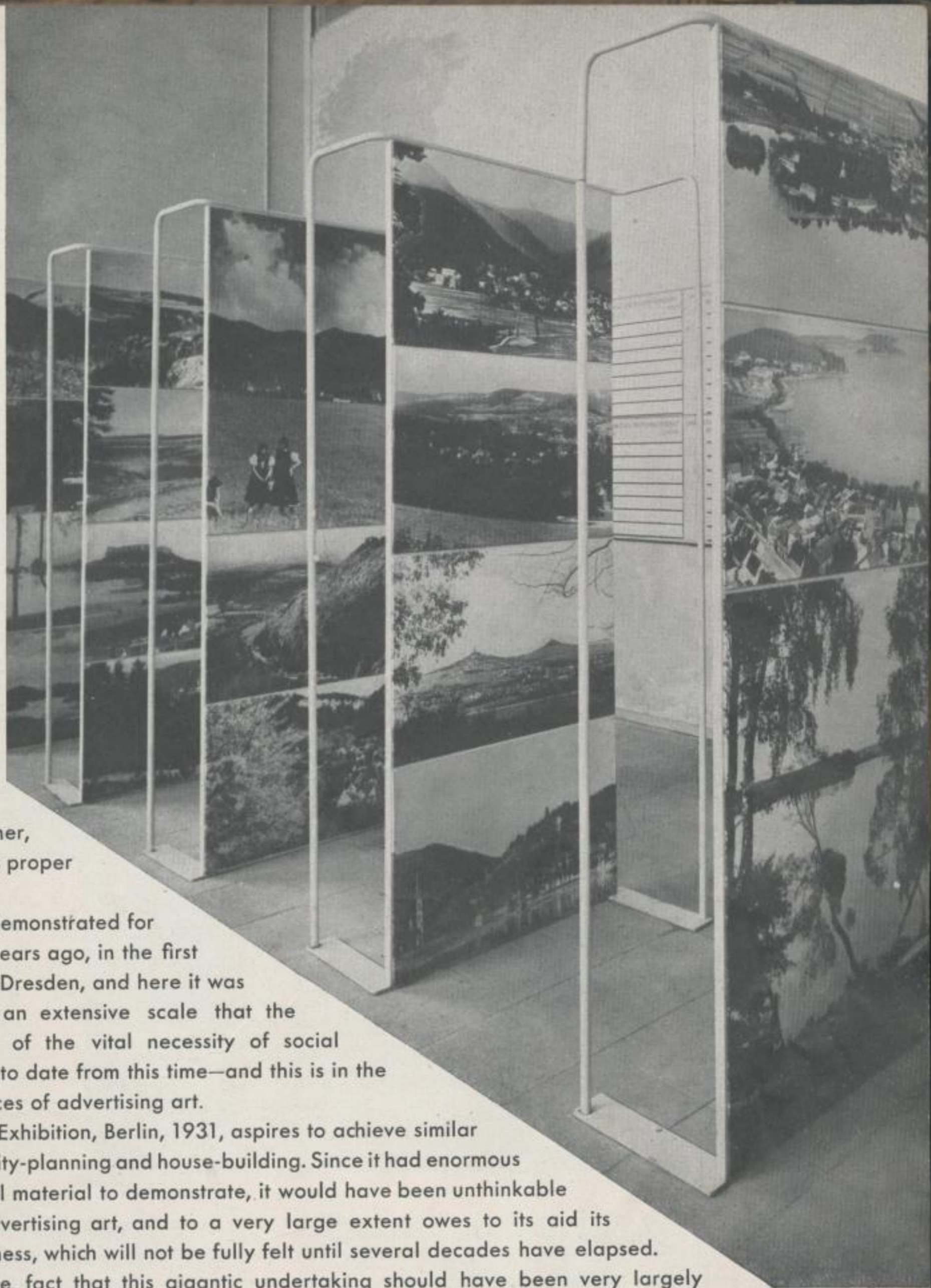


BUILDING
EXHIBITION
BERLIN
1931

Design
Architect BDA
Dr. ALFRED
GELLHORN



fundamental content
in a convincing manner,
we must use the means proper
to commercial art.

We saw this method demonstrated for
the first time twenty years ago, in the first
Hygiene Exhibition in Dresden, and here it was
carried out on such an extensive scale that the
universal recognition of the vital necessity of social
hygiene may be said to date from this time—and this is in the
main due to the services of advertising art.

The German Building Exhibition, Berlin, 1931, aspires to achieve similar
ends in the sphere of city-planning and house-building. Since it had enormous
quantities of statistical material to demonstrate, it would have been unthinkable
without the aid of advertising art, and to a very large extent owes to its aid its
tremendous effectiveness, which will not be fully felt until several decades have elapsed.

We must welcome the fact that this gigantic undertaking should have been very largely
supported by the formative power of advertising art, (which very often displayed itself in a three-
dimensional form), to display to an unprepared public in urgent and convincing brevity the solutions
found for these great tasks by many thousands of the best brains from all parts of the world.

In the course of the last twenty years, that is to say, since the memorable first Hygiene Exhibition in
Dresden, advertising art has been augmented by an important new factor—photography. Everyone
knows how its inward power has been rendered outwardly manifest, how an entirely, new pictorial