

U.S. Pavilion, 13th International
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ARCHITECT

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Spontaneous Interventions

C. 7500 BC
First city in the world



neighborhoods. **1980** William H. Whyte publishes *The Social Life of Small Urban Spaces*. Congress creates Superfund to clean up hazardous waste sites across U.S. **1982** Michael

accessible, and participatory. » Access to knowledge and awareness of municipal processes are critical to incremental and interventionist change in the built environment. In 2006, the Center For Urban Pedagogy began publishing educational broadsheets in a series called Making Policy Public, which paired a graphic designer with an advocacy organization to produce a poster that visually conveys an arcane piece of public policy. Using a double-sided single sheet, every publication unfolds from an 8-by-11-inch pamphlet to a 32-by-22-inch poster. The policy issues covered range from municipal rules and regulations for street vendors—as illustrated in Candy Chang's *Vendor Power!*, created in collaboration with the nonprofit Street Vendor Project (a part of the Urban Justice Center)—to affordable housing—as framed in *Predatory Equity: The Survival Guide*, a collaboration between Tenants & Neighbors, the Urban Homesteading Assistance Board, and graphic designer Glen Cummings of MTWTF. » Cheap production, rapid distribution, and nothing less than the belief in the transformative potential of print have led to today's DIY publications. Stewart Brand's late-1960s ecologically minded *Whole Earth Catalog* and William Powell's 1971 instructional protest against the Vietnam War, *The Anarchist Cookbook*, understood the need for political and social movements to come with a specific skill set. With the deftness of a home-economics teacher, Powell presented recipes

for manufacturing Molotov cocktails and other explosives. Both publications were modeled (with a decisive amount of *détournement*) on the homemaking manuals and garage-tinkering magazines, such as *Popular Mechanics*, that defined and shaped the postwar American landscape. At the root of all of these instructional documents, new and old, domestic and revolutionary, is a commitment to open-source knowledge. As such, the how-to pamphlet, PDF, or website proves an instrumental tool used by an active public as they evolve cities from sites of bureaucratic opacity to sites of civic engagement.







Mimi Zeiger is a writer, editor, and contributing editor to ARCHITECT. She is also a member of the curatorial team of *Spontaneous Interventions*. Her full bio appears on page 14.

Rockwell Group

Imagination Playground

New York City and elsewhere
since 2009

When architect David Rockwell, AIA, started spending time in playgrounds with his young children, he was disturbed by the lack of imagination and variation in the way kids interact with standardized playground equipment. He spent five years developing the Imagination Playground, seeking private–public partnerships to see it realized. Inspired by Froebel blocks and adventure playgrounds, the Imagination Playground features a wide range of elements that allows children to create their own environments and their own course of play. Since the first Imagination Playground opened in Manhattan (with the support of several city agencies), Rockwell has developed a more portable, scalable version—packed into a cart or box—that can quickly **transform small, unused spaces into dynamic playgrounds**. It has been deployed in hundreds of locations worldwide, including Haiti and Bangladesh.

	accessibility, community, pleasure
	0 for design + 5,000 for cart version + 7 million for land and construction
	8 months
	5-8 research and design
	Problem – need for engaging play spaces for children around the globe
	Solution – mobile, accessible, engaging playground

aves' Portland Building completed, first major example of postmodern architecture. **1989** Congress establishes National Commission on Severely Distressed Public Housing. **1990**

by Mark Shepard » **NOTES ON MINOR URBANISM** Consider the contemporary form of urban mobility known as *parkour*. Practitioners of *parkour*, known as *traceurs*, appropriate the space of the city as a platform for exercising gymnastic skill. The city becomes an obstacle course through which one moves from point A to point B as quickly as possible. Understood not as a competitive sport but as a form of physical and mental training, *parkour* helps one develop a spatial awareness of specific affordances of urban structures and the ability to overcome mental and physical obstacles with speed and efficiency. In the *traceur*, we see refracted

a lineage of alternative ways of moving through the city. From Walter Benjamin's *flâneur* to the Situationists' *dériviste*, these urban actors perform the city in ways that not so much reflect it (as representation) but enact it (through transduction). Though their movement, we can read a city and the possibilities that it offers as well as the socio-spatial relations found there. In this context, *parkour* becomes a form of urban hacking, a way of appropriating architecture and its attendant fittings for purposes neither sanctioned nor anticipated by the original design. Architecture becomes an obstacle that must be overcome as quickly and efficiently as possible, albeit with poise and grace. » Now consider the spatial topology described in *The Catalogue* (2004), a video by British artist Chris Oakley, which shows a shopping mall somewhere in the north of England from the point of view of a surveillance system. We soon see that the system is doing more than just watching. Shoppers are tagged, tracked, and monitored as they go about their routines. Transaction histories are mined, personal inventories are matched against products for sale, and recommendations are made. Prescriptions for eyeglasses are facilitated through the retrieval of a recent eye exam report. The purchase and consumption of food and beverage items at a conveyor sushi bar is matched against a person's medical records and a health prognosis is made based on what he or she is eating. (Fortunately for the subjects