Storefront for Art and Architecture

97 KENMARE STREET NEW YORK NY 10012 TEL 212 431 5795

www.storefrontnews.org
ARCHITECTURALLY URGENT
NO
SHAME
Susan and Richard Braddock Stair
Storefront for Art and Architecture
97 KENMARE STREET NEW YORK NY 10012 TEL 212 431 5795
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STOREFRONT of Art and Architecture, an organization in pursuit of the synthesis of creative arts with the public world, presents a benefit exhibition entitled "RETROSPECTIVE of STOREFRONT". Opening in the gallery's new location at 97 Kenmare Street, this exhibition will present a comprehensive documentation of our past projects, exhibitions, performances, and other programs of STOREFRONT since 1982. Selected works of artists, architects, performance artists, and others who have participated in our previous programs will be exhibited for purchase to benefit this not-for-profit organization. "RETROSPECTIVE of STOREFRONT" will present the history and the identity of our organization as a unique public service, distinct from organizations of convention and conformity.
EXHIBITION


Exhibition designed by Paul Lewis, Peter Pelsinski & Marc Tsutumaki from Operatives

QUEER SPACE

June 18 — July 31

Gallery Hours: Tuesday–Saturday 11–6PM Opening Reception: June 18, 6–8PM

PANEL DISCUSSIONS

June 19 Sunday 1PM $8
Beatriz Colomina Dennis L. Dollens Cindi Patton Eve Kosofsky Sedgwick Henry Urbach Mark Wigley
July 9 Saturday 4PM $8
Exhibiting Artists & Architects and Selected Writers

Panel Discussions are at Cafe Architettura (25 Cleveland Place, near Spring & Lafayette). Reservations Required: 212. 431. 5795

STOREFRONT

Art and Architecture

47 Kenmore Street New York, NY 10001 USA 212.431.5795
Storefront for Art and Architecture
97 KENMARE STREET NEW YORK NY 10012 TEL 212 431 5795
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Before Whitney

Exhibition of alternative designs by architects to create an open forum of visual dialogue on the architectural issues that are crucial for Museum.

Dec 6-29, 1985

STOREFRONT

Art and Architecture

ISSUES

Synthesis of Art and Architecture
The challenge at Museum is the creative synthesis of art and architecture, as their proximity will unveil their interdependency. How can architecture frame and house the spirit of art within?

Architecture as Social Identity
Architecture is a physical expression of our culture, where our social identity can manifest a symbolic reality. Therefore, what is our identity, and how can the Whitney be a symbol of our culture?

Reformation of American Architecture
Time has come to confirm our own history and to progress a reformation of American Architecture. Can the Whitney, the museum for American Art, reveal an American Architecture?

Gallery Hours: Wednesday-Sunday 1-6 PM

Opening Reception: December 6, 7-9 PM

Kyong Park/ Glenn Weiss 51 Prince Street, New York, NY 10012 212-431-5795

LANDLORDS ARE THE SIDEREAL TERRORISTS
THIS IS A SIGN
Storefront for Art and Architecture
97 KENMARE STREET NEW YORK NY 10012 TEL 212 431 5795
www.storefrontnews.org
Storefront Events
Tradition of Imagination in Architecture
February 7 - March 3

STOREFRONT
51 Prince St, New York, NY 10012
Art and Architecture
Kyong Park/Glenn Weiss 212-431-5795

Wednesday - Sunday: 11-6 PM
Reception: February 7, 6-8 PM

Storefront Publications
Finding the formless / manifesto series 06 /

curated by Julian Rose and Garrett Ricciardi with manifestos by Vito Acconci, Lucia Allais, Julie Bargmann (D.I.R.T. Studio), Yve-Alain Bois, Ed Eigen, Hal Foster, Axel Kilian, MOS (Michael Meredith & Hilary Sample), and Jorge Otero-Pailos.

Storefront Publications
strategies for urban occupation
Opening Dec 16
Storefront Exhibitions
Storefront Projects
CRITICAL HALLOWEEN
ON BANALITY
COSTUME ARCHITECTURE PARTY
SAVE THE DATE: SATURDAY, OCTOBER 29, 2011

Storefront Projects
Party Bibliography / Critical Halloween: On Metaphor

MONDAY OCTOBER 15, 2012

Vehicle of a develop in the world (as made up of absurd, fortuitous moments). What Roland Barthes calls “the zero degree of writing” is, precisely by being anti-metaphorical and dehumanized, as selective and artificial as any traditional style of writing. Nevertheless, the notion of a style-less, transparent art is one of the most tenacious fantasies of modern culture. Artists and critics pretend to believe that it is no more possible to get the artifice out of art than it is for a person to lose his personality. Yet the aspiration lingers—a permanent dissonance from modern art, with its dizzying velocity of style changes.

...To speak of style is one way of speaking about the totality of a work of art. Like all discourse about totalities, talk of style must rely on metaphor. And metaphors mislead.

Take, for instance, Whitman’s very material metaphor. By likening style to a curtain, he has of course confused style with decoration and for this would be speedily faulted by most critics. To conceive of style as a decorative encumbrance on the matter of the work suggests that the curtain could be parted and the matter revealed; or, to vary the metaphor lightly, that the curtain could be rendered transparent. But this is not the only erroneous implication of the metaphor. What the metaphor also suggests is that style is a matter of more or less (quantity), thick or thin (density). And, though less obviously so, this is just as wrong as the false
SHARE

Party Bibliography, is a growing compilation of readings, quotes and definitions that work as a resource for individuals interested in investigating the topic of this year's Critical Halloween costume party "On Banality, On Metaphor".

From the use of metaphor as a simple communication device, to metaphor as one of the creative tools for the production of new work, we will be collecting some of the existing thoughts in the archives of history and knowledge through a series of texts that might shed some light on the articulation of thoughts, costumes and critique.

If you have any suggestions, please send us an email or comment on the social media box below.

QUOTES

"Metaphor is a matter of imaginative rationality... Metaphors are capable of creating new understandings and, therefore, new realities... Metaphor is not merely a matter of language; it is a matter of conceptual structure. And conceptual structure is not merely a matter of the intellect - it involves all the natural dimensions of our experience, including aspects of our sense experience: color, shape, texture, sound, etc." Lakoff-Johnson, Metaphors we live by, p.253

READINGS

-Alejandro Zaera Polo, Sylvia Lavin, Jeffrey Kipnis, Quaderns d'arquitectura i urbanisme 245 / 2005 "About communications: the Hokusai wave", Conversations with cocktails", "What we need here is failure to communicate!,"


READINGS

-Alejandro Zaera Polo, Sylvia Lavin, Jeffrey Kipnis, Quaderns d'arquitectura i urbanisme 245 / 2005 "About communications: the Hokusai wave", Conversations with cocktails", "What we need here is failure to communicate!"


-Foucault, Michel. This is not a Pipe. 1968.

-Forty, Adrian. 1948- Words and buildings : a vocabulary of modern architecture / New York,
On Saturday October 27,
Critical

Storefront for Art and Architecture

MEMBERS 2011-2012

Projects
+Pool
WEDNESDAY OCTOBER 3, 2012

RELATED LINKS
Storefront Starter
Everybody + Pool
Make a Donation

TAGS
Playlab Family +Pool
"New York is different than the rest of America because it is the last bastion of..."
Storefront for Art and Architecture as a Hong Kong Pencil Tower Pop-up Podium

There is no set definition for a Pencil Tower. One definition could be the relationship of the usable floor area of one floor to the height of the building. This would be the ASPECT RATIO. Utilizing this to define the pencil tower yields a border value of about 1.00. That means that any tower that has a ratio of height (in meters) divided by usable floor area (in square meters) that is equal or greater than one, is a pencil tower.

Our concept of a Storefront for Art and Architecture as a Hong Kong Pencil Tower Pop-up Podium can restitute Storefront’s global reach in the context of dense urban locations around the world.

85% of the apartments in Hong Kong are under 650 sqft.
97% of the apartments in Hong Kong are under 1075 sqft.
Storefront for Art and Architecture is 950 sqft.

eskylu

2006 Housing Authority, Rating and Valuation Department
past futures, present, futures
1900

New York

Inhabitants
3437202

Mayor-Party
ROBERT A. VAN WYCK (DEMOCRAT)

Random Relevant Fact
THE HELL’S KITCHEN RIOT PROMPTS PROTEST OF POLICE BRUTALITY AND FAILURE TO PROTECT BLACKS

World

Population
3437202

Random Relevant Fact
THE HELL’S KITCHEN RIOT PROMPTS PROTEST OF POLICE BRUTALITY AND FAILURE TO PROTECT BLACKS

Western Culture

Neologisms
SINCI DOLORE SECUM RERATEMPED MAXIMAG NIANIS MOLUPTA DUNTIAMUS AUDITA DERORUM EUM

Obsolete Terms
SINCI DOLORE SECUM RERATEMPED MAXIMAG NIANIS MOLUPTA DUNTIAMUS AUDITA DERORUM EUM

Literature
SINCI DOLORE SECUM RERATEMPED

Painting
SINCI DOLORE SECUM RERATEMPED

Maximag Nianis

Architecture
SINCI DOLORE SECUM RERATEMPED MAXIMAG NIANIS MOLUPTA DUNTIAMUS AUDITA DERORUM EUM

Film
SINCI DOLORE SECUM RERATEMPED MAXIMAG NIANIS

Physics
SINCI DOLORE SECUM RERATEMPED MAXIMAG NIANIS

Technology
SINCI DOLORE SECUM RERATEMPED MAXIMAG NIANIS

Medicine
SINCI DOLORE SECUM

Design
SINCI DOLORE SECUM RERATEMPED MAXIMAG NIANIS

Random Fact of Relevance
SINCI DOLORE SECUM RERATEMPED MAXIMAG NIANIS

We invite you to imagine what architectures should be produced within this context.

If you want to know what past future projects were produced in this context, please scan this QR code with your mobile device.
2012

New York

Inhabitants
All New Yorkers, before, now and to come.

Political System
Topo/Hydro-Metropolitan-Ism

Relevant Fact
Topo/Hydro-Metropolitan-Ism

Western Culture

Art
The Art of Surveying

Science
Ecology

Technology
Hydrological and Topographic Engineering

Design
Associative

We invite you to imagine what architectures could be produced within this context.
If you want to know what project has been produced in this context, please turn this timeframe to the opposite side or scan this QR code with your mobile device.
FIELD SURVEY IMAGINES AN ALTERNATIVE MANHATTAN. BEFORE THE COMPLETE REVISION TO THE “ISLAND OF MANY HILLS” EMBODIED BY THE 1811 COMMISSIONER’S PLAN, MANHATTAN WAS ALREADY A HIGHLY NUANCED AND VARIED SERIES OF ENVIRONMENTS, HABITATS AND LANDSCAPES. THE 19TH CENTURY MODEL OF URBANIZATION EXEMPLARY OF MANHATTAN’S ADOPTED MODEL OF DEVELOPMENT EMBODIES AN APPROACH TO THE CONSTRUCTION OF THE METROPOLIS AS A PROCESS THAT PRIORITIZES LINEAR ECONOMIES OF EFFICIENCY AS WELL AS AN EFFORTLESSLY REPRODUCIBLE PROTOCOL.

MANGIN AND GOERCK’S PLAN PRESENTS AN ALTERNATIVE MANHATTAN, ONE THAT WOULD HAVE CONSTRUCTED A DIFFERENT MODEL FOR URBAN DEVELOPMENT. BY DEPARTING FROM EXISTING ALIGNMENTS, THE PROPOSAL, ALTHOUGH STILL IN MANY WAYS REDUCTIVE, SUGGESTS A MODEL FOR URBAN EXPANSION THAT INTEGRATES AND GROWS, ONE THAT ATTEMPTS TO MEDIATE BETWEEN THE SPECIFICS OF LOCAL PARTICULARITIES AND A LARGER CONSISTENCY.

FIELD SURVEYadopts this model of the grid as an association and negotiation between different particularities. A grid that grows from cooperation with situation and environment rather than an organizational figure standardized and optimized in a narrow sense.

MANGIN AND GOERCK’S PLAN PRESENTS THE FORMULATION OF A PROPOSITION AND LAND ORGANIZATION IN RELATION TO EXISTING CONDITIONS, THE EMERGENCE OF A PLAN FROM THE EXERCISE OF SURVEYING. OVERLAID WITH THE PREDEVELOPMENT MANHATTAN TOPOGRAPHIC INFORMATION (VIELE’S SANITARY AND TOPOGRAPHY MAP AND AN EARLY ENGLISH SURVEY MAP) AND ALGORITHMICALLY GENERATED DRAINAGE MAPS, FIELD SURVEY PROPOSES AN ALTERNATIVE METROPOLITAN GRID GROWTH MODEL AND LAND DIVISION PROTOCOL THAT SETTLES WITHIN PREEXISTING GEOLOGIES AND HYDROLOGICAL PATTERNS.


FIELD SURVEY PRESENTS AN AMBITION FOR A METROPOLIS NOT AS A VESTIGE OF MODERN ENGINEERING AND A RESOLUTE MANAGERIAL REASONING BUT RATHER TO RECONSIDER THE POSSIBILITY OF AN ORGANIC MODEL FOR SYSTEMIC METROPOLITAN GROWTH THAT COLLABORATES WITH EXISTING CIRCUMSTANCES AS A METROPOLITAN GENERATOR.

THIS PROJECT IS A REENACTMENT OF A PAST FUTURE PROJECT ALSO ON DISPLAY IN THIS EXHIBITION. PLEASE SCAN THIS QR CODE IF YOU WOULD LIKE TO LEARN ABOUT IT.
Future

urbaneering utopia

terreform one

URBANEERING IS A NEW PROFESSION THAT CAN RE-INVENT AND NEGOTIATE THE COMPLEX MIX THAT ENCOMPASSES THE NEXT CITY.

WHO IS THE PRIMARY AUTHORITY IN THE MAKING OF UTOPIA OR ANY EXTRAORDINARY FUTURE CITY? IS URBANEERING A BURGEONING DISCIPLINE BASED ON URBAN DESIGN THAT CAN NEGOTIATE THE COMPLEX MIX OF TECHNOLOGY, THEORY AND PRACTICE THAT EMBRACES THE RE-INVENTION OF THE CITY TO EXCEED THE NEEDS OF THE PLANET TODAY. TODAY, THIS NASCENT INTERDISCIPLINARY FIELD IS IN A STATE OF RADICAL DEVELOPMENT. SPARKS OF UTOPIAN REFLECTION THROUGHOUT HUMAN HISTORY HAVE BEEN INDISPENSABLE IN EVOLVED SOCIETIES. UTOPIAS, FOR THE MOST PART, ARE A NEEDED PARADIGM. UTOPIAS DISPLAY MAXIMAL SOLUTIONS TO EXISTING REAL WORLD PROBLEMS. THEY TACKLE UPHEND WITH ORDERLY RETRIBUTION. IN NEARLY ALL VARIATIONS, UTOPIAS ARE DELIBERATELY EXCESSIVE. THEY OVERSHOOT THE ANSWER TO A CRISIS TO ACCENTUATE THE PROBLEM.

URBANEERING UNDERTAKES A DIVERSE RANGE OF PROJECTS AS A PRESCRIPTION FOR MAXIMAL DESIGN. IT PRACTICES TOTALIZED SCHEMES THAT REHEART ALL SCALES OF INVOLVEMENT FROM THE DOORSTEP TO THE DEMOCRACY. ITS PROJECTS CAN RANGE FROM; NEW MATERIALS, TRANSPORTATION SYSTEMS, OPEN SPACES, BUILDINGS, CITIES, AND SURROUNDING REGIONS. CURRENTLY, A FEW URBANEERS HAVE

SHAPED PHYTOREMEDIATION PONDS, LIVING WOODY PLANT STRUCTURES, ROOFTOP FARMS, SOFT CARS/BUSES, URBAN JUNKSPACE, AND CITY-WIDE ACTION PLANS. TO INSPIRE INTERDISCIPLINARY INNOVATION, URBANEERS ENCOURAGE PEOPLE TO SWITCH ROLES; ARCHITECTS MUST DESIGN CARS, AUTOMOTIVE ENGINEERS MUST DEIVCE ECO-SYSTEMS, AND ECLOGISTS MUST DRAW UP BUILDINGS.

AT THE CORE OF URBANEERING IS A VARIETY OF UTOPIAN AGITATION THAT DISPELS THE DEFUNCT MYTHS OF MODERNISM WITH EQUITABLE OBJECTIVES. AN URBANEER REPLACES IMPLAUSIBLE RULES AND MASTER PLANNING WITH SUGGESTIVE MEMES AND POLEMICAL MODELS. IT IS HARD TO ARGUE WITH AMORPHOUS MEMES LIKE; “CITY BEAUTIFUL”, “GARDEN CITY,” OR “SMART GROWTH”. THE PUBLIC CAN RALLY THEMSELVES AROUND THESE OPEN-ENDED SYMBOLIC GESTURES AND PHRASES. SINCE THE MEME IS NOT FULLY EXPLICIT, THE CONCEPT LEAVES ROOM FOR BROAD CULTURAL INTERPRETATIONS. IT’S ALMOST EXACTLY WHAT COMMUNITIES YEARN FOR; FREEDOM TO DEFINE THEIR OWN URBAN SPACES.

THE URBANEERS AIM IS TO SUPPORT PEOPLE TO BECOME PART OF AN ADVANCED INTELLECTUAL INITIATIVE FRAMED ON THE RECALIBRATION OF THE CITY. THE NEW PROFESSION OF URBANEERING PROVIDES THEM IN ASTONISHING COLLABORATIVE WAYS. IN THE PAST URBAN DESIGN HAS MOSTLY BEEN INTERDISCIPLINARY, BUT IT HAS NOT BEEN REVAMPED SINCE ITS FORMAL INCEPTION. URBANEERING WILL INVOLVE CITY DESIGN IN AN UNFORMidable RANGE OF NEW IDEAS, INCLUDING CROWD-SOURCING, DIY PROJECTS, LOCALIZED ENERGY, SHARED TRANSPORT, E-GOVERNMENT, HIGH-THROUGHPUT COMPUTATION, BIOTECHNOLOGY, AND ECOLOGY. URBANEERS FOCUS AS MUCH ON CITIES’ ECOSYSTEMS AND INFRASTRUCTURE – AREAS RIFE FOR IMPROVEMENT – AS WELL AS ON MORE CONVENTIONAL SUBJECTS SUCH AS BUILDINGS AND PARKS.

WHAT DOES URBANEERING LOOK LIKE? FORM FOLLOWS ANYTHING AS LONG AS NO SHAPE IS UNMOTIVATED. DIAGRAMS THAT COMBINE ECOLOGY AND URBANITY CALLED; “ECOGRAMS” SERVE TO PRIORITIZE DESIGN DIRECTIVES. LIGHT AND AIR ARE ONE OF MANY CAUSAL FACTORS THAT RESPOND TO CONTEXT IN SUCH ECOGRAMS. EQUALLY, ENCAPSULATION OF PROGRAM IS CORRECTLY ORCHESTRATED VIA ANY LOW ENERGY EMBODIED VOLUMES OR DENSE GENERIC LOFT SPACES. HIGHLY MALLEABLE THESE SPACES SUPPORT GROWTH, WITH ELABORATION AND MAGNIFICATION OF CHARACTER AT ITS LIMITS. THERE ARE ECOGRAMS OF RAMANT PLURALITY IN WHICH LIFESTYLE IS ELECTIVE AND FLUID DEPENDING ON THE NERVE WITH WHICH THE ECOGRAM PRESSURES, THE REINVENTION AND RE-PRIVATIZATION, OF CONSEQUENCES COULD PROVE TO BE ILLIMITABLE.

THIS PROJECT IS A REENACTMENT OF A PAST FUTURE PROJECT ALSO ON DISPLAY IN THIS EXHIBITION. PLEASE SCAN THIS QR CODE IF YOU WOULD LIKE TO LEARN ABOUT IT.
Future

New York

Inhabitants
3,437,202

Political System
GOVERNOR NELSON A. ROCKEFELLER, A REPUBLICAN, WAS POLITICALLY MODERATE. IN HIS TIME, MODERATES IN THE REPUBLICAN PARTY WERE CALLED "ROCKEFELLER REPUBLICANS".

Relevant Fact
IN 1968 ROBERT MOSES WAS REMOVED FROM HIS FINAL AUTHORITY POSITION AND HIS LOWER MANHATTAN EXPRESSWAY PROJECT WAS DEMAPPED AND EVENTUALLY CANCELED.

World

Population
3,485,000,000

Relevant Fact
COLD WAR, VIETNAM, STUDENTS PROTESTS

Western Culture

Literature
THE DEATH AND LIFE OF GREAT AMERICAN CITIES, JANE JACOBS

Art
ABSTRACT IMPRESSIONISM

Architecture
BUCKMINSTER FULLERÖS BIOSPHERE

Film

2001: A SPACE ODYSSEY, STANLEY KUBRICK

Music
"THE SUMMER OF LOVE" IN SAN FRANCISCO.

Science
SPACE EXPLORATION

Technology
POCKET CALCULATOR

Medicine
THE FIRST HUMAN HEART IMPLANT

Design
CHARLES AND RAY EAMES

Neologisms
HIPPIE, PERMANENT PRESS, NARC, HIPSTERS, KINKY, SCAM, THINK TANK.

Obsolete Terms

Random
475,000 AMERICANS TROOPS WERE SERVING IN VIETNAM

WE INVITE YOU TO IMAGINE WHAT ARCHITECTURES COULD BE PRODUCED WITHIN THIS CONTEXT.
IF YOU WANT TO KNOW WHAT PROJECT HAS BEEN PRODUCED IN THIS CONTEXT, PLEASE TURN THIS TIMEFRAME TO THE OPPOSITE SIDE OR SCAN THIS QR CODE WITH YOUR MOBILE DEVICE.
post futures, present, futures

Contextual Information

2100

New York

Inhabitants
9 million

Political System
Democracy

Relevant Fact
The Mosco Street Dumpling Store in Chinatown still sells five dumplings for a dollar.

World

Population
10 billion

Relevant Fact
Everyone is issued a passport at birth to encourage travel and understanding.

Western Culture

Literature
MicroFables

Art
Deep Time Movement

Architecture
Mobile Temples

Film
New Orleans Noir

Music
Desert Symphonies

Science
Memory Enhancers

Technology
Flights around the world in one hour

Medicine
Cancer-curing cigarettes

Design
Sidewalk planetariums

Neologisms
Kitchen pilgrimages

Obsolete Terms
Social Media
Falling in love, walking to work, dreaming about the future. We will show them our homes and they will show us theirs. Abstract judgments will be replaced by faces and names, and we will know who our leaders talk about when they talk about civilian casualties. Foreign cities will turn into memorable places where we ate and walked and laughed and thought. And if our leaders say we must fight in that land, we will say no we will not until no one follows those leaders anymore. And someday children will see our war machines in a museum and wonder how we imagined that was okay.

“SOMETIME THEY’LL GIVE A WAR AND NOBODY WILL COME.” — CARL SANDBURG

When leaders tell us to go to war, we will buckle our sofas and launch our homes into the sky like giant helicopters and land in the enemy country to see it for what it is: a place with people like you and me, making dinner,

This project is a reenactment of a past future project also on display in this exhibition. Please scan this QR code if you would like to learn about it.
2012

THE 3-D CITY

JONATHAN D. SOLOMON

"WHY DID WE CONFINED OUR FOOT TRAFFIC TO ONE LEVEL AND GIVE IT SPECIAL DESIGNATION IN PUBLIC LIFE?" ASKS ONE ARCHIVELOPER. "WE CONFUSED THE 'OUTSIDE' WITH THE 'PUBLIC!'"

"AFTER THE DEMOCRATIZATION OF INFRASTRUCTURE," SHE CONTINUES. "WE WERE ABLE TO LINK UP ALL THREE DIMENSIONS OF THE CITY WITH ESCALATORS, ZIPALATORS, TRAVELCOTORS AND STAIRS. NOW, MOVE FREELY THROUGH THE NETWORK!

SINCE WE HAVE ELIMINATED THE DISTINCTIONS BETWEEN INSIDE AND OUTSIDE WITH ARTIFICIAL ENVIRONMENTAL MANAGEMENT, THE WORLD OF THE 3D CITY IS NOW THE ATMOSPHERE OF PUBLIC LIFE."

WHAT WILL THE FUTURE HOLD? WITH SUPPORT IN THE COUNCIL OF LEGISLATORS FOR CHIEF EXECUTIVE BLOOMBERG'S CALL TO RAZE THE PRESERVATION ZONES (WHAT WE USED TO CALL BLOCKS) TO ALLOW FOR PHASED EXPANSION OF THE RAMPS, ONE THING IS FOR SURE: THE CITY WON'T BE GETTING ANY SMALLER!

THE 3-D CITY IS HERE! SINCE THE FIRST OF HARVEY WILEY CORBET'S ORIGINAL "DECKS" WAS BUILT IN 1931, THE CITY OF NEW YORK HAS REPLACED ITS OLD "STREETS" WITH RAMPS AT A RAPID PACE. TODAY, WALKING ALONG THE RAMPS, WE COULD AS EASILY BE DEEP BELOW THE SURFACE OR FAR ABOVE IT. WHEN WE RIDE A TRAIN OR ELECTRIC TAXI, WE MAY BE TRAVERSING A PRIVATE ELEVATED BYPASS OR DEEP TUNNEL. BUT IN 2012 IT IS CLEAR: NO LONGER DO WE CONFINE OURSELVES TO ONE LEVEL OF RETAIL AND PUBLIC ACTIVITIES, BUT FIND THAT THE ENTIRE CITY IS OPEN TO US TO EXPLORE IN ALL THREE OF ITS GRAND DIMENSIONS.

THIS PROJECT IS A REENACTMENT OF A PAST FUTURE PROJECT ALSO ON DISPLAY IN THIS EXHIBITION. PLEASE SCAN THIS QR CODE IF YOU WOULD LIKE TO LEARN ABOUT IT.
2012

NEW YORK

Inhabitants
36,930,446

Political System
CHIEF EXECUTIVE MICHAEL BLOOMBERG

Relevant Fact
THE MANHATTAN 3-D CITY IS 508.38 MILES LONG, AND VARIES IN HEIGHT FROM 3 TO 13 RAMPS!

WORLD

Population
36,000,000,000

Relevant Fact
IN 2012 FOR THE FIRST TIME, FIVE TIMES AS MANY PEOPLE LIVE IN CITIES AS IN RURAL AREAS

WESTERN CULTURE

Literature
GARY SHTEYNGLART’S “A SUPER SAD STORY OF TRUE LOVE ON 42ND RAMP, LEVEL 6”

Art
SCULPTOR FRANK O. GEHRY, “A LIFETIME WITH THE OBJECT,” RETROSPECTIVE AT THE MUSEUM OF OBJECT-BASED ART AND DESIGN (MOBAD), WEST 53RD RAMP LEVEL 2

Architecture
ARCHIVEVERPER OLAFUR ELEASSON’S INDOOR BEACH AT THE MANHATTAN SUMMER CLUB, 14TH RAMP LEVEL 9

Film

CHRIS NOLAN’S ADAPTATION OF THE CLASSIC SCIENCE FICTION NOVEL BY ISAAC ASIMOV, “CAVES OF STEEL”

Music
KOREAN RAPPER P.S.Y.’S “GANGNAM RAMP LEVEL 12 STYLE”

Science
MICROWAVE ENERGY TRANSMISSION ALLOWS MICROADJUSTMENT OF INTERIOR CLIMATES IN TESTS AT COLUMBIA UNIVERSITY’S 124TH RAMP, LEVEL 1 LABS

Technology
GOOGLE AND APPLE RELEASE COMPETING BRAINTOOTH AND INTERCLOUD ENABLED 3D MAPPING TECHNOLOGY FOR HANDSCREENS

Medicine
3D PRINTED LUNGS SHOWN TO METABOLIZE OXYGEN WITH 164% THE EFFICIENCY OF THE REAL THING

Obsolete Terms
“STREET,” WHICH USED TO MEAN AN OPEN RAMP OF ONLY ONE LEVEL WITH NO CLIMATE MANAGEMENT. AN “ESCALATOR” WAS A SLOWER, ACCIDENT-PRONE VERSION OF A ZIPALATOR, AND AN “ELEVATOR” WAS A TRAVELOCETOR THAT ONLY MOVED UP AND DOWN.

WE INVITE YOU TO IMAGINE WHAT ARCHITECTURES COULD BE PRODUCED WITHIN THIS CONTEXT.

IF YOU WANT TO KNOW WHAT PROJECT HAS BEEN PRODUCED IN THIS CONTEXT, PLEASE TURN THIS TIMEFRAME TO THE OPPOSITE SIDE OR SCAN THIS QR CODE WITH YOUR MOBILE DEVICE.
BUT, THERE ARE FURTHER IMPLICATIONS WITH THIS NEW RELATIONSHIP WITH THE GROUND. WITH THE COMMUTER TRAFFIC CONCENTRATED TOWARDS THE TOP, CITIZENS WHO FLY ARE ABLE TO FLUIDLY INTERMINGLE BETWEEN PARTS OF THE CITY, AND EVEN ACROSS GEOGRAPHIES. THIS ALSO SUGGESTS THAT THE MOST POLISHED PUBLIC SPACES, BOTH INTERIOR AND EXTERIOR, WILL LIKELY BE MORE HEAVILY INVESTED TOWARDS THE TOP OF THE CITY.

FOR THE CITIZENS WHO ARE UNWILLING OR UNABLE TO FLY, THEY REMAIN PROXIMAL TO EACH OTHER AS THEY STROLL ON FOOT. THEY MEANDER ABOUT, ONLY TO LOOK UP TO MASSIVE CANOPIES THAT COVER THEIR SKIES. BURDENED BY THE BOREDOM OF LESS FREQUENTLY INSTITUTIONALIZED AMENITIES AVAILABLE TO THE BOTTOM OF THE CITY, THEY FORM SOCIAL BANDS OF DISENCHANTED DEMIMONDÉS DELIBERATELY UNWILLING TO MOVE UP IN THE WORLD.

ONE WONDER WHERE THE GRADIENT BETWEEN FANCY AND DIVE BEGINS IN ANY GIVEN CITY, AND PERHAPS THIS UPSIDE-DOWN REVERSAL IS NOT AN UNCOMMON ALLEGORY. THE FLIPPED SKYSCRAPER IS MORE THAN JUST AN INVERTED DIAGRAM – IT MIRRORS TWO DATUM LINES. BOTH ARTIFICIAL BUT CONTRASTING IN ATTITUDE, AS THE CITIZENS GRAVITATE TOWARDS THE POLITICS THEY PREFER.

SKYPORT OF TOMORROW (1939) SUGGESTS AN UPSIDE-DOWN WORLD WHERE COMMUTERS ARRIVE BY AIR ONTO THE TOP SURFACE OF BUILDING, INSTEAD OF BOTTOM. IN OTHER WORDS, IT PRESENTS A CIRCUMSTANCE THAT DEMANDS THE DIAGRAM OF THE SKYSCRAPER TO BE INVERTED – MORE MANICURED TOWARDS THE TOP, LESS INVESTED TOWARDS THE BOTTOM.


THIS PROJECT IS A REENACTMENT OF A PAST FUTURE PROJECT ALSO ON DISPLAY IN THIS EXHIBITION. PLEASE SCAN THIS QR CODE IF YOU WOULD LIKE TO LEARN ABOUT IT.
after Paris 68

obstruction → opportunity

collapse city 2013

Cherche (Christo and Jeanne-Claude)

441 Barren Streets - “The Wall” (Project for 51st between 5th and 6th Avenues), 1969

Pasted photographs and synthetic polymer paint on board

23 × 23" (58.4 × 79.4 cm)
Gift of Louise Fontaine

1982.999
<table>
<thead>
<tr>
<th>Storefront: Black and White</th>
<th>Projects: Multi-colored</th>
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<td></td>
<td>For example: colors derived from the average temperatures of project locations</td>
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<th>User generated image as stand-in for &quot;SF&quot; in identity</th>
<th>Identity fills up with user-generated responses from twitter</th>
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| Project location as part of identity | |
|--------------------------------------|---|---|---|---|
| Sf                                   | W | W | W | W |
| Sf                                   | W | W | W | W |
| Sf                                   | W | W | W | W |
| B                                    | W | W | W | W |

| W | W | Sf | B |
| W | W | Sf | B |
| W | W | Sf | B |
| B | B | B | B |