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Google museum of ice cream

Google Spomeniks Jan Kempenaers

Google State/Market

Google Trump Wall Alternatives

Google Vlaams Belang Poster

Google World Expo Shanghai 2010

Google World Expo Shanghai After

Google Failed Architecture

Anonieme gebruiker
COMPETING WITH/AGAINST/FOR ARCHITECTURE

> Obviously, **competition** is everywhere. Especially in architecture. Not only is the *architecture competition* in itself one of the most relevant architectural platforms today (from MoMA PS1 YAP to Open Oproep), architecture itself is also being used as a medium to propagate ideas and convictions (from Spomenik monuments to Trump border walls). The architectural object is often conceived as a backdrop or scenography for an image or photo (instagram is where the self image is projected onto the architectural environment) or the collection of images from an architectural object (either renders or render-like photography) can create the image of a building, allowing the building to compete with others in its league (where it schools, museums or real estate). The advantage of an image-dominant experience of architecture is that architectural development is no longer slowed down by the actual building; conceptual design competitions (thinking of The Guggenheim Helsinki or Evolo skyscraper competition) create an enormous collective input into the architectural world, while tackling the most complicated social/technological/cultural problems in the field. Dream big and have your design burst to life through millions of screens, pushing the boundaries of the impossible to the next level.

The references brought together in this bundle are categorized by their answer to the question: What are they competing with/against/for? Through the different cases, presented in both text and posters, an understanding of layered notions like competition, propaganda, image/imaqo could be read.

Google MVRDV render

Google Nation Branding

Google Nightshops Bart De Wever

Google open oproep Bouwmeester

Google Perception/reality

Google Post Colonialism

Google Propaganda

Google Render Culture

Google Rietveld Projects



image-branding ☆ ↻

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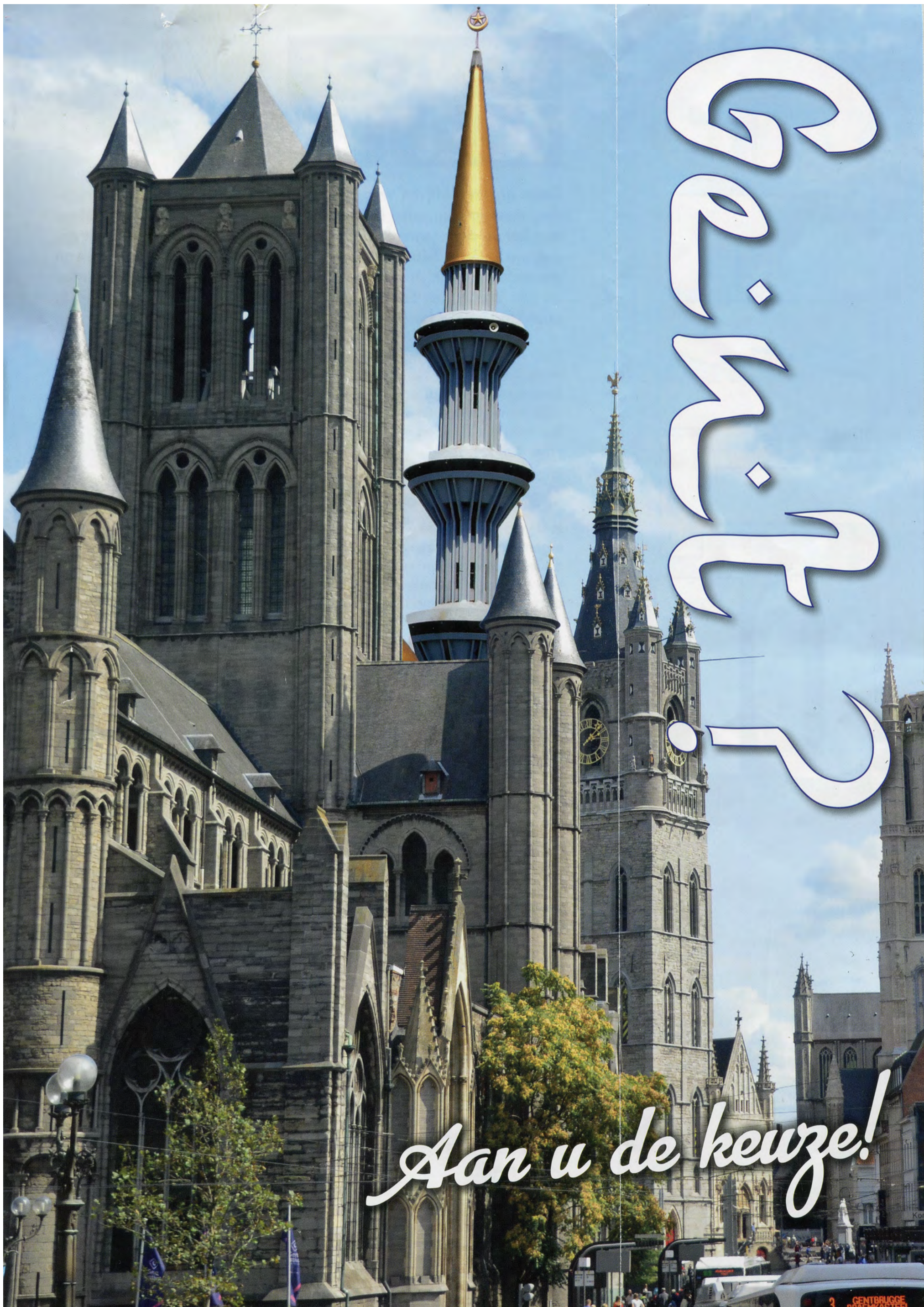


the image as a platform for propaganda

the image as a platform for branding

the image as a platform for competition/election

- i. **The product of propaganda is image.**
- ii. **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.**
- iii. 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 Soviets made anti-capitalist film to manipulate the image of capitalism. In that example both meanings of image overlap.
- iv. 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-branding**.
- vi. Agreed.



هل نختار؟

Aan u de keuze!

3 GENTBRUGGE
RUEMPLAZEF

GA NA OF

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 **krachtadig 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. **Moskeeën 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 óns!

Johan DECKMYN

Lijsttrekker **Gemeenteraad**



Google propaganda architecture

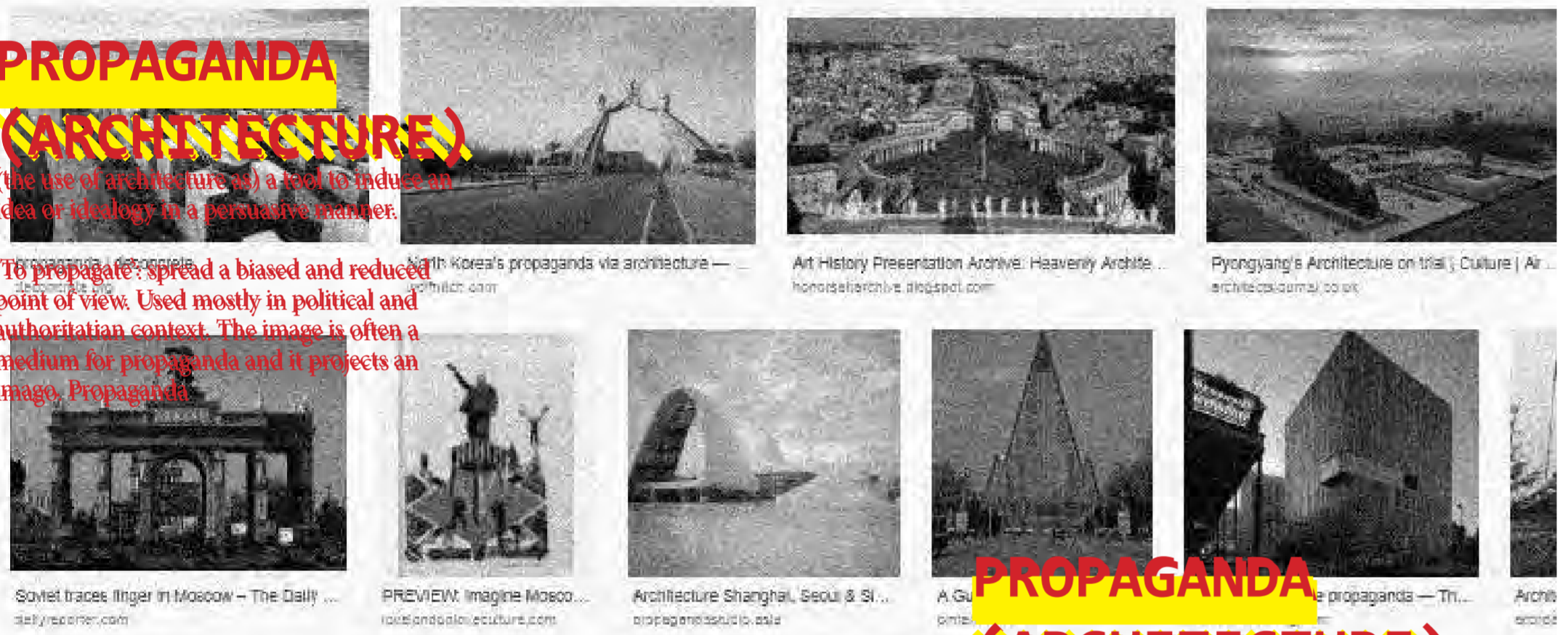
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PROPAGANDA (ARCHITECTURE)
(the use of architecture as) a tool to induce an idea or ideology in a persuasive manner.

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



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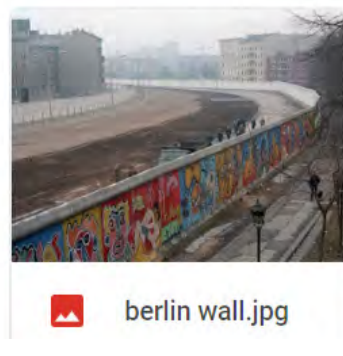
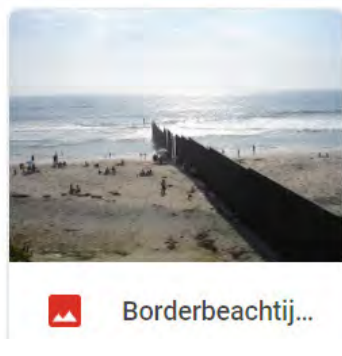
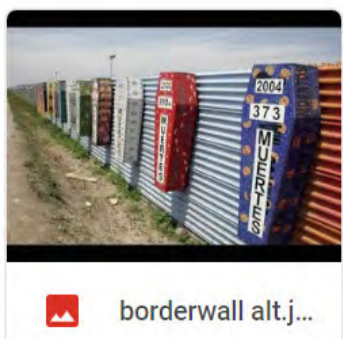
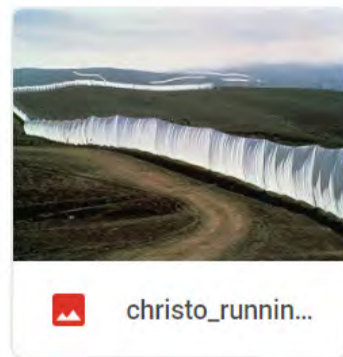
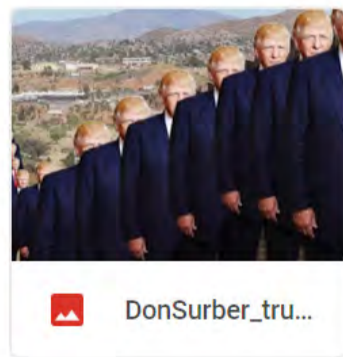
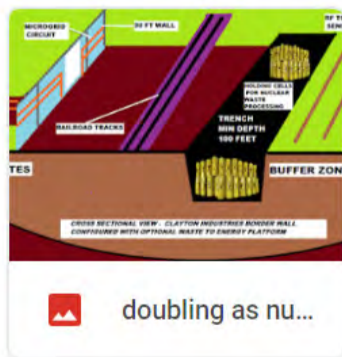
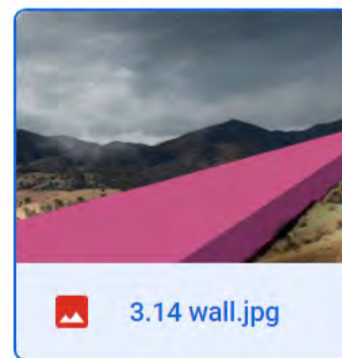
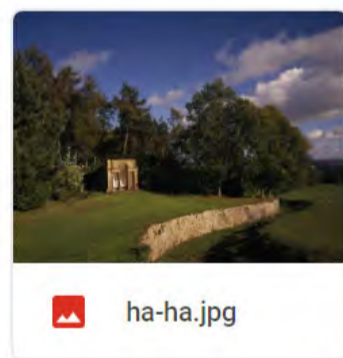
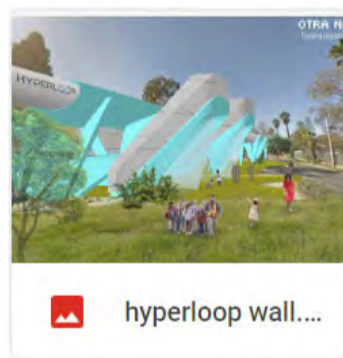
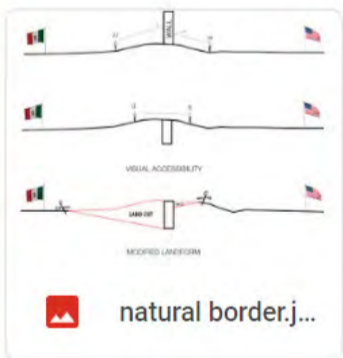
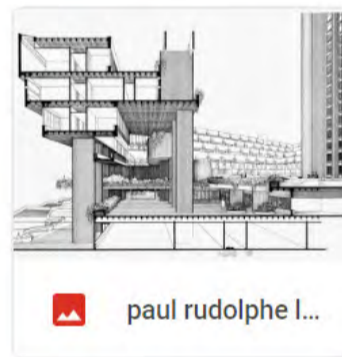
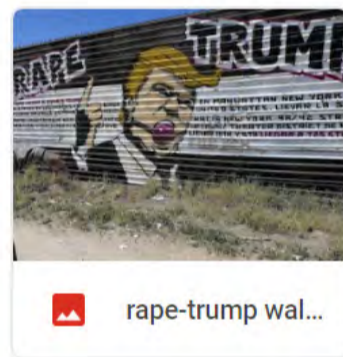
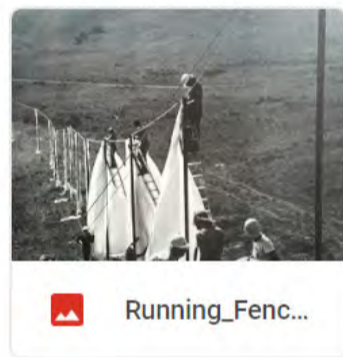
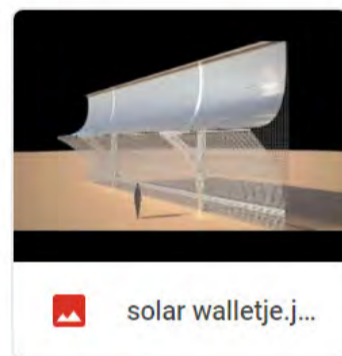
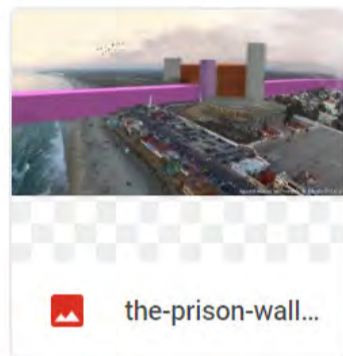
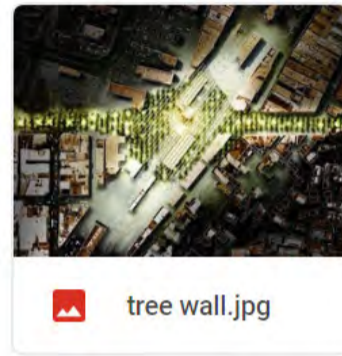
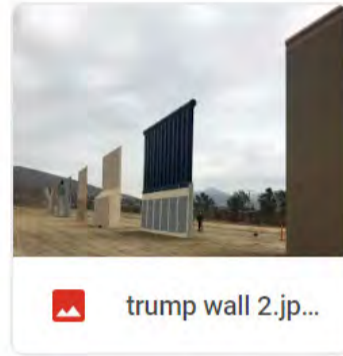
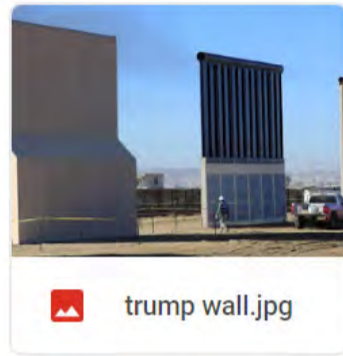
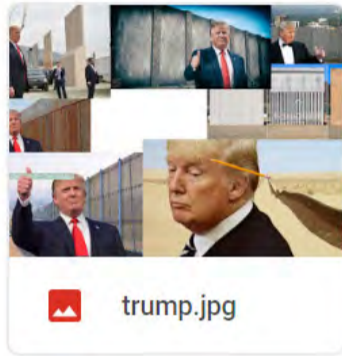
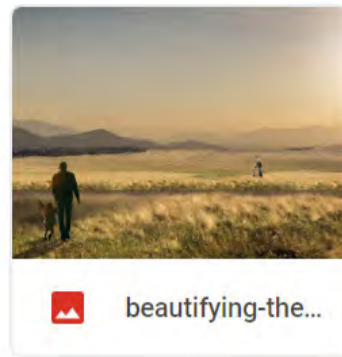
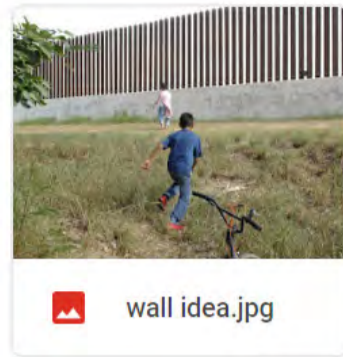
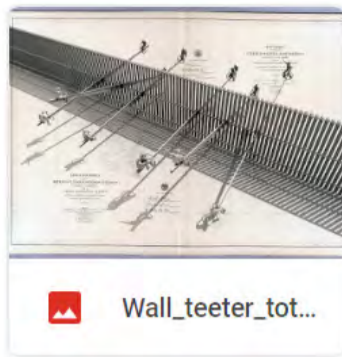
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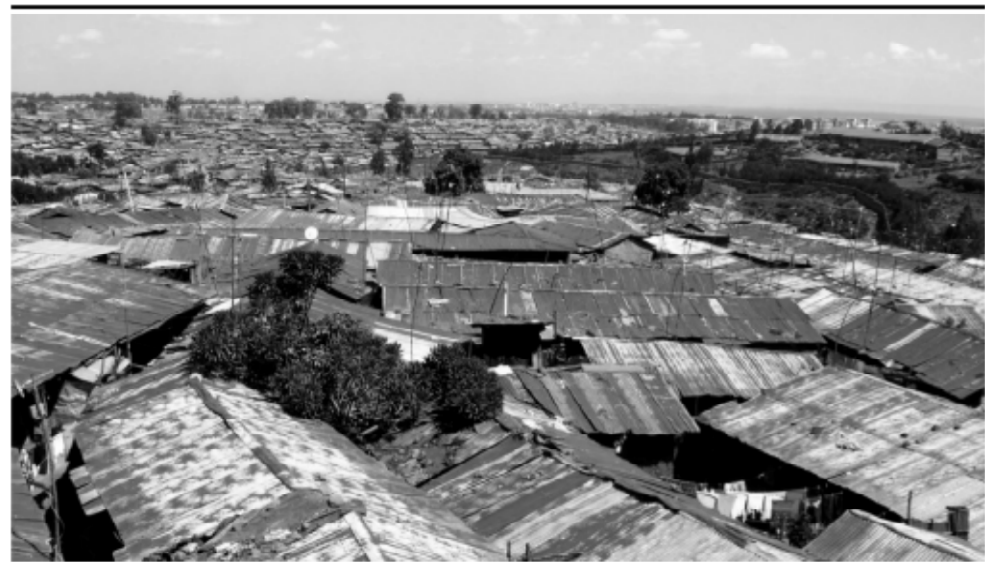


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Bestanden

Naam ↓





"Poverty should never be an Instagram filter"



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 power imbalances require urgent examination.

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 mangled 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 transformed into school for Kenya's Kibera slum

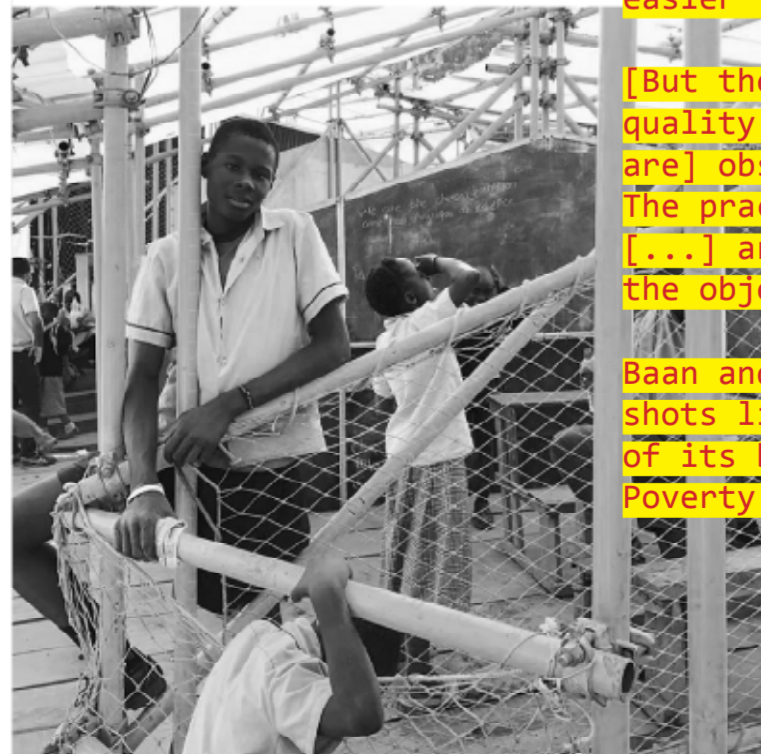


The Slum Porn chartroom on Reddit "for the appreciation of the strange beast, wild, informal and organic architecture" has 1,125 subscribers. This clichéd objectifying language is unsurprising, as is the sight of Iwan Baan's photographs peppering the forum. Baan is a hugely popular Dutch architectural photographer courted by designers the world over. His 87,000 Instagram followers are treated to a perpetual feed of his globe-trotting snaps, often gravitating to sites of developing world poverty in which he is fascinated.

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

MoMA's current 'Insecurities' exhibition, for example, is a collection of artefacts seemingly assembled by curators googling "refugee" and "architecture" then throwing money at whatever flashed up. Displaced people are treated like a homogenous with little discrimination between Syrians fleeing war, Kenyans born and raised in semi-permanent city-camps and Mexicans hounded out of America by Trump.

Iwanbaan Kibera Town Centre



[But there is] a mismatch between realised quality and critical reception. [The photographs are] obscuring rather than contextualising. The practice is given credence by the media, who [...] are complicit in uncritically reproducing the objectifying imagery.

Baan and his peers are powerful image-makers but shots like those of the Kibera School, regardless of its built qualities, are pure slum porn. Poverty should never be an Instagram filter."

More Images

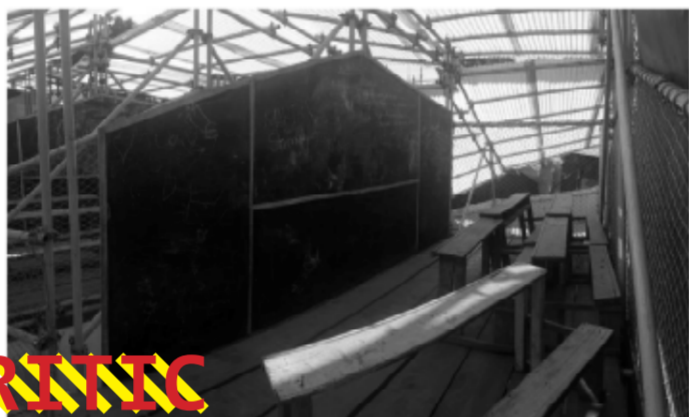


'This is not a game-changing piece of design, yet it is presented with missionary-like piety'

However, despite its flaws, the new building is surely an improvement on what came before. It is certainly brighter, more airy and unlike many Kibera 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 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 shot a rap video there.

It is the presentation of the project however that is troubling. This is not a game-changing 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 post-colonial 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.



DEZEEN CRITICS

"Humanitarian work is rarely treated seriously in architectural criticism, neither celebrated nor critiqued with sincerity."

The western fixation with the architecture of extreme deprivation is not intrinsically negative, but there are prominent examples of a shallow engagement which are nauseating and even exploitative. However, despite its flaws, the building is surely an improvement on what came before, yet treated seriously in architectural criticism, neither celebrated nor critiqued with sincerity'

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Artist's retreat in West Virginia sits above a limestone quarry



PROPAGANDA THROUGH OBJECTIVICATION

A new school for underprivileged children in Kimora; the biggest slum in Nairobi, Kenya, is urgent.

Iwan Baan contacts Selgascano, Spanish architect duo known for social projects.

Selgascano designs a temporary pavilion for an african art exhibition in Denmark, commissioned by the Louisiana Museum of Modern Art. The pavilion is designed to fit the Kibera site.

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 workers.

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.

IWAN BAAN

"[I suppose] facts don't matter [to you]."

[I present] an alternative reality? We collaborated with the teachers, community leaders, local women and men and yes, Europeans to realise the project. The school was always a school. The school administration was a client. The architects (local and abroad) presented to them and respected them just as they would any other client.

The structure first went to the Louisiana Museum because it was a way to get the funding. Selgascano designed the school to exactly fit the Kibera site [...].

[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 people get that message? Photography is 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.

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 much.

Guest → manu • 2 years ago 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.

16 Comments Dezeen

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Name

Iwan Baan • 2 years ago

I 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.
3. Building Codes:

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 portfolio.

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

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.

I was again in Kenya a few days ago and if you look again closely at my Instagram feed, you will see photos where I was taking a picture of a wall 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!

"[I suppose] facts don't matter [to you]."

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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 much.

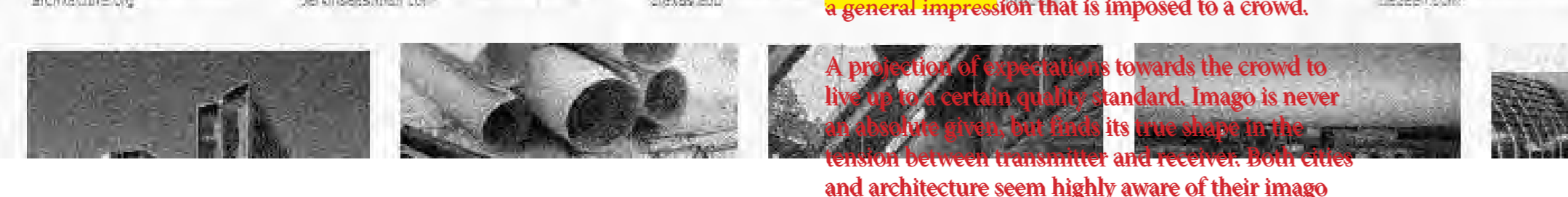
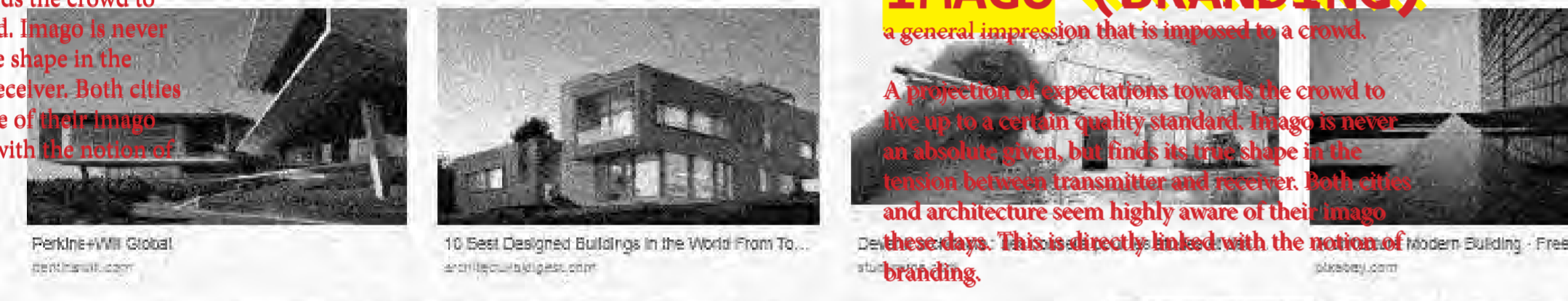
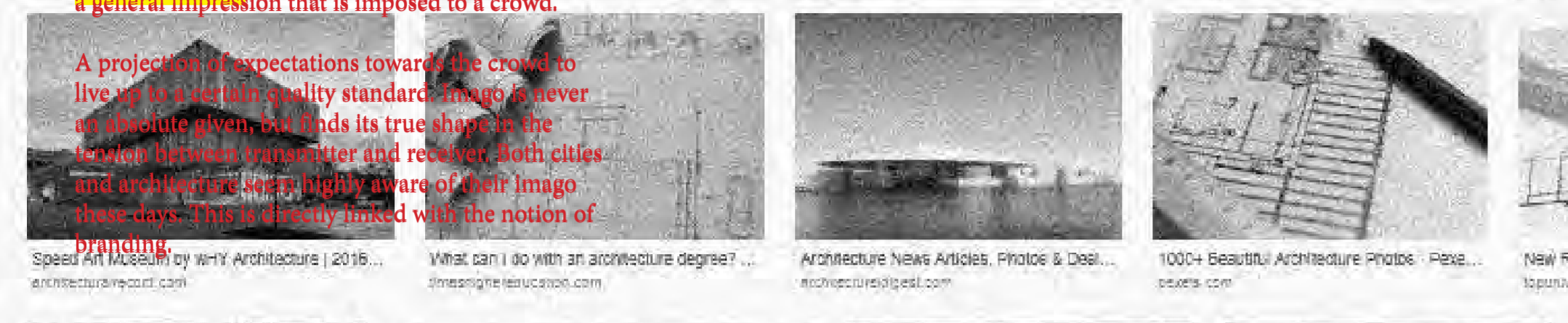
Guest → manu • 2 years ago I'll second that. But in this instance I think we should make allowances, because unless I've Googled the wrong Phineas, he does look incredibly young.

SHOW THE WORLD



de
zeen

AND GET PAID FOR DOING IT



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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SNAP HAPPY

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 the Snapchat x Jeff Koons Balloon Dog in Central Park. (Courtesy Sebastian Errazuriz Studio)

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,Touches, 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 restaurants' Instagram popularity.



Restaurants and hospitality spaces quickly learned that an "Instagrammable" space will draw in 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. (@itsknaga, @lissakushir, @chihio182, @xoxokatiegray, @modernfoodscene, Brielle Galekovic @thegildedbellini, @kellerinteriors, Taylor Hines @tayhi, @eastingwhollyfully, @justaskalica, @lynnmitch, @drinksomoothesocosquats, @thellicpress, @biologates, @yuanish, @tystarby, @lillemaschtheystyle, @esgourmistee, @wekerinteriors, and toena.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 high-minded minimalism, new equivalent definitions of ducks and decorated sheds remain murky.



Rather than share professional photography on its landing page, OMA displays a photostream of Instagrams taken by passerby in front of its work. (©Vasilisa Blevins via Instagram)

Somewhere in this vague category is the plethora of museums, these repositories of vibrant mise-en-scènes provide opportunities for snap-happy visitors to create totally next-level selfies to share with their friends. "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 sent out the press release. I think it generated a lot of interesting articles about public space and the notion of virtual vandalizing."

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 what they are interested in. It's become a really valuable tool."



Rather than share professional photography on its landing page, OMA displays a photostream of Instagrams taken by passerby in front of its work. (©Felicit150 via Instagram)

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

ONLINE PERCEPTION

ON ARCHITECTURE

used as a prop for a self-portrait Errazuriz said. "And when content is created just to be shared and to function as a prop, more people emulate it." At the same time, he noted, "early when he created the Concrete Design Fair in 2013: a series of neon. "The 'Blow Me' funny association that is provocative and commissioned to design something like an entry piece in an art fair, I am essentially being told, 'Go, Sebastian, do that thing you do, do the monkey dance, show me something impressive.' So, in this It takes a lot of balls for the nt to tell everyone to do the monkey dance as possible. It and I did the monkey as all about distilling

"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?'"

"Somewhere in this vague category is the plethora of 'museums' that opened in 2017. More pop-up galleries than actual museums, these repositories of vibrant mise-en-scènes provide opportunities for snap-happy visitors to create totally next-level selfies to share with their friends."

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 sent out the press release. I think it generated a lot of interesting articles about public space and the notion of virtual vandalizing."



Rather than share professional photography on its landing page, OMA displays a photostream of Instagrams taken by passerby in front of its work. (©Vasilisa Blevins via Instagram)

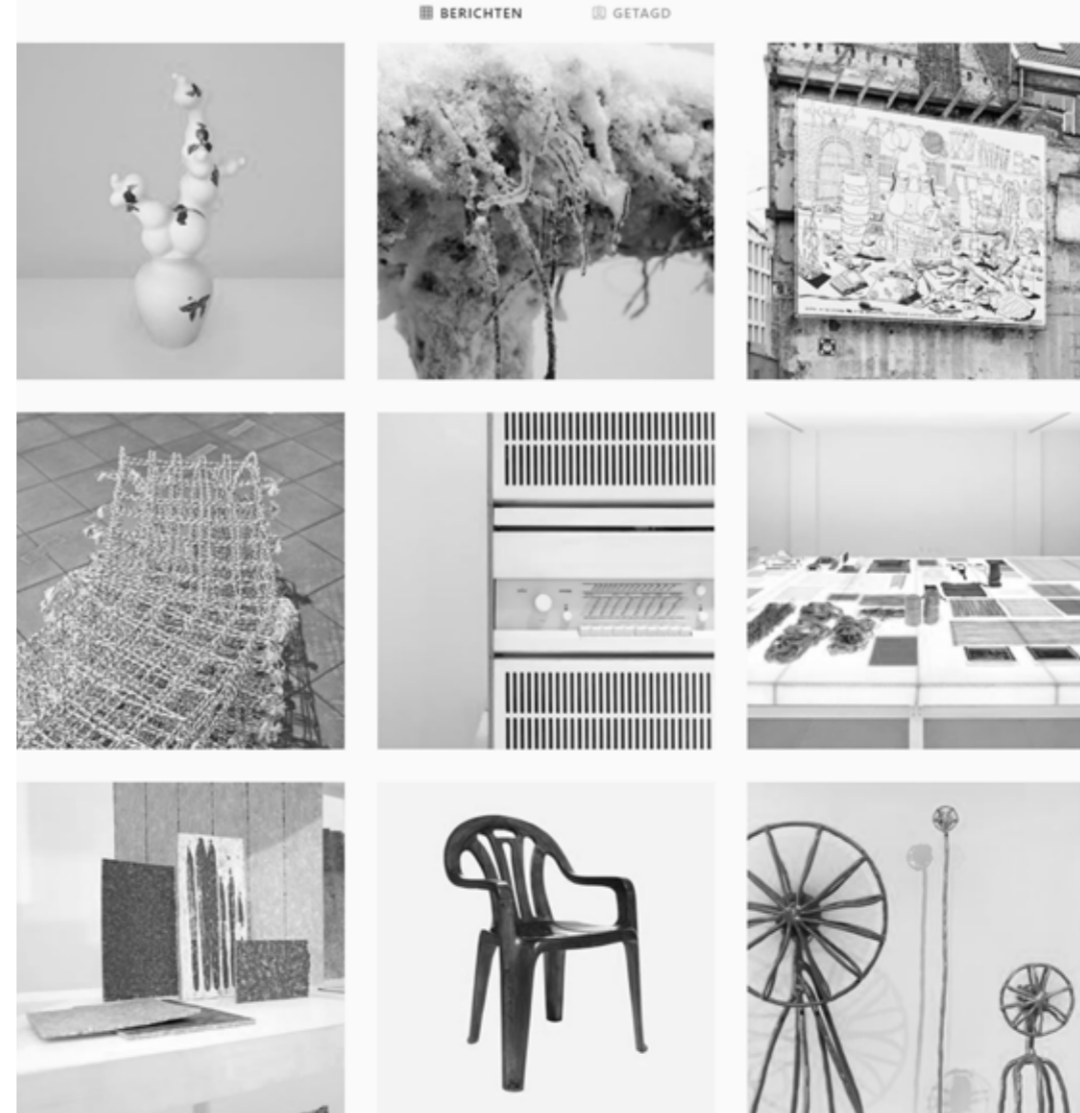
This is the inherent irony in Instagram: Even as designers and architects decry its influence, they are aware that they rely on it. Consider OMA: When it updated its website in 2014, the firm opted to change its landing page to an Instagram feed with software that picked up the geotagged images in a 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? #maybe.

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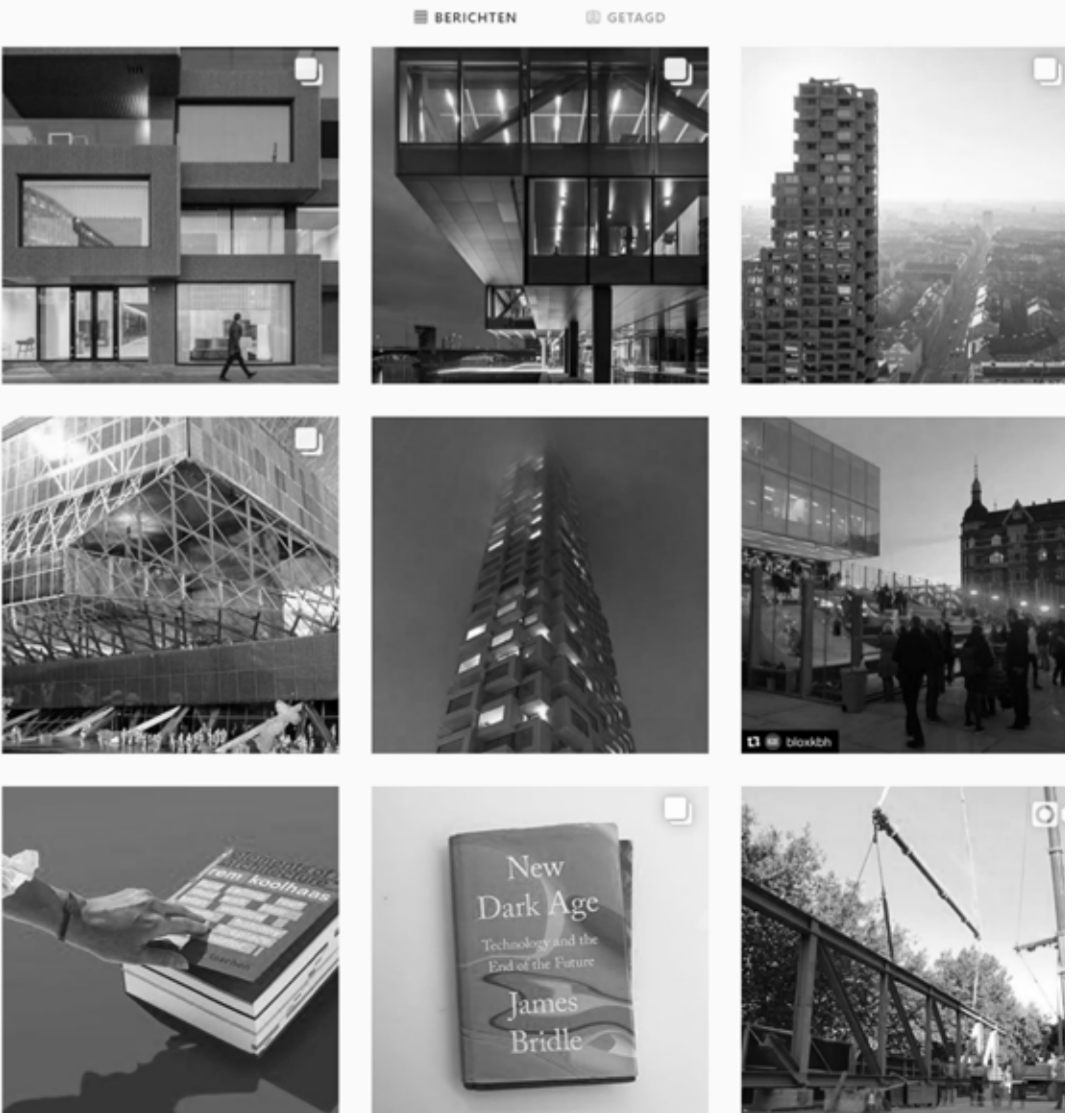
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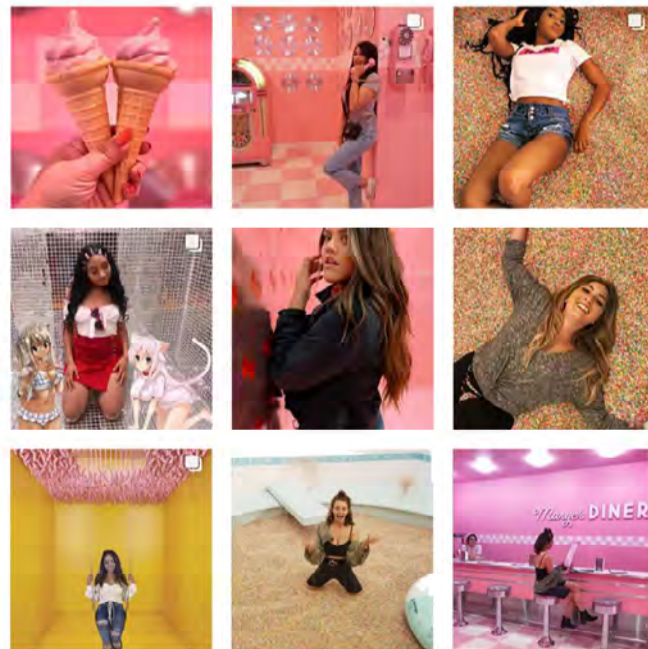
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Populäre Beiträge



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

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

TEXT Owen Hatherley
IMAGE Jan Kempenaers



"Spomenik #1 (Podgoric)", 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.

Recently, in the *Guardian*, Joshua Surtrees 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.

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"Spomenik #2 (Petrova Gora)", Image: Breese Little Gallery, London

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 abstracted images – commemorate a variety of different events. "Spomenik #2 (Petrova Gora)", of a curved, metal sculpture with several pieces missing, is the "Monument to the uprising of the people of Kordun and Banija", designed by Vojin Bakic and finished in 1981. It stands on the site where 300 barely armed local peasants were killed fighting against the ferociously violent fascist Ustaše militia in 1942. "Spomenik #5 (Kruševac)", a bulbous white concrete structure with a walkway through the middle, is the Linden Monument in Macedonia, which is dedicated both to the blind 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 Grabulovska and Jordan Grabulovski 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 area in June and July 1942.



"Spomenik #3 (Jasenovac)", Image: Breese Little Gallery, London

One could continue. "Spomenik #11 (Niš)", identifiable as three angular raised fists, is the Buhani Memorial Park in Niš, Serbia, and was designed by Ivan Sabolic, in 1963. It is on the site where over 10,000 Serbs, Jews and Romani were killed by German execution squads. "Spomenik #8 (Jasenovac)", is "Stone Flower", by Bogdan Bogdanovic, designed in 1966. It is the central memorial at the largest Ustaše death camp, and was intended as an abstracted, sculptural 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 Albert Speer's Zeppelinfeld, as if they were the same thing.

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 Kim, who has written several articles on "partisan art" and whose book *Partisan Ruptures* was recently published in Slovenia, the opposite is true. "For these, let's call 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 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 of these progressive sculptural objects tells us that more conventional representations-resolutions were not favoured." That is, in many cases these "UFOs" were commissioned, funded and chosen locally.



"Spomenik #4 (Plovan)", Image: Breese Little Gallery, London

The architect and writer Dabranka Sekulic, who grew up in Niš, location of "Spomenik #11", points out that while "in numerous blogs where the monuments resurface every now and then 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 researcher 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 monumental abstracts photographed by Kempenaers was part of a general shift in Yugoslavia towards an interest in an apparently western modernism. The research conducted by her colleagues Lana Lovrenčić and Milan Rakita for the exhibition *Puterima revolucije*, on memorial tourism in Yugoslavia, (part of a wider regional project, *Inappropriate Memorials*) 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 eye", 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 Kim, "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 mixed blessing.



"Spomenik #5 (Jaska Stanić)", Image: Breese Little Gallery, London

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 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 today.

"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 *Spomenik* photos – as she puts it, "our lived historical experience of a revolution becomes only a cultural artefact". Sekulic argues that "a better way to engage with these monuments would be to use them as a tool to re-connect to the near past in which as a society we did not see space only as a commodity". For Gal Kim, 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



"Spomenik #11 (Niš)", Image: Breese Little Gallery, London

Alongside this, many contemporary artists have made work on these monuments that is considerably more thoughtful. Pupovac points to David Malković's work in sculpture and film, such as *Scenes from a New Heritage*, which "asks the question of what is left of the monuments 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 engaged 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.



**LOSS OF CONTENT
EMPTY MONUMENTS**

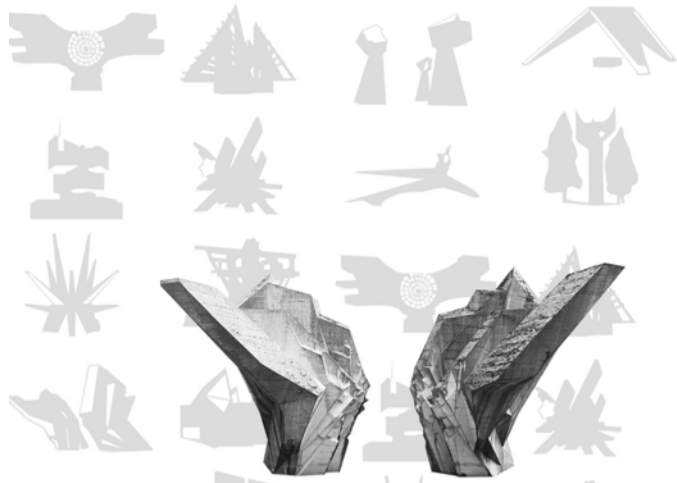
"There was no specific call or commission by Tito or the Yugoslav government for monumental sculptures, nor for abstract ones, nor were they all Second World War memorials as such. The sculptures that Kempenaers photographed commemorate a variety of different things to different people in different times."

"They are legacy of a bygone era, they are witnesses of suffering, they are embodied mythos of a generation, they are objects of anger, they are testaments of triumph, they are symbols of resentment."

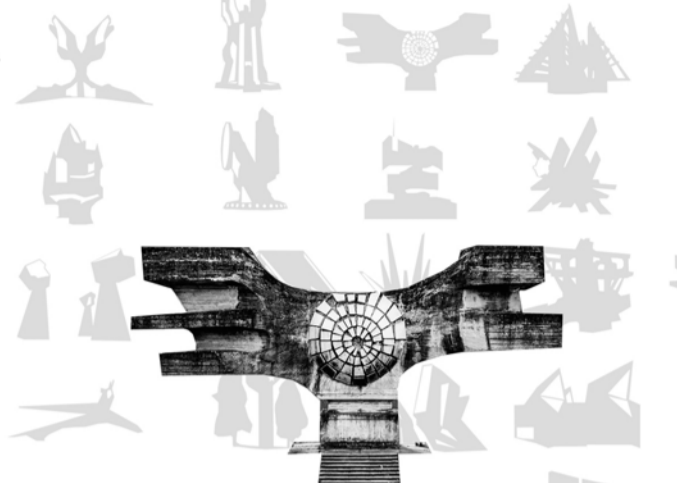
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The cloud of the Spomeniks shape Former-Yugos.

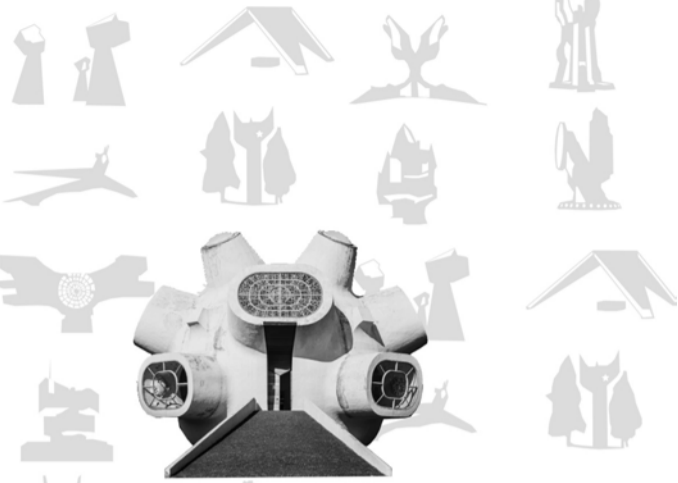
Cartography: Gašper Šubelj



"N43°20'46.0", E18°41'12.6



"N45°38'27.0", E16°46'39.6



"N41°22'38.7", E21°14'54.2



"N44°28'04.3", E20°34'18.3



"N45°26'46.4", E17°28'36.4



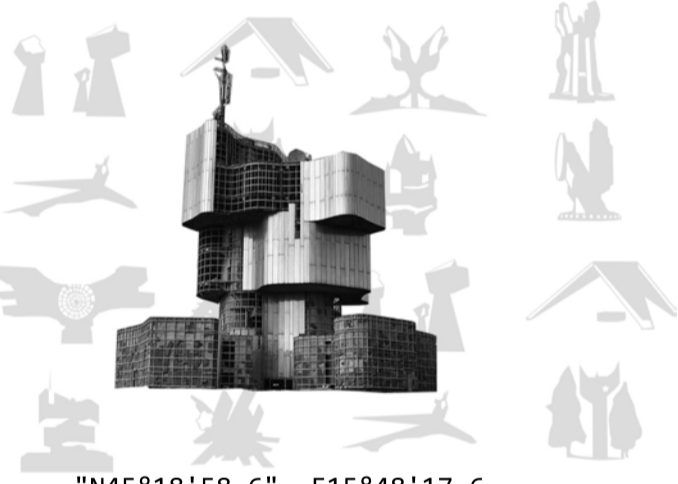
"N45°30'09.6", E16°27'30.2



"N44°32'56.4", E16°34'54.5



"N45°16'49.4", E16°55'42.2



"N45°18'58.6", E15°48'17.6



"N44 45 44.1, E16 41 02.2



"N45°00'49.7", E16°54'32.9



"N44°34'18.7", E16°17'23.1

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 project, Andrés Jaque and Enrique Walker can be an instrument to impact a political scene.

ON COSMO:

The Cosmo project at MoMA PS1, which we have also called 'Give me a pipe and I will change the world - or at least some of it,' is a question answering to those projects that promote inequality... it successfully gathers an audience willing to experience 'something' in a critical way."

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 brief, takes advantage precisely of its visibility as a political tool.

Indeed, through precise design operations - programmatic, material, aesthetic - the object 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.

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.

Here, the thing about water is that it is already there. The experience we have of water architecture: by pipes, by the design of their metabolism, extracted from the pipes and nitrates dissolved in the water. From there, we went into a cascade that increased the oxygen, so that when water returns to the tanks, the effect of the wetlands was accelerated.

The purpose of the project was that COSMO made such process comprehensible in the same time offering shade and favorable conditions which, in a courtyard, is uncomfortable as that of PS1, could join a conversation on water, its technologies behind its transformation.

We built it as an assembly of agricultural plantations (irrigation type), with the idea that it could be traveled and be reinstalled in other spatial or building exercise."

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 operates politically (or how the architect operates politically from the profession), and entails both confidence and skepticism: confidence in political projects 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 it does so has been the central question of our 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 commission 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



MOMA PROPAGANDA

-PS1 director, Klaus Biesensach: "What I want is something that people can post on Instagram".

MoMA PS1 launches Young Architects Program, a competition platform where the young and wild ideas can actually materialize and become reality, where dreams can be projected onto a bigger public, as a 'young' architect publicity stunt and MoMA brand rejuvenation wombo-combo.

If architecture had a say in that reality, introducing an architecture that instead of rendering invisible such contribution restored it as something calculable, available for critical reception, this would be a good way of deploying architecture's agency and, by doing so, showing its ability to make a difference in an already existing political conversation."

Andrés Jaque: Neither the PS1 project nor probably any architectural project could make a problem disappear or give a definitive solution to any of the issues facing our societies. But that does not mean that they cannot establish alliances that end up substantially modifying the way these issues develop on a daily basis, or that they can offer alternative possibilities."

In a scene where opportunities for emerging architects are quite limited, this commission has become an accelerator, a decisive piece for consolidating a practice, but generally at the expense of the project itself.. 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."

Both issues are related. I believe that the possibility of architecture's reversibility - its inability to easily change from being a symptom or diagram of such constructions to become an agent of change - forces architects 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 ideas 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 to reinforcing alternative social issues, redirecting focus, redistributing predominance and making space for the marginal.

Right. Framing the focus of the project was critical. 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.

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 confronted by architectural arguments. The voice of architectural design has taken news networks 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 already in use. Architecture has provided a space for argumentation and objectification in a discussion set in the post-truth era. I believe that architecture is a tool to collectively manage objectification processes. It is a practice focused on supporting those issues where evidence is collectively discounted. From this perspective, the work by architects such as Cadric Price or even the project linking the Eameses designs with its films and media installations can be better understood.

Trump's victory is the result of a large cumulus of design operations, many of which have gone unnoticed. I believe that as architects nowadays we must renew our commitment to respond to this engineering of accumulation with a permanent practice of reconstruction, reinvention, and 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 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 the Great Depression.

I think that architectural practices must now be based on the architect's public commitment. This should also serve to explore new formats for the 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 urgent, one where public commitment 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 accumulation rather than by its radicalism.

"ENRIQUE WALKER: As a cultural practice, architecture has a significant role in open societies precisely in the defense of culture itself, also under pressure, even from within architecture. The depoliticization of the discipline over the past few decades has gone hand in hand with an attack on intellectual practices, and the exaltation of simple solutions to complex problems."

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If, as Lefebvre suggested, architecture is the projection on space of existing social structures, it can hardly transform them. But it can contribute by unveiling possibilities, by an excellent example. As we mentioned, the Great debate on architecture has been since the end of the sixties, who used from wishing to transform the city, they could only surf the waves. Your important role in this recovery. I would like to ask you to speculate on the way disciplinary debate will eventually develop, particularly in the face of current political urgencies, when open societies and their democratic institutions - which, until just before the Brexit referendum and Trump's election, the Anglo-Saxon and European world took for granted - are under enormous pressure. This debate may intensify, or, on the contrary, as political urgency may once again expose architecture's limitations, may be diluted.

For me, aesthetics is not an opportunity for personal expression or the development of a language. It has a specific mission or role: here, a political function. This is also true of projects with other political missions. For example, Vitohy's project also uses aesthetics to pursue political objectives: what happens is that these objectives are opposed to those COSMO intended to activate. Precision behind selecting a certain glass is also an aesthetic decision in the search for very concrete political effects: perceiving as natural something that has been constructed. In COSMO aesthetics is a tool to make perceptible aspects of reality that otherwise would go unnoticed. For example, the use of colors allows reading the sequence of ecosystems, since each one of them is framed in a different color; or the transparency of pipes, which does not look for a stylistic effect but responds instead to the need for the evolution of the color of water to be readable (FIGS. 8, 9). Aesthetics is an instrument to give voice to processes that otherwise would not be taken into account. ARQ

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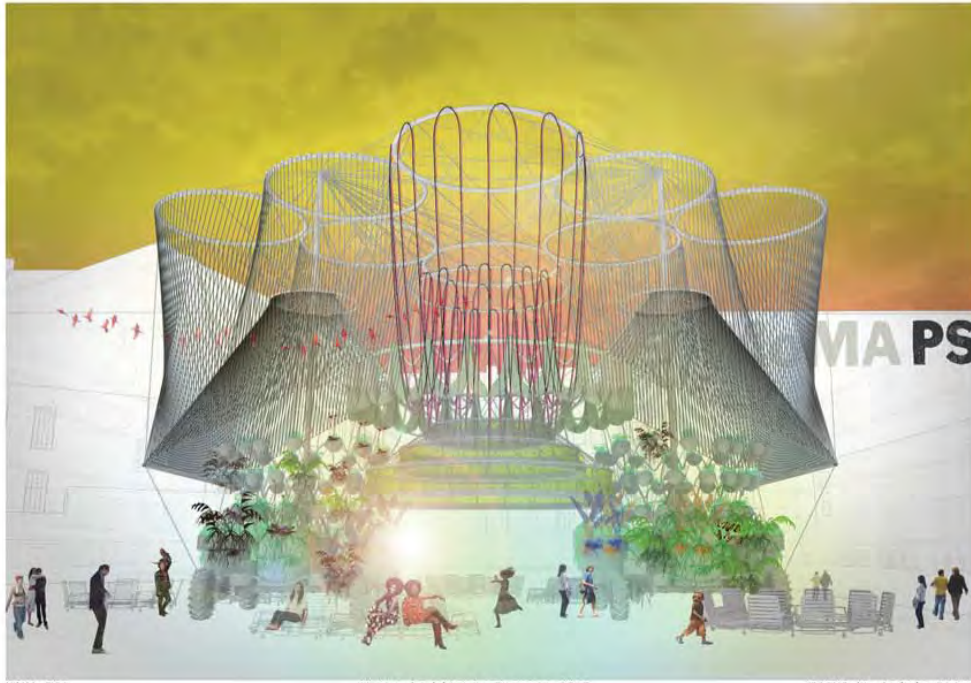
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MOMA PS1 Young Architects Program 2015 COSMO by Andrés Jaque

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In Defense of Renders and Trees On Top of Skyscrapers | ArchDaily

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In Defense of Renders and Trees On Top of Skyscrapers

09:30 - 2 March, 2016 | by Jan Krikker 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 specifically - is a returning point of critique on ArchDaily in 2013, Tim De Chant begged in an opinion piece "We Please Stop Drawing Trees on Top of Skyscrapers?" Though that article did not mention MVRDV, 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 read abstract artist impressions has declined, both with the public and our clients. Renders are a necessity. This is how society works now, whether we like it or not.



What this MVRDV Rendering Says About Architecture and the Media

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 by the designers. In reality, though, the building will never turn out the same as the rendering.

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 exclusive architecture. In order not to distort this fantasy, the social implications, political dynamics and internal problems of architecture and spatial production are conveniently left out of the picture.

OPPOSITIONS ON RENDERS: PART 1
"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."

OPPOSITIONS ON RENDERS: PART 2
"Architectural renders are translations of a rather abstract drawing." Top genuine
"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 read abstract artist impressions has declined, both with the public and our clients. Renders are a necessity. This is how society works now, whether we like it or not."

OPPOSITIONS ON RENDERS: PART 3
"In many cases however the render is indeed a tool to convince decision makers, and the render team has to be precise about this as everything in the image is a promise."

OPPOSITIONS ON RENDERS: PART 4
"Of course the render is still an artist's impression: it has to be precise but is only an educated guess at reality."

OPPOSITIONS ON RENDERS: PART 5
"[...] shouldn't we be happy with each attempt to realize vertical gardens and with each attempt to reach a higher quality?"

OPPOSITIONS ON RENDERS: PART 6
"Is architecture today anything more than make-up for real estate projects?"

OPPOSITIONS ON RENDERS: PART 7
"The biggest problem is that because of this visual deluge, people associate architecture with luxury and exclusivity, instead of everyday social and public issues. The questions that should be asked, are left silent: do we really need this building?"

OPPOSITIONS ON RENDERS: PART 8
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OPPOSITIONS ON RENDERS: PART 9
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OPPOSITIONS ON RENDERS: PART 10
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Architects as make-up artists
Can you even blame the architect? Is architecture today anything more than make-up for real estate projects?

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 "unique", "distinctive", "innovative", "sustainable" and "high quality". It doesn't include any 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 Plaza.

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 proposal, designed 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, employment and services. This plan effectively increases the attractiveness of Zuidas. Let's hope it does, because now hardly anyone goes there voluntarily."

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 newspapers).

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 developer's and architect's PR channels.

The architecture celebrated in these image outlets is generally for the happy few. Still, people love to indulge in eye candy, perhaps because it's 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. The questions that should be asked, are left silent: 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 is 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 profession that has such a severe impact on our living environment. People can avoid abstract art, pottery or a Céline Dion concert, but they are forced to live with the architecture constructed in their city.

We should pay attention to the design of the world we want to live in: the kinds of neighbourhoods, cities and societies we want to inhabit, how architecture can contribute to that, and the different forces that influence it. We should not let digital delusions mislead us.

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.

Monday 10 February 2016 | Architectural Staff | Futura Futura

Mark Minkjan is an urban and architectural geographer. He is Editor-in-Chief at Failed Architecture and produces the Failed Architecture Podcast. He is also part of non-fiction, where he writes and edits for numerous publications including VICE and The Guardian. In 2010, Mark received a talent grant from the Dutch Creative Industries Fund to develop his forms of architecture criticism. He received the 'Groot' (Great) Award for architectural criticism in 2017 and currently teaches at Amsterdam's University of Architecture.

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COMPETITION

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

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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

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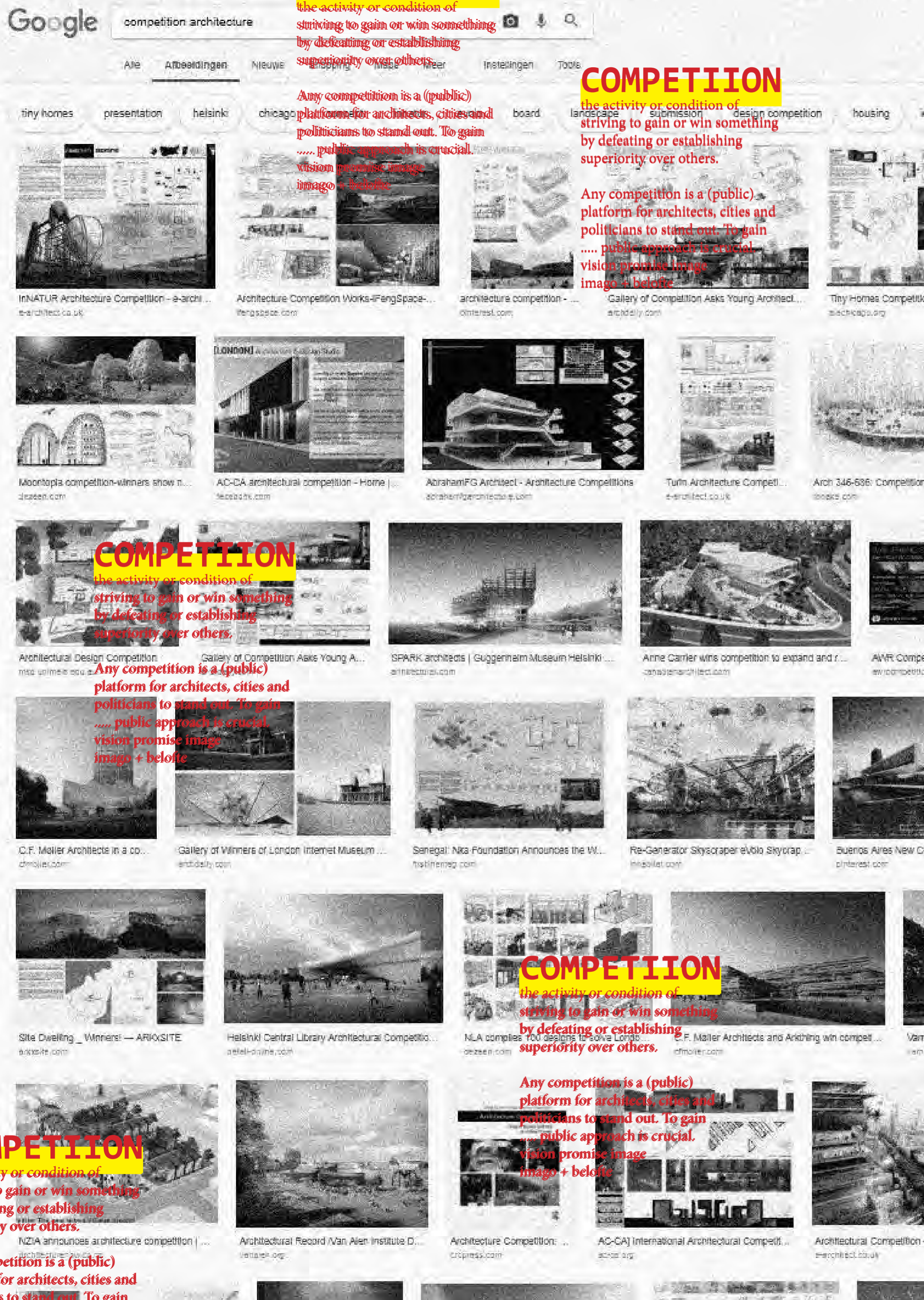
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TOTEEMS PROPAGANDA

« vorheriger Artikel

Inspiration come from..food?! »

WORLD EXPO AS NATION BRANDING PLATFORM

The changing role of World Expo's within the 20th & 21st century

21st Century Business Herald: designer column from Totems
(By G. de Gorter.
<http://www.dutchdesignworkspace.com/blog/21st-century-business-herald-designer-column-from-totems/>)

The best-known first "World Expo" was held in The Crystal Palace, Hyde Park, London, United Kingdom, in 1851, under the name of the Exhibition of the Works of Industry of All Nations"

The Great Exhibition, as it is often called, was an idea of Prince Albert, Queen Victoria's husband. It influenced the development of many 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 more oriented towards cultural exchange. They became more future oriented and utopian in scope. Technology and inventions remained important, but the subjects of the fairs. 'Building the World of Tomorrow' (New York 1939-40) is a good example of this theme.

Nation Branding (1987-present)

From Expo '88 in Brisbane to the present, the focus has shifted to use world expositions more widely as a platform to improve their national images. A study called "Expo 2000 Hannover in Numbers" showed that improving national image was the primary participation goal for 73% of the countries at Expo 2000. In a world where a strong national image is a key asset, pavilions became advertising campaigns, and the Expo a vehicle for "nation branding".

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 theme "Better city, better life" and the Expo a vehicle for "nation branding".

Since their inception in 1851, the character of world expositions has evolved. Three eras can be distinguished: Era of industrialization (1851-1938), Era of cultural exchange (1939-1987), and Era of nation branding (1987- present). A study called "Expo 2000 Hannover in Numbers" showed that improving national image was the primary participation goal for 73% of the countries at Expo 2000. In a world where a strong national image is a key asset, pavilions became advertising campaigns, and the Expo a vehicle for "nation branding".

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.

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@totems.com



expo site demolition 2 years after Expo

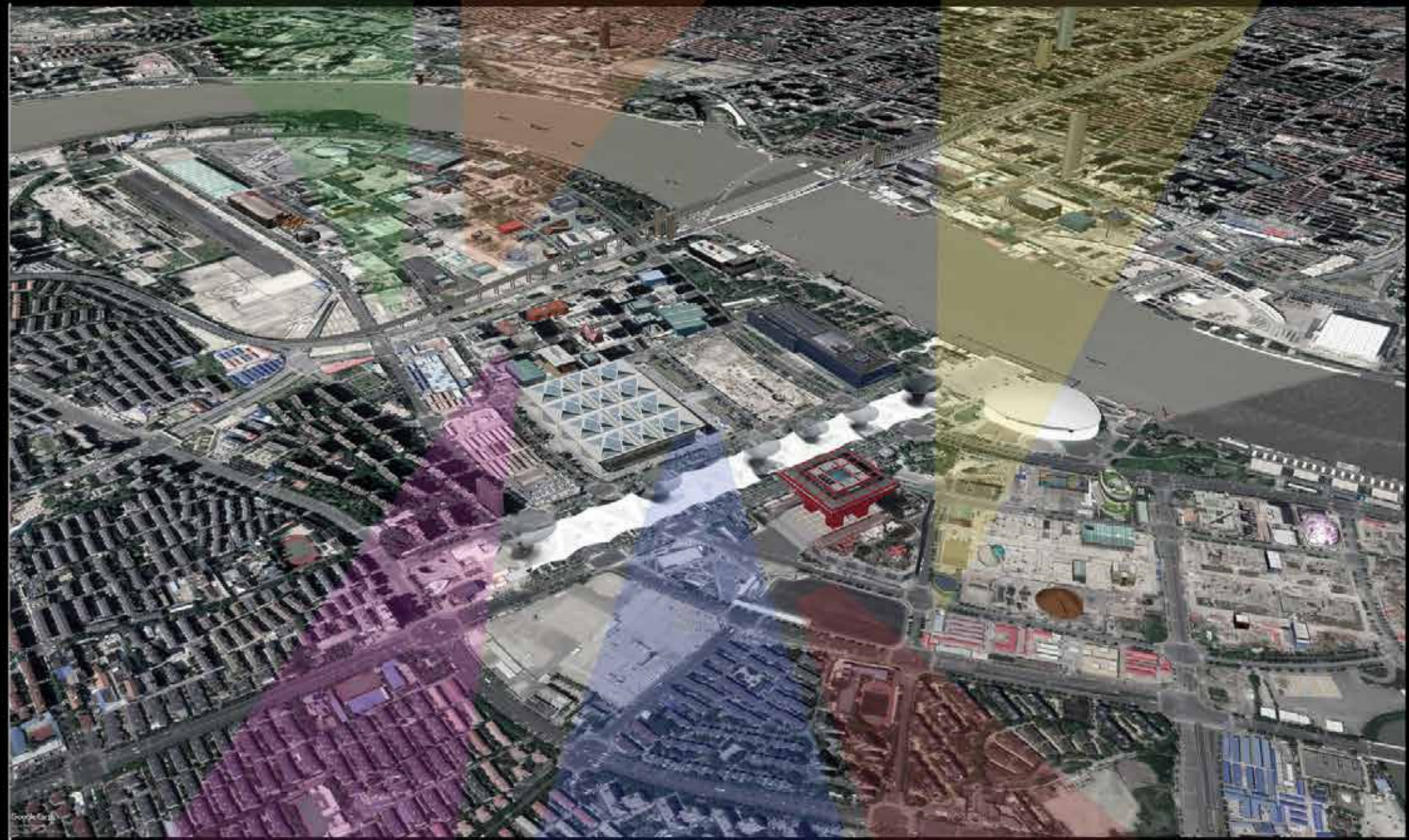


Dutch Pavilion - John Körmeling



World Meteorological Center

2012年上海世博會



SHANGHAI EXPO 2012



Singapore Pavilion - Kay Ngee Tan



Union Pacific Center



China Pavilion - He Jingtang



TOTEEMS PROPAGANDA

概述世博會網站的夜晚



overview expo site by night

JohnKörmeling - 荷蘭館



Dutch Pavilion - John Körmeling

世界氣象中心



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

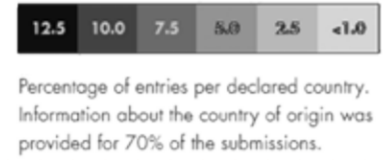
何口堂- 中國館



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.



GUGGENHEIM HELSINKI DESIGN COMPETITION

An open design contest. In June 2014 1715 individuals/teams offered free labour to output four A1 sized presentation 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 (€100.000) and runners-up (each €55.000).



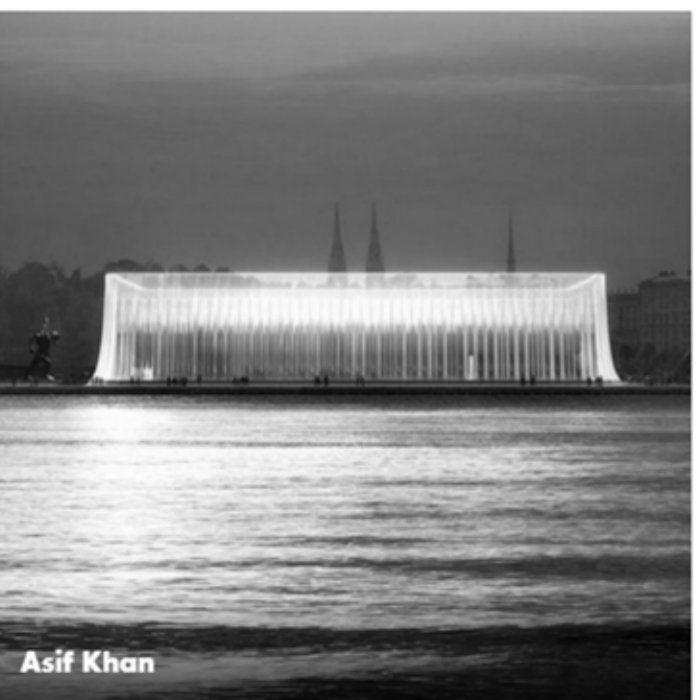
HaasCookZemrich STUDIO2050



SMAR Architecture Studio



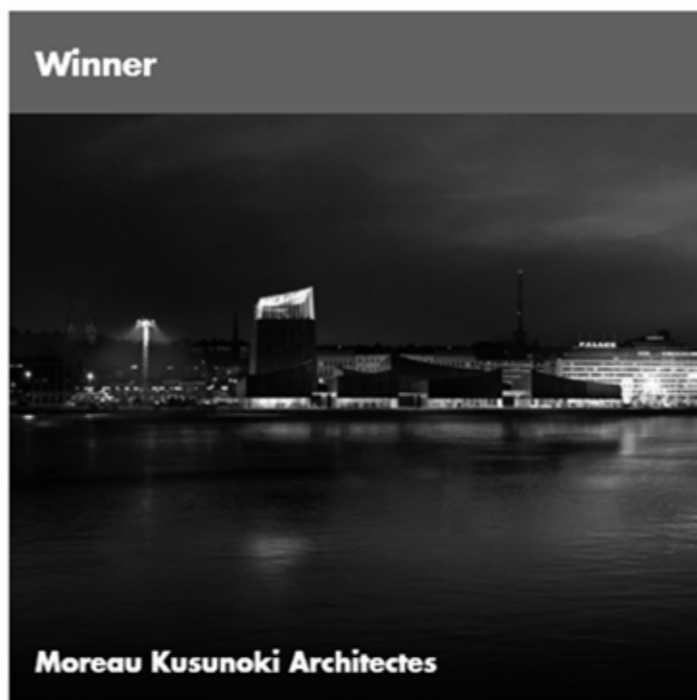
Fake industries Architectural Agonism



Asif Khan



agps architecture



Moreau Kusunoki Architectes

Registration – 2019 Skyscraper Competition

By: admin | July - 19 - 2018



eVolo 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, the skyscraper and the community, and the skyscraper and the city.

The participants should take into consideration the advances in technology, the exploration of sustainable 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-regulation of its own systems.

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.

REGISTRATION

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

- Participants must register by January 29, 2019.
- Early Registration: USD \$95 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](#)

SCHEDULE

- 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 (23:59 hours US Eastern Time)
- 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.com.

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 and 0101-2.jpg.
 - 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.
 - 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 example: 0101-info.doc.
- All the files must be placed in a ZIP folder named after your registration number. For example: 0101.zip

JURY

Melike Altınsoy [Founder and design principal Melike Altınsoy 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 Terrestrial 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.
- 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.
- Entrants will be disqualified if any of the competition rules are not considered.
- Participation assumes acceptance of the regulations.

AWARDS

1st 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:

ABC Magazine – Czech Republic, AboutBlank Magazine – Portugal, Aeroflot – Russia, Architect Builder – India, Architecture and Culture – South Korea, Architecture Design Art – Pakistan, Architektura Murator – Poland, AT Architecture Technique – China, Archiworld – South Korea, AWM – The Netherlands, Azar – Canada, B-1 – Thailand, Bauwelt – Germany, Blueprint – United Kingdom, BusinessWeek – USA, C3 – South Korea, CAAOH – Ukraine, Casamita – Italy, Casas y Mas – Mexico, Concept – South Korea, Courier Mail – Australia, Discover Magazine – USA, Donga – South Korea, Enlace – Mexico, Finesse – Canada/Italy, Future Architectures – Spain, Geoline Extra – Germany, Grazia Casa – Italy, Kijk – The Netherlands, L'Installatore Italiano – Italy, L'Arca – Italy, L'Uomo Vogue – Italy, La Razon – Spain, Le Courrier de l'Architecte – France, Le Fourquet – Mexico, Mark Magazine – The Netherlands, Maxxim – USA, Mercedes Benz Magazine – Germany, Mladina – Slovenia, Modulo – Italy, Modulyr – Switzerland, NAX – Spain, Natter – Kosovo, New Scientist – United Kingdom, Oculus – USA, Of Arch – Italy, Pasajes de Arquitectura – Spain, Peak Magazine – Singapore, Popular 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, Staffette – Germany, Tall Buildings – Russia, Tatlin – Russia, 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, Volo Simplex Magazine – Brazil, Vogue – Australia/USA, Vox Design – Poland, Wettberbe Aktuell – Germany, Wired – USA/Italy, Woongjin – South Korea, World Architecture – China

[CLICK HERE TO REGISTER YOUR TEAM](#)

FAQ

- 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 digital boards?**
No, this is a printed competition and all submissions must be in digital format as outlined in the competition brief.
- Is there a specific height requirement for the skyscraper?**
There is no specific height requirement.
- Is there a specific program requirement?**
No, participants have complete freedom to establish their own program, site and conceptual agenda.



eVolo Magazine is pleased to announce the winners of the 2018 Skyscraper Competition. We selected 3 winners and 27 honorable mentions from 526 entries. The winners were recognized for their innovative programs, aesthetics, and spatial organizations, clearly demonstrating a strong relationship with the natural and built environments.

The **FIRST PLACE** was awarded to **Skyshelter.zip** by **Piotr Pańczyk** from Poland. The project is a foldable skyscraper that can be transported and deployed in disaster zones.

Jinja: Shinto Shrine Skyscraper designed by **Takashi Yanai** from Japan. The project aims to restore the traditional people-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 **Wario Lemuy: Fire Prevention Skyscraper**. This proposal envisions a skyscraper that can be transformed into a fire prevention system by wild fires in Chile. The project makes use of a foldable structure that can be deployed in disaster zones.

The honorable mentions include **Skyscraper.zip** by **Yanai Takashi** from Japan, **Urban Skyscraper** by **Yanai Takashi** from Japan, **Volcano Skyscraper** by **Yanai Takashi** from Japan, **3-D printed buildings**, and **volcano skyscrapers** among other visionary proposals.

Skyshelter.zip: Foldable Skyscraper **WINNER**

By: admin | April - 16 - 2018

First Place
2018 Skyscraper Competition

Damian Granouik, Jakub Kulisa, Piotr Pańczyk
Poland



standard means of crisis-management often prove to be inefficient. Skyshelter.zip tries to address these issues by proposing a compact, easy to transport anywhere and can be deployed with minimal requirements. It is meant to serve as multi-purpose hub for an emergency response.

EASY TRANSPORTATION

The Skyshelter.zip is extremely easy to move due to its unique design. It can be packed into a single relatively small box with minimum height and base dimensions reduced to a minimum. This means it can be transported anywhere and can be deployed with minimal requirements. It is meant to serve as multi-purpose hub for an emergency response.

SMALLER FOOTPRINT

Perhaps the biggest advantage of stacking vertically all functions is reducing the area that is being occupied by them. Skyshelter.zip is smaller than area required to host typically used tents or containers. This is especially important in disaster zones where it is going to be possible to set up those temporary structures.

Wario Lemuy: Fire Prevention Skyscraper

By: admin | April - 16 - 2018

Third Place
2018 Skyscraper Competition

Claudio C. Araya Arias
Chile



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 zone of Chile. The consequences of the above were 5,244 fires with an impact of 569,589 hectares, 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.

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 rest of this entry.](#)

Sand Dam: Anti-desertification Skyscraper

Honorable Mention
2018 Skyscraper Competition

Jianghen His, Yining Bei, Xiyu Zhao, Mingwen Zhang
China



The "Sand Dam", built in the edge of Cairo, Egypt that border the desert, is a wall which blocks the blowing sand and even the sandstorms. In addition to alleviating the land desertification and the inconvenience of people's life caused by the blowing sand and the Khamin, the "Sand Dam" can also slow down the urban expansion due to the overpopulation of Cairo. Khamin, more commonly known in Egypt as khamsheen, 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 racks and walls. The huge dam can be called as an anti-desertification wall, as it can increase the city area as 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 Khamin in Egypt to get the wind power. Moreover, a cement factory built in the middle of the "Sand Dam" can also take advantage of the local materials, which may solve the employment problem in the slum area. [Read the rest of this entry.](#)

The Urban Lung: Timber Skyscraper

By: admin | April - 16 - 2018

Honorable Mention
2018 Skyscraper Competition

The beginning of the Timber Age



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?

With a push for greener construction methodologies and the efficiencies of construction partnered with the use of timber, the result will be a rise of tall 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 fabrication issues. Implementing prefabricated timber systems not only reduces carbon emissions when compared with steel and concrete, but instead captures embodied carbon within the timber itself. The rule of thumb is that an average 1m3 of timber can store 1 ton of CO2. This means that architectural interventions within the built environment can significantly reduce the carbon footprint of our cities. [Read the rest of this entry.](#)

Urban skyscraper for rice farming, spiritual meditation and community development.

Fire Prevention Skyscraper providing vertical housing in areas damaged by wild fires in Chile.

Volcano skyscrapers, among others

By: admin | April - 16 - 2018

Third Place
2018 Skyscraper Competition

Kartik Misra, Krishan Sharma, Dewesh Agrawal, Kritika Kharbanda

standard means of crisis-management often prove to be inefficient. Skyscraper that prevents desertification. Floating skyscrapers that transform ocean water into fresh water.

Towers that collect fog in arid regions.

3D printed buildings.

Volcano skyscrapers, among others projects.

By: admin | April - 16 - 2018

First Place
2018 Skyscraper Competition

USD 100\$ subscription fee

One registration = one project

tags: 2018, competition, vanity prize, featured



This is a skyscraper that aims to rejuvenate the indigenous salt farming community of the great Rann in Gujarat, India, namely, the *Aganvya*. The project seeks to become an architectural option 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 WHITE DESOLATION

The vast expanse of the salt marsh is characterized by myriad salt pans disseminated with makeshift shacks. Inter-sectional islands arise due to isolated patterns 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

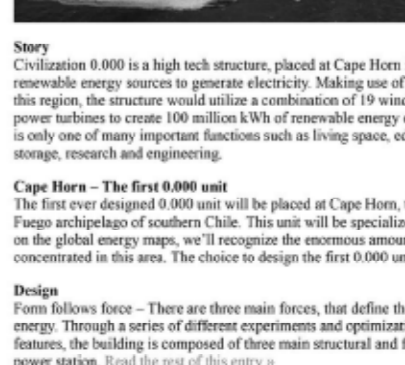
The project induces community interaction and interdependence, coupled with efficient service delivery. Standard, systematic and non-intermittent salt production throughout the year due to juxtaposed functions which provide ease in the output cycle. Integration of vacuum evaporation plant with the building gives rise to an effortless method of production. Forging a resilient, permanent and sustainable setup with novel dependence of solar power creates a heterogeneous yet assimilable 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 entry.](#)

Civilization 0.000: Floating Power Station

By: admin | April - 16 - 2018

Honorable Mention
2018 Skyscraper Competition

Dimo Ivanov
Switzerland



Story
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-explanatory.

Design
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.](#)

Competition Sponsors

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- v2comnewswire



Winner
Moreau
Kusunoki
Architectes



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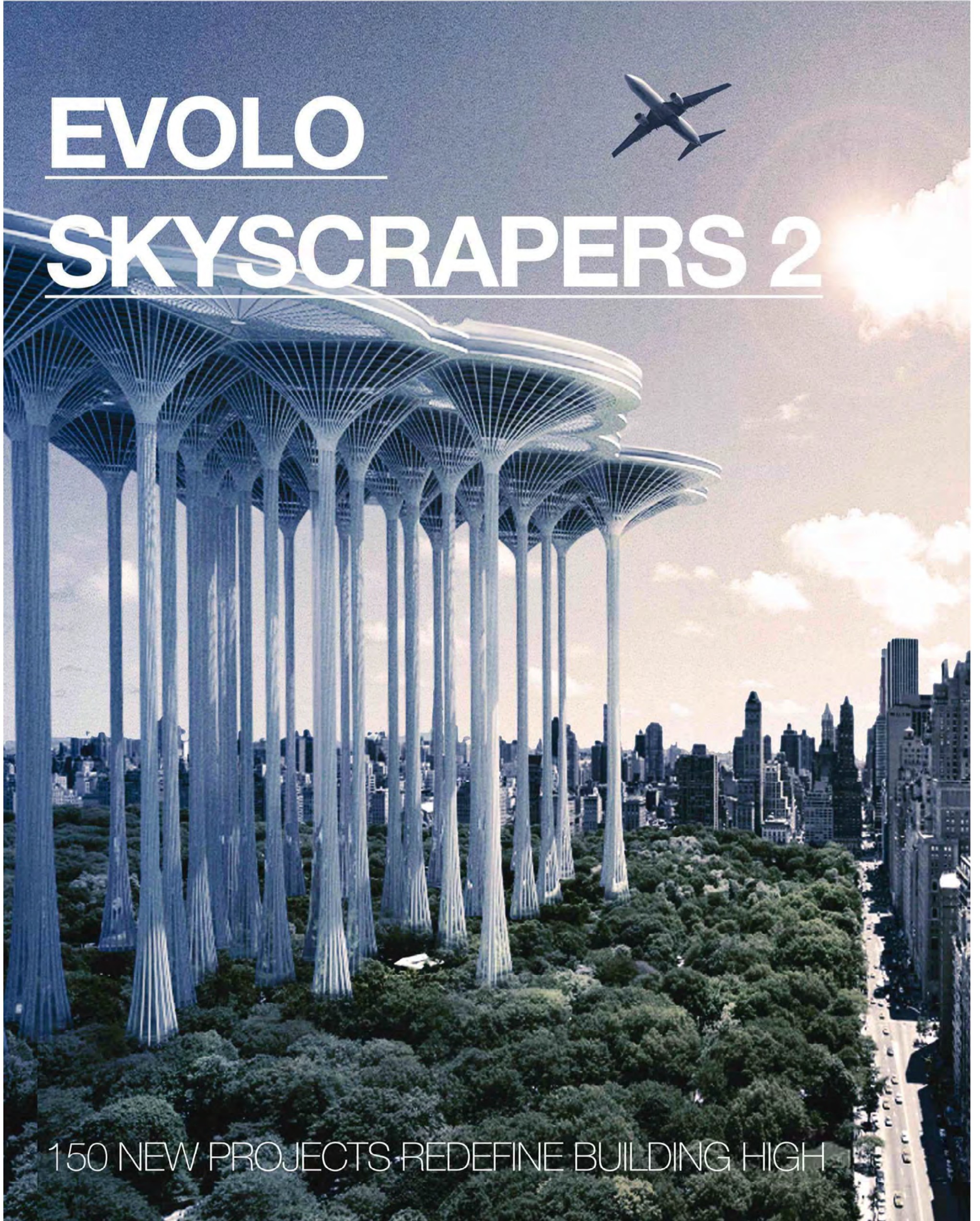
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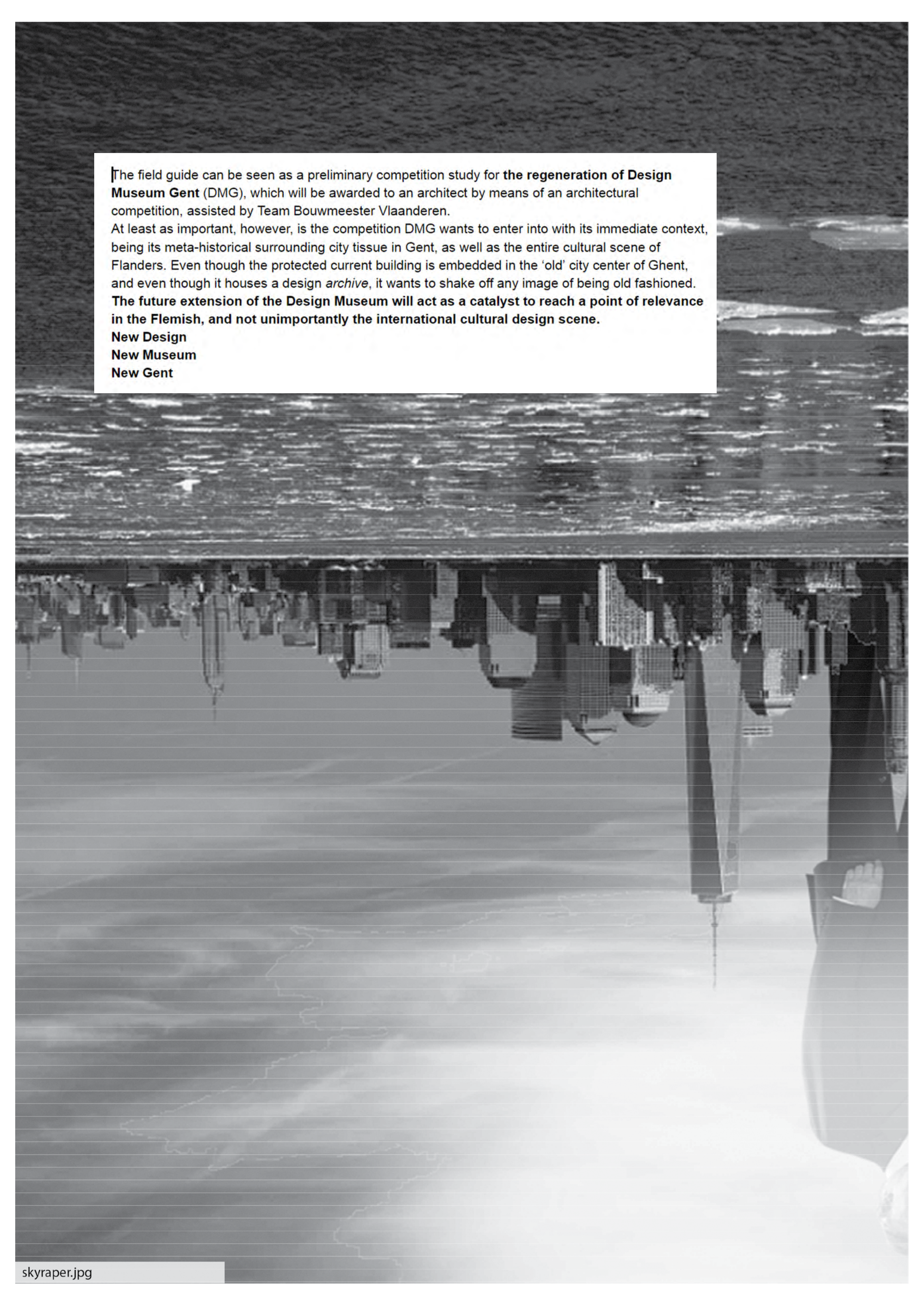
[Remind me later](#)

EVOLLO

SKYSCRAPERS 2



150 NEW PROJECTS REDEFINE BUILDING HIGH



The field guide can be seen as a preliminary competition study for **the regeneration of Design Museum Gent (DMG)**, which will be awarded to an architect by means of an architectural competition, assisted by Team Bouwmeester Vlaanderen.

At least as important, however, is the competition DMG wants to enter into with its immediate context, being its meta-historical surrounding city tissue in Gent, as well as the entire cultural scene of Flanders. Even though the protected current building is embedded in the 'old' city center of Ghent, and even though it houses a design *archive*, it wants to shake off any image of being old fashioned. **The future extension of the Design Museum will act as a catalyst to reach a point of relevance in the Flemish, and not unimportantly the international cultural design scene.**

**New Design
New Museum
New Gent**