press reports and community discussions. As in the case of the projects in the Tepito, Buenos Aires and the Doctores Sur neighborhoods, these activities facilitated and promoted a different kind of visibility for the spaces and communities involved; moreover, they dispelled or transformed common preconceptions about specific areas and communities.

Instead of wasting our time justifying artwork imposed on an avenue or square by the political regime of the "citizenization"[44] of culture or defending the ingenious "intervention" of some artist on a median in the *Condesa* neighborhood,[45] I think that the projects that are worth undertaking are precisely those that make us more visible, that lend us a presence and a sense of belonging and where we live. And as for the question this panel was asked to discuss "policies for public art?" – my answer is no, thank you very much.

ASYMPTOTE
Hani Rashid

Asymptote, as you Heard, is a firm that I run with my partner Lisa Anne Couture in New York. We have been involved in many different kinds of projects over the years, since we started. I though what I would speak about here would be seven points of what, maybe from the Asymptote point of view, might be a way for architects to reconsider urban space as a place of deployment. This sort of blur between art, architecture and urbanism is something that we are extremely interested in. Although we do see ourselves predominantly as a really architects, and by that I mean that we sort of have to engage the public ground, there is a kind of social contract. We have to meet client and city needs but at the same time, try to maintain a certain level of critical Outlook and behavior that may sometimes seem subversive, but in fact we have to find a way to actually build.

So I'm going to concentrate on the way that our work has moved into the world of building- not away from the virtual reality work – but in many ways, the way that the virtual is trying to many ways, the way that the virtual is trying to inform our proposals in buildings. These are the seven points that I'll be referring to.

The first one and you´ll notice behind the text that I've used images, some of which you might recognized from a certain period in the avant-garde, mainly of the 60´s and early 70´s with groups like Archigram, Arcazoom, Ufo, the Florentine Avant-Garde, Yona Friedman, Constant and many others that have been such powerful forces in the way that way the engage city space, in the way we engage politics, in the way we engage design: you'll see their influences though out our work in the urban field. A few years ago we were asked to look at a city in Scandinavia, Copenhagen, and asked to look at proposing new kinds of urban structures for the city. We started by taking the UT,UTM, or OTE photographs, military surveillance photographs and it sounds kind of strange but we actually found military surveillance photographs of Copenhagen and decided to use those as kind of a premise for urban filling r for urban design and architectural strategies for the city. This is one of the drawing that we produced, and the drawings were produced in a kind of automatic fashion. They were done really by sort of link down in a kind of digital graffiti maybe a sort of system of designs or operations and then filtering those operations spatially to in fact create a kind of urban structure.

This was over the Canals I'm just going to show a few of the images, not the whole Project but this is a kind of way to start to map on to the canal, onto the voids of the city and into the city. A kind of lacing tectonic graphic work, that could then reveal itself as, in this case, a propose for a new kind of urban park in Copenhagen. One that would in fact cover all the Canals with this kind rest

and so on. It was a proposal that that actually went quite far until finally the minister of culture in Copenhagen told us that it was blasphemy to cover the Canals because that is their sacred kind of “touristic” space.

Another drawing here on your left was another kind of mapping, digital mapping that we dropped on to the city, in this case it landed in a sort of remote area. You can see the famous SAS Hotel in the background and that, through the computer process then revealed what we called ‑the steel park‖, a park somewhere between a kind of large sort of urban playground and then maybe a kind of hyper Richard Serra sort of space.

Another one dropped on a pie area on the Outskirts of Copenhagen and this kind of writing, lets say this kind of textual overlay, revealed for us a series of operations that could end up a series of operations that could end up begin sort of topiary gardens with cuts, sort of in the spirit of Gordon Matta Clark, thought the actual building itself and then in fact coalesce into another kind of structure that would have in fact a kind of urban mapping.

So these drawings, these computer operations the revealed a series of sort of architectural and urban interventions. For us it was a very important work, because it was one of the first times that we engaged a computer, this was 1996. It was the first time the computer started to come into our practice as a means of drawing, as a means of sketching, as a means of thinking. As opposed to just a tool to produce working drawings.

A Little later we were asked by the city of Aorhus in Denmark to look at their center square. The square is a typical European kind of piazza space or plaza in front of the very important church for Aorhus and the plaza is called the Bispertov. And the Bispertove is translate loosely into the Bishop’s cap which is the main theater’s structure. And really what happens is you have a kind of void in the main theater´s structure. And really what happens is you have a kind of void in the city that is used for most of the year as a kind of parking lot, which is a typical kind of criminal activity of medieval European cities by state. Bye the politicians. But once a year they have a festival called the Aorhus theater festival and they asked us to somehow approach the space with a kind of structure that would in fact be the “celebratorial” structure to create a kind of environment for the theater.

Our impulse was a really to wrap the space, to create a kind of blanket, a single uninterrupted surface over the whole plaza space, and then to arbitrarily program pieces theater productions, different operations and different kinds of situations. Ideally we would have liked to wrap the entire square, up on to the church and into the existing buildings. But, you know, this typical of what we do as architects: sooner or later the codes, the rules, the delimiters that come in to allow us to operate, we have to negotiate constantly.

So we ended up occupying the territory that we were allowed to. We got to break out a little bit, but nevertheless, it created a kind of compelling surface that we were able to wrap into the city space top laid a kind of visual game with the church, with the cathedral itself. Even to play with this idea of the bishop´s cap as kind of tectonic intervention. And even for the city of Aorhus recalled the sailing heritage of city, the seaside aspect of the city. if any of you know Aorhus it has a kind of black to the sea, one doesn't even realize that actually, it is part of a kind of a seaside sort of town. The structure goes up in three days; it´s deployed very rapidly. It has its obvious sort of ancestry in circus tents and military tents. The idea is that it actually is a kind of structure that appears all of the sudden in the center of the city; it gets occupied, its get programed, there is a big festival that takes place and then with the same kind of

rapidity it disappears again. And so this is constant year after year now for, I think, the last five or six years, it´s appeared at a certain moment at the end of the summer, it celebrates a kind of place that Aorhus has. And then it has a kind of frame for the historic center. So in a way it has an ability to fill the city with structures that may not necessarily be permanent in that case but have a means of reinterpreting or re-comprehending what city space is.

Celebrating the banality that is everywhere, Racing from, as we Heard before, branding and operation and a kind of omnipresence, let´s say of advertising products, and so on.

BMW came too us with a strange proposal. Well not a strange proposal, what they saw as a very normal proposal, a very real proposal: to build what they called an “Order Fulfillment Center”. As we read the brief we became more and more intrigued bye how perverse and strange the brief was. It was an idea the BMW had, on the heels of Audi and VM and other car Companies, that they would produce a buildings that would allow people to buy cars, perhaps online or in a showroom and the fly to Munich may be with their family and so, book into a hotel and spend tree or four days in Munich at the Order Fulfillment Center waiting for their car to be born.

The perversity of this didn’t escape us. You realize that it´s very much in line with Disneyland, very much in line with the way that the world basically perceived from the branding advertising point of view. Everybody is a commodity and everybody is “commodifiable” and everything is “commodifiable”. So here we were the trying to development and win the Project. The cynicism we had had towards the brief couldn’t come across obviously, something architects learn to do very well with the client. The client has to perceive this to be the building they want and so we played along. The design of this building was based on the idea of a race track, so that the cars would actually come into the building and would move around, some very fast some very slow, and you could watch your car sort of excruciatingly be born. The end of the assembly line would be in the building, the car´s last moments would be added to it and it would find its way to the main hall. Also people would circulate through the building so that they themselves would become a kind of a trajectory through the building.

So the building has these obvious routes and things like the famous Fiat building in Turin but it also has a kind of flip. One of the things that is interesting about BMW as most car companies, but perhaps more so in BMW tan most, is their fetishistic kind of love of what they do. So the idea that the car or the building has a fetishistic kind of love of what they do. So the idea that the car or the building was base don the idea of a race track, so that the cars would move around, some very fast some very slow, and you could watch your be added to it and it and it would find its way around this building and navigate its way to the main hall. Also people would circulate through the building so that they themselves would become a kind of a trajectory through the building.
So the building has these obvious routes and things like the famous Fiat building in Turin but it also has a kind of flip. One of the things that is interesting about BMW as most car companies, is their fetishistic kind of love of what they do. So the idea that the car or the building has a fetishism component – that is looks like the fan belt or like the motor, was also a part of the game. So that the building will be both: a kind of a one-to-one race track as a building but at the same time a kind of object of desire for the BMW folks.

Inside, there are two main halls. This is the hall were you can go see all the prototypes, you can get into virtual reality machines and see what it is like to drive a new BMW a certain speed, and you can spend endless

hours head meandering around, salivating over BMW products. It was kind of a precedent here: there is a very famous building, the Ducal Palace in Urbino. It has a very interesting ramp, a double spiral ramp actually, that allowed the duke of Urbino to watch his horses and his horsemen and soldiers go to battle and the he would wait and then he d watch who came back and watch the horses come back up the ramp.

So this idea of the spectacle the panopticon, being sort of at the moment were you can watch the spectacle of the birth of the car was very important. And then the cars would drive up on the stage where there would be seventy millimeter high definition film of very detail of the car, music would play and the family would get in and drive away, and people would clap until the next car comes. We didn‘t win I wonder why and so we quickly took a Mercedes Benz and drove to Stuttgart. True story.
In Stutt we were then asked by Mercedes to design a Museum for the Automobile. Now interestingly enough, another company, another German company with another kind of obsession with cars and with the automobile. But in this case we decided that what was really interesting was the premise that Mercedes Benz wants to develop the and they are building in now the “quintessential museum of the automobile” that would show the entire history of the car and therefore stake a claim to being the inventor of the automobile. Witch in fact, by some definition they did.

So the original idea was really to create a kind of single surface again, but this time where the cars would be shown in their kind of quasi-erotic state, lets say. Because if you think about car advertising, cars are always shown kind of turning corners, spewing mud. There is an amazing sort of condition of the car and it is what we call a "z condition" and it is kind of inclined, turning into corners and so on. So we thought, you know, why not show the cars in this sort of situation. So they're mobile, they're kind of fluid, they're seen as three-dimensional objects, kind of a fetishistic thing again. And here you see in fact the speed record holder from the nineteen fifties actually, a Mercedes car which has a morphology which is in fact a double sign/co-sign relationship over the body which creates an aerodynamic body. So that same relation- ship was something we wanted to explore in the making of this building.

So we literally mannered the building around this premise; we developed a kind of sign/co-sign relationship, we computed what sort of a floor would in fact have to be developed to show the cars on the inclines, how people could traverse that floor. And then the whole building in a single smooth exteriority that would evoke the spirit of the car much as in Neal's reference to (Deleuze and Guattari's) A Thousand Plateaus, with the image of the orchid and the wasp. Here the car and the building are caught in this kind of behavior, let‘s say. The cars, the body, the interiority, the way the structure is developed, the entire building is in fact premised under the idea that it is manufactured in a similar kind of set of processes and with a similar set of desires that automobiles are in fact engaged in. So the landscape you come into, the single surface with the different cars on the show would be chronological, although we found out that the curators hate being told how to put their cars, so they would rather do it whatever way they think is right. You would go downstairs and see Paris-Dakar tracks and so on, you would go to the back and see a Formula One race track, and so on. So technological innovation is another kind of important step or another kind of important engagement that we are involved in, in terms of how we deal with city space. Obviously here is the famous super-studio building that would surround the world. I Think in many ways we are in a time when we have a different kind of relationship to technology. It

is much more obviously tied in to communication systems, telecommunications systems, and -smartll conditions in terms of weaponry or in teems of buildings. And if you start thinking about architectural interventions in terms of these things you start looking into architecture in a different way.

This is a real project for an office complex in San Francisco, It is three hundred thousand feet or thirty thousand square meters of interior space of offices that are enclosed in a large sort of vaulted structure, within a larger old structure. And really it is an intervention of a new building into an old building. The problems were obvious, the problems were that the building could have a kind of interesting skin because it did and need to keep out the rain or the weather but at the same time it had a problems with light. We had to figure out a way to get as much light into the buildings interiors as we could, given that we were working inside of an enclosure.

So we developed a situation where the interior volume would have two major sorts of technologies that would allow for light dispersion into the interiors. One would be this kind of core though ventricular structures and Fresnel lenses that would allow for light to come in and be directed into the building interior. And the other was really lighting the interior of the building with a kind of reflective surface and allowing mirroring to in fact drive light off of those surfaces and back into the building. That meant that we had to create a kind of envelope that would allow for this light to be dispensed into the office floors. Also the main core could then become. We called it our kind of “fifth element circulation system”. Where the office workers here were thought of, in the kind of dot-com hysteria, as people who would want to literally skateboard out of their office or rollerblade out of their office.

So the whole building is designed under the idea that you could basically be on a Seaway, that is the latest thing to hit the markets in America. On your Seaway, you could come in, find your way through the Babylon or through the fifth elements core and get out to a different place. And the skein itself would be a skin that has light sensors on it, that would have computers that would allow different reflectivity, different sort of moments angles. So as the light shifted coming in from above in would then circulate the light into the building and constantly be altering to do that. And what effectively you get then is a king of skin that‘s closer to biological skin. You get a skin like we have on our bodies which in fact is malleable, is constantly in motion and the entire interior volume like some large cocoon creature would have its skin constantly moving as the light is moving and have a kind of animate life to it.
Another project, which we managed to succeed in winning in a competition, was for a thing we called the Hydro Pier in Holland in a place called Harlememeer is a place you probably never heard of. L never heard of it but the city council made sure to let me know that it is the fastest growing urban situation in Europe because of its proximity to Schiphol Airport. So this fast growing urbanism what they call urbanism which is really a king of sprawl urbanism, is in need of identity. The interesting thing about this sort of contemporary situation of urban sprawl is that as we continue to build and build fanatically. There is a tendency, as locusts, to invade places with centers, shopping malls and hotels
So the idea was to build a kind of pavilion. Our first reaction was that the pavilion should then celebrate a couple of things technologically. One was the remarkable history of Haarlememeer, which was built in a polder where a hundred and fifty years earlier, water was taken out of the area five meters of water to be precise. And those five meters of water, their removal is what in fact allows Holland particularly Haarlememeer in this polder to exist. So this notion of removing the water, the kind of pumping satanic that allowed that to happen, the fact

that the water itself is such a kind of compelling an intriguing part of the Dutch landscape. There is this tension always between water and land, this kind of constant holding back of water to the dykes and so on.

And then the other intriguing this is flight. The fact that Haarlememeer and particularly this site, is on a flight path into Schiphol. So our constantly have a kind of artificial nature, the lakes the polder and so on but you also have these large jumbos flying overhead all the time and they re part of than nature part of that artificiality.
The proposal was really to have a kind great skin of water running over the entire building that would din fact come down in a cascade; one would have to come into the building under the water, through a water wall and the come under this kind of massive wing structure into the building proper.
And so as you come into the building as you see the building you so to walk through this cascading water. The water is engineered to be at a specific height and limit in terms of its flow. It flows over these glass structures leaving all kinds of interesting traces of shadows and elements. In an strange way we were using one of the oldest means of virtualization and illusion.
And the notion of going back to water works and the history of the use of water in architecture to really create something that have more to do with bare facts, rather than a simile. In other words that the building really is in a constant state of mutation and transformation by virtue of this skin of water that is running over its surface throwing shadows dealing with light. A very low key or low tech approach to creating a kind of tendency of effect which is fact related to computing to virtualization to digitalization inside the main pavilion in incased this kind of Villa Malparte looking object, which waste a direct quote buy an architecture that in fact allows you to go to the five meter mark inside the pavilion itself. The entire building is smooth surfaced and skinned, the windows move directly into the stainless steel and aluminum cladding. Depending on where you are in the building in fact sits as a very enigmatic structure in its landscape and in fact it has become a sort of destination for this place.
And the notion of going back to water works and the history of the use of water in architecture to really create something that has more to do with bare facts, rather than a simile In other words that the building really is in a constant state of mutation and transformation by virtue of this shin of water that is running over its surface, throwing shadows dealing with light. A very low key or low tech approach to creating a kind of tendency or effect which is in fact relate to computing to virtualization to digitalization inside the main pavilion is incased this kind of Villa Malaparte looking object which was t a direct quote but an architecture that in fact allows you to go to the five meter mark inside the pavilion itself. The entire building is smooth surfaced and skinned, the windows move directly into the stainless steel and aluminum cladding, defending on where you are in the building. The architecture then attests to almost be kind of computer generated and manufactured. And the building in fact sits as a very enigmatic structure in its landscape and in fact it has become a sort of destination for this place.

And incidentally this idea of destination is very intriguing in a kind of Bilbao effect in Urbanism and in architecture you cant be sort of overlooked., There is something very perverse that happened in the marking of this building ever since it is opened all it does is have exhibitions about itself . Even though we have other ideas for its programs they seem so satisfied to keep having exhibitions about its photographs, it becomes a place were architects meet to discuss other buildings, so it has a very strange life and existence. But on the technological side the attempt here to build an entirely sort of smooth uninterrupted artifact with a kind of minimal structure,

effectively it kind of looks like its coming down on four points we had to find a way to do that in terms of means and mechanisms available and within a very tight budget. Any of you architects out there know that in the moments our start curving steel panels and glass everything goes up exponentially.

So we turned actually away from architectural production and we went to the air space people who do the airbus fuselages and they use kind of dynamite process to explode panels underground, to create them curvature we needed at a very good price.
So we did that and my partner Lisa Anne spent a lot of time out at the signet on the week that she was there checking on the dynamited panels .She did quite well unity. She got to the airport and they found TNT on her shoes and then we were in trouble.
Another building that we vet been looking at, and somehow dealing with this idea of technological building and how in fact, the thesis here really is how building designs are being influenced by the technologies we are using at our fingertips now the computer programs the modeling techniques (You know, computer software that is really made for the animation and film industry and industrial industry as opposed to the architectural world. And how these things are imputing the way we are conceiving built space and intervening on city space) this is a museum called the Eye Beam Museum, its is a museum dedicated and predicated on the collecting of digital and interactive and internet related art. You know, when you get a program brief like thatch you have to sort of look twice.
Because in the history of museums obviously and there has been a very long history in particular in New York you can almost start doing a kin of taxonomy of the museums in terms that they re sort of tied to the art h that art that was created at the time that they in fact showed it. The Guggenheim, obviously we all know, sort of changed the paradigm of art when you can see it across large expanse. The whither has a whole other set of influences over art, similarly the MOMA had its influence at one time over art.

So to create a museum for art that we can't quite put our finger on, an art theta is cooing down the pipe, we have to resort to a few techniques and ideas. One of the things we did is that we began the project as a kind of an animated morph and then out of that we came up with these solid structures that we sort of intended, could be manipulated by the artists and curators once working in the building It created this fluid façade idea that behind the kind of veil of glass, the various galleries or theaters or objects could in fact be transferred across the space an altered according to the art work. That is because we had no real way of predicting what art would be kale twenty thirty, forty years from now. Given the trajectory of the digital. At the moment artists are kind of slower al embracing new technologies but it is inevitable that these technologies are going to interfere and start to crate new kinds of artifacts

The building itself abided all the typical set book rules in New York and the attempt was really to create a sort of hybrid between loft like spaces and flowing fluid spaces that would transfer across the site "sectionally" And we did thatch by developing a kind of structural system of an entirely self contained or uniform set of surfaces that would in fact allow the building to not have columns and then be penetrate in areas where we could compromise. The structure. Then we would shrink wrap that in glass And the shrink wrapping idea was really a way to sort of capture the building and seat it as much as you would do with a piece of meat in a supermarket. But the idea here was really that the glass panels then selves would each be and contained two hundred and iffy six shades from white to black. This would be electronically and actually economically viable because this glass is own sort of approachable. And you would defectively have a kind of black and white

textile sure face on which artistes or the museum people could operate. And you can produce icons you can produce text, you can produce strange kinds of flickering images, so the building itself would be a tableau or a canvas, lets say for some of these digital productions.

And the notion of the black and white was a kind of a key here, because we prose buildings with a full dynamic video field on their surfaces, but the notion that you could have a first one that could get built an it's the museum for interactive art sort of like those old black and white Macintoshes that some people keep around just to remember what it was like back then so here you have a kind of assembly of the structure, the movable pieces within that and the shrink wrap glass system and thebe the way it in fact hits they ground and the whole building becomes kind of open able at the ground level and people could in fat flow in and out and across these various spaces.

This is a very serious proposal for an in file building in the city of Manhattan and so it really was an attempt to build a technologically intriguing building that would actually have a kind of viability would be able to actually be built and them it will stand in its history with those other museums as marking a time a which this went on. So the building inside the entire back wall would be a pixilated video driven surface so the building would wee to on infinitely to the back. Pieces of the Building fall out into the main space in this case a kind of theater, in which by virtual way the slabs are moving across the space.
Then you go down to the other galleries, again no t dealing with an actual artifact to house paintings, or drawings or photographs, or even in this ace there is a Nam June Paik from the dark ages down there on the corner they don't know were to put it exactly or video surfaces, or good old fashioned sort of classical works like bill Viola videos kind of up in the wall in the conventional sense.

Humanizing the everyday. So along those lines how can we then begin to bring a kind of humanity or a king of interest that goes beyond the technological beyond the sort of distance that we tend to distance ourselves? Andes one of the big issues I thing with architecture and urbanism is really sprawl, sprawl suburbanization and it really doesn't matter which city we are talking about there is a condition of land development and has all of its obvious pitfalls and problems. But from my point of view one of the things that has perhaps the sociological implications of that as an opposed though the environmental, are vey important but lets just take the sociological for a moment.
This is a scheme that we won in competition and hopefully would be building soon.
The gray building we unfortunately have nothing to do with, although I would mind doing a lot of them and below that there is a kind of a landscape that we proposed.
And what we proposed to do and we did this with a group called West state in Holland was to eradicate the first three of four stories of each of this office buildings.
And that is something that we could get away with because we proved that most of what goes on in those first stories is in fact public amenities or should be given up to public amenities.

So given that we have that envelope of space we would then integrate that space with bike paths, with the green strip being a kind of park system that runs through it, different kinds of cinemas and public amenities and all this existing with a kind of complex landscape. So the idea being that all through he building you would have a sort of extruded urbanism that exist down. Beneath the buildings. There would be a kid of life at the bottom of these office building that would just be a matter of going outside and sitting and having a sandwich and then going back up to your cubicle and then, you know, getting closer and closer to suicide.

What really would happen here is that there would be a whole kind of urban life down

Trees, a king of urbanism, sort of the best of ideas of urbanism, the ideas of public space, amenities, difference, a sort of vitally and so on would be brought in and would create an entire architectural landscape and arena. And this is one way, at least in our minds, to kind of attack the developers continual desire to build and get square footage areas and viability studies out of the buildings they build. To get return on their dollars lets say. Ands if it worked whining it may be reasoning that it could in fact enhance the rentable of these space and become desirable‘s places to work a play.

Along those lines of humanizing structures or buildings we had an opportunity to two a completion for a new music heather in Graz, Australia, and our intention here was really to bring to Graz a kind of building that would celebrate what was really particular about this please. One thins that we are vey interested in when we work in ay city of any period is really what are the kind of fingerprints of that place that makes it very special. And one of the things about Graz is the kind of music, the music schools, and the fact that when you walk through the city of Graz sometimes in certain areas especially around the music academy you hear instruments being tuned, you hear sonatas being played. There is a whole kind of fantastic metaphysical situation there in terms foe sound.

So we proposed a building which in fact was based on the musical notation system of Graz. And the idea was that the notational system for the building envelope, and that the building envelope itself would be a kin of mutable or transformable envelope. That the envelope could be tuned, that a musician could interfere with the space. Here musicians or anyone coming and using the building could in fact u tune the building alter the building configuration. These panels would be acoustic and they would in fact alter the entire interior volume and the sort of resonance of the building itself.

So the building would be continually altered and changed according to different people usage and different ways of accessing it. So here the thing was to create a building that in fact acts as musical instruments in the city. And that people would obviously see it as a kind of interesting artifact in itself, which almost is made of music musical notation and actually evokes a sound.

Its interesting because when we did this a couple of people compared, its, lets say to the Bilbao, And the intriguing thing of the Bilbao for us is the fact that it‘s a sold adage of frozen music being architecture and so on that its really a kind of static object very classical in many ways although seeming very vibrant and new. But is in May ways very sort of typical the entrance it‘s still relatively central, the halls are relatively symmetrical and so on,
But the idea here is that this building itself has a kind of double mutational aspect. One is that is actually altered by the people who use it. And the other that the building itself and its surfaces would somehow reflect the city it in And this began us on this kind of trajectory and again Neal had mentioned camouflage we really got interested in this notion that building could star to become camouflaged that they could star to co inhabit their environments, And even though the architecture may seem formally kind of extreme, they may in fact offer quite the opposite. Those were in fact all the reflections of the city and the various surfaces as they removed on the building.

This brings the idea of cultural “contextualism”. What does it mean now in a kind of post international, post global village world when we work in different cultures and try to extract something of the contextual Nature of those places? A very old project of ours, kind or pre-digital, lets say is this Museum for the city of Tohuko in Sendai in Japan. And this is a museum for agrarian culture and the history of African culture the growing of rice effectively. And the building was designed

on a defunct rice paddy surrounded by the bullet train air the top and the highway system on the other side. And the notion here was to create a kind of building One of the most important aspects of this museum is that when we designed it this notion of the flooding the annual flooding of the rice paddies would continue and that the building would sit in the rice paddies and in fact be flooded. The building would exit as a kind of flooded entity on its surface. All the lines were in fact traced from the existing rice fields and as you came into the building interior you would find minkas and old buildings and a kind of diorama in the main country hard, And all the roofs were in fact these tripe folded structures that played with this idea of temple architecture and peasant architecture in Japan the Minka, being a pesant building and this notion of the temple buildings, one reading of them might be that they only are really about the earth and the sky, and the middle is kind of insignificant. The roofs become the elaborated structures, so this notion that the roof structure of the Tohuko Museum would celebrate that kind of tri-part folding in a new sort of formal condition.

Also in Japan another project that tired to work with that kind of modern intervention but trig to understand they history of the place in Kyoto, is the KRP Furosaka Gas at the Kyoto Research Park. This is a building tat had all the usual problem associated with industrial parks we sated by creating a kind of complex, and you can see the building that were built in the seventies and the eighties and the nineties and them our kind of intervention that would come into play.

The building really becomes a kind of graphic notational system almost a sort of brush stroke as an architecture that would then become a viable building solution include a hotel cinemas, all kind of things But really and this is an early building of ours the notion that the building could actually become part of the city and allude to its history in something other than a kind of postmodern pastiche or stage set way that would actually evoke or extract something else from the place in which it works.

After that building they asked us to do another one a few years later, that one was done in 95, and in 97 we did a little building in the same area for a multimedia research facility and an exhibition hall. And this building was the first time that we actually try to create something that would play the same kind of contextual game, but would also introduce some new languages in terms of this idea of context., One thing is obvious about his image, is that the building real context. If you think about what we were doing when we built these projects on the outskirts of cities is an industrial park on the outskirs of one of the most beautiful and historically compelling cities in Japan KYOTO. And the car and again a kind of suburbanization.

So the building has to play a kind of game between being both part of the automobile, its culture, the notion of the commuter out there and at the same time, have a kind of spirit of locality and a sort of individualism to it So the building then becomes this kind of play it is a hybrid between traditional structures and alluding to this traditional kind of visual cues and at the same time a very kin of moderns building pushing this notion that Kyoto an Japan sits between the its old history and its very contemporary state.

There were two things that we were asked to do by the client. One was that we push this idea of machine and b robotic building technologies to create all the curved panel designs. And then also the Kyoto research party was investigating video surfaces and video skin as a possibility. And we stated to think what would happen if you actually could create a building that had a life feed over all of its surfaces, which is what that simulation was about. And of course the

question is back, you know Will that get a use as the Nasdaq in New York basically for data and advertising and logos and so on it becomes another surface to brand . Or, in this case we said why doesn't, it become a kind of place for almost a cage. So the building surface becomes kind of musical and has a kind of contextualism that goes well beyond any kind of formal contextualism it is literally contexted, if there is such a word in terms of the urban fabric.

Along those lines we have another project that we produced in New York which seems to be coming back to lie lately. Which was a Museum for Technology Culture. And this building actually this is pre that horrible day on New York September 11 What we really had decide, and its interesting how September 11 kid of affirmed this, that the city of New York and the skyline really is a kind of icon and a kind of something stationed in a certain period in modernism, in a certain heroic period in American culture A time when America was in space age, was in a cold war and other things.

So we saw the skyline as this sort of sacred and strange space to compete with, yet again yet another sky scraper or yet another building just seemed, in the period when we were doing this, to be kind of futile. So we say well lets do a building on the water. That's camouflaged, that exists in a kind of subversive way. That is almost invisible. Can we in fat create an invisible building? But at the same time, it had to be one of the world largest museums.

We put the building into the East River. We began to think about its surfaces and its submersion (in the east river) the video. Skin that we could perhaps produce over it what its architecture would be like how it becomes almost a kind of self building in the river, what it would be like to begin to invigorate its surfaces with data having o do with New York City with its culture, its life.

And particularly its interior, which can be transformable, we thought that we d flood the building. There is a famous naval battle tat took place in Piazza Navona in the Renaissance Italy when they would flood the entire place. That the building would either be flooded, it would be a kind of hybrid between a sports stadiums an lets say, a convention hall, and in this different sort of situation, it will be able to exhibit all kinds of artifacts of contemporary culture and technology. The thinking here being that it could exhibit, on the heels of the Guggenheim, interesting motorcycles and fashion, that this building could exhibit battleships, airplanes all kinds of things well beyond the scale of the artifact in museums. And it would be illuminated by this giant sort of steroid Nam June film piece that would be the entire illumination of the building it would come from the video light of this Nam June park sort of vortex. And part of the collection would be in fact New York skyline itself. It would be as if the building actually acquired the skyline as part of its collection.

Anticipatory futures. I think part of the whole relevancy of our work as architects and designer and artists is really to anticipate the future in any kind of way we can This is a vey hypothetical project that was done actually for Business Week of all people They had called us up and said could you show us what the office of the future would be like in terms of space and we said well you know what probably is going to happen ins that airport have become more and more sort of cities in themselves they have become the place were people meet, This notion that the airport has became this strange surrogate urbanism is something that intrigues us So the idea is that by the year 2000 as we know we have airport with terminals dedicated to airlines but by in this case we were predicting 2005, you'll start having corporate headquarters taking over terminal space. So you all have the IBM these are names that you are no supposed to know who the original names are because

of copygirl's at the Sorry Corporation would stat to built over the years, expand out into the airport, crate these kind of hubs, as they populated the airports they would brand and they would locate themselves as longer and larger structures and they would become really the corporate headquarters where the entire company would operate our of, and they would transform and became one building they would use their airplanes to kind of again the orchid thing have a meeting with IBM and the planes would soar of dock art that terminal.

The terminals themselves become kid of urban landscape where not only are there obviously commuter and people moving thorough, and business men and meetings, but there is also jogging access to stock markets, data and to on And of course between meetings you d land play nine holes of golf and get back in your plane and go to the nest city as kind of a convenient location of golf courses and business amenities right next to airports which I think would make perfect sense, And then the idea of hyper-branding taking this notion branding building and space, and taking it to its logical extreme. Why not make the entire building the ideal company building were its basically for the time this company stocks area ok it has the entire interior design and architecture under its hold?

Another proposal in terms of this idea of taking control over these things is a new stadium for the Dodgers in Los Angeles And this is a stadium based on an anticipatory future where if the smog conditions and if we don't get certain environmental things in place we are going to need to cover the stadium is in fact based on the idea that there is a pneumatic show that contains colored gases that produce large logos for corporate sponsors and they would in fact fund the building. And they would Morph all the time because these buildings would just have one owner it would continue to evolve depending on who talks over the stadium. The idea is that he entire skin of the stadium would continuously transform and animate. According to that there are two or three objects that actually move around the stadium on tracks that deliver hot dogs to the people sitting in the stand, so all the amenities circulate around to so people don't event have to travel very far God forbid they get some exercise at a baseball game.

This is a project for the little train station it was done in collaboration with Jeff SHAW, OUT ZKM. Who is a very interesting filmmaker who's making hemispherical interactive movies? And this is tree hundred sixty-degree interactive hemispherical film cinema really, n the middle of he little train station. AS you get of the train you see this artifact sitting at the end of the station in the old train station, which is part of their cultural capital 2004.
And finally this notion of extracting urban DNA, as I said earlier, when we work we look for ways to understand the finger prints and the sort of anomalies of places because really many architects today, find themselves working in many places the notion of a local architect is more and more strange. So how do we do that this is a sketch that I did a Little while ago. This was part of a project more in the art world that in the architectural world, and its really a way of understanding architecture in terms of the human body, un terms of cyberspace.

So how does the body and cyberspace begin to form a kind of architectural world We used here a protective gear from sports, The idea being that *sports amor* is really the best kind of analogy for us in terms of how we interface with that we virtually need mutating skiing as we confront cyberspace and artificial realities so this is jus kind of

study a meditation on the formation that we got out of hyperdizing. And bringing together various sort of protecting gears to create a kind of fluid dynamic, virtualize state of the body. Those experiments have found their way into other kinds of works by us, in terms of drawings and sketches and digitally produce drawings and sketches and digitally produce drawings.

Something that I have become extremely interested in is how the computer becomes a sketch tool how the medium itself can provoke new sort of spaces in architecture and possibilities So these are studies. Called ice spaces or image escapes theory are base on a id of deconstruction or dismantling of advertising of logos of artifacts that we surround ourselves with everyday our shoes our watches, our cars, our cities our buildings into new formation that are tempting to seek out an architectural envelope or an architectural ensemble. They are drawings for possible architectures. And we did a number of these, and we have been doing them for quite some time, and producing this in sort of series, always to try to understand how we can use these techniques and tools to create new kinds of possibilities for the buildings and objects we design.

Along those lines, some recent studies and drawings that have been doing are called M scapes or motion scapes and they are really based on the idea that the automobile, and this goes back to the BMW, Mercedes projects, that the automobile is really a kind of interesting and intriguing artifact I thing about it today no only as something that supposedly has to do with speed and a elegance an design but is also relate with desire. It's tied to the advertising mechanism that dictates it and its almost a kind of erotic association we have wit cars. So the ideas of taking car bodies and transforming them into things that seem s to be almost anatomical that seem to be thing we wear, as part of the study as well as an ambiguity of their presence terms of where the origin was and where we let off when I made these drawings.

For example here is another one, which takes the car body and flays it out into a sort of kin. This one was vey important for us it had a number o association and important aspect to it and was something we wanted to develop further. It really. Talked about a kind of interiority and exteriorly, kind of human anatomical conduction mechanized body, the *amor* it had many of the thing we have been looking for and studying and so it became the project on which we started basing the whole urban study.
It was around this time we got invite to the document and we were thinking how we could bring this interest into to the Document in terms of its polemic. And also with such important figures as Yona Friedman an constant being also invited we realize that we wool have to establish a dialogue with the it would make sense to or to Document and just dialogue only with the artist or dialogue only with ourselves, that we should have a polemic about urbanism. So we began to take this M space and formally interrogate it in terms of what could do with it as a king of hypothetical urban structure. So we video mapped a number of different subjects on to it and finally ended up arriving on the w two full size M space forms which are really the size of two automobiles each one was t built back to its one to one status an automobile hanging on the middle of the space which ended up looking like a primitive bone or something video mapping cites on to that.

We video-mapped what we called the DNA extraction of the cities Hong Kong Tokyo and New York.
Tokyo, Hong Kong, New York and so, we will literally play the cities as a kind of instrumental through their skyscrapers. The Skyscrapers have become the groves, the material like in a cell that the laser could in fact, engage to come up with asoundrac for that place.

Incidentally one of the thing that was interesting when I walked in the space and saw this the first time after computer simulating it and going over and over in our studio in New York what stroke me was something I did not exprect to look like the Mosque in Cordoba I did expect to see it that way, it never had anything to do with it but it was fascinating to see that it had that kind of spiritual dimension to it that we could never have anticipate until we actually enacted in the room in Documental Each of the tracks had an amazing kind of thumbprint Tokyo sounded like bird singing Hong Kong, sounded like song New York sounded like a king of drunk every body was in bad mood it was very interesting because when I showed the piece to people when they come into the space an they said to me which CD is that I had to listen as c opposed to seeing what saw in fact on the texture maps it was only the sounds that in the end gave me the information of which urbanist I was in fact mapping in the space than you very much

N. B. This is direct transcription of handy Rsdhid's keynote lecture. Some of the speech colloquialisms have been modified to consul images, please refer to www.asymptote.net.