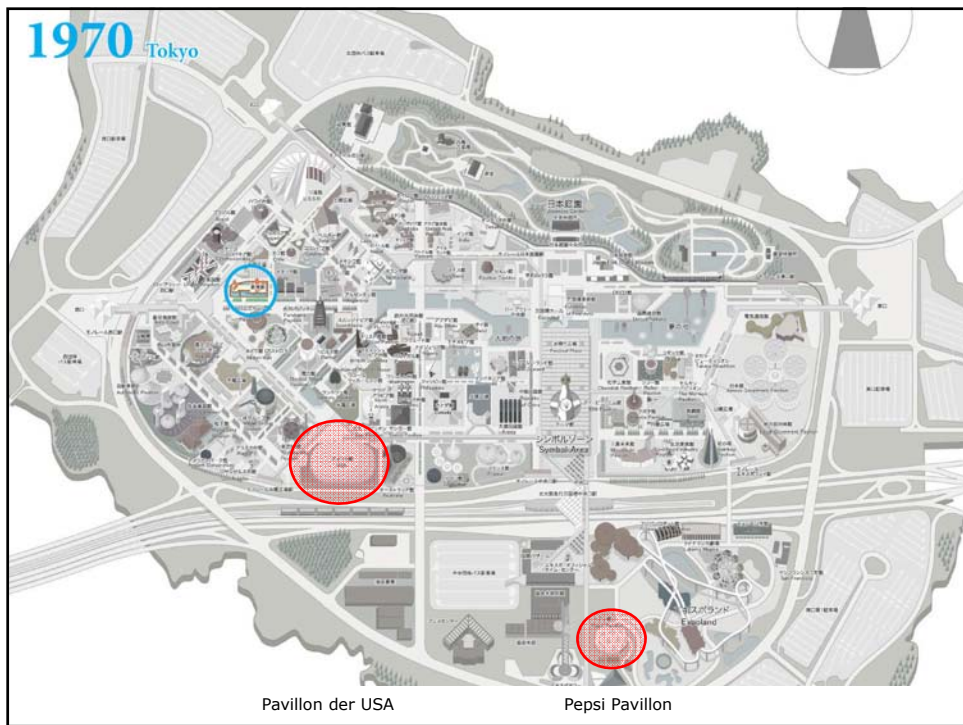
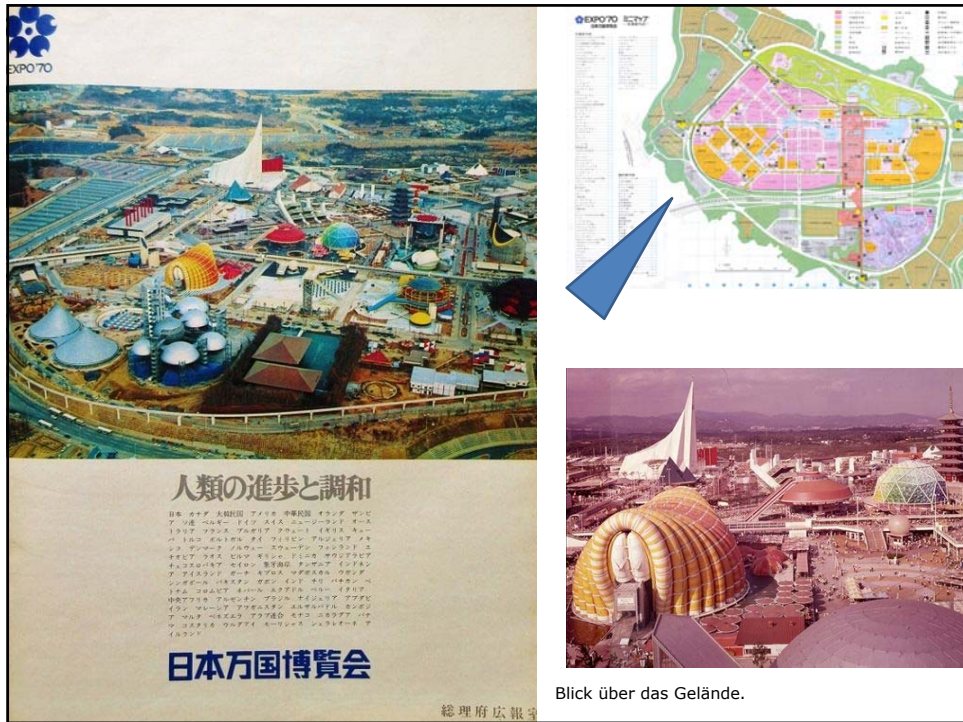
Heidi & Peter Wenzler: Pavillon der Schweiz, Expo '70 Osaka.

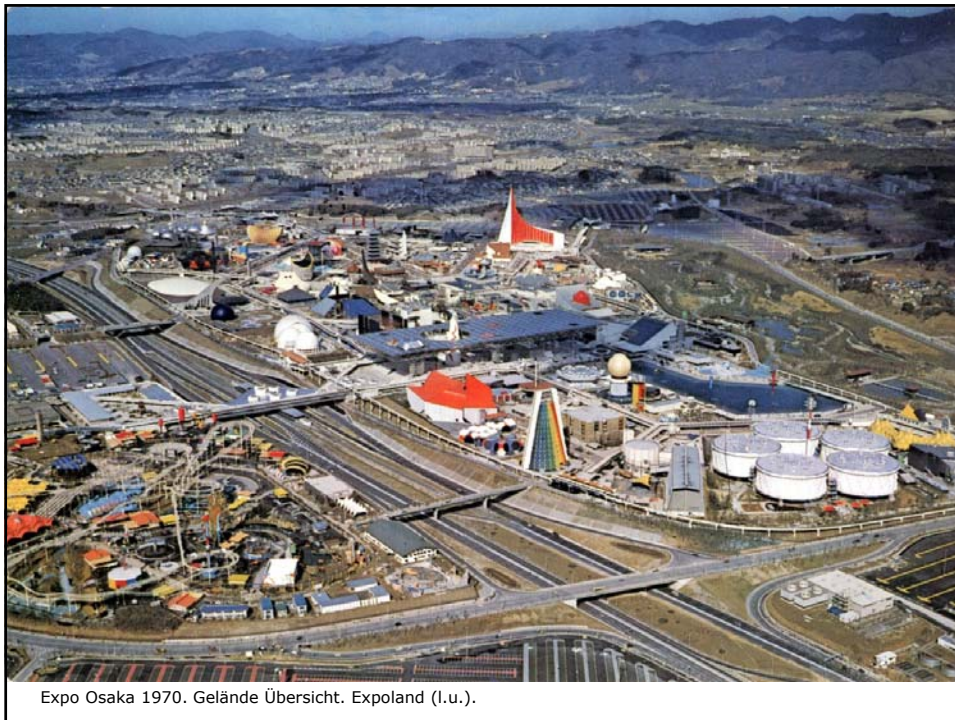


Heidi & Peter Wenger: Pavillon der Schweiz, Expo '70 Osaka. Bei Nacht.

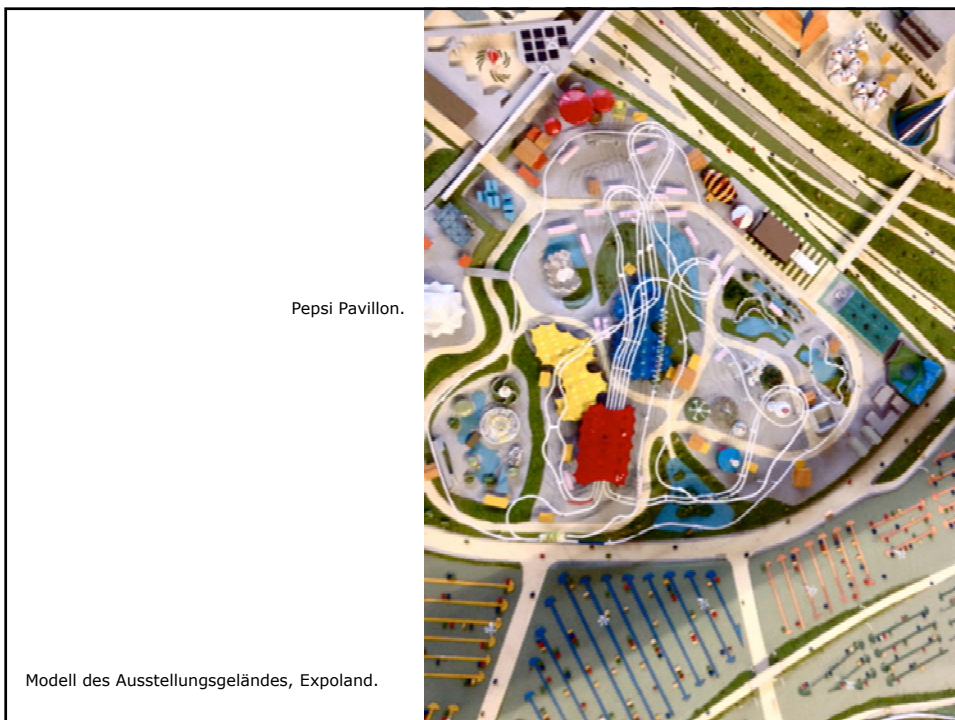


M. Posokhin (Architekt): Pavillon der Sowjetunion.



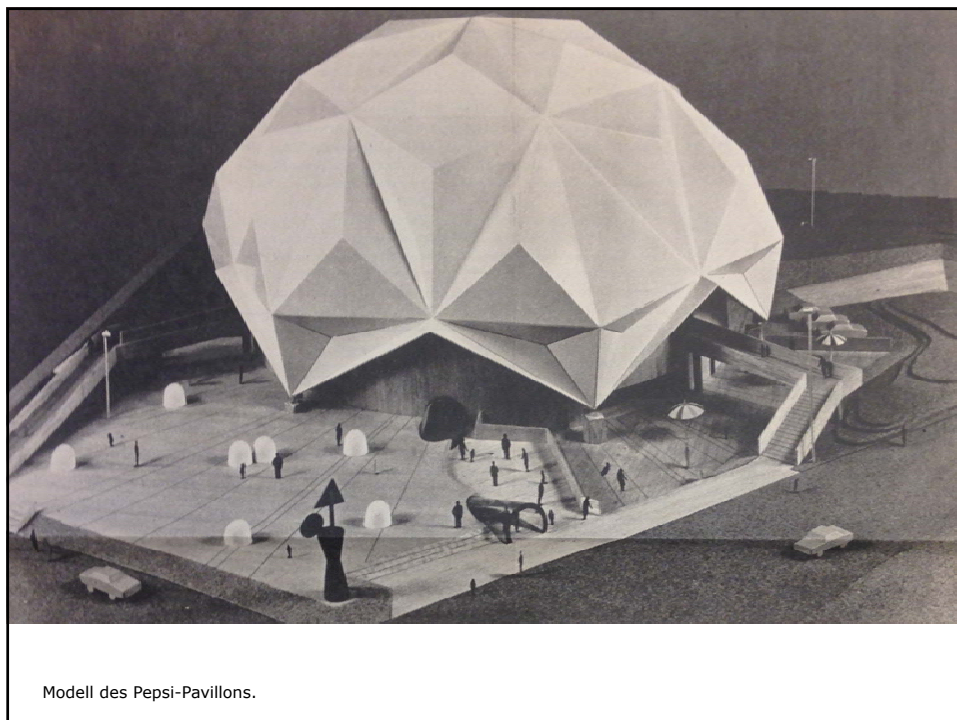
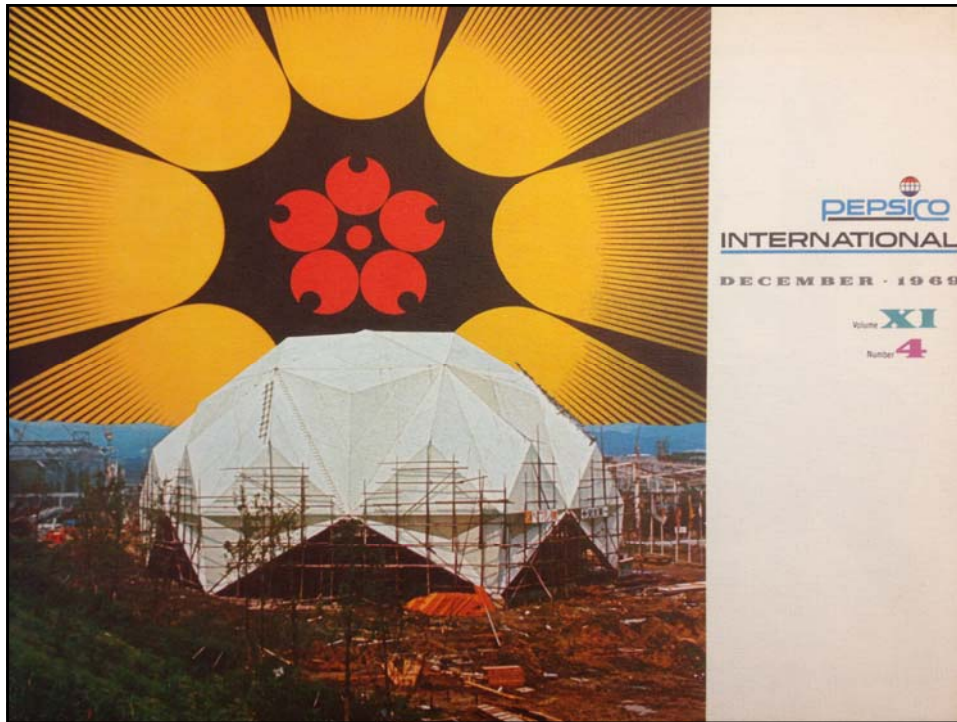


Expo Osaka 1970. Gelände Übersicht. Expoland (l.u.).

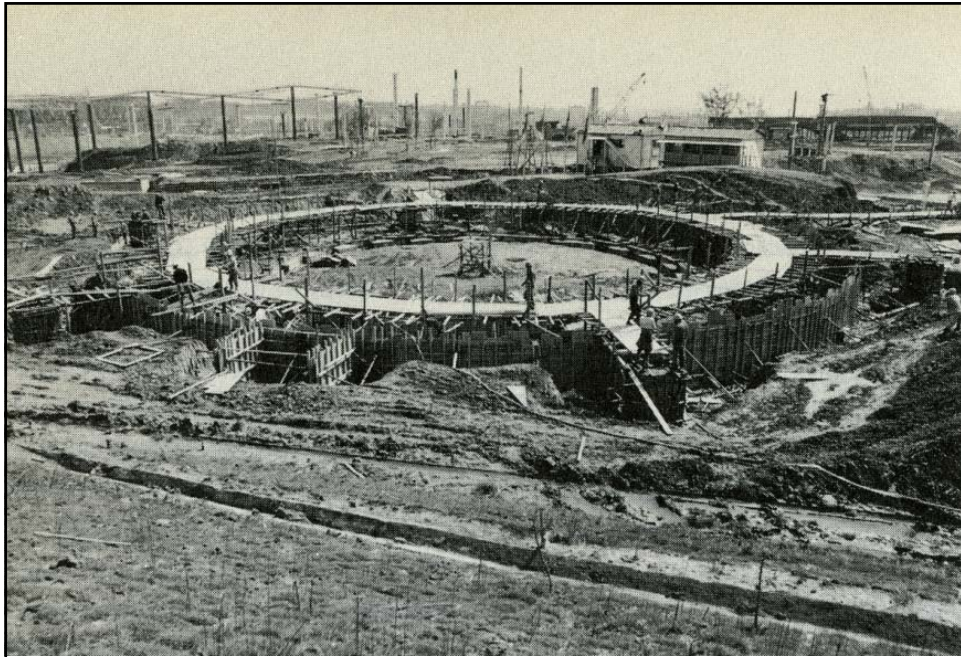


Pepsi Pavillon.

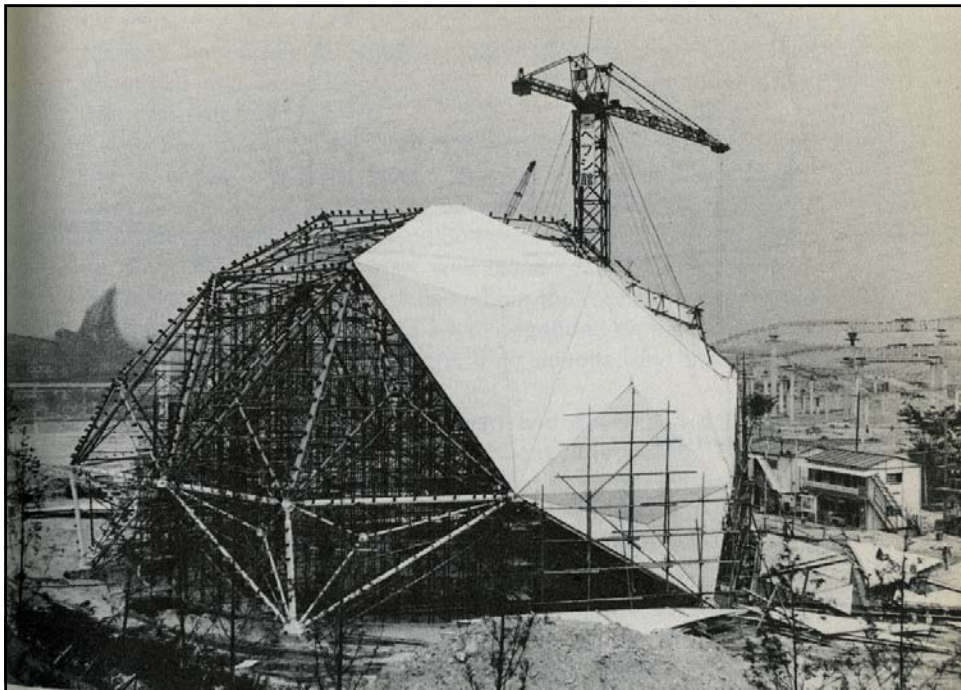
Modell des Ausstellungsgeländes, Expoland.



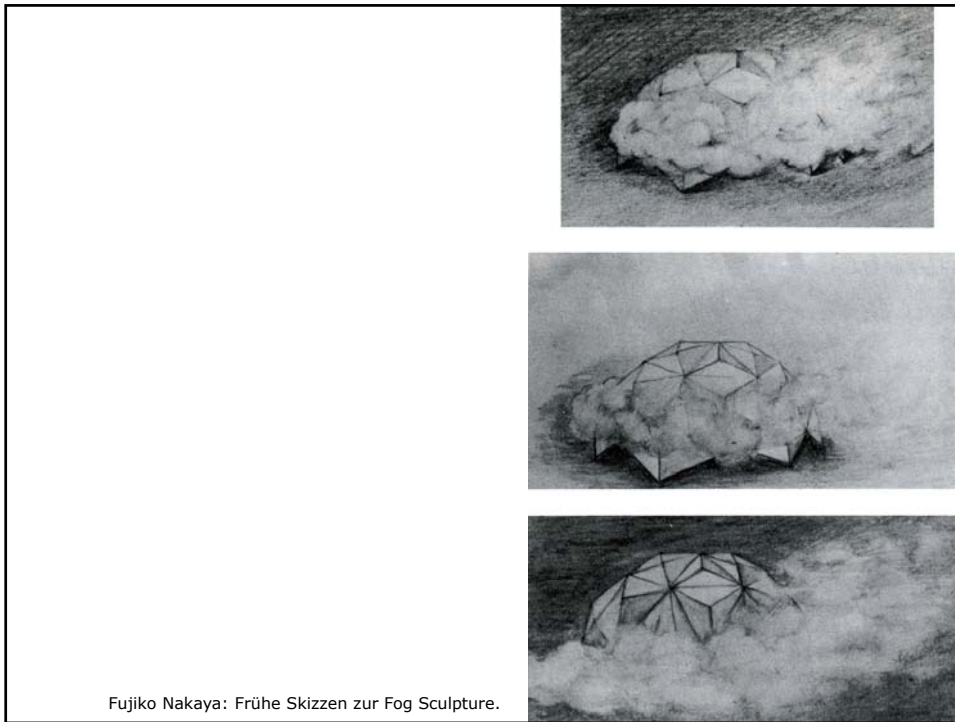
Modell des Pepsi-Pavillons.

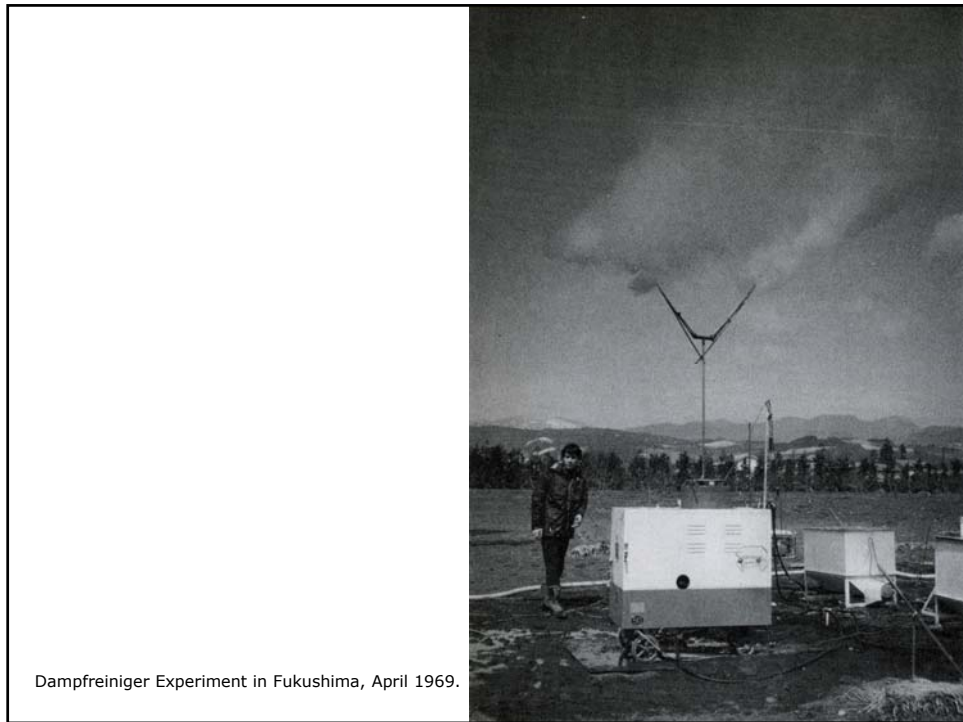


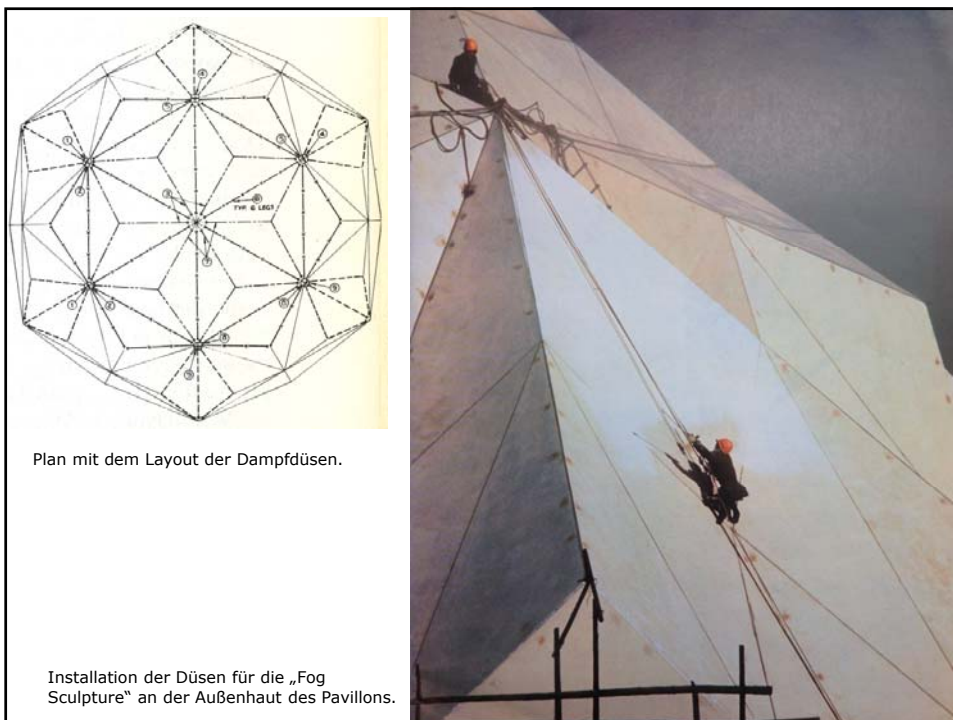
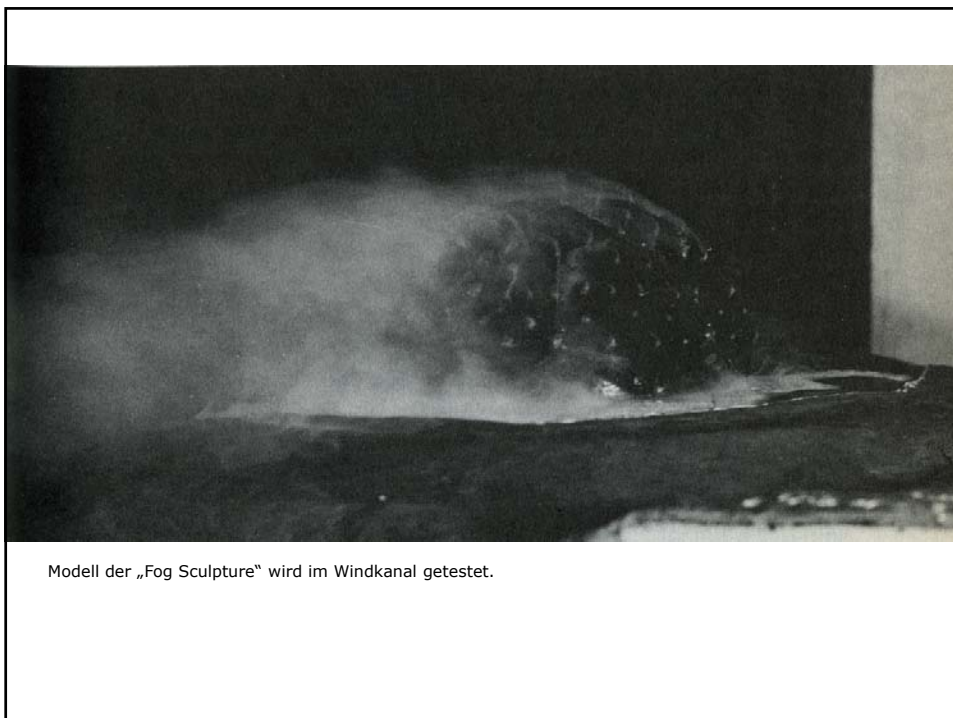
Baustelle des Pepsi-Pavillons in Osaka, 1969.



Anbringung der Polyvinyl Chlorid-Paneele. Sommer 1969.

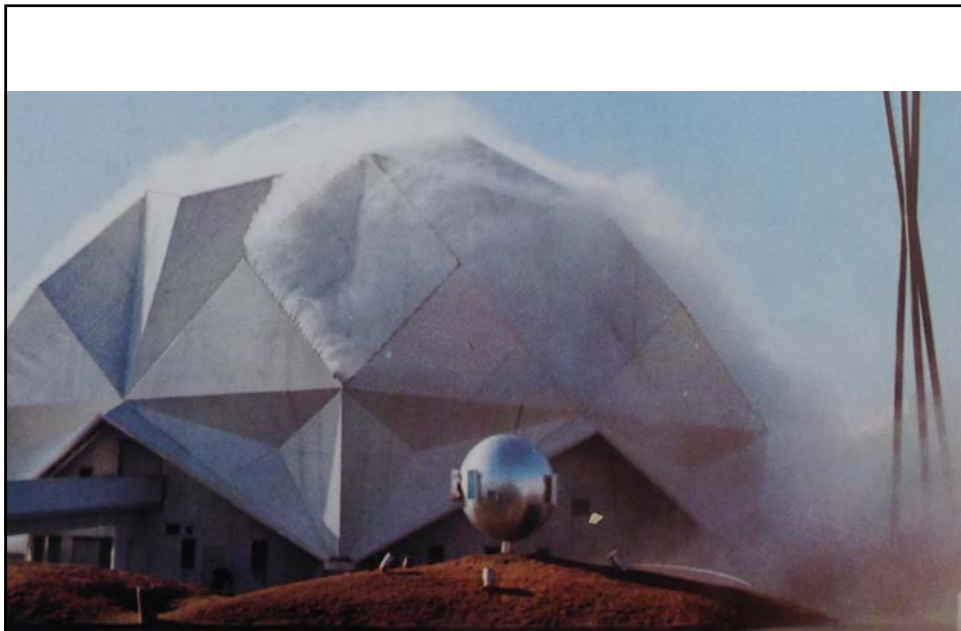




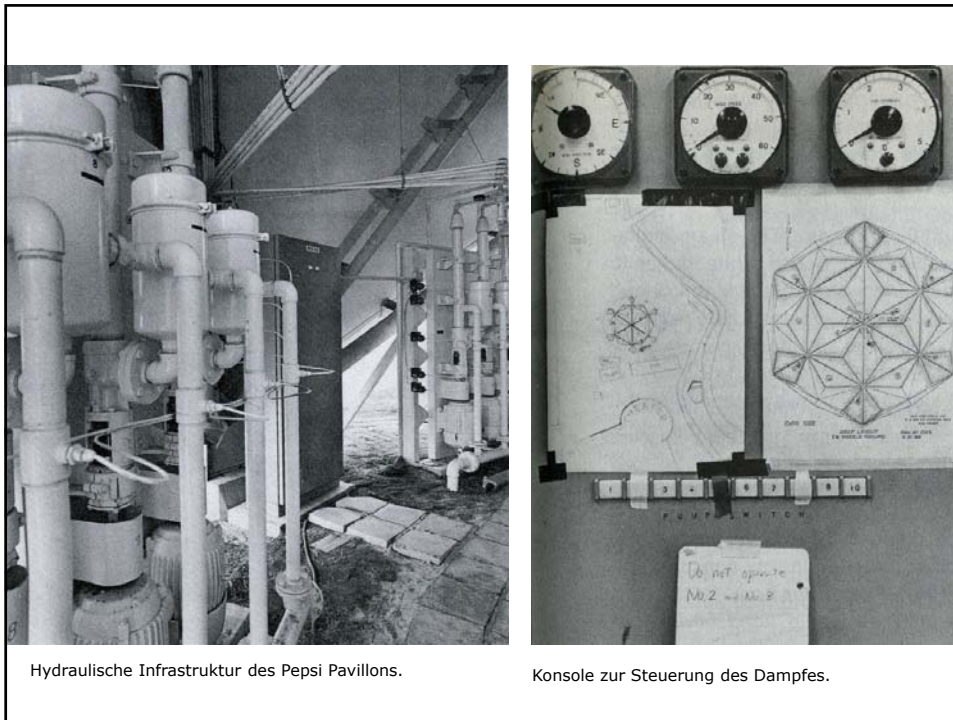


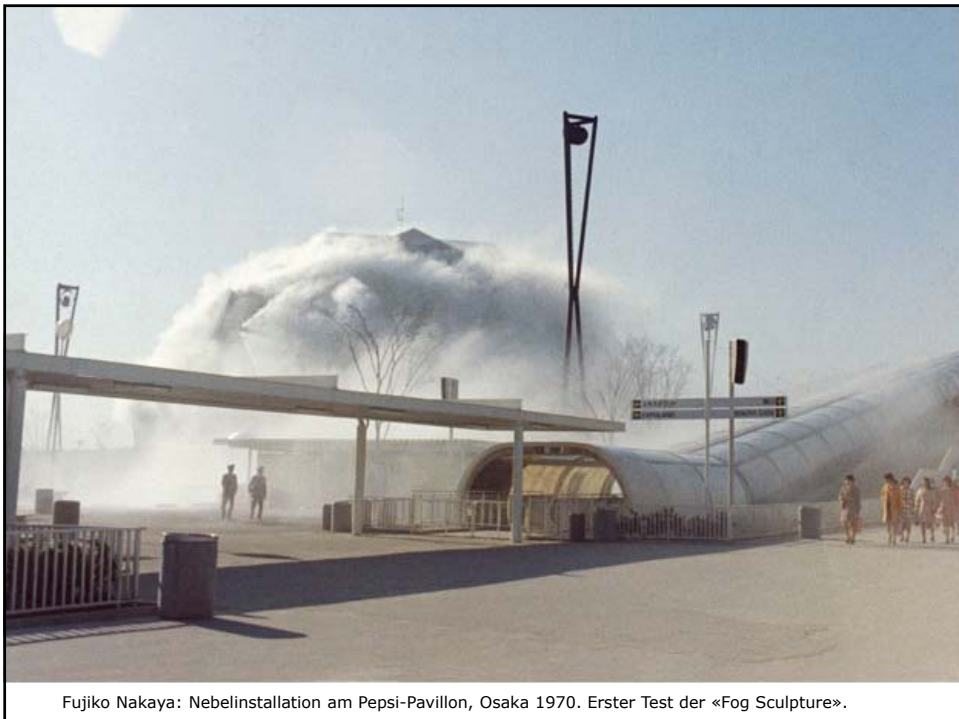


Installation der Düsen für die „Fog Sculpture“ an der Außenhaut des Pavillons.

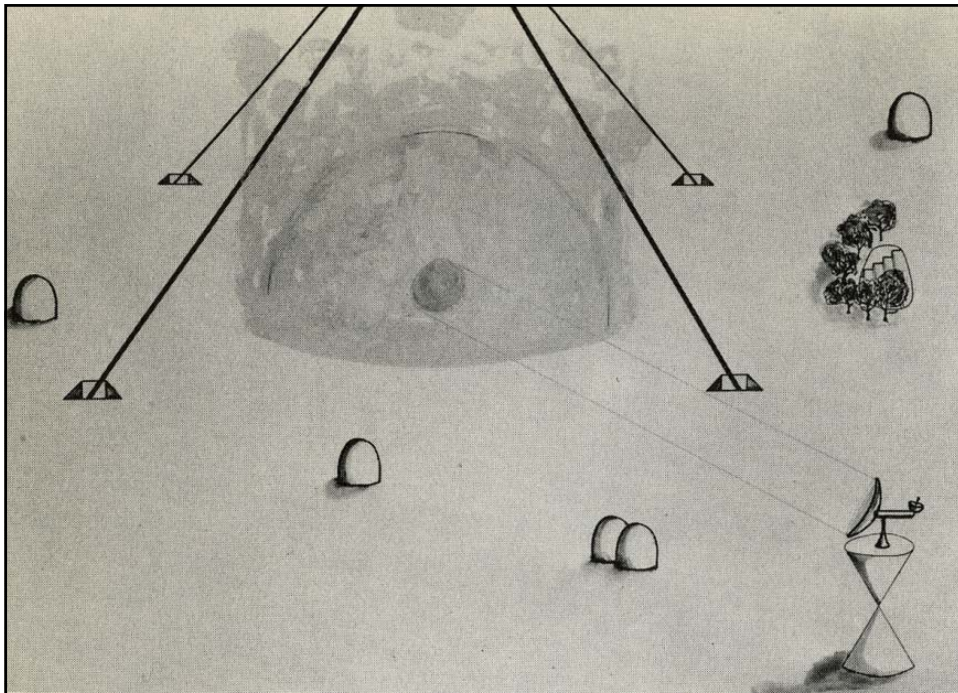


Pepsi-Pavillon.

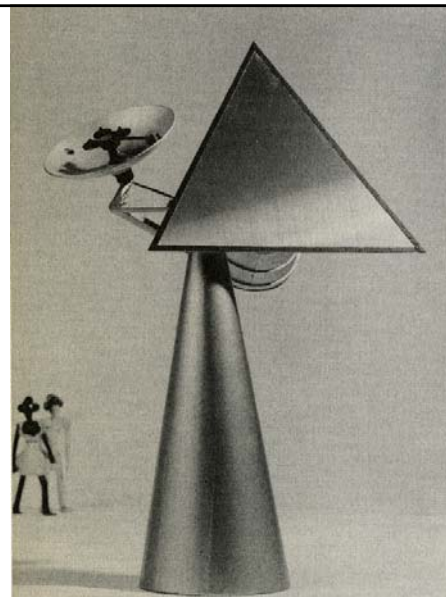
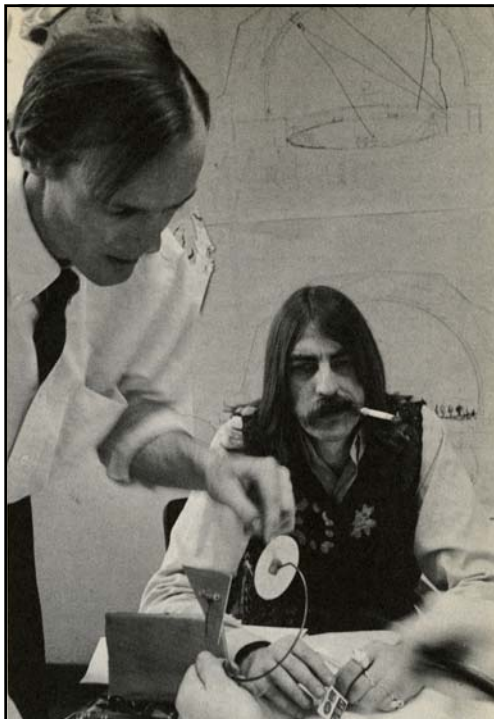




Fujiko Nakaya: Nebelinstallation am Pepsi-Pavillon, Osaka 1970. Erster Test der «Fog Sculpture».

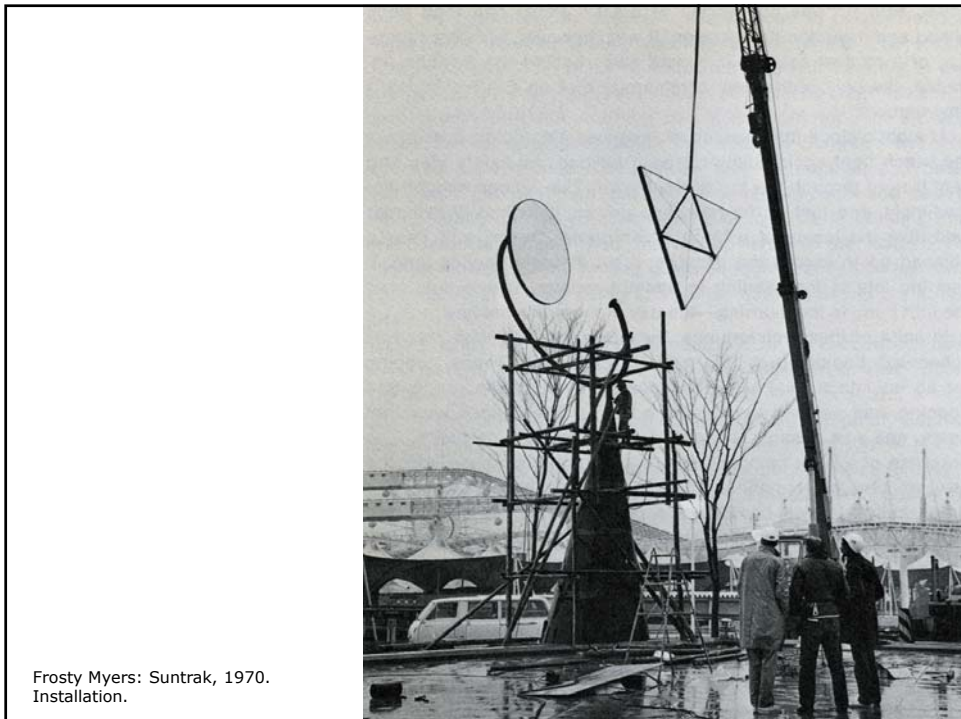


Frosty Myers: Zeichnung von frühen Ideen für den Pavillon, November 1968.



Skalenmodell von Frosty Myers „Suntrak“.

Niels Young und Frosty Myers arbeiten am Modell.

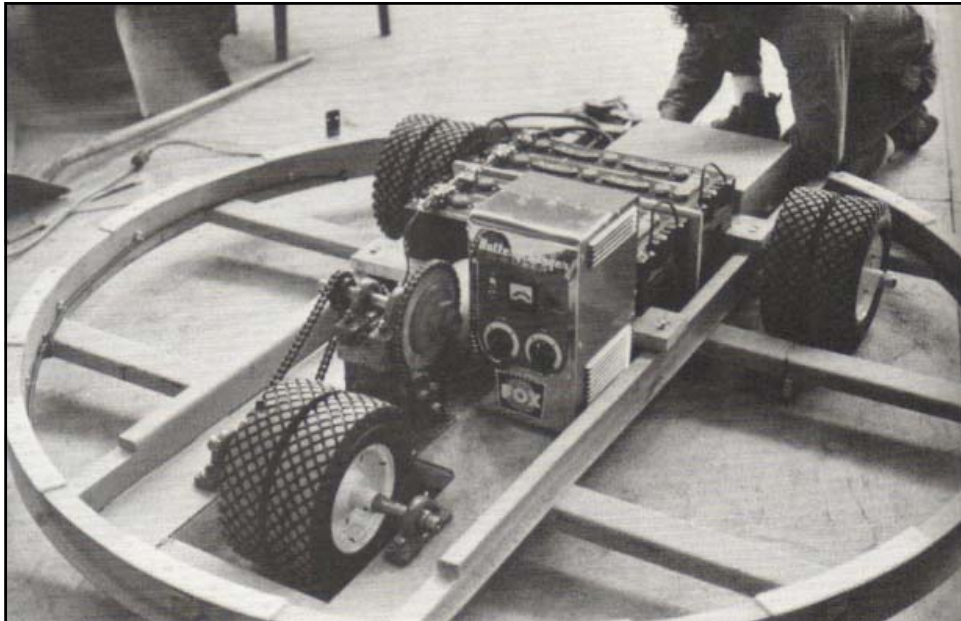




Pepsi Pavillon mit Robert Breers Floats im Vordergrund.



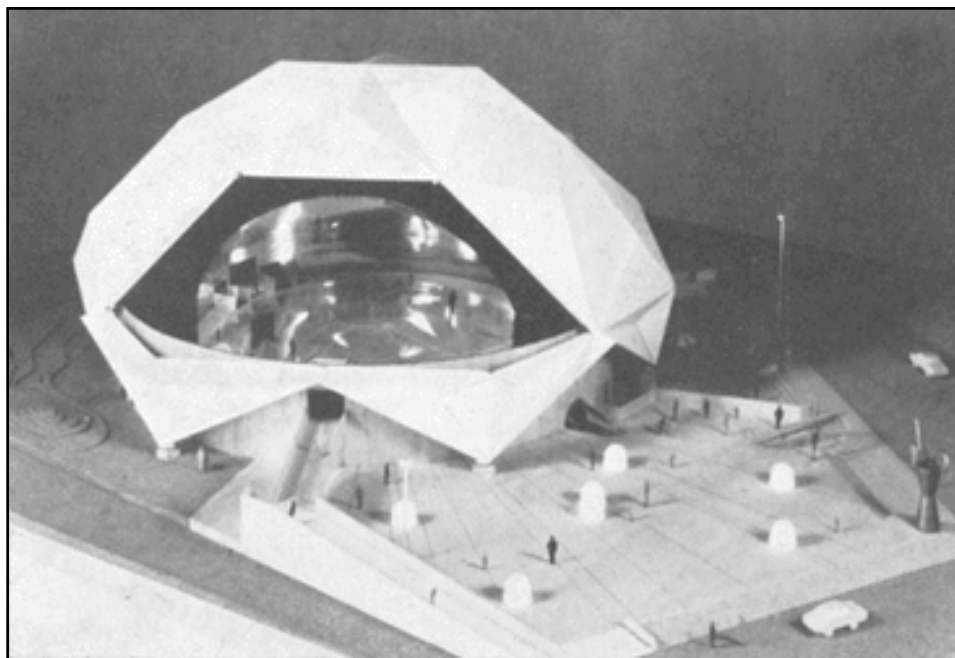
Robert Breer: Floats, 1967.



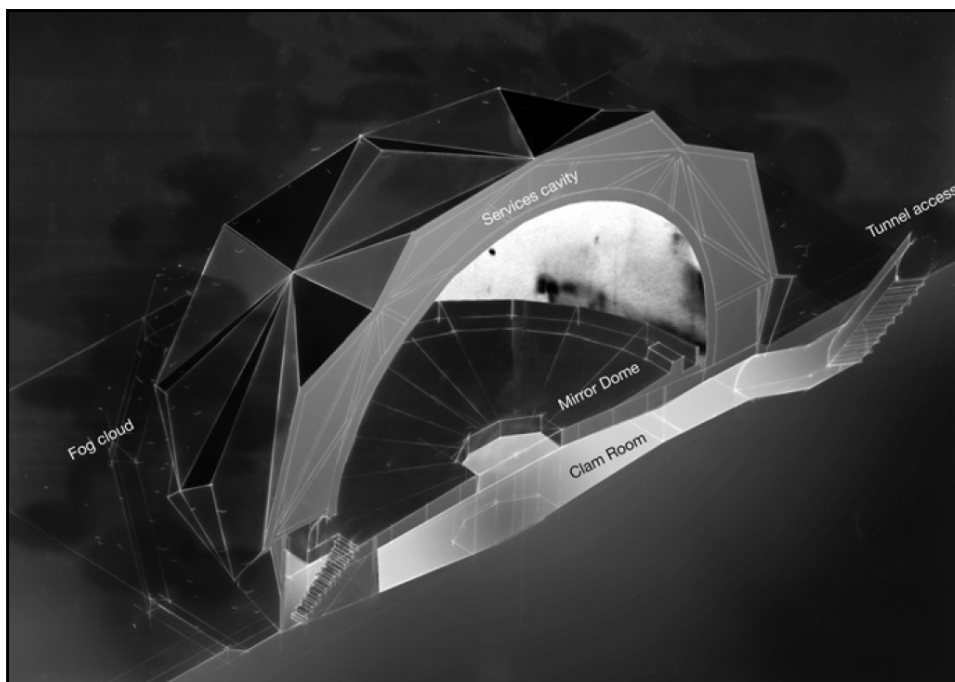
Robert Breer: Innenleben von „Osaka I“, 1965-1970.



Robert Breer: Floats, 1970. In Osaka.



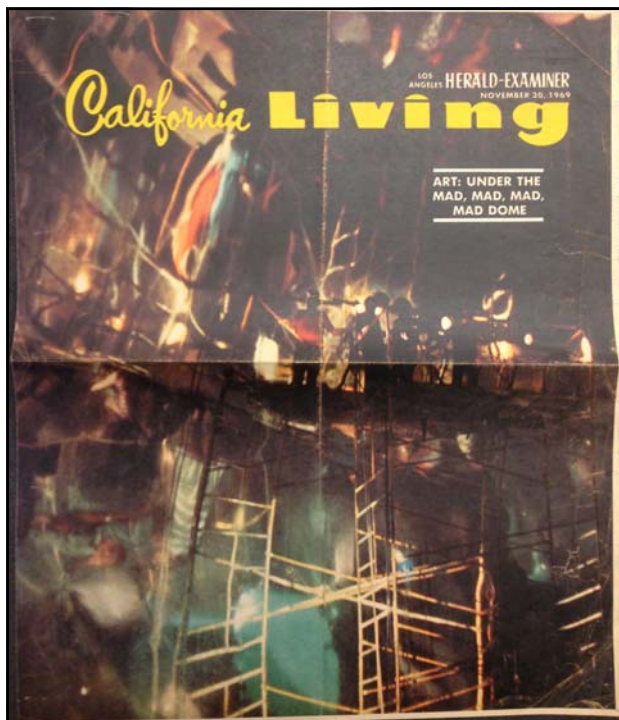
Modell der Plaza mit „Suntrak“ und den „floats“ und des (aufgeschnittenen) Pepsi Pavillons der den sphärischen Spiegel erkennen lässt.



Isometrischer Schnitt durch den Pavillon, gezeichnet nach den Bildern, die in Klüver (1971) publiziert wurden.



E.A.T.: Sphärischer Spiegel (Modell). Santa Ana, September 1969.



Snyder, Camilla: Everyone in his own time and space, in: Los Angeles Herald-Examiner, 30.11.1969. Cover und Illustration mit dem Modell des Spiegeldomes.



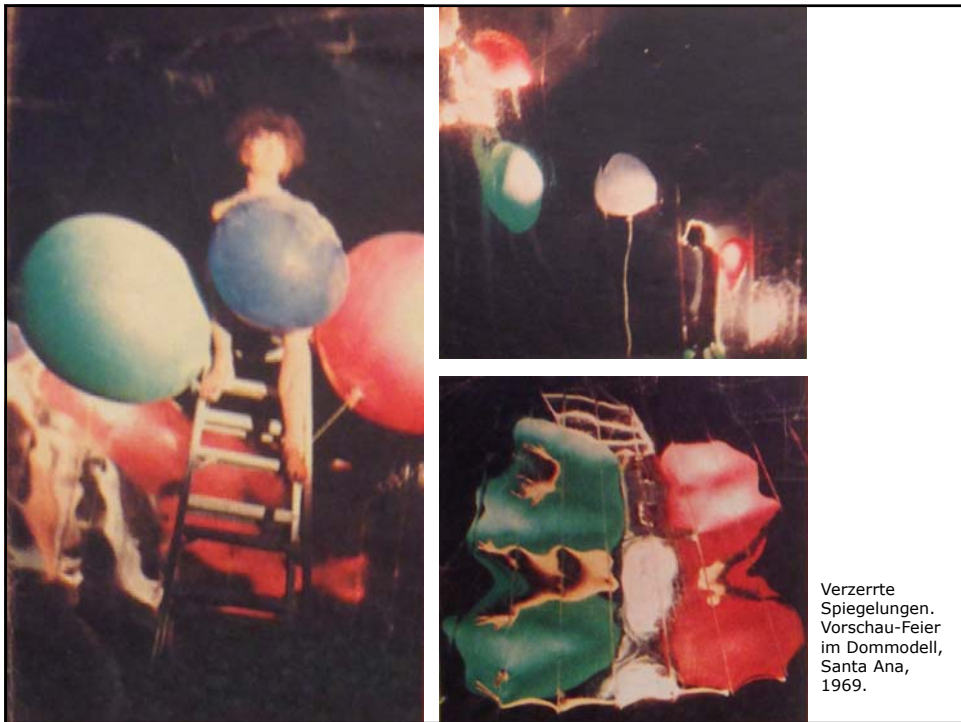
Aufbau des Spiegeldomes, mit Gerüst und Ansaugvorrichtung.



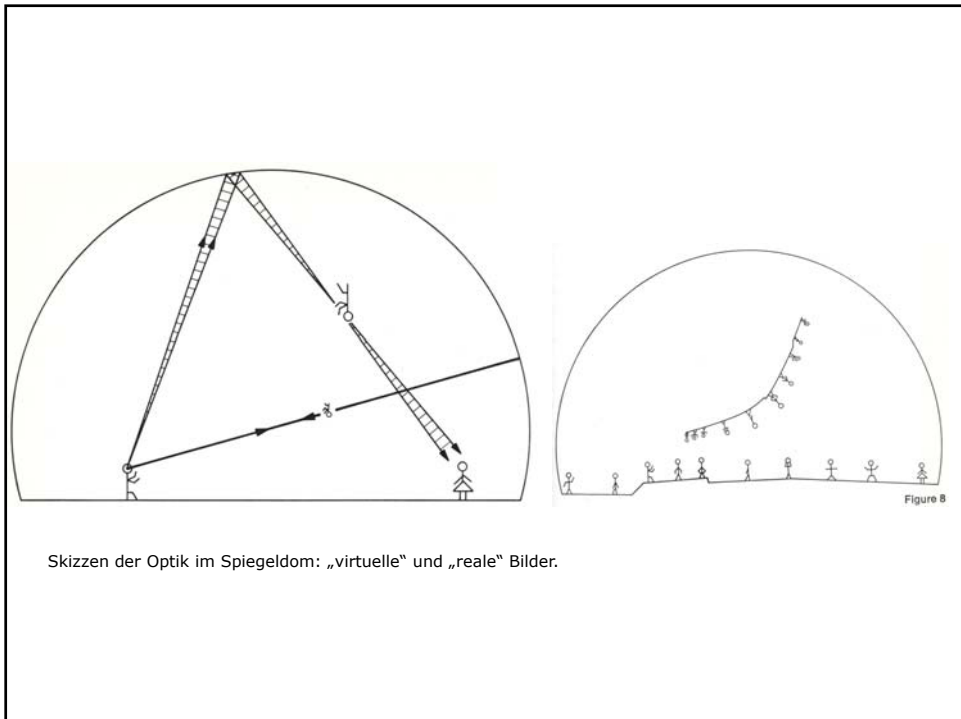
Aufbau des Spiegeldomes, Blick ins Innere.



Vorschau-Feier im Dommodell, Santa Ana, 1969.

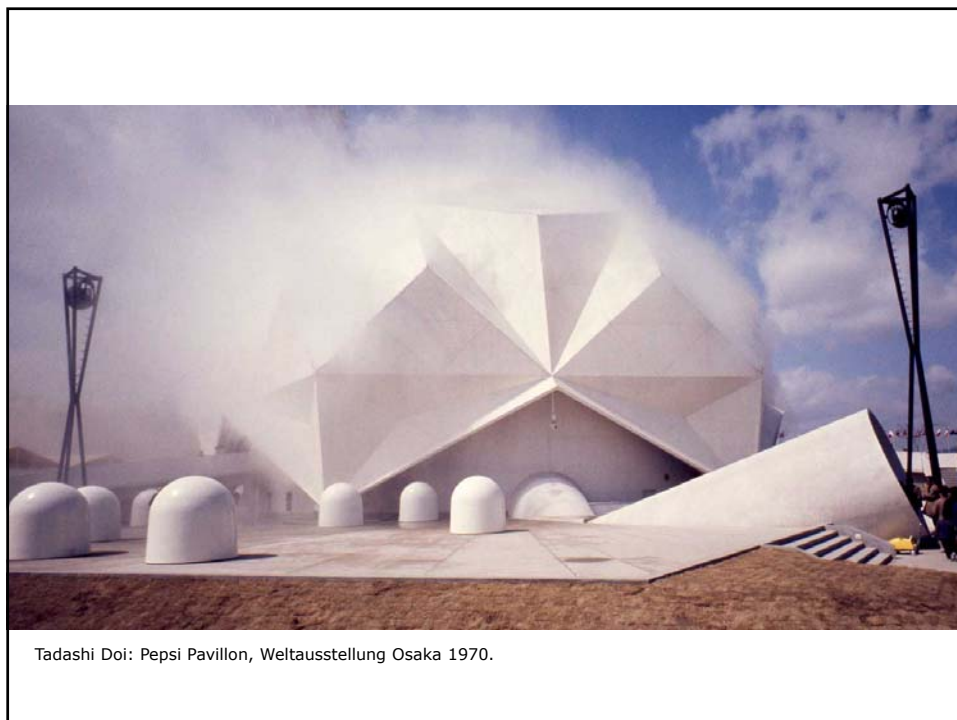
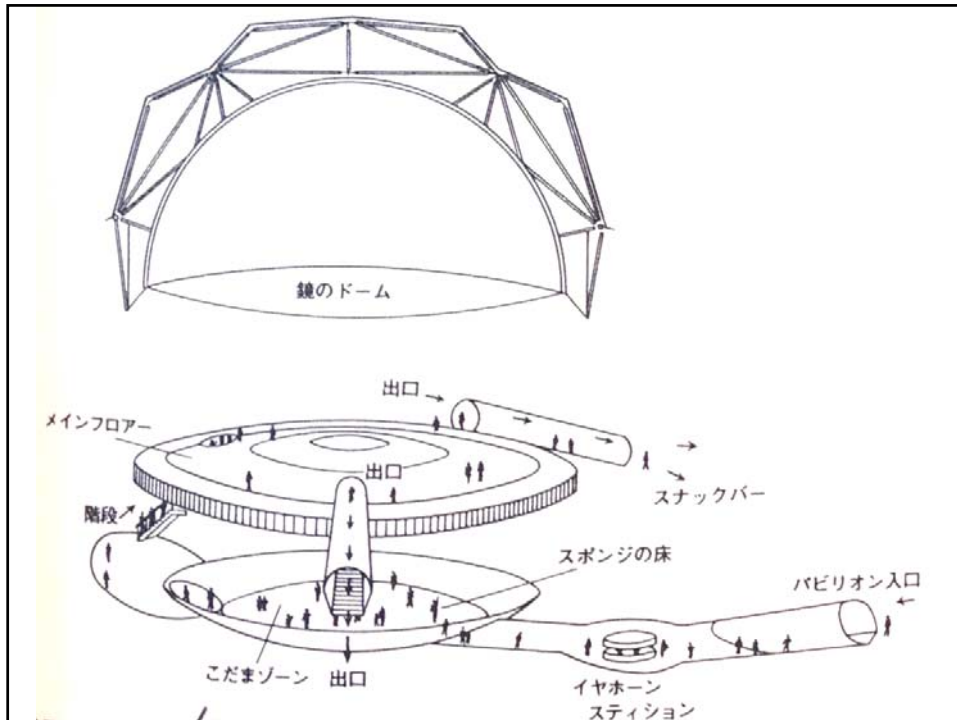



Verzerrte Spiegelungen.
Vorschau-Feier
im Dommodell,
Santa Ana,
1969.





Tony Martin an der
Expo 70 Osaka
EAT Pepsi Pavillon.





INTRODUCTION

As with most truly outstanding achievements, it began with a seemingly impossible idea. For the components envisioned for the Pepsi-Cola Pavilion at Osaka were concepts that had only been dreamed vaguely before, and never ever dreamed of in terms of possible practical implementation. They were to be a part of an exhibit that would create an environment so startlingly different, so completely fresh and new, that no one who came into contact with it would ever forget the experience.

But the exhibition itself was but the last of several hurdles that had to be cleared before the Pepsi-Cola Pavilion became a reality. For example, only three American-based corporations would have their own pavilions at Osaka. This meant that it would take a marvelous presentation before the Expo '70 officials to get one of these coveted locations. Then, substantial funds would have to be raised to create, design, erect and staff such a pavilion, and this could only be done through the selfless cooperation of the Japanese Bottlers. Architects had to be found, designers had to be hired, personnel had to be trained. And finally, only one soft drink firm of any type, size or nationality would be represented by its own pavilion at Expo. The question was — could all this really be done, or was a Pepsi-Cola Pavilion at the world's fair merely an incredible dream?

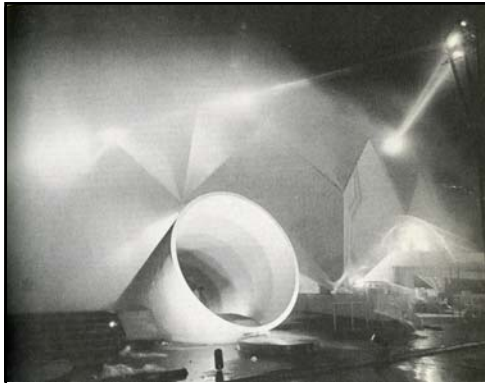
Yet as you read this, hundreds of Japanese children are smiling because of the refusal of some dedicated men to admit the task was too difficult. The parents of these children are right now standing enraptured within one of the truly unique exhibitions ever created because an extraordinary group of Japanese Bottlers, men of unusual vision and courage, contributed willingly to a common goal. And before fall, more than 60,000,000 other visitors to the fair will have had the opportunity to see and experience the pavilion that many thought was just an incredible dream.

REALIZATION

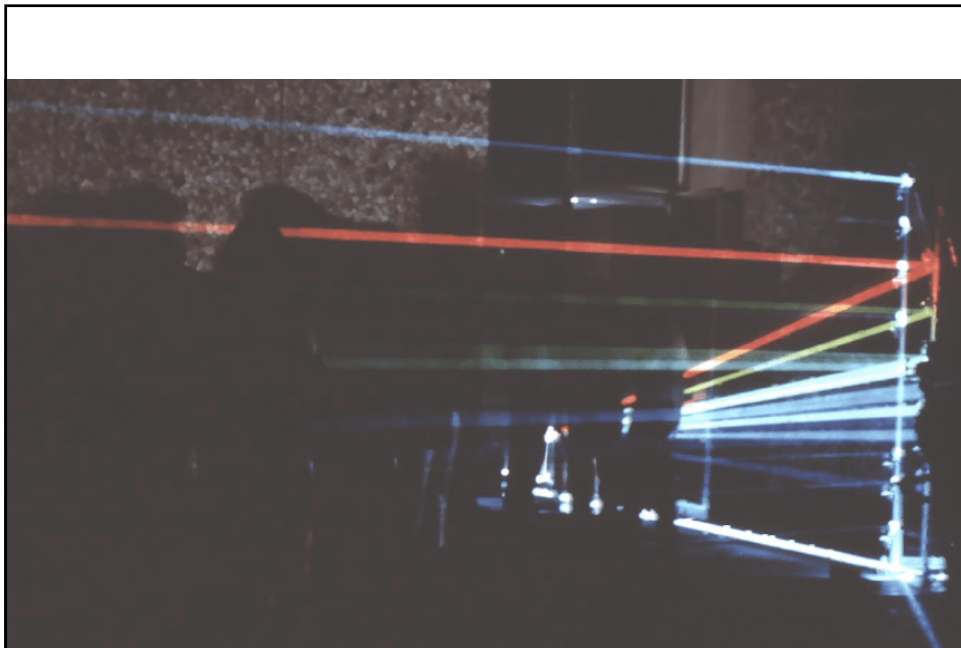
The fruition of this so-called "incredible dream" is but a manifestation of the underlying spirit that permeates the total Pepsi-Cola operation in Japan. That spirit is the overwhelming desire to be NUMBER 1. So when it was finally determined that a pavilion at Osaka would be of interest




Audiogerät.



Eingang in den Pepsi Pavillon.



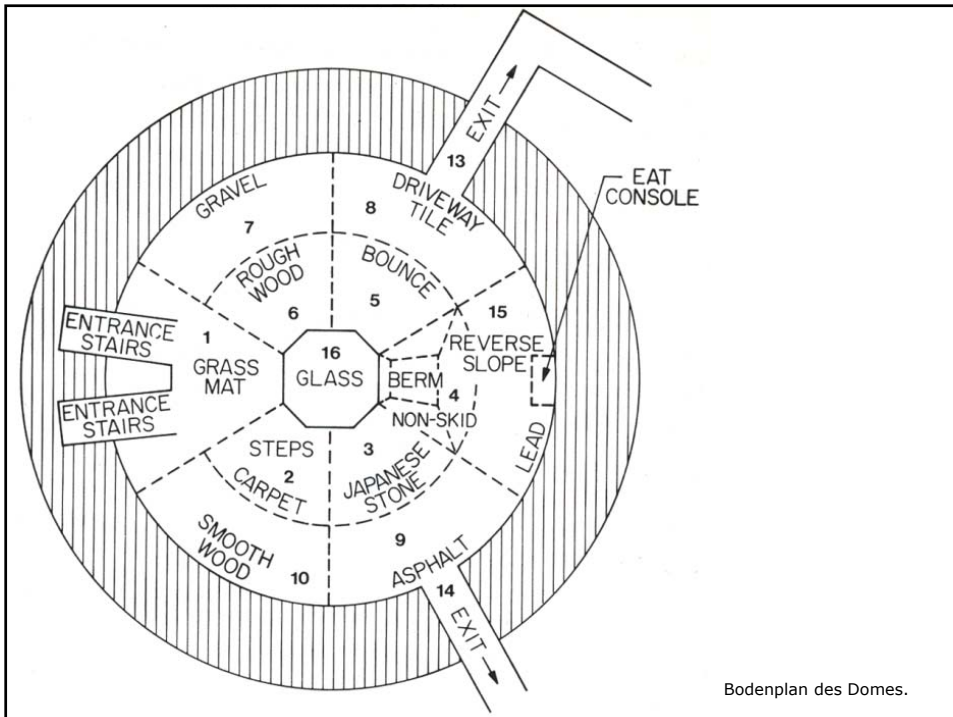
Lovell Cross, Carson D. Jeffries, David Tudor: Laserlicht, Publikumsführung, 1970.

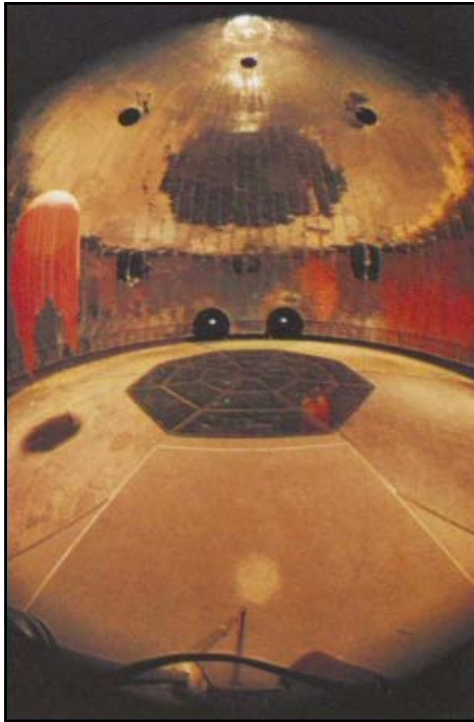


Lovell Cross, Carson D. Jeffries, David Tudor:
VIDEO/LASER II, 1970. Expo in Osaka, Clam Room
des Pepsi-Pavillons.

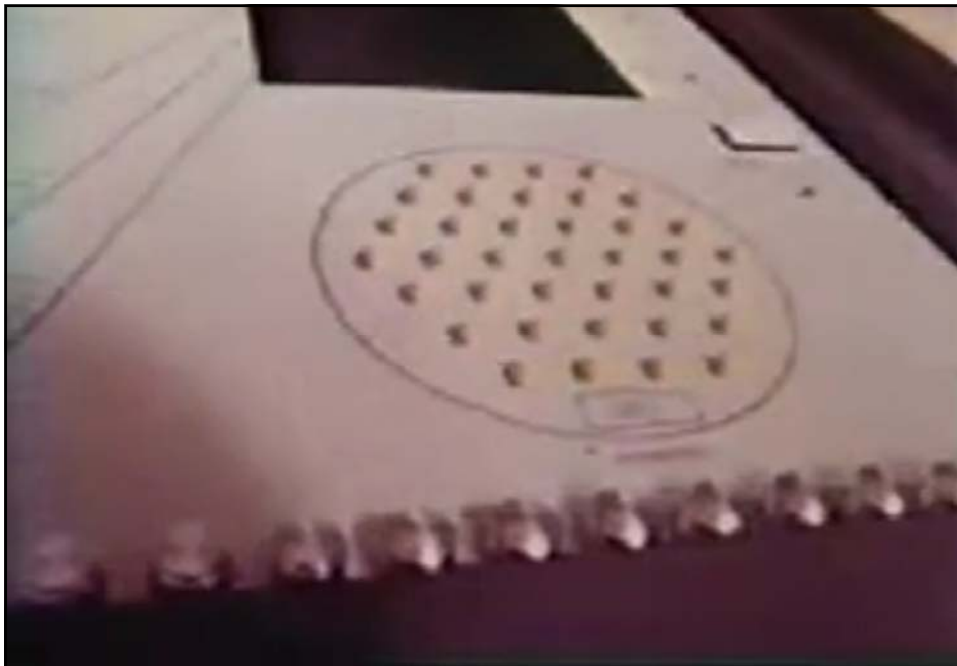


Carson Jeffries, David Tudor, Lovell Cross in Jeffries
Labor, UC Berkeley, Dezember 1969.





Innenraum des Pepsi Pavillons, Besucherin mit Audiogerät.



Saarinen, Eric/Breer, Robert/Myers, Forrest/Tudor, David/Whitman, Robert: The great big mirror dome project 1969 September. VHS 1969. 18'30". Still.

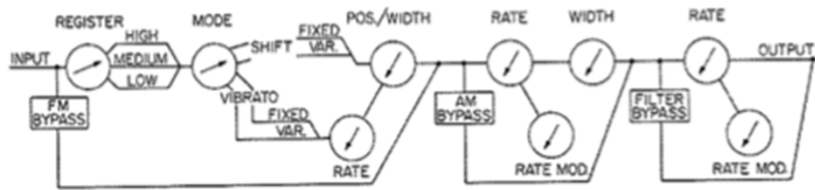


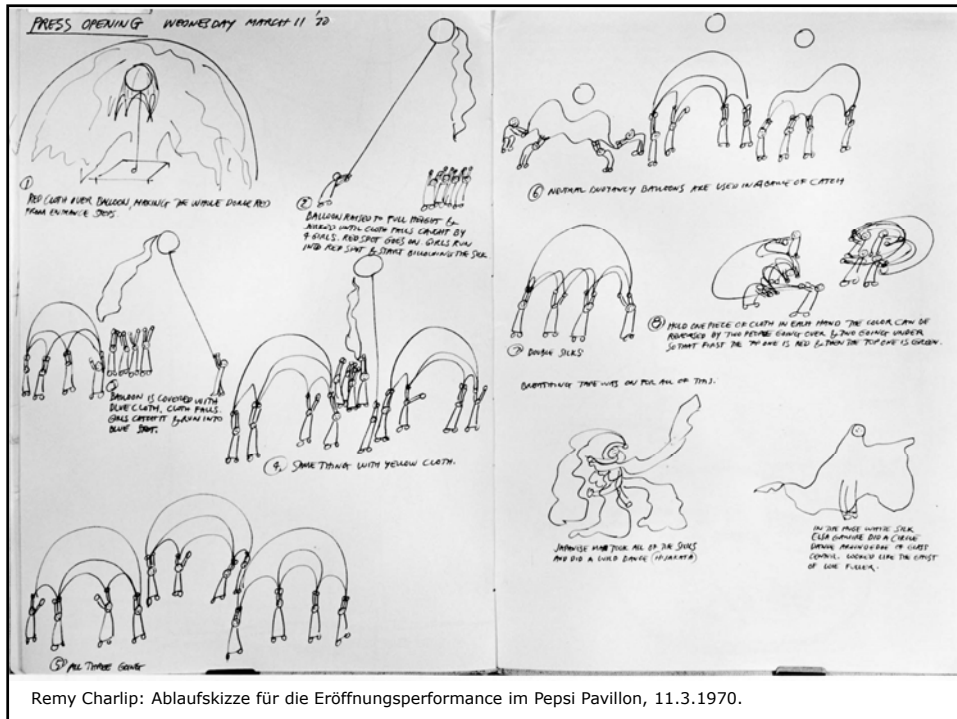
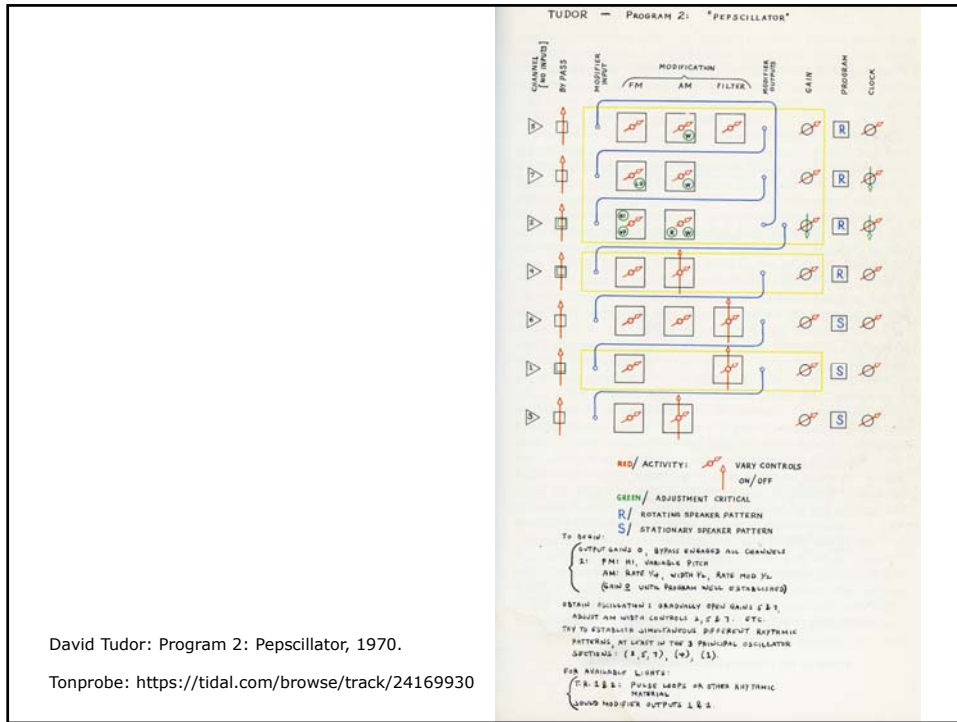
Diagram of one channel of sound-modifier console.



David Tudor/Gordon Mumma: Pepsi Modulator, 1969.



Tudor hinter dem Mischpult des Tonanlage im Pepsi Pavillon.





Frederick Glasier: Portrait of Loïe Fuller, 1902. Fotografie.





Aus Julie Martin Vortrag youtube



Performance im Spiegeldom. R.o.: erstes offizielles Foto mit Ritty Burchfield.



Mischpult des Tonanlage im Pepsi Pavillon. Foto: Shunk-Kender, 1970.

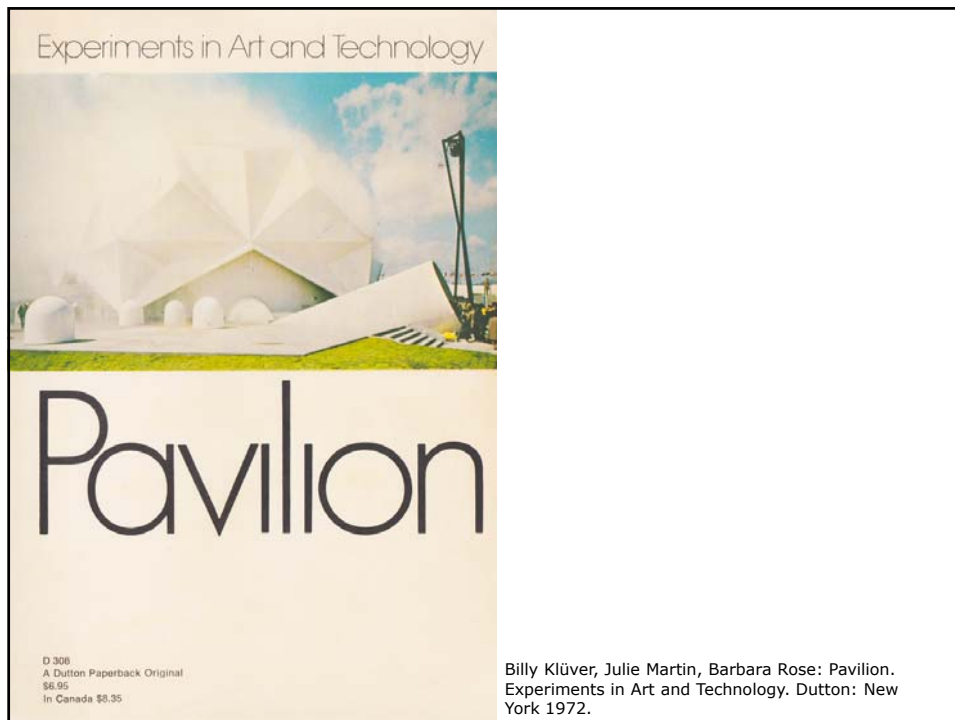


Pepsi Pavillon, Weltausstellung Osaka 15.3.-13.9.1970. Reflexionen des Publikums im Spiegel-Dom.





E.A.T. Gruppenfoto am Eröffnungstag, 1970. Foto: Shunk-Kender.



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Snyder, Camilla: Everyone in his own time and space, in: S. Los Angeles Herald-Examiner, 30.11.1969, S. 17-20.

Youngblood, Gene: The open empire, in: Studio International, Vol. 179, Nr. 921, April 1970, S. 177-178.

Saarinen, Eric/Breer, Robert/Myers, Forrest/Tudor, David/Whitman, Robert: The great big mirror dome project 1969 September, Experiments in Art and Technology Los Angeles records, 1969-1970. VHS 1970. 18'30". <https://vimeo.com/24850126>

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