

Bibliographic Information:

Author Unknown. "A Preliminary History." July 30th, 2006. Available at:
<http://www.juedisches-museum-berlin.de/site/EN/06-Press/04-History-of-the-Museum/02-preliminaryhistory/preliminaryhistory.php>

Author Unknown. "Crash." July 23rd, 2006. Available at: <http://imdb.com/title/tt0375679/>

Author Unknown. "Crash: 2004 Film." August 22nd, 2006. Available at:
http://en.wikipedia.org/wiki/Crash_%282004_film%29

Author Unknown. "The Day After Tomorrow." July 23rd, 2006. Available at:
<http://imdb.com/title/tt0319262>

Author Unknown. "The Day After Tomorrow." August 22nd, 2006. Available at:
http://en.wikipedia.org/wiki/The_Day_After_Tomorrow

Brendino, Great. "Mean to the Homeless Poll." The Intergalactic Jester. January 13th, 2006.
Available at: http://www.intergalacticjester.com/archive/2006_01_01_archive.html

Cohen, David. "Luc Tuymans: Proper." Gallery Going. October 20th, 2005. Available at:
<http://www.artcritical.com/DavidCohen/SUN118.htm>

Guerrilla Girls, The. "Greatest Hits." August 18th, 2006. Available at:
<http://www.guerrillagirls.com/posters/index.shtml>

Harris, Sam. The End of Faith. New York: W.W. Norton and Company Inc, 2004

Jacobs, Jane. Dark Age Ahead. New York: Vintage, 2004.

Koolhaas, Rem. Content. Köln: Taschen, 2004

Sigler, Jennifer ed. S,M,L,XL. New York: The Monacelli Press, 1995.

Designboom's *Your way to Coway* competition called for the design of a kitchen of the future, the guidelines allowed for a great deal of breadth in the specifics of the submission. Designboom asked us simply to envision of the future, and gave no real parameters as to time, space, or geographical context. Naturally, there is an abundance of future precedents, even as specific as the Kitchen of the Future within the realms of literature and more prominently in film and television. Though some still maintain glittering visions of a tech-influenced, rather traditional definition of the future (one in which the Jetsons may have felt quite comfortable for instance) film, art and literature have also sought to illustrate a post-apocalyptic future and often the current forces which push us in that direction. These media have sought to confront the public with problems varying in severity within society, and illustrate the disastrous consequences of our inaction. Architecture appears far less willing or perhaps less able to address these problems, and it was with this in mind that my competition entry was designed not with the intention of further supporting our rather naïve notion of the future, but rather to serve as a warning, a reminder of the consequences of our current societal failures.

There currently exists a firm global position on the necessity of eating, that goes without saying. Most dwellings in countries developed or not require some device or at the very least space in which to prepare food. This can be as basic as an open pit still used in many remote areas of central Africa or as elaborate as high tech 'performance' kitchens offered from the likes of Boffi and Bulthaup. In any situation where food is prepared with fire the hearth becomes central to the dwelling, often finding its home in what we now call the kitchen. And though the aesthetics of such a place may vary over time, its function remains unchanged. The elements of the kitchen become a constant in the entry, fixed and varying only slightly.

It becomes important, then, to look for design precedents of the *future* itself, its aesthetics and composition, What will the future look like in 10, 20, or 200 years? Inspiration for these visions emerges from a variety of media in great abundance; film and television being particularly fruitful. Envisioning a *consistent* vision of the future has been considerably more difficult, though it seems that two distinct camps have arisen; the glittering tech savvy Jetsons future vs. the post-apocalyptic, charred wasteland vision of the future. I was primarily concerned with the post-apocalyptic version that the film industry has been so incredibly keen to represent (the *Mad Max* series, *Reign of Fire*, and the charred landscape of *Tank Girl* come to mind). However, more of the insights and design precepts for the kitchen of the future were derived from works of film and architecture representing pre-industrialized dwellings, most isolated, and at best rustic rather than future visions. Much of the cabin's ambiance is modeled after the lifestyle of early pioneers on the Canadian plains, as brought to life by Heritage Canada's *Part of our Heritage* series, emphasizing the belief that, as argued by the late Jane Jacobs, our society is heading backward towards a dark age rather than forward.

Inspiration could also be drawn not only from the past but also from the poverty of the world today. The hearth/bbq within the entry is the most recognizable example. Looking at many homeless people in today's society, oil drums are often used



The oil drum continues to provide heat to the less fortunate.

as a source of heat, and maintain their position as the hearth in even the most desperate of

situations. Such a proposition seems ever more realistic in our current geo-political climate, and it seems entirely possible that we could spend the rest of our lives bearing the consequences of a nuclear breakup of global powers.

WHEN RACISM & SEXISM ARE NO LONGER FASHIONABLE, WHAT WILL YOUR ART COLLECTION BE WORTH?

The art market won't bestow mega-buck prices on the work of a few white males forever. For the 17.7 million you just spent on a single Jasper Johns painting, you could have bought at least one work by all of these women and artists of color.

Bernice Abbott
Anni Albers
Sofonisba Anguisola
Diane Arbus
Vanessa Bell
Isabel Bishop
Rosa Bonheur
Elizabeth Bougureau
Margaret Bourke-White
Romaine Brooks
Julia Margaret Cameron
Emily Carr
Rosalba Carriera
Mary Cassatt
Constance Marie Charpentier
Imogen Cunningham
Sonia Delaunay

Elaine de Kooning
Lavinia Fontana
Meta Warwick Fuller
Artamisia Gentileschi
Margu rite G rard
Natalia Goncharova
Kate Greenaway
Barbara Hepworth
Eva Hesse
Hannah Hoch
Anna Huntington
May Howard Jackson
Frida Kahlo
Angelica Kauffmann
Hilma of Klimt
Kathe Kollwitz
Lee Krasner

Dorothea Lange
Marie Laurencin
Edmonia Lewis
Judith Leyster
Barbara Longhi
Dora Maar
Lee Miller
Lisette Model
Paula Modersohn-Becker
Tina Modotti
Berthe Morisot
Grandma Moses
Gabriele M nter
Alice Neel
Louise Nevelson
Georgia O'Keeffe
Meret Oppenheim

Sarah Peale
Ljubava Popova
Olga Rosanova
Nellie Mae Rowe
Rachel Ruysch
Kay Sage
Augusta Savage
Vavara Stepanova
Florine Steffheimer
Sophie Taeuber-Arp
Alma Thomas
Marietta Robusti Tintoretto
Suzanne Valadon
Remedios Varo
Elizabeth Vig e Le Brun
Laura Wheeling Waring

Please send \$ and comments to:
Box 1056 Cooper Sta. NY, NY 10276

GUERRILLA GIRLS CONSCIENCE OF THE ART WORLD

An early Guerrilla Girls poster, 1985.

Looking for precedents which begin to address these issues in contemporary society then, has become an equally if not more important aspect of the competition. How do architecture, or the social sciences and arts in general address their shortcomings, or bring into question common misconceptions and paradigms? The Guerrilla Girls of the art community have, for instance, mounted an aggressive campaign to illustrate the inequality that occurs in the art community, publishing statistics relating to the number of women artists represented by specific art galleries or planning 'events' dressed in Gorilla

garb in an attempt to raise awareness. Their initial efforts were made by simply posting signs throughout Soho in the mid-1980s and have expanded into solo shows, press conferences, full-scale billboards, and increased pressure on galleries to show works by women, especially women of colour. Contemporary art has been ferocious on its attacks on contemporary issues such as this. On the subtler side, Luc Tuymans' paintings from his *Proper* show at the David Zwirner Gallery engage the viewer with the current state of affairs in the United States with great intensity. His portrait of Secretary of State



"The Secretary of State" Luc Tuymans. 2005

Condoleezza Rice is not a 'portrait' by any traditional sense of the term. Miss Rice's face is cropped, tightly confined to the edges of the canvas. Painted from a photograph, her expression is that of anxiety, confusion, and perhaps even anger, a realistic portrayal of what anyone in her position should look like, but far from complimentary.

Films too are forcing audiences to reevaluate common knowledge and views they may have had on the most difficult of issues like those found in Paul Haggis' examination of

contemporary racism – an idea that initially seems almost oxymoronic – in his 2004 film *Crash*. The vibrant rebirth of the documentary only illustrates that audiences are ready to be confronted with difficult ideas, to be forced to think in addition to being entertained.

Sadly while filmmaking continues to explore a plethora of future scenarios, pushing our limits of understanding time and time again in addition to critiquing contemporary society, it is far more difficult to find precedents of architecture which truly question in a significant manner the way we envision the built environment, to address building needs of

the future, or to evaluate the consequences of design today.

Huge development projects across the globe offer buildings soaring to new heights to house populations expanding at a rate we could never imagine, though they fail to accommodate the environmental consequences we will have to face to continue to support such developments.

New ways of interpreting building types similarly lack imagination. Koolhaas' infamous anti-flagship for Prada in Soho attempted to redefine how we



OMA's 'anti-flagship' for Prada in Soho, NYC shop, or rather, how a very wealthy demographic shops. Through months of research by

OMA's mirror firm AMO the programme was carefully laid out and though the space is truly unique, it is arguable as to whether or not the design has done anything to change the way we imagine the retail experience. And in either case, the entire project seems entirely irrelevant when we consider its cost at over 40 million for a mere 23000 square feet. Socially responsible it is not.

It seems confusing that despite the growing turmoil in the world, be it environmental, geo-political or social, architecture remains unwilling to address these issues at any significant level. Building code in many countries now enforces mandatory shatterproof glass on the lower floors of public buildings, or increased setbacks alternatively to protect against an increased risk of terrorism, yet design refuses to address and consequently portray the clash of the monotheisms at the root of such terrorism. LEED standards have the ability to both address most important issue the globe has ever faced and also to change the aesthetics of architecture, but it is by no means mandatory and far from widespread despite the imminence of melting ice caps, increased frequency of hurricanes and so forth.

Why then, should architecture be so uneasy about following in the footsteps of film or art? While it seems unlikely that the production of most art could be



Ideas on global cooling in 'The Day After Tomorrow'

comparable in terms of cost, films often have large budgets similar to that of a medium scale architecture project. *The Day After Tomorrow*, Roland Emmerich's global cooling

Bibliographic Information:

Author Unknown. "A Preliminary History." July 30th, 2006. Available at:
<http://www.juedisches-museum-berlin.de/site/EN/06-Press/04-History-of-the-Museum/02-preliminaryhistory/preliminaryhistory.php>

Author Unknown. "Crash." July 23rd, 2006. Available at: <http://imdb.com/title/tt0375679/>

Author Unknown. "Crash: 2004 Film." August 22nd, 2006. Available at:
http://en.wikipedia.org/wiki/Crash_%282004_film%29

Author Unknown. "The Day After Tomorrow." July 23rd, 2006. Available at:
<http://imdb.com/title/tt0319262>

Author Unknown. "The Day After Tomorrow." August 22nd, 2006. Available at:
http://en.wikipedia.org/wiki/The_Day_After_Tomorrow

Brendino, Great. "Mean to the Homeless Poll." The Intergalactic Jester. January 13th, 2006.
Available at: http://www.intergalacticjester.com/archive/2006_01_01_archive.html

Cohen, David. "Luc Tuymans: Proper." Gallery Going. October 20th, 2005. Available at:
<http://www.artcritical.com/DavidCohen/SUN118.htm>

Guerrilla Girls, The. "Greatest Hits." August 18th, 2006. Available at:
<http://www.guerrillagirls.com/posters/index.shtml>

Harris, Sam. The End of Faith. New York: W.W. Norton and Company Inc, 2004

Jacobs, Jane. Dark Age Ahead. New York: Vintage, 2004.

Koolhaas, Rem. Content. Köln: Taschen, 2004

Sigler, Jennifer ed. S,M,L,XL. New York: The Monacelli Press, 1995.

disaster movie had a budget of 125 million, Paul Haggis' *Crash* a far more reasonable 6.5. The time commitment is invariably less comparable, while a public institution like the Jewish Museum in Berlin could have a nine-year production cycle, a large film produced by a Hollywood studio could be complete in a matter of months. Perhaps architecture – or the governments and development firms who commission it – lack the commitment, not the financial resources to take an activist stand on contemporary issues.

Finding precedents for a post-apocalyptic world are far from scarce. In literature and film, coping with a destroyed earth whether by nuclear fallout or global warming/cooling, has been a hot topic. Art and film have been particularly adept at addressing contemporary issues that will inevitably lead us down the path to this destruction. Discovering precedents where architecture addresses the current state of affairs, let alone a post-apocalyptic kitchen is considerably more difficult. The steps that begin to reflect contemporary dilemmas are almost inconsequential at best. The competition entry for *Your way to Coway* attempts to address this glaring of absence of discourse in a rather hyperbolic manner