

Michael Klant Art turf project

An aesthetic fantasy on the design of the pitch at the football stadia for the 2006 FIFA World Cup

Images can be created on the pitch when the grass is mown. The impression of lighter and dark areas is created by the direction in which the mower or the roller is driven over the grass, and it is also possible to lay patterns. The result is the same effect as stroking velvet against the grain. Depending on the angle of reflection, the light of the stalks of grass is reflected differently, so that the impression changes depending on the angle and the position of the sun. Even if the usual parallel stripes help the spectator to identify infringements of the rules such as off-side, the rules and regulations of FIFA, UEFA and the DFB do not lay down the directions of mowing, but merely the height of the grass,

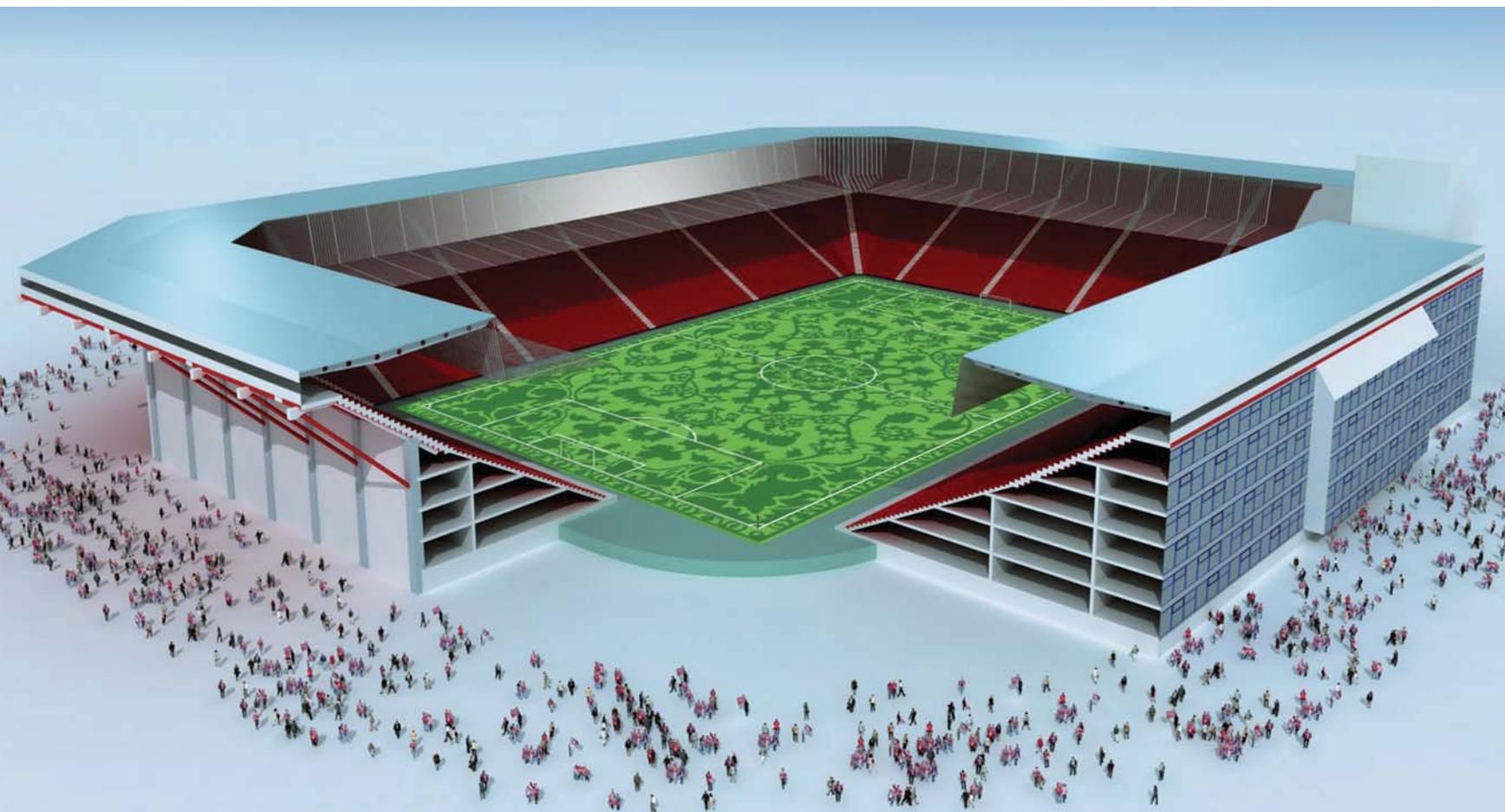
which for a match is generally just under three centimetres. Since in the art turf project all the blades of grass remain the same height, the pitches conform with the rules and are suitable for playing on.

The walk-on ground sculptures are transferred to the pitch to scale by grid using preparatory drawings. They refer to the genius loci, the invisible history of each stadium and its associations with the people, events and ideas that have left their traces there. These events are just as fleeting and ephemeral as the temporary works of art that will disappear after two days when the pitch is mown as usual.

7. Kaiserslautern, Fritz-Walter Stadium, or The hero's living room carpet.

The 1. FC Kaiserslautern's own stadium on top of the 286-metre-hill of Betzenberg was opened in 1920, and it was the home ground of the core of the German national team that achieved the «miracle of Berne» in 1954. To captain Fritz Walter, who never changed teams despite attractive offers, it was home: «Home is home», he would say. The pitch, his living room, is decorated with a carpet in the art turf project.

Sectional view: 3dpixel GmbH



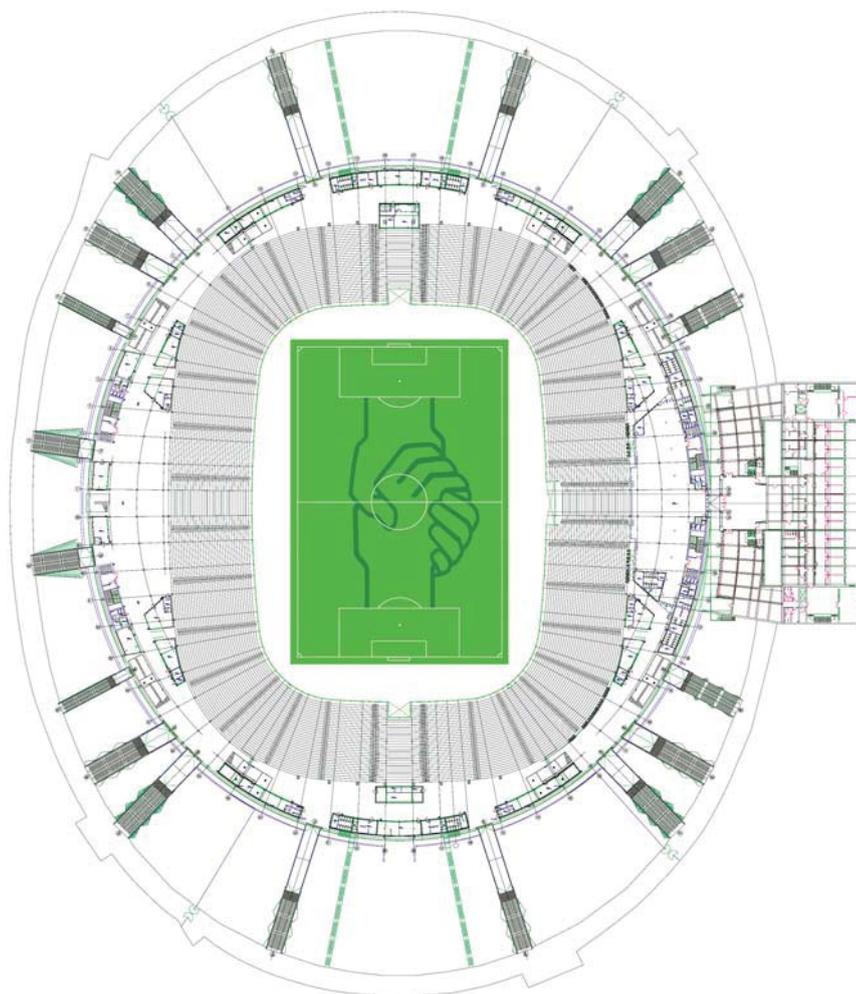


8. Cologne, FIFA World Cup Stadium, or The omnipresence of the Cathedral. At Cologne Stadium, first opened under Mayor Konrad Adenauer as part of what was then the largest sporting facility in Europe, the four corner towers created during the 2004 conversion by Gerkan, Marg and Partners rival the two towers of Cologne Cathedral as the city's landmark. Church and football, religious and secular forms of cult, also came together here in 2005 when Pope Benedict XVI participated at the World Youth Day of the Catholic Church. The Cathedral remains present in Cologne in the art turf project.

Photo: Kölner Sportstätten / Röser

9. Leipzig, Central Stadium, or The handshake of unity. Constructed on top of the ruins of the Second World War, the Leipzig Central Stadium became famous in 1956 as the «Stadium of a hundred thousand», making it the largest sports arena not only in East Germany but also in the whole of Germany. Now rebuilt by Wirth & Wirth, it has a capacity of about 45,000 seats. The pitch shows a handshake: the symbol of the workers' movement in the 19th century, a symbol of reunification and an image of the handshake of the team captains before the game starts.

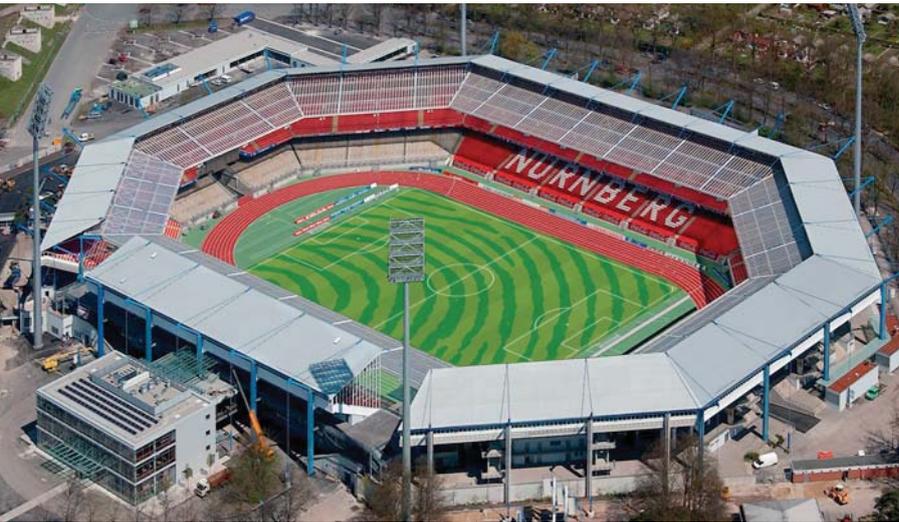
Outline: Architekturbüro Zech Planungs GmbH



10. Munich, FIFA World Cup Stadium, or the Emperor's iris. The 2005 building by Swiss architects Herzog & de Meuron in Fröttmanning replaced the 1972 Munich Olympic Stadium and is a new arena devoted entirely to football for TSV 1860 München and FC Bayern München, whose colours are displayed on the 2900 foil cushions that make up the facade. It is here that the opening game of the 2006 FIFA World Cup will be held on 9 June, a competition that would never have seen the light of day in Germany without the star of German football, Franz Beckenbauer. The pitch shows an iris with pupil, a visualisation of his famous phrase «let's just see» and a metaphor for intellectual conceptualisation.

Sectional view: Herzog and de Meuron, Allianz Arena München Stadion GmbH





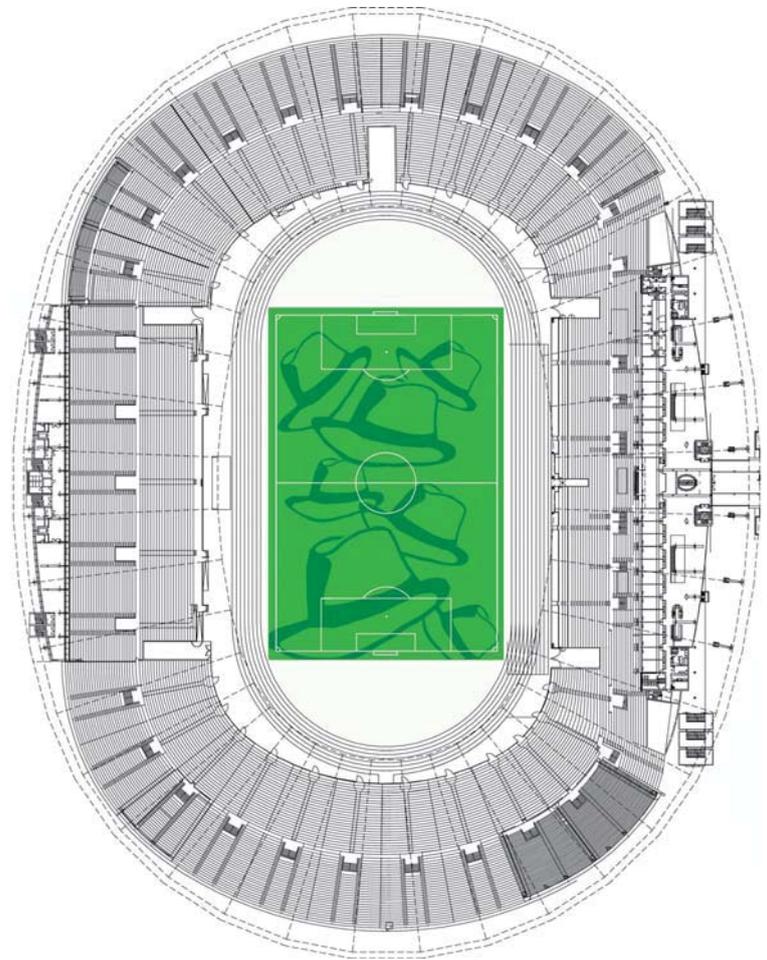
11. Nuremberg, Franken Stadium, or The fingerprint of history. The Franken Stadium was opened in 1928 as the «main pitch», and has had a varied history. It served as venue for workers' sports events: it was the scene of Nazi rallies and was confiscated by the Americans after the Second World War and temporarily renamed the Victory Stadium. It only became the home of the 1. FC Nuremberg in 1966. Max Morlock, a member of the 1954 World Cup winning team, whose name graces the square in front of the stadium, earlier scored his 700 goals for the club in the Zabo Stadium in the district of Zerzabelshof. Another celebrity of the club, Andy Köpke, 1996 European Champion, was goalkeeper here for eleven years. His fingerprint is shown on the pitch.

Photo: Pressearchiv der Stadt Nürnberg, Aerial photography: Manfred Gillert, Fa. Bischof & Broel, Nürnberg

12. Stuttgart, Gottlieb-Daimler Stadium, or The field of hats.

The VfB Stuttgart arena, the result of a merger of the Stuttgart Vf 93 Rugby Club and the Kronen Club Cannstadt, has always been the venue for other sports as well. In 1939 it was here that Max Schmeling won the European boxing championship against Adolf Heuser by means of a knock-out after only 51 seconds in front of a crowd of 65,000. The German film star Willy Fritsch missed this moment because it was just then that his hat fell off. In the international game against Switzerland in 1950, the male spectators were unable to remove their hats because, as one of the 100,000 spectators commented, «there was such a crowd that it was impossible to raise one's hand to one's hat». Those behind helped out, and placed the hats of the men in front on their shoulders.

Outline: asp Architects, Arat – Siegel & Partner GmbH



1. Berlin, Olympic Stadium, or The triumph of Jesse Owens.

The venue for the 1936 Olympic Games – with its architecture visibly integrated in the modernisation of the stadium – was intended to provide the appropriate setting for the superiority of the Aryan race and the ideology of National Socialism. The black American Jesse Owens thwarted the master-race by winning four gold medals. He became known as «the man who outran Hitler», cheered on by the German public. Within the grass: the silhouette of this exceptional athlete in the starting position.

Outline: gmp architects at Gerkan, Marg and Partners

2. Dortmund, FIFA World Cup Stadium, or Lothar Emmerich's cherry.

The ultimate football stadium, the Westfalen Stadium, was built in 1974. Directly next to it is the Rote Erde ground, in which the so-called «terrible twins», international players Siegfried Held and Lothar Emmerich celebrated their great successes. It was with these two that Borussia Dortmund won the European Cup-Winners' Cup in Glasgow in 1966. Emmerich, the outside-left, known as «Emma», was born in Dortmund and represents the club's tradition like

hardly any other player. He was famous for his left-footed «glue» as well as for the legendary phrase «Give me the cherry!» – give me the ball.

Photo of the stadium: Beimann (BVB)

3. Frankfurt am Main, FIFA World Cup Stadium, or The columns of classicism.

The present shape of the stadium as the «largest convertible in the world» no longer shows that the main stand in the former Wald Stadium (opened in 1925) was built in the style of classical architecture, based on the theatre of Dionysos in Athens and taking up the ideas of antiquity. Following this idea, the image on the pitch is based on ancient columns.

Outline: gmp architects at Gerkan, Marg and Partners

4. Gelsenkirchen, FIFA World Cup Stadium, or The structure of coal.

As late as 2000, coal was still being mined 800 metres below the new stadium. It was not just during the age of the legendary Schalke Circle or, later, of Stan Libuda that Schalke 04 was regarded as the miners' club, as is still recalled today by the use of the «miner's card» as a means of payment in the stadium. The image on the pitch shows an extract from the molecular

structure of coal, and also recalls classic elements of the ball.

Outline: HPP – Hentrich-Pertschnigg & Partner KG

5. Hamburg, FIFA World Cup Stadium, or Jürgen Sparwasser's goal.

It was opened in 1925 as the Altona Stadium, converted in 1953 to the Volkspark («people's park») Stadium, the ground was turned by 90 degrees and rebuilt between 1998 and 2000. In 2005, a five-metre bronze sculpture of Uwe Seeler's right foot was erected in front of the stadium. The most memorable historic event was the 1-0 victory of the German Democratic Republic over the Federal Republic in the 1974 World Cup. A move like lightning: Breitner throws in to Hoeness, a bicycle kick to Cullmann, the ball headed to the East German goal, Croy saves and throws it to Hamann who crosses the middle line and passes to Sparwasser, whose nose touches the ball and changes its direction, shot and goal.

Outline: HSV-UFA Stadionmanagement GmbH & Co. KG

6. Hanover, FIFA World Cup Stadium, or Luis Miguel Dominguin's bull.

A stadium history of negation: The building of the «Lower Saxony

Stadium» in 1954 using rubble from the war, itself already replaced a number of allotments.

Although Hanover 96 beat 1. FC Kaiserslautern 5-1 in the final of the German Championships in 1954, the trainer of the national team Sepp Herberger stuck to the national team's core from Kaiserslautern. In 1970, Günter Mast, the manufacturer of liqueur, was rejected as a patron, and was later to be the first to advertise on a club shirt at Eintracht Braunschweig. The same happened to the bullfighter Luis Miguel Dominguin, who wanted to hold bullfights in the stadium for Spanish guest workers.

Architectural graphics: Schultiz + Partner

Thanks to Rainer Ernst and Alfred Melcher for their advice on landscape gardening.

All montages © Michael Klant

Michael Klant's montages about the World Cup stadia in Berlin, Dortmund, Frankfurt am Main, Gelsenkirchen, Hamburg and Hanover can be found in the German edition on pages 78–81.

Translated by David Wright