



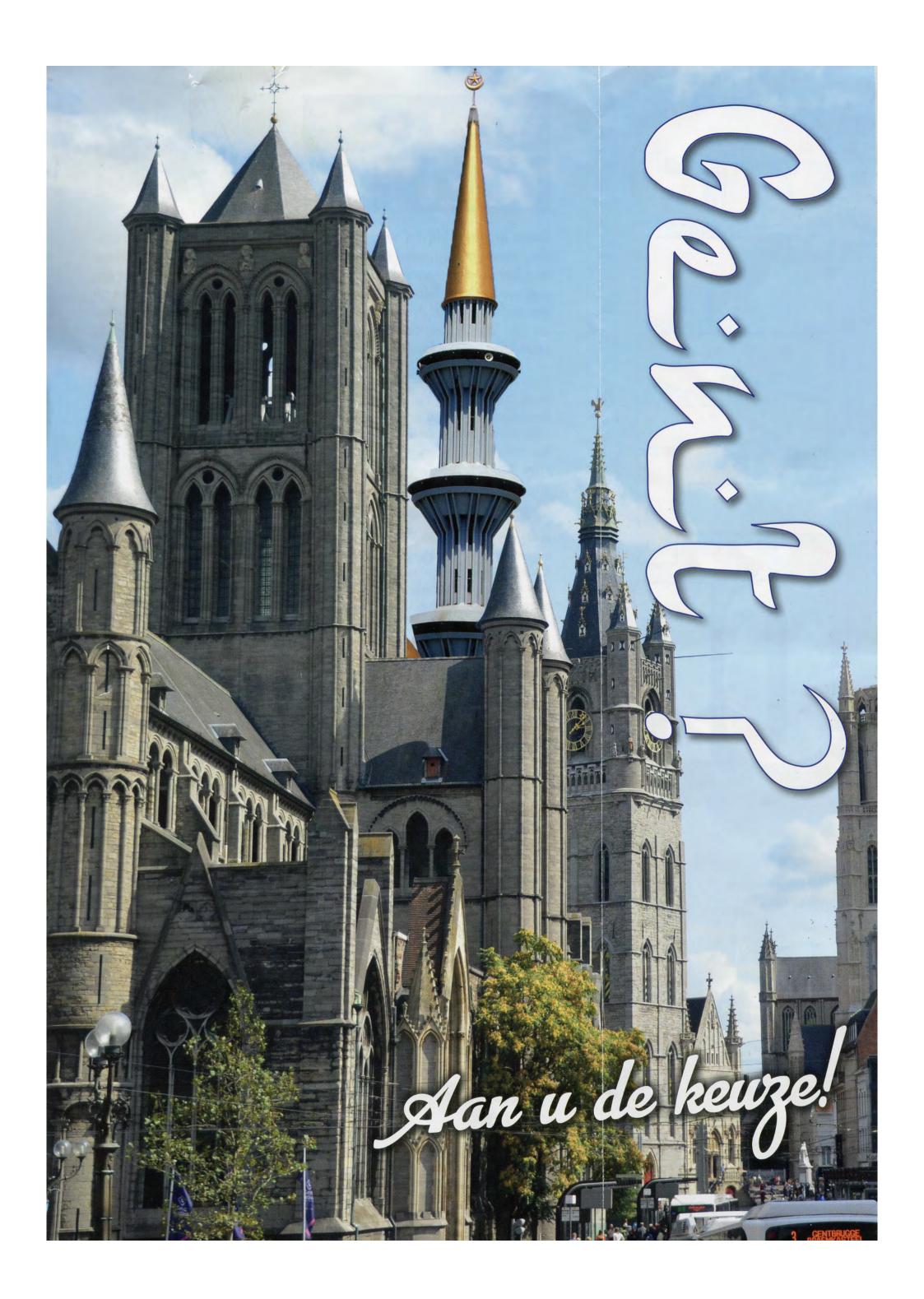
the image as a platform for propaganda the image as a platform for branding the image as a platform for competition/election

The product of propaganda is image.

meanings of image overlap.

- Or. Image is the means of propaganda.
 because it is the image that is used to communicate propaganda. Like pamphlets or posters. So, propaganda is the product of image.
- ii. No. I meant image in the sense of projection, of identity. Of reputation. In that case the product of propaganda is image.

 I agree that the propagating image produces a certain image. The Sovjets made anti-capitalist film to manipulate the image of capitalism. In that example both
- When the political party Vlaams Belang made their pamphlet about the urgent danger of Islam in our own city, they used images to create propaganda, sparking the imagination of the crowd. But it wasn't the image of Islam they were trying to propagate, their own political position was the true message. They used the image of Islam to propagate the image of Vlaams Belang.
- v. Let's call the visual image, image, and the reputational image, -imago.
- vi. Agreed. branding





GENT OF Gent?

Onze grenzen blijven wijd open staan. Er komen onder deze regering meer immigranten België binnen dan ooit tevoren. De gevolgen van het nu al decennialang volgehouden immigratiebeleid ondervinden we in Gent. Eén derde van de Gentse bevolking is inmiddels van vreemde afkomst. Al één op zeven inwoners van onze stad is moslim en een derde van de leerlingen van het officiële basisonderwijs in onze stad volgt islamles.

Voor het Vlaams Belang blijft het een evidentie dat immigranten die zich in onze stad vestigen zich dienen aan te passen aan onze manier van leven. Sommigen doen dat ook. We stellen echter vast dat een groot deel van de allochtonen integratie afwijst en eist dat onze samenleving zich aanpast aan hún religie, cultuur en gewoonten. Onze bestuurders geven daar maar al te vaak aan toe.

Gent moet Gent blijven!

In de moskee worden waarden gepredikt die compleet haaks staan op onze eigen Vlaamse en Europese waarden. Moslims eisen onder meer het recht op om hoofddoeken te dragen in het onderwijs of in de ambtenarij, om overal halal te kunnen eten of zelfs om gescheiden te kunnen zwemmen in onze publieke zwembaden. Onze samenleving islamiseert in snel tempo.

Het Vlaams Belang wil dat Gent een Vlaamse stad blijft. Gent heeft nood aan een krachtdadig bestuur dat prioritair inzet op het terugdringen van de islamisering. Dat moet samen met het aanpakken van de onveiligheid de eerste prioriteit zijn van een nieuw Gents stadsbestuur. Het Vlaams Belang wil daarom een einde maken aan de massa-immigratie en pleit voor een wettelijke regeling die onze stad toelaat om een gemeentelijke inschrijvingsstop in te voeren voor niet-Europese vreemdelingen.

Gent weer van ons!

Het Vlaams Belang wil ook een totale bouwstop voor moskeeën. Moskeen die fundamentalisme prediken, moeten worden gesloten. Het Vlaams Belang wil daarnaast een hoofddoekverbod voor onderwijs en ambtenarij. Er moet bovendien een subsidiestop komen voor moskeeën en islamitische verenigingen. Ons belastinggeld mag niet misbruikt worden om onze stad te islamiseren.

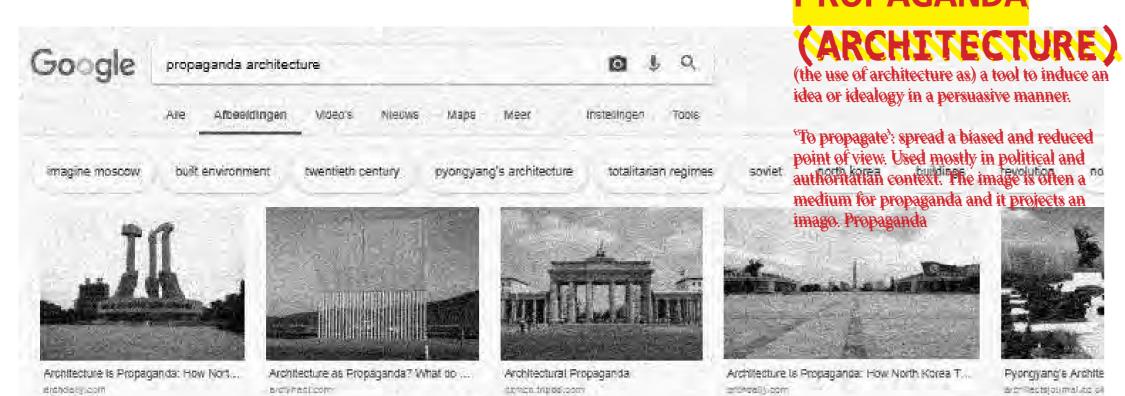
Met uw steun maken we van Gent opnieuw een aangename, veilige én Vlaamse stad. Met het Vlaams Belang wordt Gent weer van ôns!

Johan DECKMYN

Lijsttrekker Gemeenteraad











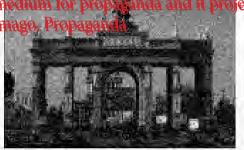




Pyongyang's Architecture on trial | Culture | Air .

ead a biased and reduced th Korea's propaganda via architecture point of view. Used mostly in political and

authoritatian context. The image is often a



Soviet traces finger in Moscow - The Daily selfyregorier.com

MY ARCHITECT

My architect A son's journ .

PREVIEW: Imagine Mosco....

In Kazachstan is voetbal nog steeds propa.



Arctifiecture Shanghail, Secul & St...



Art History Presentation Archive: Heavenly Archite.

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Dong Daegu Transportation Hub | KPF archit.... procegentlest, d.o. esta



in efforts to block (SIS propaganda, a stubbor... sylpes.com



Imagine Moscow: Architect.

Steve Bannon: A Propaganda Retrospective



Propaganda EyeEm

Armin Ganguly on Twitter: "Concrete P.... The World's most recently ... hiteminescom



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How to counter foreign prop thehill com-

PROPAGANDA idea or idealogy in a persuasive manner.

(ARCHITECTURE) (the use of architecture as) a tool to induce an idea or idealogy in a persuasive manner.

'To propagate': spread a biased and reduced point of view. Used mostly in political and authoritatian context. The image is often a medium for propaganda and it projects an imago. Propaganda

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TheUpshot

Eight Ways to Build a Border Wall

"Big" and "Beautiful"?

official proposal request says that the U.S.-facing side of the wall should

But standing in front of the prototypes, Mr. Patterson winced when he

way to make these beautiful — unless you get murals painted on them,

looks like something you'd find in a prison. The brick facade is more

exas Sterling Construction. But in keeping with the guidelines, the

prisons and that animals routinely get stuck. For humans, hair and

clothing could get taugled in it. Having such wire along the border would be "really inhumane," he said. "You're going to read about a

whole family dead on a Sunday morning. It's going to be a human right

Opaque or Transparent?

Protection, said that with concerns over officer safety, it is critical that

it is difficult to discern legal activity versus illegal. In urban areas,

Michael Evangelista-Ysasaga, the chief executive of Penna Group, which

has contracted with the government before but whose prototype bid was rejected, said: "A see-through border wall allows them to know

through was never the real threat. The real threat is going over or

when they are facing threats on the other side, which Border Petrol has ong preferred on their wish list. They didn't want a solid wall. Going

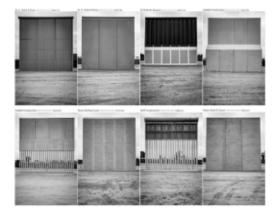
illy or it could be done with technology, but in a high-activity area,

pattern appears only on the U.S.-facing side. What Mexico gets to see is



issuren dirt putch just a few fraudred words from the Smc Diego border with Mexico. Unrealist in Isla October, these see the preveyyes for the border wall President Trump has vowed to exect on the southern border. Later this year, the federal government will test the panels for

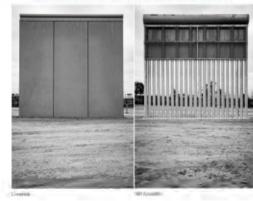
These prototypes make clear that a border wall is not simple: It can var considerably in material, shape and cost, and while 2 is far from data: that Congress will pay for a wall or mat any of these designs will be not



Six contractors have made bids on the wall, and the specific details of their plans are not public. But they allowed us to visit the prototypes each design and what challenges each wall may face.

Every expert agreed on one thing: Finding a design that would work for the entire length of the border would be extremely hard, if not impossible. And many caution that such a wall may never happen.

Concrete or No Concrete?



to be creative and bring a design that U.S. Customs and Border Protection had not considered.

s "sledgehammer, car jack, pick axe, chisel, battery-operated impact tools, battery-operated cutting tools, oxy/acetylene torch or other similar hand-held tools," according to the instructions for the

relatively easy to cut with a torch, while pure concrete is not. A hollow steel pipe whose walls are half an inch thick could easily be cut in less structural engineering at the University of Texas at Austin.

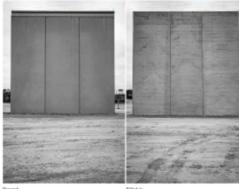
(similar to the "Jaws of Life" used to pry open a crumpled car) could small (could likely fit in a backpack), inexpensive, widely available and

"Steel can rust really quickly," said Curtis Patterson, a structural Times journalists. He pointed to several rust spots that had already appeared on one of the prototypes, less than a month after

technological capabilities. They might be called smart walls: walls that incorporate radar, acousties and other types of surveillance embedded in the infrastructure. One of the contractors bidding on the wall is ELTA North America, an Israeli defense contractor that specializes in radar

"My sense is they will select multiple awards for these types of nfrastructure," said Jayson Ahern, a former acting commissioner of Customs and Border Protection who was involved in the construction of a border fence during the George W. Bush administration. "Some will

Precast or Filled On-Site?



complicated of structures to deal with. For them, the big question is: Do you make walls on-site or precast them?

Lengthy wall segments in very remote regions can make pouring

position there. The arms built from Point & to Point 8, 50 will

Tube or No Tube?



wall that would be effectively impossible to scale — that it should be by sically imposing," measure between \$8 and 30 feet high and include "anti-climbing features."

prototypes; they believe it will make it far less likely that anyone could each the top. "It makes it impossible to struddle or use to get a rop Patrol Agent Roy D. Villareal said.

underground. Both rudimentary and sophisticated tunnels, primarily sed to bring drugs into the United States, have been a persisten problem in the San Diego area. Border Patrol officials would no provide any details about what the barriers looked like below the surface, saying only that many went "well beyond" the six-foot

Up to Environmental Challenges?

consider, including water flows, earthquake fault lines and wildlife along the border.

"The hydrologic flows are also critically important, so a solid wall is going to be useless — it cannot be applied and should not be applied in some areas," Mr. Aguilar said.

designs in San Diego, said that the lighter the wall is, "the better off it

he 2006 Secure Feace Act, Mr. Ahern said that every mile of the southern border had to be carefully inspected. Officials had to asses otential environmental threats to the wall like monsoons and arthquakes as well as potential threats the wall posed to the

This was thoughts do a no-ler-so prototype in California but it is a whole

And Then There's the Bill

nsurmountable: Congress has not authorized any funding, and have varied widely, but an internal report from the Department of

"It's not like buying 100 cars, where you have a fixed price," Mr. Abers about until they get into the field. Clearly that was our experience

"A wall is not a single solution. It is one element of border security." There may be no future for any of these walls. And because they sit in a emote industrial section near the border, they are unlikely to become nedside attractions. If nothing else, they stand, for now, as emblems of



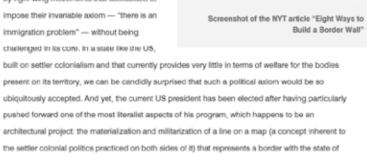
Léopold Lambert - Paris on November 10, 2017

If you enjoy articles of the blog, have a look at The Funambulist Magazine!

The New York Times' radical reasonableness offers us a clear vision of the ways one can continuously adapt its position to the political context as to be in position of respectful negotiation with the status quo. On Tuesday (November 8, 2017), the newspaper published an article entitled "Eight Ways to Build a Border Wall" that presents the eight prototypes recently built on the southern United States national border which mark the beginning of the construction promised by the current president. The article unapologetically associates veneer drone footage to comparative choice form on a home improvement website, than with a serious examination of the political instrumentalization of architecture's violence. In presenting a wall project it opposed during the 2016 presidential campaign in the sensational form of a commercial brochure with which US citizone are invited to shop, the NYT brings a tremendous legitimacy to this political project. Rather than examining the very ideological and societal axioms of such a project or insisting on the shattering fact that 10,000 people died attempting to cross this border (killed by heat stroke, dehydration, or by US militias), this article instead analyzes exclusively the "how" of the Wall in the usual adjustment to the new status quo.

THE FUNAMBULIST

The NYT is, of course, not the only newspaper in the world that holds such a position of continuous readjustment to what they like to think as "the center." Europe itself counts many equivalents that contributed to the political shift that has seen left-wing political parties of these last twenty years ponder how to solve the "immigration problem," a question drafted and imposed by right-wing movements that succeeded to impose their invariable axiom — "there is an immigration problem" - without being



Mexico fixed in this location only since 1884. Something that was rarely mentioned during the 2016

US presidential campaign was that the wall that would militarize the border was not a new idea and already existed over 1,000 kilometers of border after the Georges W. Bush administration undertook its construction in 2006.

Back then, the NYT had proposed to thirteen architects to take part in a "reflection" on the design of this wall reported under the name "A Fence With More Beauty, Fewer Barbs" (in 2008, I had already written about it in an

I others, such as renowned to propose an

architectural decomposition of the NYT (June 18, Concrete , Opaque or chitost in Los Angeles, Ighted glass carransparent', or 'Tube or seo," popular In Hispanic cul No Tube?', [are comparative id. "Celebrate the titles] we would more

It is easy to crieagerly associate with ad his office's grotesque des a kitchen-customizing ntroduced to architects

under this name or only her the consoling modifies a wide current for modifies. — March 2016, d more soberly home improvement website, torm Archdally, had than with a serious sin amount of architects. Of

course, examination of the political nthink of the (true or tetilous) story craftil add Forever to a political of the loracell Apartheld Wall beautiful, Banarchitecture's violence.", beautiful, we

hate this wall. Go home." Yet, we should not emphasize the importance of beauty's normalizing capacities; after all, the architectures of the Israeli apartheid are unanimously recognized as ugly,

beauty has the potential to normalize violent architectures

MAGAZINE ARTICLES BLOG PODCAST SUBSCRIBE Q

commercial brochure in which US

the New York Times brings a

tremendous legitimacy to this political project. [...] this seen, from both sides, as a horizon of article analyzes exclusively the Mocting strip that would "how" of the Wall, rather than reaction and the same and examining the very ideological vity and usefulness are regarded as and societal axioms of such a It more durable by creating new onoject." relationships at a

ocal scale involving a border porosity for some (as well as goods and capitals) while making it impermeable for others as Alex Rivera potently illustrates in his 2008 film Sleep Dealer about the

"Of course, beauty has the octential to normalize violent architectures [but] the most 008, I remember subsequently debating problematic characteristics about this question with US architect and of such a call [for creative 'obsor Bonald Rool, who, back then, was alternatives, red.l are less to be found in the book entitled Borderwali as Architecture; A transformation of the wall from the U.S. Mexico Boundary ugly to beautiful, than in its by of Callfornia Press, 2017).

transformation from inert to stically more complex and critical than productive. We can see how the alist and technocratic "solutions" productivity and usefulness offered by the architects cited above, part of are regarded as mitigating the n hypotheses regarding the Wall violence of the border when, in ogs, events that are already fact, they make it more durable AYT article, he aptly expresses by creating new dependencies on ment that we should view the its existence. *** wall as an opportunity for economic and social development along the border —

New York Times, March 10, 2017). This contradiction is the same than the one analyzed by Eyal "[NYT's] negotiation with this possible Evils, Verso, 2011) when he political reality can therefore sin the Israeli High Court of not act as the catalyst for be Israeli Apartheid Wall during its reform that it would like to ... "We can try to define this violence as embody; on the contrary, it tigate a given violence but, in their rather produces the profound and ends up bringing a greater durable legitimization of it." initiated in the first place.

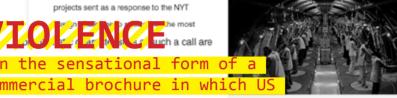
ie at the same time encouraging its conceptual and physical dismantling* (Allison Ariell for the

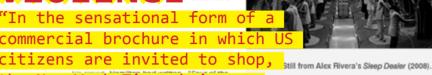
The NYT's editorial line could not be more at odds with this concept and, as such, provides one of between the NYT's positioning and that of the Palestinian lawyers and activists that Weizman describes in their legal attempts to slightly divert the Apartheid Wall's route in order to locally save the access of farmers to their fields and the junction of houses with the rest of Palestinian towns, is to be found in the fact that Palestinians are the first concerned by the Wall and, as such, have a legitimacy to recognize the inertia of the status quo and negotiate with it even if it brings more weight to it. On the contrary, the NYT represents the interests of a significant part of the US establishment that can afford to live with the political program of the current president when they do not benefit from it one way or another. Its negotiation with this political reality can therefore not act as the catalyst for reform that it would like to embody; on the contrary, it rather produces the profound and durable legitimization of it.







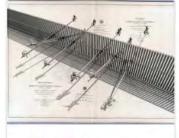








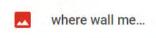












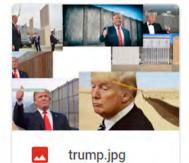


wall render.jpg

wall idea.jpg

beautifying-the...

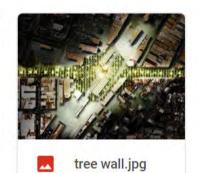






trump wall.jpg















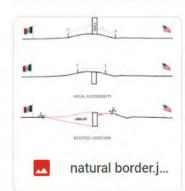




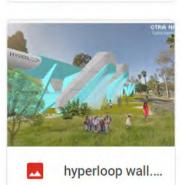




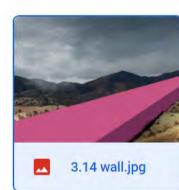


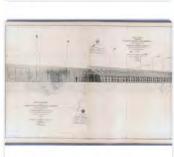






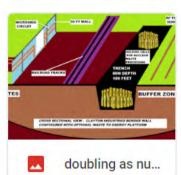






greenhouse_w...

borderwall alt.j...

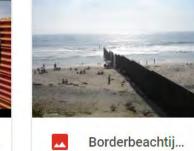
















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"Poverty should never be an Instagram filter"

000 00

Phineas Harper | 26 January 2017 | 16 comments

Iwan Baan's arresting images of the Kenyan school built by architect duo Selgascano are a typical example of the slum porn that has infiltrated western media, argues Phineas Harper in his latest Opinion column.

As a racist president settles into a newly gold-curtained Oval Office and a wave of xenophobia sweeps Europe, dramatic racial inequality has been thrown into stark focus. The representation of black people in the media and broader post-colonial

It is simply not possible for white people today to over-consider the incredible inheritance left to them by colonialism. It lurks in almost every part of cultural life and, while it is absurd to argue that all customs associated with colonialism are permanently tainted, the very least we should demand is a moment's reflection on why we still drink gin and tonic or IPA.

So too should we see our architectural culture in a context of latent colonialism. Architecture was deeply co-opted in colonising projects. Whether the imposition of grid plans in Khartoum, whose civic centre was laid-out to mimic a Union Jack, or the nangled version of Ebenezer Howard's Garden City theories used to build townships in Apartheid South Africa, failure to acknowledge the colonial backdrop of international architectural taste is a denial of history.

Humanitarian firms seek to both confront, but simultaneously rely on, post-colonial power imbalances'

Nowhere in architecture is the shadow of colonialism more obvious than the group of practices whose work involves projects in the Global South. Often clumsily clumped together as "humanitarian" some of these firms are extremely effective, others are very flawed, most sit somewhere between.

Humanitarian firms seek to both confront, but simultaneously rely on, post-colonial power imbalances; many raise capital from philanthropic charity, others tap aid budgets or corporate sponsorship. A few harness the labour of young gap-year travellers. What's common to all is the familiar sight of largely wealthy white designers working in largely poor black contexts.



Related story Selgascano-designed pavilion Kenya's Kibera slum

wild, informal and organic architecture" has 1,125 subscribers. This cliched objectifying language is unsurprising, as is the sight of Iwan Baan's photograp exploitative. peppering the forum. Baan is a hugely popular Dutch architectural photographer courted by designers the world over. His 87,000 Instagram followers are treated HOWEVER, despite its flaws, the building is surely

Western fixation with the architecture of extreme deprivation is not intrinsically negative, but there are prominent examples of a shallow gawping engagement which are nauseating and even exploitative.

MoMA's current Insecurities exhibition, for example, is a collection of arteface conomy. seemingly assembled by curators googling "refugee" and "architecture" then tarowing



The Kibera school is one of many projects featured on Iwan Baan's Instagram feed

Baan hit the headlines recently with the publication of his new set of photographs of Selgascano and Helloeverything's Kibera School, a two-storey structure made from scaffolding poles nestled in the largest slum in Nairobi. The project was instigated by Baan himself to replace Kibera's existing school building co-funded by the Danish art gallery Louisiana and hipster co-working wonderland Second Home.

The school itself is challenging, embodying the problematic nature of rich white designers working in the Global South. It is, of course, not a brilliant school - that truth is unavoidable and worth stating frankly upfront. It lacks acoustic or thermal nsulation, its translucent polycarbonate roofing is hard to clean and it is very dirty less than a year since completion. Electrics are chaotically patched in. It is impos to lock securely (many of their text books were stolen in a recent break-in). It fails to neasure up to building regulations whether British, Spanish or Kenyan.

This is not a game-changing piece of design, yet it is presented with missionary-like piety'

However, despite its flaws, the new building is surely an improvement on what came before. It is certainly brighter, more airy and unlike many Kiberan structures, stays cool in the fierce sun. The construction pumped money into the local economy despite the fact that, as the school was first erected in Copenhagen, the materials budget went to Danish rather than Kenyan firms. Furthermore, its striking form is imbued with the glamour of rising starchitects, which has value in itself; teachers report fundraising has got easier thanks to the increased publicity. Local boys even

It is the presentation of the project however that is troubling. This is not a gamechanging piece of design, yet it is presented with missionary-like piety, as a literally glowing beacon of hope for its grateful users.

This mismatch between realised quality and critical reception is symptomatic of postcolonial attitudes, which consistently reward whites beyond their achievements. You can't shake the feeling that, were this a Kenyan-grown project, instigated by unknown black architects rather than white westerners, it would have gone unremarked on.



tarian work is rarely treated seriously in beks after Baan

architectural criticism, neither celebrated nor ng photographs, critiqued with sincerity. ot, taken at dusk, the new school luminesces in the background like a crystalline jewel while, in the foreground, a tiny boy stands by an open sewer overflowing with refuse. It's a stomach-churning image of western architecture

The western fixation with the architecture ited as an aesthetic device. of extreme deprivation is not intrinsically wo images: Baan's photograph negative, but there are prominent examples of a

The Slum Porn chartroom on Reddit for the appreciation of the strange beau shallow engagement which are nauseating and even en on 17 January reveals a dark, grubby room with paint noticeably flaking off the metalwork. Flip back to original site photos of the preceding school's classroom and it becomes clear how

perpetual feed of his globe-trotting snaps, often gravitating to sites of developing an improvement on what came before rely treated seriously in architectural world powerty in which he is fascinated. uted nor critiqued with sincerity'

> high Construction pumped money into the local -opting black bodies to jazz up his shots, obscuring rather than contextualising the architecture he documents.

money at whatever flashed up. Displaced people are treated like a homogenou The school's striking form is imbued with the with little discrimination between Syrians fleeing war, Kenyans born and raised in semi-permanent city-camps and Mexicans hounded out of America by Trumpglamour of rising starchitects, White of the semi-permanent city-camps and Mexicans hounded out of America by Trumpglamour of rising starchitects, White of the semi-permanent city-camps and Mexicans hounded out of America by Trumpglamour of rising starchitects, White of the semi-permanent city-camps and Mexicans hounded out of America by Trumpglamour of rising starchitects, White of the semi-permanent city-camps and Mexicans hounded out of America by Trumpglamour of rising starchitects, White of the semi-permanent city-camps and Mexicans hounded out of America by Trumpglamour of rising starchitects, White of the semi-permanent city-camps and Mexicans hounded out of America by Trumpglamour of rising starchitects, White of the semi-permanent city-camps and Mexicans hounded out of America by Trumpglamour of rising starchitects, White of the semi-permanent city-camps and Mexicans hounded out of America by Trumpglamour of rising starchitects, White of the semi-permanent city-camps and Mexicans hounded out of America by Trumpglamour of rising starchitects, White of the semi-permanent city-camps and Mexicans hounded out of America by Trumpglamour of rising starchitects, White of the semi-permanent city-camps and Mexicans hounded out of America by Trumpglamour of rising starchitects, White of the semi-permanent city-camps and Mexicans hounded out of America by Trumpglamour of rising starchitects, White of the semi-permanent city-camps and Mexicans hounded out of America by Trumpglamour of rising starchitects, White of the semi-permanent city-camps and Mexicans hounded out of America by Trumpglamour of rising starchitects, White of the semi-permanent city-camps and Mexicans hounded out of America by Trumpglamour of rising starchitects, White of the semi-permanent city-camps and Mexicans hounded out of America by Trumpglamour of rising starchitects, White of the semi-per easier thanks to the increased publicity of the Kibera School, regardless of its

> Phineas Harner is a critic and designer. He is deputy director of the Architecture
>
> But there is] a mismatch between realised tectural Review. He is author of
>
> quality and critical reception. [The photographs a society which are] obscuring rather than contextualising. he practice is given credence by the media, who not

[...] are complicit in uncritically reproducting

objectifying imagery.

aan and his peers are powerful image-makers but ots like those of the Kibera School, regardless its built qualities, are pure slum porn. should never be an instagram filter.









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PROPAGANDA THROUGH

in Nairobi, Kenya, is urgent.

site.

OBJECTIVICATION A new school for underprivileged

children in Kimora; the biggest slum

Iwan Baan contacts Selgascano, Spanich architect duo known for social __Selgascano designs a temporary pavilion for an african art exhibition in Denmark, comissioned by the Louisiana Museum of Modern Art. The pavilion is designed to fit the Kibera

Selgascano is house architect of Second Home, a London cultural venue and workspace. Second Home funds the shipping of the materials from Danmark to Nairobi.

The pavilion was reconstructed on the Kimora site by local construction _It is used by the entire community

for a multitude of programmes, but primarily as a school. The school is run by a community based organisation and depends on outside funding.

Phineas Harper on slum porn: "Poverty should never be an Instagram filter"

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wan Baan + 2 years ago

16 Comments Dezeen

am not going to public comment on all of your outlandish accusations of white pride and racism. I will follow this post with a personal email to you and I hope that we can have a private dialogue.

Your piece reminds me a funny New Yorker Cartoon that I saw a few weeks ago where they show an episode of Jeopardy titled: FACTS DON'T MATTER. And the caption says: "I'm sorry, Jeannie, your answer was correct, but Kevin shouted his incorrect answer over yours, so he gets the points." Phineas, your pompous tone of voice doesn't hide the fact that your opinion piece lacks any notion of truth and evidence of research. You are trying to address a very important issue but your lack of research and credibility make it impossible to take you seriously.

1. It's KIBERA not KIBERIA.

2." The Slum Porn chartroom on Reddit; One picture on there is mine (Torre David) and is posted without my permission. That's unfortunately the nature of the internet.

When the Kenyan Government starts to care enough to implement building codes in Kibera, I think we all can feel a sense of relief that country's leaders are finally looking out for the best interest of the community. As one can see on my Instagram, Kibera has about 55,000 students attending schools there. Of the schools in Kibera, 81%(!) are deemed informal. The reason there was a need for a new school was because the previous one was damaged in a fire. There was an urgency to build a new school in the same spot so the kids could continue their studies and programs.

We are so proud of many of the young builders because several of them who participated in the construction went on to receive a certification from the National Construction Authority after adding the Kibera Hamlets School to their

4. "It is the presentation of the project however that is troubling... mismatch between realised quality and critical

Are you implying that I have photoshopped this project to make it look better than it is, and claiming that your friend photographed the same thing just two weeks after me, and his pictures show the reality, and mine show (since you brought up Trump) an "alternative reality"? Of course, if someone takes a dark, empty, blurry and completely distorted image anyone can make a beautiful space look terrible (which is basically what these images from your friend showed).

These photographs shown in the Dezeen article released 5 January 2017 were shot long before the story was published. They were taken in March 2016, around the days the school opened. Dezeen published these old photos without my permission(!) and were used in a poorly informed/research piece that was full of omissions, mistakes - not to mention riddled with typos.

You are suggesting Andrew Perkins took the photographs two weeks after I did? And that I photoshopped them to get rid of any scratches or paint chipping off? The photographs in the story were taken almost a year ago. It's a basic journalistic practice not to assume a photograph was taken at the same time a piece of writing was published.

By A low that paint is chipping off some of the posts, and you see wear-and-tear. Let's celebrate that! The school is working and one hundred and fifty children get a lot of use out of it every day for the last year! in Kenya a few days ago and if you look again closely at my Instagram feed, you will see photos where

"[I suppose] facts don't matter [to you]?
5. The project was insugated by baan number to replace Kibera's existing school building co-funded by the Danish art gallery Louisiana and hipster co-working wonderland Second Home."

[I present] an alternative reality? ame from a friend of mine, the local Kenyan architect Abdul Fatah Adam, We collaborated with the teachers, of his childhood living in Kibera and he still has several connections community leaders, local women and ealise the project. The school was always a school. Members of the school men and yes, Europeans to realise the road) presented to them and respected them just as they would any project. The school was always a school.

The school administration was a client. Im because it was a way to get the funding. SelgasCano designed the School administration was a client. Im because it was a way to get the funding. SelgasCano designed the The architects (local and abroad) ibera.

presented to them and respected them just Kibera or Makoko is one big PR Stunt and that I am hired to as they would any other client, han they are. For the last twenty odd years, I have been travelling around the world,

studying the way people live, how families and communities are able to use their brains and their hands to find a way to survive. I do this because I find it necessary to document that there are a million ways to survive, and my aim is to The structure first went to the Louisiana chitects.

Museum because it was a way to get the project at a personal because it was a way to get the project at the pro funding. Selgascano designed the school and dollars out of his pocket towards materials and labor costs. We to exactly fit the Kibera site [...].

Collaborative, sensitive, adaptable, well placed (and probably even good-looking) architecture helps send a message:

our community is worth it, we are valued and we are seen. And how can people get that message? Photography is one [My photography isn't] one big PR stunt.

[the project] was implemented purely on the goodwill of all partners. We are

valued and we are seen, [...] and how can think the real value of the project comes with its kit-of-parts people get that message? Photography is ould enable others to construct something similar to house their one way."

> I think the massing and haphazard arrangement of the polycarbonate panels help the building take on the scale of the slum, but the bright colors of the structure are a contrast. Which begs the question: if the school had a certain solid, "rational" construction and aesthetic, could not that have been criticized instead for its colonial posture, for unnaturally imposing a western notion of a school in a context it didn't belong?

> Anyway, the whole "vestiges of colonialism" thing is tough but necessary topic, with lots of subtleties, so I commend Mr. Harper for taking it on. Ultimately, I hope the school works well for the children, because that should be its function first and foremost.

^ ∨ • Reply • Share >

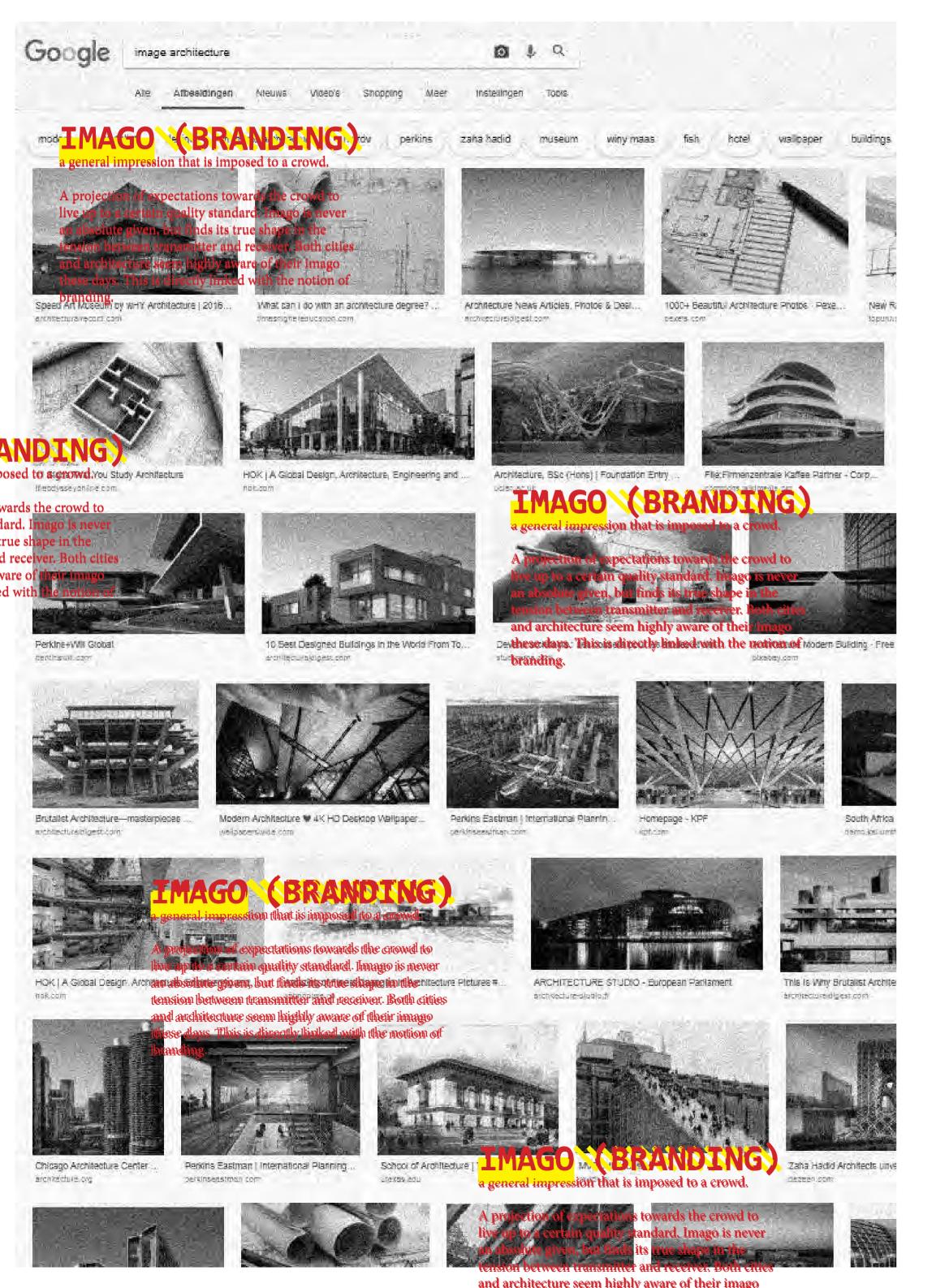
manu + 2 years ago

"As a racist president settles into a newly gold-curtained Oval Office and a wave of xenophobia sweeps Europe, dramatic racial inequality has been thrown into stark focus" - Sorry you lost me there. Your bias is showing a bit too

1 ^ V · Reply · Share >

I'll second that. But in this instance I think we should make allowances, because unless I've Googled the wrong Phineas, he does look incredibly young.





a general impression that is imposed to a crowd.

A projection of expectations towards the crowd to live up to a certain quality standard. Imago is never an absolute given, but finds its true shape in the tension between transmitter and receiver. Both cities and architecture seem highly aware of their imago these days. This is directly linked with the notion of branding.

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How are image-sharing apps affecting architecture and design?

By OLIVIA MARTIN • March 19, 2018



How are image-sharing apps affecting architecture and design? Artist and designer Sebastian Errazuriz's take on

With 800 million active users and 95 million photos and videos shared each day, Instagram is affecting our visual perception like no other platform. Users distribute literally millions of photos, spreading trends, popularizing places, and ultimately, influencing built and designed environments.

Although it is still early for major buildings to outwardly reflect Instagram's impact, architecture is rapidly becoming saturated from the inside out. Philippe Maidenberg, known for his interior work in hotels across Paris and the UK, including the Holiday House London, is very aware of how social media has altered clients' expectations. "Clients have shifted from thinking about design to envisioning new ways of life," he explained. "Hotel owners want public spaces that are more alive and more comfortable than ever before: office owners want spaces that look like hotels. The standards are getting higher and higher for the greater good."

In New York, firms like Paperwhite Studio and Home Studios have made veritable reputations from crafting "Instagrammable interiors" for restaurants such as Jack's Wife Freda, Cha Cha Matcha (Paperwhite), and Elsa, Ramona, Sisters, and The Spaniard (Home Studios), Rich, memorable colors, personal touches-down to the custom sugar packets-and dramatic moments such as sweeping brass lamps and neon signs all apparently contribute to the



customers and generate free marketing. Paperwhite Studio, based out of Brooklyn, Chicago, and Graz, Austria, has earned a name for itself by distilling trendy vignettes into popular restaurants like Cha Cha Matcha. (Øitsnkenge, Øilisakushnir, Øchihiro182, Øxoxokatiegray, Ømodernfoodscene, Brielle

@eatingwholefully, @justaskalice, @lynnfrdx, @drinksmoothiesdosguats,@thefilacpress, @blogilates

@lesgourmistes, @jkeller.interiors, and teena_wang, via Instagram

Maidenberg believes the portmanteau "Instagrammable" merely means photogenic: "In reality, every space inside a project has to be 'Instagrammable.' There is a similar way of thinking among architects, directors, and photographers. On the top of their minds, they're always considering, 'What will visitors see when they see the building? When they go inside the building? How can we surprise them?"

Obviously, the basic notion of creating photogenic architecture is not new. It can almost be simplified to a 21st-century version of Robert Venturi and Denise Scott Brown's "ducks" versus "decorated sheds" in Learning From Las Vegas. But although there are definite parallels to postmodernism replacing modernism and maximalism writ large in pastel whimsy replacing highminded minimalism, new equivalent definitions of ducks and decorated sheds

ONLINE PERCEPTION

Although it is still early for major 1 emulate it." At the same pact, architecture is rapidly becoming neon. "The 'Blow Me' turated from the inside out. Junny association that is provocative and mmissioned to design something like an entry piece in an art fair, I am essentially being told, 'Go, Sebastian, do that denberg believes the portmanteau. It takes a lot of balls for the nstagrammable' merely means photogenic: Int to tell everyone to reality, every space inside a project eas possible. It to be 'Instagrammable'. There is a and I did the monkey as all about distilling

Somewhere in this vague category is the plethora omise-en-scènes provide opportunities to 2017. More pop-up galleries than actual museums, these repositories of vibrant mise-en-scènes provide opportunities for snap-hap Snap-happy visitors to create totally air. (Courtesy Sebastian Errazuriz next-level selfies to share with their friends. The mnext-level selfies to share with their ns of the Snapchat x Jeff of Ice Cream (New York, Los Angeles, San Francisco, and Prancisco), and 29 Rooms (Los Angele Friends." at by notable, we mean that going up against museums such as the Louvre, the Tate Modern, and the Museum of Modern Art, the Museum of Ice Cream landed the tenth spot on Instagram's "Most Instagrammed Museums" list in 2017, and its Los Angeles location alone claimed the sixth top spot in "Most Instagrammed Museums in the U.S."

Legitimate museums have taken note, crafting photo-worthy installations and creating hashtags to promote sharing across social media. "It's a level of feedback that we have never really had before," said Andrea Lipps, assistant curator of contemporary design at Cooper Hewitt Smithsonian Design Museum. "People do use the hashtags, and then we notice the trends of where people are taking these photos and how they are accessing the information and



Rather than share professional photography on its landing page, OMA displays a photostream of Instagrams taken by passersby in front of its work. (@Felbt1530 via Instagram)

But those whose work is on display may see it differently. Brooklyn-based artist and designer <u>Sebastian Errazuriz</u> believes that the best name for these spaces and our new era of obsessive image sharing is "prop art."

Koons Balloon Dog in Central Park. "There is a very real risk of corporations like Snapchat taking over the digital art space and dictating new representations of what art is, like Jeff Koons's Balloon Dog," Errazuriz said. "So when I saw that, everyone in my studio stopped what we were doing and in 24 hours managed to recreate an exact replica of the dog, tagged it with graffiti, uploaded it, geotagged it to the same destination, submitted it to Snapchat, and

public space and the notion of virtual vandalizing."

sent out the press release. I think it generated a lot of interesting articles about



Rather than share professional photography on its landing page, OMA displays a photostream of Instagrams taken by passersby in front of its work. (@Vasilia Bieeva via Instagram)

This is the inherent irony in Instagram: Even as designers and architects decry its influence, they are aware that they rely on it. Consider OMA: When it updated its website in 2014, the firm opted to change its landing page to an Instagram feed with software that picked up the geotagged images in a certain perimeter around OMA's buildings and projects. "We've discovered that amateur pictures tell a different story," said OMA partner Ippolito Pestellini Laparelli. "There are a lot of unexpected surprises and beautiful moments that are not as present in staged photography."

Shifting the power of perspective to boundless viewers creates possibilities, but also engenders limitations. The art, design, and fashion worlds have already begun to chafe against the effects of shortened trend cycles, altered client demands, and distorted design priorities. Will architecture follow suit?



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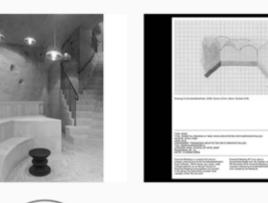














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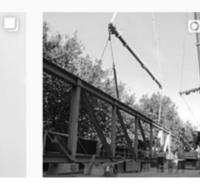


















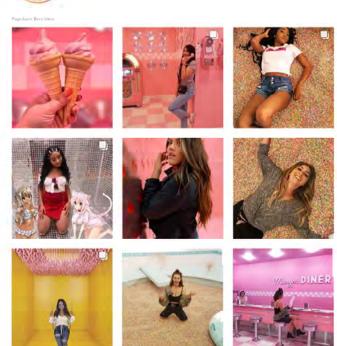














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Concrete clickbait: next time you share a spomenik photo, think about what it means

One could continue. "Spomenik #11 (Niš)", identifiable as three angular raised fists, is the

Bubanj Memorial Park in Niš, Serbia, and was designed by Ivan Sabolic, in 1963. It is on the

the central memorial at the largest Ustaše death camp, and was intended as an abstracted,

culptural flower of remembrance. Recently, some of these monuments featured in a project

called Totally Lost, which invited contributions of photographs of monuments built by "20th century totalitarian regimes". Monuments built by the Nazis stand alongside those built by

and for their victims. It is comparable to placing a photo of Yad Vashem alongside images of

How have these places transformed from monuments

to atrocity and resistance into concrete clickbait?

How have these places managed to transform from monuments to atrocity and resistance into

concrete clickbait? The story told by Spomenik is that these strange structures must have just

been dropped onto these rural areas, most likely by the Big Man, the dictator, Tito himself.

According to Gal Kirn, who has written several articles on "partisan art" and whose book

them modernist monuments, you would be surprised to see that the financing many times

came as a combination of republican (Yugoslavia was heavily decentralised into its six

Partisan Ruptures was recently published in Slovenia, the opposite is true. "For these, let's call

constituent Republics) and regional funds, and also self-managed funding, meaning also that

enterprises and factories contributed — while much less was given from the federal-state

level." There were competitions and "some public calls which had juries - but the existence

esolutions were not favoured." That is, in many cases these "UFOs" were commissioned,

of these progressive sculptural objects tells us that more conventional representations-

Albert Speer's Zeppelinfeld, as if they were the same thing.

site where over 10,000 Serbs, Jews and Romani were killed by German execution squads.

Photos of Yugoslav monuments known as spomeniks are often shared online, exoticised and wrenched from context. But now, argues Owen Hatherley, it is vital that we make the effort to understand what they truly represent



"Spomenik #1 (Podgarić)". Image: Breese Little Gallery, London

Put the Serbo-Croatian word spomenik into Google Images, and you'll find dozens of photos of large, seemingly abstract sculptures, of architectural scale, placed in fields, on mountains, and in woods. These are photographs - each of them numbered, thusly - "Spomenik #1", "Spomenik +2", and so forth, with locations, but nothing else - by the Belgian photographer Jan Kempenaers. They have been published in a book - of course, called Spomenik - and exhibited around the world.

There was no specific call or commission by Tito or the Yugoslav government for monumental

sculptures, nor for abstract ones, nor were they all Second World War memorials as such. The

sculptures that Kempenaers photographed - and which have since gone into circulation as

Gora)", of a curved, metal sculpture with several pieces missing, is the "Monument to the

stands on the site where 300 barely armed local peasants were killed fighting against the

concrete structure with a walkway through the middle, is the Ilinden Monument

area in June and July 1942.

uprising of the people of Kordun and Banija", designed by Vojin Bakic and finished in 1981. It

ferociously violent fascist Ustaše militia in 1942. "Spomenik #5 (Kruševo)", a bulbous white

in Macedonia, which is dedicated both to the Ilinden Uprising of 1903 against the Ottoman

Empire (it contains the remains of one of its leaders) and to local partisan battles in 1941-44; it

was designed by Iskra Grabuloska and Jordan Grabuloski in 1974. "Spomenik #6 (Kozara)", a

twisting, tubular concrete sculpture designed by Dusan Džamonja in 1969, is the Monument

to the Revolution in Mrakovica, Bosnia-Herzegovina, and is specifically dedicated to the

Partisans and civilians - around 70,000 - killed or deported to concentration camps in the

abstracted images - commemorate a variety of different events. "Spomenik +2 (Petrova

Recently, in the Guardian, Joshua Surtees described them as follows. "Erected in tranquil fields in the middle of nowhere, Spomeniks - which means monuments in Serbo-Croatian - look like alien landings, crop circles or Pink Floyd album covers." He continues: "Commissioned by Tito to commemorate Second World War battle sites, they tear down traditional ideas of what a war memorial should be. Tito asked leading architects of the Yugoslav cultural movement, such as Dušan Džamonja, to design them - the British equivalent would be Harold Wilson commissioning Henry Moore to create war memorials and dotting them all over Britain in the least-visited places." Spomeniks have become a successful brand. However, almost none of the statements made above are true. And in several exhibitions, publications and actions, architects, artists and activists in the countries that once made up the Socialist Federal Republic of Yugoslavia have started to answer back.











hitect and writer Dubravka Sekulic, who grew up in Niš, location of "Spomenik #11" nen they are often called 'Tito's monuments', only the larger schemes were governmental' others "were really embedded with communities, and were not imposed upon them." The esearcher Tihana Pupovac, who recently co-organised the conference Socialist Memorials and Modernism in Zagreb, points out that the memorials of the region are not always abstract many were realistic, or contained realist and narrative elements. The shift towards the nonumental abstracts photographed by Kempenaers was part of a general shift in Yugoslavia owards an interest in an apparently western modernism. The research conducted by her colleagues Lana Lovrenčić and Milan Rakita for the exhibition Putevima revolucije, on nemorial tourism in Yugoslavia, (part of a wider regional project, Inappropriate Monuments) found even that some memorials were looked after by private companies, under the "market socialism" that lasted from the 1960s until the '80s.

'The narrative got reduced to resemblance to UFOs'

Sekulic gives credit where it is due to Kempenaers, for "doing a lot to bring the monuments to the public eve", and compared to other photographers working in a similar vein, "he doesn't try to capture them in a really gloomy light, for a start. But at the same time, his book was the start of the exoticization and treatment of them as mute and incomprehensible objects from the past" - a move which also divorces them from "the similar practices that were common on both sides of allied forces after WW2". In consequence, "all the meaning and content of the monuments get wiped out, and instead of using their resurgence into the public memory to discuss the emancipatory politics of struggle for a more equal society and anti-fascism that was embedded within them, the narrative got reduced to visual resemblance to UFOs". For Gal Kirn, "the legacy of anti-fascism" in the region "would be even more marginalised" if Kempenaers hadn't brought its monuments to some sort of public attention. But this is a



For Tihana Pupovac, a major problem is also the depoliticised framing of the monuments. Left without any indication of what they commemorate, or even of who designed them, the results are "deliberately oblivious" to the anti-fascist struggle that they commemorate, or to 'Spomenik +8 (Jasenovac)", is "Stone Flower", by Bogdan Bogdanovic, designed in 1966. It is why the artists and communities thought they were appropriate - which, once, they evidently did. "If we want to revive whatever we think can be found of politics in the aesthetic of these monuments, we have to go past nostalgia and past the sheer fascination. Because, again, these monuments in themselves are not that unique, what was unique was the lived historical experience of socialism. And I think this is what lacks crucially from Kempenaers' work. You can see this in the way he presents his work in former Yugoslavia and his total oblivion of the problem of anticommunism. And this makes him incapable of grasping the situation with these monuments today", which in Croatia, is currently acute, not only with many of the monuments crumbling, but with a right-wing administration openly nostalgic towards the Ustaše and intent on burying whatever anti-fascist legacy might remain

'Our lived historical experience of a revolution becomes only a cultural artefact'

What Spomenik and the like forgets, Pupovac insists, is not only the scale of what happened here - "Yugoslavia was the fourth highest country in Europe in terms of civilian casualties" during the Second World War, and was also, along with Greece, the only country with a resistance movement - the multi-ethnic, Communist-dominated Partisans - that was large and strong enough to liberate the country almost without help from the Allies. The federal Yugoslavia that came out of this broke with Stalin and the USSR in 1948, and instituted a "self-management socialism" of extreme complexity and decentralisation. This is what disappears in the Spomeník photos - as she puts it, "our lived historical experience of a evolution becomes only a cultural artefact". Sekulic argues that "a better way to engage with these monuments would be to use them as a tool do re-connect to the near past in which as a society we did not see space only as a commodity". For Gal Kirn, examples of this more thoughtful approach can be seen: for instance, at the Partisan Memorial Cemetery in Mostar, Bosnia-Herzegovina, designed by Bogdan Bogdanovic, where local actions have "(re)activated partisan memory by helping to nurture ties between ethnically divided



Alongside this, many contemporary artists have made work on these monuments that is derably more thoughtful. Pupovac points to David Maljkovic's work in sculpture and film, such as Scenes from a New Heritage, which "asks the question of what is left of the uments when all of the necessary tools for understanding have been stripped away; and one of the answers is the position that Kempenaers takes - the awe". By contrast, the work of Siniša Labrović "tried to directly interfere into the political motivation of the iconoclasm that we have witnessed in Croatia by cleaning and wrapping the wounds on one of the sculptures of a partisan that was mined in his home town." She also mentions the films of Igor Grubić, like Monument, on the vandalism of anti-fascist memorials in Croatia, or the work of the Slovene photographer Dejan Habicht, whose images of the Yugoslav landscape are significantly colder and less "alien" than those of Kempenaers. There is, she argues, an Orientalism to Spomenik and work like it - and in the former Yugoslavia, "we need to reclaim our own history through the lens or gaze of the big Other."

The Yugoslav experience of fighting against fascism has much to tell us

Yet not only in Croatia, but in France, the USA, Britain, real, open fascism - fences, walls, racial laws, deportations, camps - is once again mainstream. The Yugoslav experience of fighting against it on the basis of intercultural solidarity - and, also, of failing to maintain that memory, and of its collapse in the 1990s into resurgent fascism — has much to tell us. These monuments are its concrete legacy, intended to speak of what Yugoslavs had emerged from, how they wanted to be remembered, and what they hoped for. They deserve better than to be glimpsed for a few seconds on Tumblr.





ARCHITECTURE AS A POLITICAL INSTRUMENT: Andrés Jaque and Enrique Walker in conversation

ANDRÉS JAQUE

Adjunct Associate Professor, GSAPP Columbia University, New York, USA

ENRIQUE WALKER

Director, Master of Science in Advanced Architectural Design, GSAPP, Columbia University, New York, USA

The relationship between architecture and politics has been a long-lasting subject that has resurfaced strongly after the 2008 crisis. However, little has been said regarding the actual instruments that architecture has to take part in this discussion, Based on the COSMO projec

have also called 'Give me a pipe and I will have change the world - or at least some of it, the world - or at least some of it, and is a design answering to those projects that promote inequality... it successfully

involve great programmatic requirements, but the real opportunity is that it successfully gathers an audience willing to experience 'something' in a critical way. Our idea was to be able to reply to these segregation projects. We were looking for an access point to the process, a context where design could develop political agency. This access point had to necessarily be a difference generated by design. The social and environmental purification of New York City depends to a large extent on the fact that the entire purification process remains hidder and 'blackboxed' (incomprehensible to civil society, able to get the results but unable to decrypt them and thus take a position on the intermediate steps and how the processes develop). This blackboxing

makes the city's purification and greening to be experienced by civil society as an indisputable evolution, and not as an intentional design. We set out to design an element that would provide an alternative to this purification, abolishing the illusion that toxicity disappears. That showed the possibility of proposing urban models opposed to the unequal distribution of daily life environmental costs, which fostered a critical reading and understanding of the processes materially regulating our societies. We set out to do so by means of an attractive device that could be joyfully inhabited, and that - by means of the sensorial experience it allowed - gave PS1 visitors and their distant audiences the opportunit

to access criticism. COSMO operated as a vertical garden, a set of ecosystems through which polluted water from the sewage system circulated. After interacting for a couple of weeks with these ecosystems, this water was turned into drinking water. The process began in eight transparent water tanks containing fragments of great biodiversity wetlands, which we grew aided by Brooklyn Botanic Garden experts. In them, water underwent a process of decantation and metabolization, by which a large number of microorganisms decomposed the molecules in suspension. A few days later, two pumps pushed the water into a transparent coil that exposed it to ultraviolet solar rays, eliminating bacteria potentially dangerous to humans. From here, and the life bags containing different types of life to part of their metabolism, extracted the law on a containing different types of their metabolism. of their metabolism, extracted th

nitrates dissolved in the water. Fig. In a scene where opportunities for emerging architects are quite by unweiling possibilities. into a cascade that increased the

echnologies behind its transforma budget - has led many to propose more architecture than what the agricultural plantations irrigation s brief seems to imply: at best a pavilion, at worst, a sort of disciplinary debate will eventually type), with the idea that it could be unrumning.

travel and be reinstalled in other pispatial or building exercise. app that allowed following the water transformation from mobile phones

ENRIQUE WALKER: I was very interested in discussing COSMO with you, particularly since your project allowed me to reconsider two opinions. The first has to do with a conversation we have held for a long time on the way in which architecture operate politically (or how the architect operates politically from the profession), and entails both confidence and skepticism: confidence in political projects in and through architecture; skepticism about the building as their instrument. A building, usually expensive and slow in its conception and execution, can hardly articulate an alternative world to the one underlying its commission. This is one of the arguments of the last important debate on architecture and politics at the end of the sixties. But a building can operate critically and raise questions. The way in which conversation. The second opinion has to do with the competition, and, for the winner, the commission, of the YAP in New York. In a scene where opportunities for emerging architects are quite limited, this ion has become an accelerator, a decisive piece for consolidating a practice, but generally at the expense of the project itself (and, as this is an early project, at the expense of postponing an argument or position). The conflict between its extensive coverage and its limited architectural potential, partially due to its constraints - a simple program, a site with few qualities, a tight budget – has led many to propose more architecture than what the brief seems to imply: at best a pavilion, at worst, a sort of spatial or building exercise. Before knowing your project, I considered that it was not possible to use such strictions to your advantage. COSMO is an artifact or device that, in addition to strictly adhering to the

The Cosmo project at MoMA ps1, which we

gathers an audience willing to experience soci something in a critical way." as an object of collective of the calculation that provides a probation experience.

> makes visible and intelligible a process which was to some extent hidden, and, in making it public, prompts a debate: the political space par excellence AJ: Exactly. The question we asked ourselves was what could the entry point of architecture into an issue such as inequality be - a reality that is built through the collaboration of numerous architectures (such as 432 Park Avenue or the territorial segregation of toxicity and low real estate value), but where architectural action does not have enough power to directly reverse these architectures. That is, in our case, it was not in our power - for example - to replace 432 Park Avenue with a building that would empower New York's social diversity.

- programmatic, material, aesthetic - the object

Ew: Indeed, through precise design operations

The opportunity for intervention is not given; it needs to be enabled. It is somehow a way of stating that architectural practices are not always neutral transmitters of the ethical projects previously defined by their promoters. Design always operates politically by itself. In some cases, aligned with its promoters' ideas, in others, introducing autonomous agendas. I believe that, just as doctors or judges organize themselves as a discipline by claiming the apacity for political mediation, many architectural traditions practice architecture as a project that introduces autonomous political notions.

But these political forms are not those of declaration, of the spoken word or the vote. I believe that in those moments when architecture is seen as a mere transmitter of messages previously elaborated somewhere else, the agency of architectural practices is again denied. Design's gency comes from the use of measurements, of material options, from the way it spatially distributes the agents of those processes in which architecture partakes, the way it filters what is perceptible and what is not; ultimately, of a specific type of politics that only occurs when the architectural devices come into play

Here, the thing about water is that it is already rchibersusized. The experience we have of water to be design architecture: by pipes, by the design have moby the way water infrastructures are Also, that it started by assessing what could be expected from its performance. This question is important, as I believe that architecture must always acknowledge that it acts in collaboration with and as a reaction to other entities and projects. The same way that 432 Park Avenue complements its action with that of the centralized treatment plants and the fiscal policies that incentivized low-income people to move to Susquehanna, cosmo must rely on the fact that its action will be limited, but that it will definitely form an association with other forces and with the actions of other entities.

Right. Framing the focus of the project was critical.

"ENRIQUE WALKER: As a cultural

practice, architecture has a significant

role in open societies precisely in the

pressure, even from within architecture.

the past few decades has gone hand in

The depoliticization of the discipline over

defense of culture itself, also under

hand with an attack on intellectual

solutions to complex problems."

practices, and the exaltation of simple

Brexit and Trump offer a new relevance for

architecture, especially in its ability to bring

objectification. It has been important to me to

witness that many of Trump's projects have been

to show, for example, that the geography of the

border makes building the wall impossible in many

points. Or that its effectiveness as a control device

would be poorer than that of many technologies

argumentation and objectification in a discussion

is a tool to collectively manage objectification

those tissues where evidence is collectively

stallations can be better understood. Trump's victory is the result of a large cumulus

discussed. From this perspective, the work by

of design operations, many of which have gone

unnoticed. I believe that as architects nowadays

we must renew our commitment to respond to

practice of reconstruction, reinvention, and

this engineering of accumulation with a permanent

resistance. In both Trump and brexit's case, I believe

that this also requires a commitment to the recovery

of parts of the past that have been invisibilized: welfare state's capacity to generate inclusion and

prosperity in the European post-war period; the

the Great Depression

social, cultural and economic wealth that migration

brought to Europe or the United States tradition of

solidarity and its role in the economic recovery after

I think that architectural practices must now be

based on the architect's public commitment. This

development of architectural projects. Architectural

practices, as have existed up to now, have depended

on getting commissions. This has often encouraged

design thinking to end up becoming a business tool

calibrated to get commissions (and not abandoning

any possibility of getting them). From this point of

view, a re-foundation of the architectural practice

becomes the basis for design activities. I also believe

that this will empower smaller, fragmented projects,

amplified in time and operating by trail-and-error

been done otherwise.' Architecture has a great

capacity to create alternative evidences.

EW: To wrap up, I would like you to expand on the

aesthetic dimension of COSMO. Your project

design operations. Curiously, the debate on

architecture and aesthetics has been postponed

AI: For me, aesthetics is not an opportunity for personal

even longer than that of architecture and politics.

pression or the development of a language. It has a

pecific mission or role: here, a political function. This

is also true of projects with other political missions.

to pursue political objectives; what happens is that

For example, Viñoly's project also uses aesthetics

these objectives are opposed to those COSMO

intended to activate. Precision behind selecting

a certain glass is also an aesthetic decision in the

as natural something that has been constructed.

In cosmo aesthetics is a tool to make perceptible

For example, the use of colors allows reading the

framed in a different color; or the transparency of

is an instrument to give voice to processes that

otherwise would not be taken into account. ARQ

sequence of ecosystems, since each one of them is

pipes, which does not look for a stylistic effect but

esponds instead to the need for the evolution of the

color of water to be readable (FIGS. 8, 9). Aesthetics

aspects of reality that otherwise would go unnoticed.

search for very concrete political effects: perceiving

prompts a conversation through a series of precise

accumulation rather than by its radicalism.

becomes urgent, one where public commitment

should also serve to explore new formats for the

processes. It is a practice focused on supporting

architects such as Cedric Price or even the project linking the Eameses designs with its films and media

set in the post-truth era. I believe that architecture

already in use. Architecture has provided a space for

confronted by architectural arguments. The voice of architectural design has taken news networks

Klaus Biesensach: What I want is something that people car nedia coverage, cosmo would inevitably be part of post on Instagram" rchitects and designers' conversations. Normally,

it is a conversation on styles or trends that allows MoMA PS1 launches Young Architects Being rogram, a competition platform where representati the young and wild ideas can actually transforming materialize and become reality, where do so were too depended reams can be projected onto a bigger many architepublic, as a 'young' architect publicity
with architecture. operate throstunt and MoMA brand rejuvenation wombo COSMO's form was specially designed to avoid the debate o COMDO and politics has once any confusion on its ineffectiveness to solve a water

purification problem. It was very clear that the raised in architecture but, curiously enough, little installation was not plugged to any water system. It attention har If architecture had a say in that ore which archit to the debat reality, introducing an architecture hat instead of rendering invisible such

And also that Contribution restored it as something project like calculable, available for critical hat you exp Calculable, available for critical which meaning reception, this would be a good way of introduce as deploying architecture's agency and, by critical work doing so, showing its ability to make audience to have more elements for luggment. In doing so, ta difference in an already existing previously or political conversation." or that they can offer alternative unink in the sixties there was a great

that its mission is to contribute to rearticulate social reliance on absolute ideas and on the omnipotence structures, to propose alternative social networks, of the project to promote new realities, without allowing, for instance, to redistribute the access to recognizing the social complexity that slows down knowledge while creating, therefore, an alternative network of t"Andrés Jaque: Neither the PS1 project was recorded nor probably any architectural project the online sp could make a problem disappear or give a we circulate definitive solution to any of the issues Important w facing our societies. But that does not

of the ecosymean that they cannot establish alliances Garden, the that end up substantially modifying the the dismantiway these issues develop on a daily " of people and logical state of that they can offer alternative By taking ow possibilities."

expanded and allowed the possibility of keeping the discussion open, becoming a living archive of the cumulus of debates. We could empower a composition [design] policy where design practices play an important role. Assemblage, inter-scalar connections - that is, the way in which, for instance, something small is related to something that occurs on a territorial scale - are architectural skills.

modifying the way these issues develop

on a daily basis, or that they can offer

alternative possibilities."

again taken center stage. The term politics has been

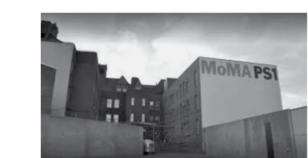
or opposition: they arise from the collaboration between a number of actions, all of limited scope COSMO aims to create a space that stimulates a different way of discussing water. Its effectiveness does not come from installing an alternative itself, but from connecting and contributing so as to empower a fabric of alternatives.

w: If, as Lefebvre suggested, architecture is the said, 'There's nothing we can do outside capitalism', projection on space of existing social structures, it and Silvia Federici replied, 'No, that's not true. can hardly transform them. But it can contribute There are many things that happen outside capitalism. There are people, for example, who organize their daily economy with a certain degree oxygen, so that when water returlimited, this commission has become an accelerator, a decisive les of existing fragments to of autonomy from the market dynamics; there are families or groups of coexistence that escape piece for consolidating a practice, but generally at the expense the debate on architecture consumerism; there are groups that have created made such process comprehensib of the project itself... The conflict between its extensive coverage thickets themselves, who ad hoc communities that have been working for decades on the fringes of monetization.' I same time offering shade and favorable and its limited architectural potential, partially due to its sed from wishing to transform the conditions which, in a courtyard and its limited architectural potential, partially due to its sping that they could only surf the believe that generating frameworks where thing happen in a different way has already a value in uncomfortable as that of PSI, could constraints - a simple program, a site with few qualities, a tight to thinking they could to join a conversation on water, its itself, a testimony or experience that can serve as reference. Someone may say, 'No, water treatment infrastructures do not necessarily have to be ruid like to ask you to speculate on the way protected and hidden; there are cases where it has

> develop, particularly in the face of current political urgencies, when open societies and their democratic institutions - which, until short before the brexit referendum and Trump's election, the Anglo-Saxor nd European world took for granted – are under enormous pressure. This debate may intensify, or, on the contrary, as political urgency may once again

Both issues are related. I believe that the mpossibility of architecture's reversibility - its nability to easily change from being a symptom or diagram of such constructions to become an agent of change - forces architecture to understand societies as complex ecosystems, which do not respond to the predictability metaphors of machines and that can only be modified gradually by accumulation of successive trials. Lefebvre's deas have been key for understanding the relations between power and architecture, but they also tend to present power as a unified force. I believe that in our societies there are multiple overlapping ideological structures. There is no single globalization, no single economic power. I believe that architecture has a great capacity to contribute o reinforcing alternative social tissues, redirecting focus, redistributing predominance and making space for the marginal.

expose architecture's limitations, may be diluted.



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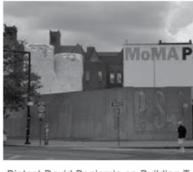
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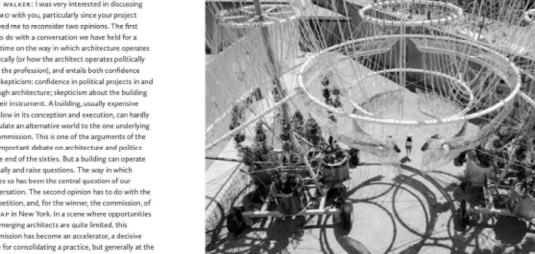
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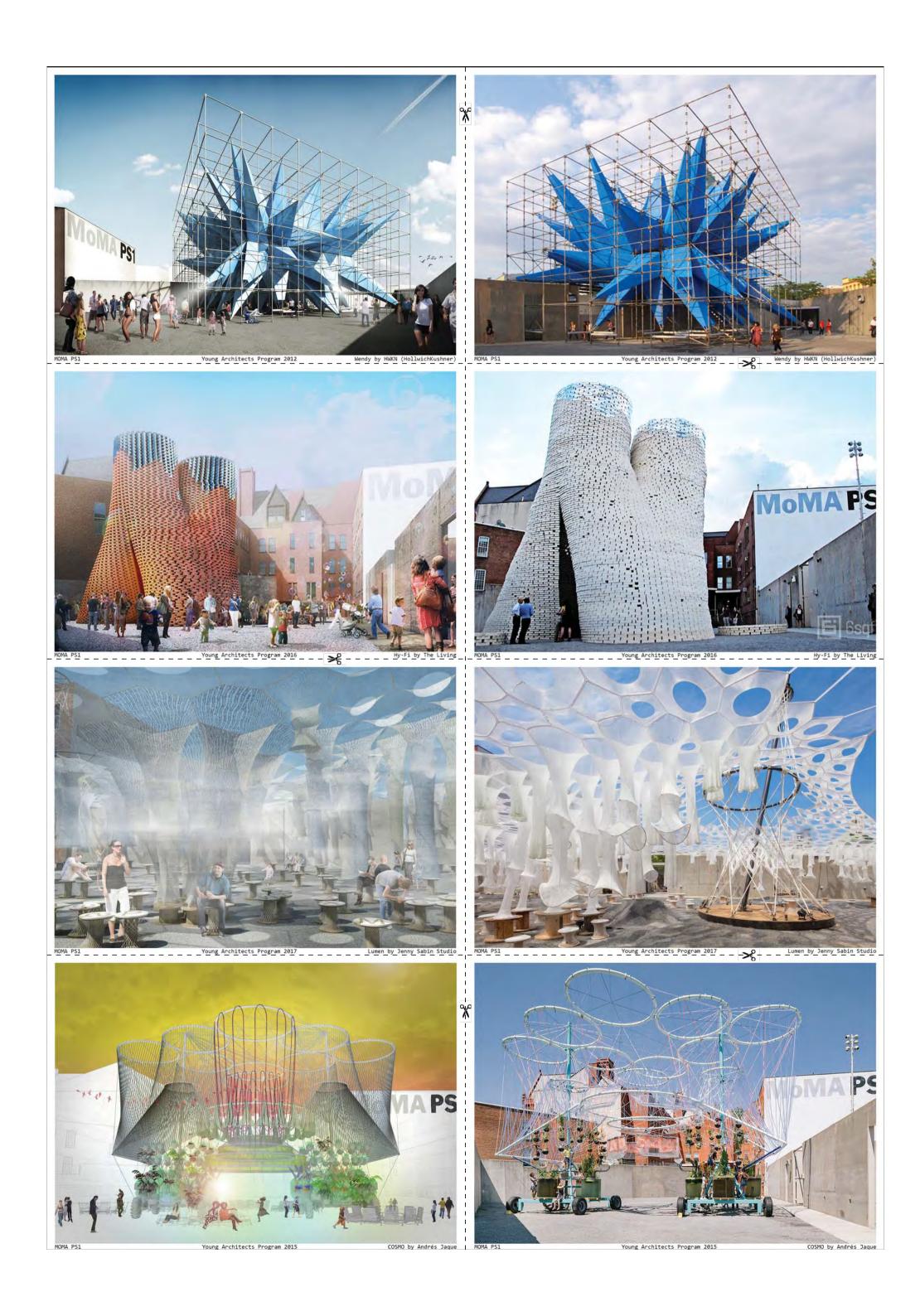
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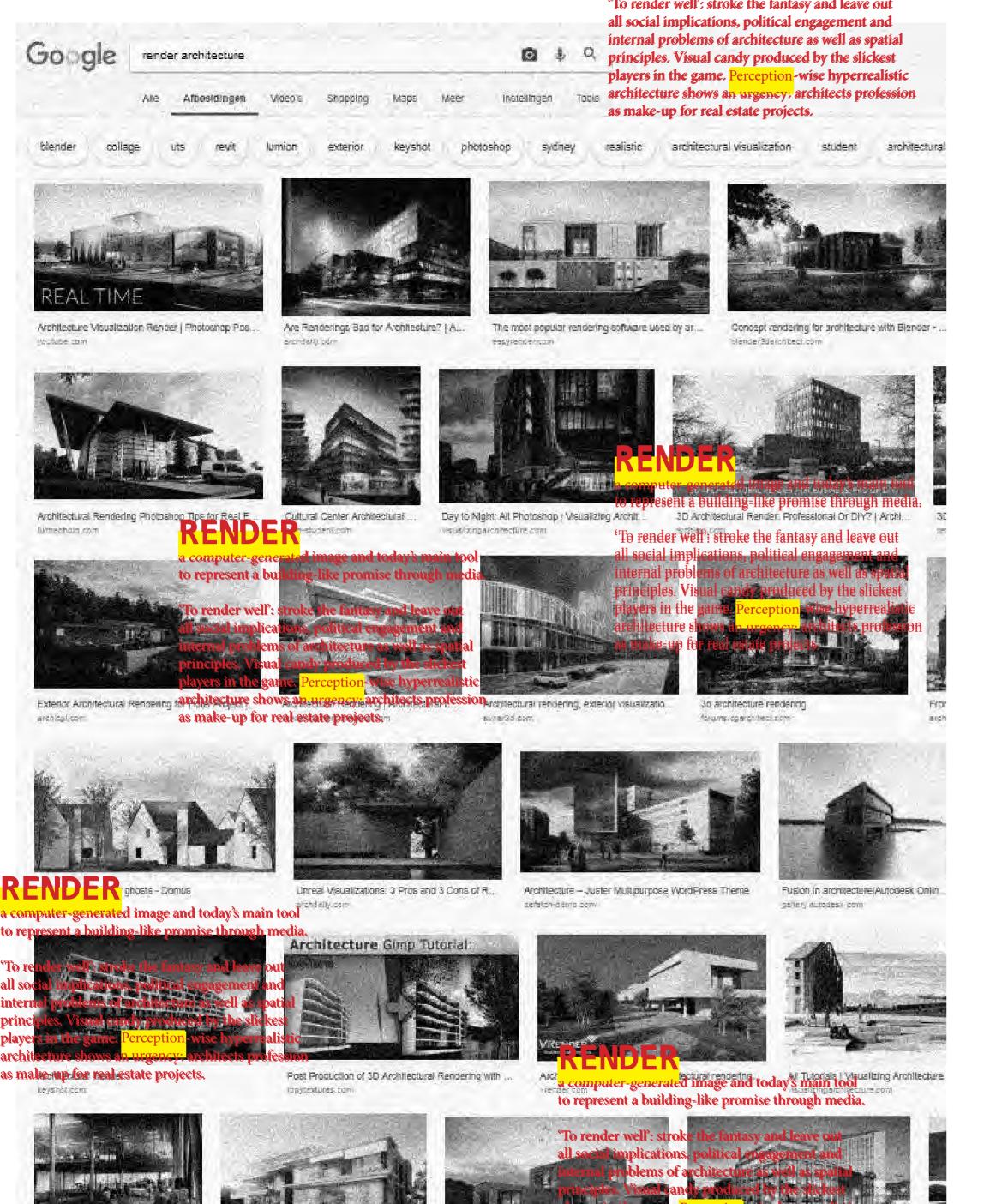


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RENDER

a computer-generated image and today's main tool to represent a building-like promise through media.

'To render well': stroke the fantasy and leave out all social implications, political engagement and internal problems of architecture as well as spatial principles. Visual candy produced by the slickest players in the game. Perception-wise hyperrealistic architecture shows an urgency: architects profession as make-up for real estate projects.

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a computer-generated image and today's main tool

"To render well': stroke the fantasy and leave out all social implications, political engagement and internal problems of architecture as well as spatial

RENDER

Pho

3D Design Bureau | Architectural Rendering

to represent a building-like promise through media.

R RIETVELD



Residentie Schröder Koksijde - Lancering 20% verkocht



Pierre Paulin



Theo Van Doesburg Oostduinkerke - Lancering 33% verkocht

meer

Sint-Idesbald — 71% verkocht

meer

meer



Koksijde - Laatste duinappartement!



Alvar Aalto Koksijde - 60% verkocht

meer

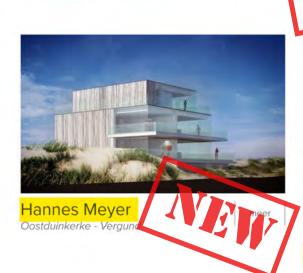




Corbu -Koksijde - Garages te koop



Mondriaan Sint-Denijs-Westrem - Bouwaanvraag



Gent - 3 Air Bnb appartementen!

In the near future a building designed by the world-famous architectural firm MVRDV will be constructed in Amsterdam. An inhabitable mountain cliff, covered in greenery That is, if we are to believe the computer-generated image that was recently presented y the designers. In reality, though, the building will never turn out the same as the

The visualised building is a symptom. It illustrates how the media represent buildings, with unrealistic visuals and irrelevant writing. The press do little more than spread the visual candy produced by architecture and city planning's slickest players.

Gaze on the pristine newness of exclusions, to the pristing of the state of the social implications, political flying the social implications are conveniently left out of the picture.

RENDERS:\PART\1

The visualised building is a symptom illustrates how the media represent ildings, with unrealistic visuals Too Google hits for nd irrelevant writing. The press do model in the more than spread the visual ttle more than spread the visual andy produced by architecture and ity planning's slickest players."

"Gaze on the pristine newness of

Let's start with the case study. The Cityexclusive architecture. In order not latest emerging business district. The pto distort this fantasy, the social of residencies, offices and amenities, sprandow like actions, political dynamics and terraced balconies. A vertical forest ado implications, political dynamics and degree, be open to the public; the public the public the public the public the public the CEO of Other and building, according to the CEO of Other and

spatial production are conveniently

Now have a closer look at the rendering light dropping in like that every day, do left out of the picture."

interpretation of the architect's ambitions. The diamond rock looks wonderfull transparent, but glass is reflective, so the building will eventually look more like a

Render vs. reality

mirroring lump. The unavoidable bud "Is architecture today anything contribute to the outcome either. We simple and on the building, actually being acc more than make-up for real estate balconies don't seem to have any balustrates or acceptance to the contribute to the outcome either.

Admittedly, the lush bushes on the balance projects?" those sky gardens hang in reality? Bushy buildings are the trend of the twenty-tens, but I

those sky gardens hang in reality: Bushy buildings are the trend of the twenty-tens, but I can't think of any successful real-life examples on this scale, including the epitomic. Stefano Boeri's Bosco Verticale in Mila "The biggest problem is that because as they are projected. Not only because of the space (Rivel Plaza is signated directly at Amsterdam's ring road) or high winds Of this visual deluge, people the greenery can't flourish unless it is t spring all year round.

Associate architecture with luxury

Presenting the building as a vertical for and exclusivity, instead of everyday

green-washing. The construction industrial and public issues. The produced during construction. Recent questions that should be asked, are the new headquarters of the consultan

BREEAM rating, it is now the 'most staleft silent: do we really need this it doesn't say that Deloitte left its form with it only being in use for 12 years. Duilding?" restigious

And what about the perspective used in the image? Ravel Plaza is visualised from the view of a bird hovering above Amsterdam's ring road. Not many people will be able to see it from this angle. With its nearest comparison being the view from ABN-AMRO's

Walking on ground level, all you'll experience is another glass box. Maybe with a few green leaves hanging down from the top

In short, the future reality will be considerably less dream-like than the rendered future

Architects as make-up artists
Can you even blame the architect? Is architecture today anything more than make-up

Architects are dependent on clients and often (too happily) play their part in this game of seduction. The rendering of Ravel Plaza is no more than a sales image used by OVG to convince the municipality, allowing the former to continue to profit. Not that the city is doing this out of kindness: it has also made millions selling the plot.

But looking at the predicted Ravel Plaza, what we see mostly is an empty, nicely decorated shell. It is not only a visual misrepresentation of a future reality; the accompanying text is a sales pitch filled with hollow marketing terms including mique', 'distinctive', 'innovative', 'sustainable', and, 'high quality'. It doesn't include ny of the features by which we can properly evaluate the building. You could argue that they are no more than vehicles for investment, both the rendering and the future Ravel

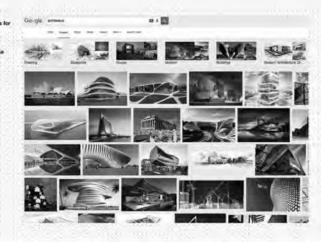
Everything described above doesn't mean that Ravel Plaza won't be beautiful, functional, and pleasing to many people, but all we see now is a pretty presentation of a potential building. The image is an optimistic representation of progress, and is simultaneously used as promotional material for Amsterdam's not too popular Zuidas district, as the director of Zuidas district explains: 'OVG's propos esigned by MVRDV, has a bold and distinctive architectural appearance and marks a crucial turning point in the development of Zuidas into a mixed area with housing, ipployment and services. This plan effectively increases the attractiveness of Zuidas." Let's hope it does, because now hardly anyone goes there voluntarily.

and urban development, and the media buy it. But Ravel Plaza will not turn out to be this ecstatic building. What's worse is that images like these daze design writers and numb the discussion we should be having about architecture.

Most of the media covering architecture do little more than unthinkingly republish the spectacular imagery and empty PR texts provided by developers and architects. Naturally, it also happened with this MVRDV image and OVG text, on websites including Dezeen. Designboom, ArchDaily and several more (and in Dutch

And why would they be critical? Their existence relies on clicks and traffic, they make the most money when they are the first to publish the most sensational content. But while they pretend to cover the news, architectural media, and the press in general, are

The architecture celebrated in these image outlets is generally for the happy few. Still, people love to indulge in eye candy, perhaps because it is an unattainable dream to be able to live in a building shown on ArchDaily. It's not without reason that the comparison with the porn industry is regularly made.



The biggest problem is that because of this visual deluge, people associate architecture with luxury and exclusivity, instead of everyday social and public issues. This diminishes the societal relevance of the profession. The questions that should be asked, are left ilent: do we really need this building? What issues are facing the city and how does this building contribute to solving them? Who's paying for it? Who's profiting from it? Who will be allowed to use and enjoy it? How affordable will the residential units be? How sustainable is its construction and use?

I'm not arguing that Ravel Plaza will score badly on all these accounts. What I am saying that forthcoming architecture is often poorly, if at all, judged on criteria like these. The resulting ignorance is a problem, because a well-informed, critical audience could enforce alterations or suggest better alternatives.

Most media coverage confuses architecture with art; architects with sculptors. Sure, for a small part, the architect is still a creative professional, but it is the only creative rofession that has such a severe impact on our living environment. People can avoid abstract art, pottery or a Celine Dion concert, but they are forced to live with the istructed in their city.

We should pay attention to the design of the world we want to live in: the kinds of eighbourhoods, cities and societies we want to inhabit, how architecture car ontribute to that, and the different forces that influence it. We should not let digital

An earlier version of this article (in Dutch) appeared on VICE's The Creators Project. [UPDATE] MVRDV responded to this "bizarre" criticism in the article "In Defense of Renders and Trees On Top of Skyscrapers" on ArchDaily.

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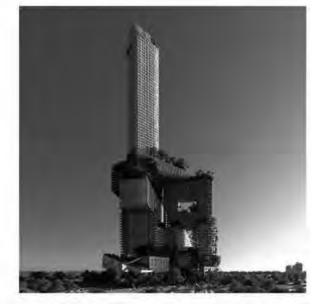
ArchDaily News in Defense of Renders and Trees On Top of Skyscrapers In Defense of Renders and Trees On Top of Skyscrapers

09:30 - 2 March, 2016 | by Jan Knikker and Alex Davidson

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In a recent article on Vice (in Dutch) and on his research platform website Failed Architecture. architecture writer Mark Minkjan comments on the phenomenon of architectural renders, arguing that "digital visualizations and hollow sales pitches hide the ugly sides of architecture." In the article, Minkjan takes MVRDV's proposal for Ravel Plaza in Amsterdam as a "case study" to discuss the misleading quality of the render. This criticism - of renders in general and MVRDV's renders specific - is a returning point of critique: on ArchDaily in 2013, Tim De Chant begged in an opinion piec We Please Stop Drawing Trees on Top of Skyscrapers?" Though that article did not mention MVR. We'd like to discuss this common critique. The point of the role of visualizations in our communication is relevant but, even though we fully understand where the criticism comes from, arguments such as these are in our opinion not correct.



Every day we are surrounded by countless advertisements; magazine covers show perfect photoshopped women, our food packages depict perfectly yummy salads while containing grey slush and consumers buy expensive lotions that promise a more "radiant skin." Some architecture critics notice that the render is used in the same way, an empty promise of a future that will turn out much bleaker than the picture. This may be the case in some circumstances and deserves deeper research, but we believe there is a difference between the architectural render and these adverts. Architectural renders are translations of a rather abstract drawing. MVRDV accepted grudgingly to have a visualization department because renders are used as a translation of the architect's core business, the technical drawing, to make the building understandable to clients and users—not to mention the fact that most newspapers would never publish a technical drawing.

Years ago, MVRDV communicated their work with screenshots of 3D software onto which black cut-outs of people had been pasted in order to give scale. Since then, the technological standard has been raised; computer games and movies such as Avatar are the new common ground, and even children play games with better graphics than an architect's 3D software. Because of this, the will or ability to has declined, both with the public and our client necessity. This is how society works now, whether we like it or not.



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and the style of the render. For a number of years we worked with firms often excelled in bright Technicolor dreams, while many Eu

stronger link between the visual artists and the design team was drawing. Top genuine images that best represent the intentions of our design proposals.

such as Avatar are the new co

In many cases however the render is deed a tool to convince decision kers, and the render team has to b

e image is a promise." za is a comment and turning point in the development of Amsterdam's CBD Zuidas. The area needed a gentler, humane intervention but still density-it is a CBD after all. The plan is extremely realistic, engineered and was continuously calculated during the competition process in Of course the render is still an high spatial quality and has a strong interest in

office ever since. This team operates in the small window of opportunitions. Neither MYROV nor the developer could and the deadline of the project. It is a tough job that deals with b precise but is only an educated guess render is still an artist's impression; it has effect does the proposal have on its urban surroundings? How caat reality." to communicate this? How do we show the number of floors even if the facade is opaque? Can we find team is in close contact with the architects and they discuss façade details, what kind of people might visit the place and the sizes of trees. This is a strongly iterative ar "[...] shouldn't we be happy with at only architects would understand?

Is the render only used for pitches to clients? It might surprise the render only used for pitches to clients? It might surprise the render only used for pitches to clients? It might surprise the render only used for pitches to clients? It might surprise the render only used for pitches to clients? It might surprise the render only used for pitches to clients? It might surprise the render only used for pitches to clients? It might surprise the render only used for pitches to clients? render comes after the project is secured, so often it is not even a gardens and with each attempt to if critics see the render as a tool for developers to ok on the roof? The idea turned out to be so compelling way of communication. In many cases however the render is indirect as a tool for develor makers, and the render team has to be precise about this as ever makers, and the render team has to be precise about this as ever makers. architectural and urban quality. suggestion that developers or architects might benefit from deliberately representing a project as more attractive than it will be in reality is short-sighted: the people who pay for architecture, as well as

Failed Architecture's attack on Amsterdam's Ravel Plaza, arguing that its lush greenery might in reality not turn out like the render, is in stark contrast to the level of detail and the engineering, qualitative, and financial guarantees given by the developer to the municipality for this particular bid. The aim to develop quality social spaces and integrate plant life in urban settings has been on MVRDV's agenda since the start of our office. In Tim de Chant's article on ArchDaily roof top parks, and in the Dutch architecture press the forest on the roof of Museum Boijmans va Beuningen Art Depot was discussed. Critics say that buildings don't provide enough soil for such plants, that the wind is too strong, the smog too vile and basically that the photoshopped nature is green-washing polluting buildings. The fact is that we go to great lengths before these promises are made and (even more importantly) to make these promises happen. It does not come easy but we

the people who live with it, will look at the images and protest if the reality does not live up to that

promise. This is why the render team is in such close contact with the architects.



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In 2000 we realized a forest on the 5th floor of a building, the Dutch pavilion at EXPO 2000 in Hannover. This forest is still for the most part alive, despite the fact that the building has been abandoned, because there is enough room for the root system. The balconies of Ravel Plaza will all include deep built-in flower pots, integrated irrigation systems, and plants that are resistant to the Dutch climate and to wind. These measures will be combined with a detailed maintenance system in order to grow the shrubs as seen on the render. Similarly, the concept and success of Peruri88 as a vertical city is widely dependent on the reality of these parks. There are plants that grow in wind and there are plants that grow better in smog—and, it is important to note, the plants on the facades are not proposed as part of the sustainability calculation of the building as Minkjan implies, but simply to add a sense of well-being. The long-standing ambition of MVRDV is to generate quality social spaces and to provide a green "suburban" lifestyle with your own apple-tree in the centre of the city. Densification we see as a necessity in order to fight global warming and create better cities with more services, but at the same

s, so h as great outdoor spaces with greenery, to

made our buildings look cool, but sometimes sombre, The Initial translations of for example, is not half as colorful as the façade turned out to be in reality, we conc

recise about this as everything in

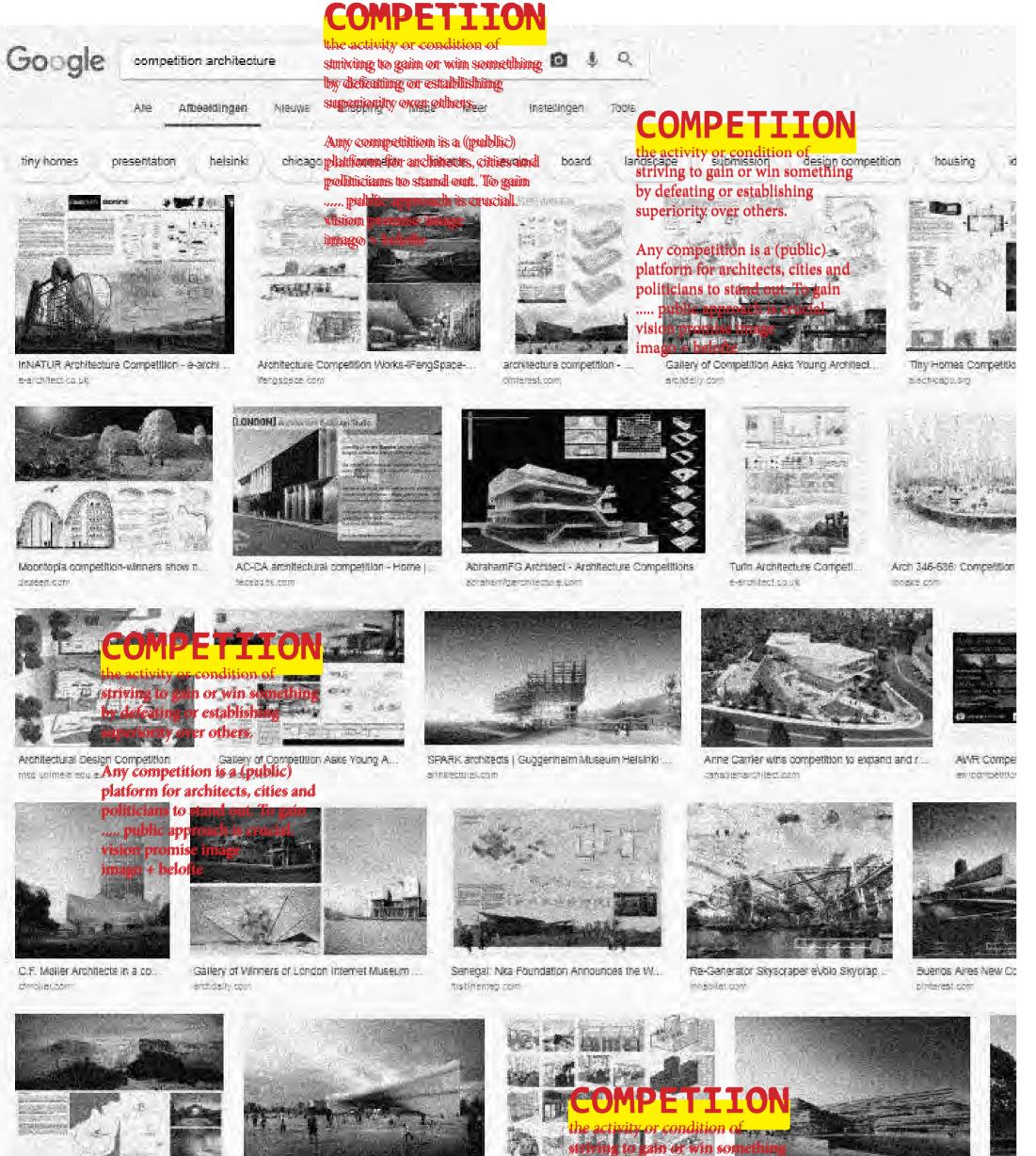
so we built up our own team, of mostly Italian visual artists, and artist's impression: it has to be lect's ambition, cost, feasibility and the public ntations. Neither MVRDV nor the developer could to be precise but is only an educated guess at reality. After all the real thing, the building, is not there yet. But the render with all its flaws is by far a more effective tool for describing a project to the public than merely trying to communicate incomprehensible technical drawings. Can you imagine the public



In the larger context of global construction, projects such as Ravel Plaza are necessary to lead the war to new housing typologies. In this sense the criticism by Failed Architecture is bizarre: a realistic development that tries to deliver great urban quality is slashed as an example of "digital delusion" while many faceless, generic construction projects in the urban periphery are never discussed in the press. Instead of actually discussing "Failed Architecture," Minkjan follows the very architecture press he criticizes in writing about the top 2% of modern architecture and not the other 98% that is being produced, a mass of architecture recently defined by Frank Gehry with a rude word and hardly ever mentioned in the press.

Minkjan states that in these images, "the social implications, political dynamics and internal problems of architecture and spatial production are conveniently left out of the picture." This is true to the extent that these would be very difficult things to show in an image, however in our most recent monograph "MVRDV Buildings" we revisit our buildings and discuss exactly those issues with the inhabitants, users, politicians and former clients in an attempt to honestly report, and at the same time evaluate, our buildings. To double-check the effect of our promises, one could say, Often this analysis needs time and in architecture time is slower than in other disciplines. Often a construction project takes up to 10 years and then we need one or two years to see how the building functions before we can really call it a success. In the meantime the ambition of each project counts and honestly, shouldn't we be happy with each attempt to realize vertical gardens and with each attempt to reach a higher quality?

f y .. 0 0 v 0





NZIA announces architecture competition (...

eating or establish ority over others.

empetition is a (public) m for architects, cities and ians to stand out. To gain olic approach is crucial.



aetel-paine, son



Helsinki Central Library Architectural Competitio...



Architectural Record /Van Alen Institute D.





Cropress.com



Any competition is a (public)

Architecture Competition: ... AC-CA] international Architectural Competit...



Architectural Competition -





Any competition is a (public) platform for architects, cities and politicians to stand out. To gain public approach is crucial. vision promise image

imago + belofte

striving to gain or win something by defeating or establishing superiority over others.

Any competition is a (public) platform for architects, cities and politicians to stand out. To gain public approach is crucial. vision promise image imago + belofte

COMPETIION

the activity or condition of striving to gain or win something by defeating or establishing superiority over others.

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TOTEMS PROPAGANDA

WORLD / EXPO / AS / NATION

« vorheriger Artikel

Inspiration come from..food?! »

BRANDING PLATFORM

& 21st century

herald-designer-column-from-totems/

aspects of society, including art-and-design education, international trade and relations, and tourism. This expo was the most obvious precedent for the many international exhibitions, later called world's fairs, that have continued to be held to the present time.

Since their inception in 1851, the character of world expositions has evolved.

Three eras can be distinguished:

era of industrialization era of cultural exchange era of nation branding Industrialization (1851-1938)

The first era could be called the era of "industrialization" and covered, roughly, the period from 1800 to 1938. In these days, world expositions were especially focused on trade, and were famous for the display of technological inventions and advancements. Inventions such as the telephone were first presented during this era. An important part of the image of world's fairs stems from this first era.

Cultural exchange (1939-1987)

The international exhibition in New York City in 1939-1940 presented a departure from the original focus of the exhibitions. From then on world's fairs became in the strong was done as recommended. They became more future oriented and utopian in scope. Technology and inventions remained important, Date of to the tile of the subjects of the fairs. 'Building the World of Tomorrow' (New York 1959-40) is a good example of this them"The [2010] Expo-site in

Shanghai is now recognized Nation Branding (198<mark>as an important cultural</mark>

From Expo '88 in Bcenter. The demolition tarted to use world expositions more wiwasn't the end, but the latform to improve their national images beginning of a project far

A study called "Exmore ambitious than a mere, showed that improving national involves as Fair. The Shanghai goal for 73% of the countries at Exposovernment expressed the national image is a key asset, pavilion Better city, better life" and the Expo a vehicle for "nation brtheme strongly all over the

> world, and now has plans to transform its chaotic sprawl into something more livable for its 19 million inhabitants within 10 years."

The changing role of World Expo's within tl"Since their inception in 1851, the character of zing countries (and the world exhibitions has evolved. Three eras can be be world exposition to guished; nd themselves. Spain used Expo '92 and the 1992 Summer Olympics 21st Century Business Herald: designer column from To_Era of industrialization (1851-1938) to underline it's new position as a line of the column from To_Era of industrialization (1851-1938) and present itself as a prominent and present itself as a prominent line of cultural exchange (1939-1987) and the global community. China http://www.dutchdesignworkspace.com/blog/21st-century-bu_Era of nation branding (1987- present) by organizing the Olympic Games

2008 in Beijing and the World Expo 2010 in Shanghai. themed by "A study called 'Expo 2000 Hannover in Numbers'

showed that improving national image was the

The best-known first "World Expo" was held in The Crystaprimary participation goal for 73% of the
Hyde Park, London, United Kingdom, in 1851, under the tountries at Expo 2000. In a world where a strong

Exhibition of the Works of Industry of All Nations"

national image is a key asset, pavilions became

The Great Exhibition, as it is often called, was an idea of Prince Comparison of the Expo a vehicle for re temporary, and are Queen Vicotria's husband. It influenced the development ination branding of the Expo. Some architectural masterpieces are exceptions. By far the most famous of these is the Fifted Temporary. formed the grand entrance of the World's Fair Exposition in 1887, and is now the most recognized symbol of Paris. Also Crystal Palace from the first world's fair in London in 1851 was intended to be permanent, until a fire in 1936 destroyed it. Another example is the famous German pavilion by Mies van der Rohe for the 1929 Barcelona expo which was first destroyed and later recreated on the original site. It's one of the most important and best exposed structures of modern architecture.

> The Expo-site in Shanghai is now recognized as an important cultural center. The demolition wasn't the end, but the beginning of a project far more ambitious than a mere World's Fair. The Shanghai government expressed the "Better city, better life" theme strongly all over the world, and now has plans to transform its chaotic sprawl into something more livable for its 19 million inhabitants within 10 years. For at least five years, China's central government has tried to convince the country's major cities that the growth-at-all costs economic model, which has intensified environmental degradation nationwide, had to change. Now Shanghai, arguably the capital of that model, has embraced sustainability as the core of its next stage of development.

> The redevelopment of the Expo site could become the most visible symbol of one of modern China's most difficult problems: coping with the intensifying urbanization of the country.

Many economists consider environmental degradation as the biggest long-term risk to China's economic future. The extensive Expo site creates a unique opportunity; it will be a test bed for the Chinese vision. A recent study by the Urban China Initiative found that Chinese cities that embraced sustainable growth grew more quickly than those that, relatively speaking, ignored environmental issues.

Shanghai expressed its ambition to become China's pre-eminent symbol of sustainable growth. The theme of Shanghai World Expo 2010: "Better city, better life", did not vanish after closing the doors for the visiting public, but will stay alive for a long time and the Expo-site at Puxi will try to stay the center of this phenomena. The influence of the World Expo 2010 will be even larger and more permanent than expected. Perhaps a new era in the development of World Expositions has started in Shanghai

This year, the World Expo will be held in Yeosu; South Korea focusing on the theme "The Living Ocean and Coast". In 2015 Milan, Italy will be the host for "Feeding the Planet, Energy for Life"

For more information, please contact: duesseldorf at totems.com



TOTEMS PROPAGANDA





overview expo site by night



Dutch Pavilion - John Körmeling



World Meteorological Center

2010年上海世博會



SHANGHAI EXPO 2010

Kay Ngee Tan - 新加坡館



Singapore Pavilion - Kay Ngee Tan

聯盟太平洋中心之前



Union Pacific Center

何口堂- 中國館



China Pavilion - He Jingtang



The map above shows the global response to Stage One of the Guggenheim Helsinki Design Competition, which was open to qualified architects—either individuals or teams—from anywhere in the world. A total of 1,715 submissions were received from 77 countries—the largest number of entries recorded for an open, anonymous competition of this kind. Finland, France, Italy, Japan, the United Kingdom, and the United States represent the top six countries from which submissions were received.



Percentage of entries per declared country. Information about the country of origin was provided for 70% of the submissions.

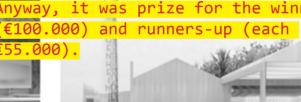
GUGGENHEIM

HELSINKI/DESIGN

COMPETITION

An open design contest. In June

2014 1715 individuals/teams offered free labour to output four A1 sized resentation sheets. Content? Plans, concepts, renders, renders and renders. A collective investment out of the architecture world. The whole project was refused end 2016, because of the lack of financial investments. Anyway, it was prize for the winner



Fake industries Architectural Agonism







Registration - 2019 Skyscraper Competition

By: admin | July - 19 - 2018

Magazine is pleased to invite architects, students, engineers, designers, and artists from around the globe to take part in the 2019 Skyscraper Competition. Established in 2006, the annual Skyscraper Competition is one of the world's most prestigious awards for high-rise architecture. It recognizes outstanding ideas that

redefine skyscraper design through the implementation of novel technologies, materials, programs aesthetics, and spatial organizations along with studies on globalization, flexibility, adaptability, and the digital revolution. It is a forum that examines the relationship between the skyscraper and the natural world, he skyscraper and the community, and the skyscraper and the city.

The participants should take into consideration the advances in technology, the exploration of sustainab systems, and the establishment of new urban and architectural methods to solve economic, social, and cultural problems of the contemporary city including the scarcity of natural resources and infrastructure and the exponential increase of inhabitants, pollution, economic division, and unplanned urban sprawl.

The competition is an investigation on the public and private space and the role of the individual and the collective in the creation of a dynamic and adaptive vertical community. It is also a response to the exploration and adaptation of new habitats and territories based on a dynamic equilibrium between man and nature - a new kind of responsive and adaptive design capable of intelligent growth through the self-

There are no restrictions in regards to site, program or size. The objective is to provide maximum freedom to the participants to engage the project without constraints in the most creative way. What is a skyscraper in the 21st century? What are the historical, contextual, social, urban, and environmental responsibilities of these mega-structures?

eVolo Magazine is committed to continue stimulating the imagination of designers around the world – thinkers that initiate a new architectural discourse of economic, environmental, intellectual, and perceptual responsibility that could ultimately modify what we understand as a contemporary skyscraper, its impact on urban planning and on the improvement of our way of life.

Architects, students, engineers, and designers are invited to participate in the competition. We encourage you

- Participants must register by January 29, 2019.
 Early Registration: USD 595 until November 20, 2018.
 Late Registration: USD \$135 from November 21, 2018 to January 29, 2019.
- One registration = One project.
- Participants may submit various projects, but must register each entry.
 There is no limit as to the number of participants per team. Individual entries are accepted.
 After your registration has been approved eVolo will send the registration number (within 24 hours),
- which will be necessary for submission boards

> CLICK HERE TO REGISTER YOUR TEAM

- · July 16, 2018 Competition announcement and registration opens.
- November 20, 2018 Early registration deadline
 January 29, 2019 Late registration deadline
 February 12, 2019 Project submission deadline
 April 9, 2019 Winners' announcement
- SUBMISSION REQUIREMENTS

This is a digital competition and no hardcopies are necessary. Entrants must submit their proposal no later than February 12, 2019 (23:59 hours US Eastern Time) via email to skyscraper2019@evolo.us

The project submission must contain the following files:

- Two boards with the project information including plans, sections, and perspectives. Participants are
 encouraged to submit all the information they consider necessary to explain their proposal. These
 boards should be 24"(h) X 48"(w) in HORIZONTAL format. The resolution of the boards must be 150 dpi, RGB mode and saved as JPG files. The upper right corner of each board must contain the participation number. There should not be any marks or any other form of identification. The files must be named after the registration number followed by the board number. For example: 0101-1.jpg
- 2. A DOC file containing the project statement (600 words max). This file must be named after the
- registration number followed by the word "statement". For example: 0101-statement doc.

 3. A DOC file containing the entrants' personal information, including name, profession, address, and email. This file must be named after the registration number followed by the word "info". For All the files must be placed in a ZIP folder named after your registration number. For example:

Melike Altınısık [Founder and design principal Melike Altınısık Architects] Vincent Callebaut [Founder and design principal Vincent Callebaut Architectures]

Marc Fornes [Founder and design principal THEVERYMANY] Mitchell Joachim [Co-Founder and design principal of Terreform ONE]

REGULATIONS

- . This is an anonymous competition and the registration number is the only means of identification.
- The official language of the competition is English.
 The registration fee is non-refundable.
- Contacting the Jury is prohibited.
 eVolo Magazine, as the competition organizer, reserves the right to modify the competition schedule if deemed necessary.

 6. Participants retain all copyrights of their designs, eVolo Magazine is granted permission to publish in
- print and digital publications all projects submitted to the competition.

 7. Entrants will be disqualified if any of the competition rules are not considered.

 8. Participation assumes acceptance of the regulations.

Ist place - US \$5000 + additional press distribution by v2com 2nd place - US \$2000

3rd place - US \$1000

Winners and special mentions will be published by eVolo and several international print publications. In addition, the results are covered by the most important online architecture and design publications and general media such as the Huffington Post and The Wall Street Journal.

Previous winners have been featured in the following print publications:

ABU-Magazanie — Zeelin Republic, Adout. John Magazanie — Pottungia, Aerotiuo — Acissia, Arciniecture Builder — India, Architecture and Culture — South Korea, Architecture Design Art — Pakistan, Architecture Technique — China, Architecture — South Korea, AWM — The Netherlands, Azure — Canada, B-1 — Thailand, Bauwelt — Germany, Blueprint — United Kingdom, BusinessWeek— USA, C3 — South Korea, CAAOH — Ukraine, Casamica — Ially, Casas y Mas — Mexico, Concept – South Korea, Courier Mail – Australia, Discover Magazine – USA, Cong. South Korea,
Enlace – Mexico, Focus – Canada/Italy, Future Arquitecturas – Spain, Geolino Extra – Germany, Grazia
Casa – Italy, Kijk – The Netherlands, L'Installatore Italiano – Italy, L'Arca – Italy, L'Uomo Vogue – Italy,
La Razon – Spain, Le Courier de l' Architecte – France, Le Fourquet – Mexico, Mark Magazine – The
Netherlands, Maxim – USA, Mercedes Benz Magazine – Germany, Mladina – Slovenia, Modulo – Italy,
Modulor – Switzerland, NAN – Spain, Natur + Kosmos – Germany, New Scientist – United Kingdom, Oculus – USA, Of Arch – Italy, Pasajes de Arquitectura – Spain, Peak Magazine – Singapore, Popula Mechanics – USA/Russia, Popular Science – USA, Puls Biznesu – Poland, Quo – China/Spain, Rogue Magazine – Philippines, RUM – Sweden, Salt Magazine – The Netherlands, Science et Vie – France, Sciences et Avenir- France, Shanghai Morning Post - China, Space - South Korea, Spade - Canada, Spazio Casa - Italy, Specifier Magazine - Australia, SMW Magazine - Taiwan, Stafette - Germany, Tall Buildings - Russia, Tatlin - Russin, The Broker - The Netherlands, The Outlook Magazine - China, The New York Times - USA. The Wall Street Journal - USA. Time Style and Design - USA. Travel and Leisure – USA, Vida Simples Magazine – Brazil, Vogue – Australia/USA, Vox Design – Poland, Wettbewerbe Aktuell – Germany, Wired – USA/Italy, Woongjin – South Korea, World Architec

-> CLICK HERE TO REGISTER YOUR TEAM

Who can participate in the competition?

Everyone is invited to participate, including students and professionals from any country worldwide. Can we submit more than one entry?

Yes, but each project must be registered individually.

Can we submit printed boards?

o, this is a digital competition and all submissions must be in digital format as outlined in the competition

Is there a specific height requirement for the skyscraper?

Is there a specific program requirement?

No, participants have complete freedom to establish their own program, site and conceptual agenda



The Urban Lung: Timber Skyscraper

By: admin | April - 16 - 2018 Honorable Mention

evon staggazine is preased to announce the winner at 200 selected 3 winners and 27 honorable mentions fit in 2006 recognizes visionary ideas-projects that the population of the programs, aesthetics, and spatial organizations, change the way

A foldable Origami Skyscraper

The FIRST PLACE was awarded to Skyshelterzia. Its to be provided by the project is a foldowe sky star to be project in disaster zones.

Jinja: Shinto Shrine Skyscraper designed by To PLACE. The project aims to restore the tradition >>> CLICK HERE TO REGISTER YOUR TEAM people- an urban building for rice farming, spiritual meditation, and community development. The recipient of the THIRD PLACE is Claudio C. Araya Arias from Chile for the project Waria Lemuy:

Fire Prevention Skyseraper. This proposal envis WINNERS + 27 HONORABLE MENTIONS, OUT by wild fires in Chile. The project makes use of p

The honorable mentions include Sandscrapers that transform ocean water into fresh water, towers that collect fog in arid regions, 3-D printed buildings, volcano skyscrapers among other visionary proposals.

Skyshelter.zip: Foldable Skyscrape WINNER ones

By: admin | April - 16 - 2018 First Place

could easily be deployed in disaster 2018 Skyscraper Competition

Damian Granosik, Jakub Kulisa, Piotr Pańczyk

The beginning of the Timber Age Can high rise architecture act as a mechanism to manifest low carbon materials and environmental design principles allowing our cities to breathe?

rban skyscraper for rice farming, divith a push for greener construction methodologies has ruction systems. Global Government and industry led rough the relicion systems. Global Government and industry led rough the relicion systems. Global Government and industry led sold result in a rise of rall timber structures. The project explores the possibilities of using timber for the creation of high rise architecture by carefully considering material sourcing, structural performance, environment, digital design and off site fiberication issues.

THIRD

THIRD

This means that architectural interpretations within the timber itself. The rule of thumb is that an average land of one of co.2. This means that architectural interpretations within the built has been considered and concrete, but instead captures embodied carbon within the timber itself. The rule of thumb is that an average land of timber can store I am of co.2. This means that architectural interpretations within the built has been considered and concrete.

average 1m3 of timber can store 1 ton of co2. This means that architectural interventions within the built ire Prevention Skyscraper providing sustainability of our cities. Read the rest of this

vertical housing in areas damaged by

ild fires in Chile. Saltscraper in India

standard means of crisis-management often prove to be inefficently and standard means of crisis-management often prove to be inefficently asks, flood or hurricane—help needs to arrive quickly.

Skyshelher.zip tries to address these issues by proposing structions of the standard provided in the s Kartik Misra, Krishan Sharma, Dewesh Agrawal, Kritika Kharbanda

compact, easy to transport anywhere and can be deployed with minimum amount of time and manipower. India requirements. It is meant to serve as multi-purpose hub for an Floating skyscrapers that

EASY TRANSPORTATION

EASY TRANSPORTATION
The Skyshelber.zip is extremely easy to move due to its unique transform ocean water into fresh manner that resembles origami or accordion. This means it can be perely packaged unto single relatively small box with minimum height and base dimensions reduced Water. rint. Then such a package can be moved anywhere with help of helicopters commonly used and military in the event of a natural disasters. Because elements do not have to be transportation network.

Towers that collect fog in arid

Forest fires are one of the greatest agents of degradation of ecosystems in the world. Although fire is part of the natural dynamics of some habitats, large disturbances cause a deterioration of their functionalities. Fire modifies biogeochemical cycles, produces changes in vegetation, soil, fauna, hydrological and geomorphological processes, water quality and even changes in the composition of the atmosphere. Each of

these elements puts at risk not only the existing geography, but also directly threatens population centers, putting at risk the lives of people, their goods, infrastructure, among other things.

The 2016-2017 season of forest fires left a record of destruction never before recorded in the south-central

The "Sand Dam", built in the edge of Cairo, Egypt that border the desert, is a wall which blocks the blowing

sand or even the sandstorms. In addition to alleviating the land desertification and the inconvenience of

people's life caused by the blowing sand and the Khamsin, the "Sand Dam" can also slow down the urban people's fire caused by the obvening santo and the shantism, the Santo Jam' can also show down in event action expansion due to the overpopulation of Cairo. Khannsifi, more commonly known in Egypt as khannaseen, is a dry, hot, sandy local wind, blowing from the south, in North Africa and the Arabian Peninsula.

The"Sand Dam"is a high-rise which can move regularly because of the tank track at the bottom of the huge

well as the cultivated area by moving outwards until the soil inside the wall reaches steady state. With this process happens periodically, people can make use of the sandstorm and the Khamsin in Egypt to get the wind power. Moreover, a cement factory built in the middle of the "Sand Dam" can also take advantage of

Sand Dam: Anti-desertification Skyscrape

Jiangchen Hu, Yining Bei, Xiayu Zhao, Mingwen Zhang

Honorable Mention 2018 Skyscraper Competition

Perhaps the biggest advantage of stacking vertically all functions resulted by natural disaster is reducing the area that is being occupied by them. Skyshelve and the stacking vertically used tents or coordinate than area required to host typically used tents or coordinate required prior to setting up the camp. This is especially imp means that it is going to be possible to set up those temporary Volcano skyscrapers, among others

Waria Lemuy: Fire Prevention Skyscr: projects.

By: admin | April - 16 - 2018 Third Place

Claudio C. Araya Arias



This is a skyscraper that aims to rejuvenate the indigenous salt farming community of the great Rann in Gujarat, India, namely, the Agariyas. The project seeks to become an architectural epitome that caters to the future and ambitions of the region by utilizing the abundant salt as the building block of the community's macrocosm. An ecological and social renaissance for the people of the cursed land has been sought for by providing them a structure which endeavours to achieve better opportunities for the people.

The vast reparase of the salt marsh is characterized by myriad salt pans disseminated with makeshift shacks. Inter societal islands arise due to isolated pattern of settlement. An absolute absence of social and physical infrastructure is observed which renders the community incapable of mutual learning. Deteriorating health because of long exposure to immense salt and solar concentration further intensifies it. The salt marsh betrays the community every monsoon, because the fields become completely submerged in water, making annual migration necessary.

HABITAT ASSIMILATION

The project induces community interaction and interdependence, coupled with efficient service delivery. Standard, systematic and non-intermittent salt production throughout the year due to juxtaposed functions which provide ease in the output cycle. Integration of vacuum evaporation plant with the building gives rise nity interaction and interdependence, coupled with efficient service delivery to an effortless method of production. Forging a resilient, permanent and sustainable setup with increased dependence of solar power creates a heterogeneous yet admissible ecosystem for the community. An increment in the efficiency of salt production from solar evaporation through introduction of novel methodology, machinery and community training boosts the comprehensive output. Read the rest of this

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zone of Chile. The consequences of the above were 5,244 fires with an impact of 569,989 bectures, 2,500 homes. The most serious case was the one in the town of Santa Olga, where the destruction exceeds 1,000 homes, destroying the entire city. Reconstruction is an indisputable subject, but the existing model of growth by expansion left a clear vulnerability within the territory. Civilization 0.000: Floating Power Station

By: admin | April - 16 - 2018 Honorable Mention

The degraded soils, and the decrease of the vegetation among other variables produced by this settlement model, were part of the factors that modified the natural conditions, leaving the sector vulnerable. Read the



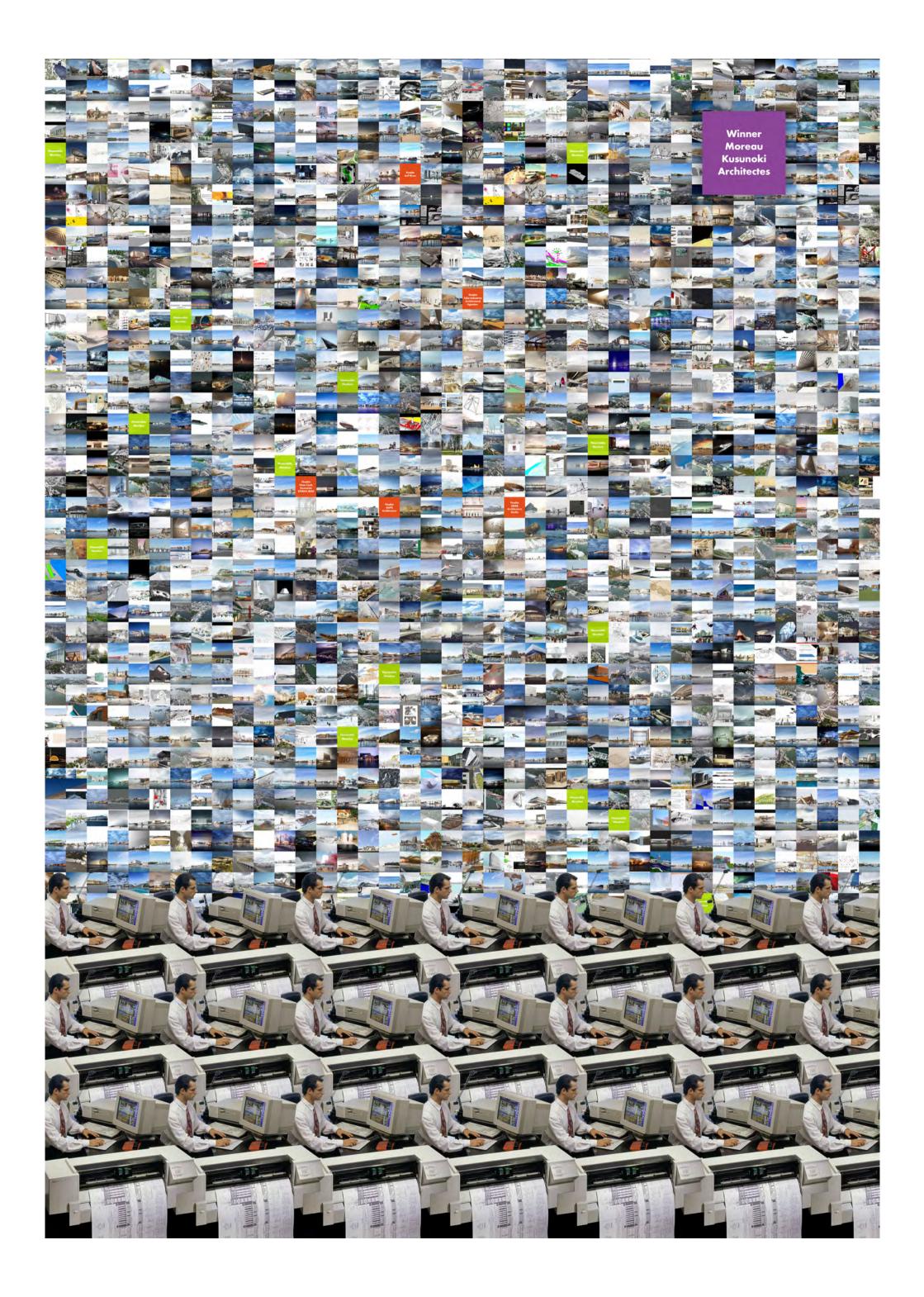
e-architect SKYSCR APERCITY.COM V2COMnewswire

Civilization 0.000 is a high tech structure, placed at Cape Horn in Southern Chile, that uses locally available renewable energy sources to generate electricity. Making use of the ample wind, wave, and tidal energy of this region, the structure would utilize a combination of 19 wind turbines, 4 wave power plants, and 6 tidal power turbines to create 100 million kWh of renewable energy each year. However the electricity production is only one of many important functions such as living space, education, resource management, energy storage, research and engineering.

Cape Horn - The first 0.000 unit

The first ever designed 0.000 unit will be placed at Cape Horn, the southernmost headland of the Tierra del Fuego archipelago of southern Chile. This unit will be specialized in generating electricity. If we take a look on the global energy maps, we'll recognize the enormous amount of wind-, wave-, and tidal energy concentrated in this area. The choice to design the first 0.000 unit there is almost self-explanator

racks and walls. The huge dam can be called as an anti-desertification wall, as it can increase the city area as Form follows force – There are three main forces, that define the whole structure – wind, wave & tidal energy. Through a series of different experiments and optimizations according its aqua- and aerodynamic features, the building is composed of three main structural and functional areas – tower, platform & tidal power station. Read the rest of this entry a the local materials, which may solve the employment problem in the slum area. Read the rest of this entry is



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