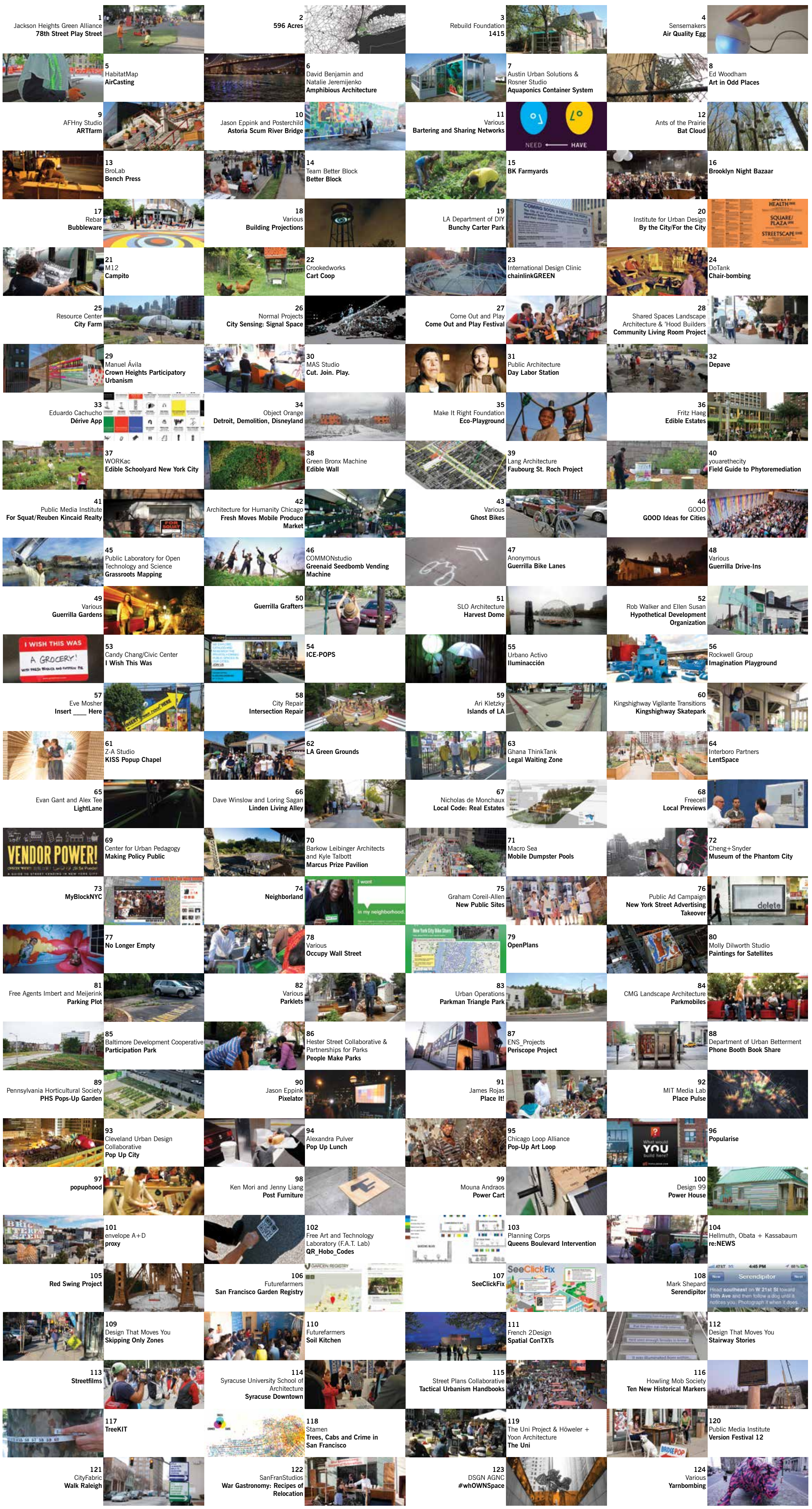


Spontaneous Interventions: design actions for the common good



la Biennale di Venezia
13. Mostra Internazionale di Architettura
 Partecipazioni nazionali

U.S. Pavilion
 13th International
 Architecture
 Exhibition
 la Biennale
 di Venezia

Aug 29 - Nov 25, 2012



COMMISSIONER AND CURATOR: Cathy Lang Ho

CO-CURATORS: David van der Leer, Ned Cramer

CURATORIAL ADVISORS: Michael Sorkin, Erik Adigard, Anne Guiney, Paola Antonelli, Zoe Ryan

COLLABORATORS: Freecell (exhibition design), M+A-D (communication and exhibition design), Interboro Partners (courtyard installation), Architect magazine (media partner), Novità Communications (public relations)

TEAM: Gordon Douglas & Mimi Zeiger (project managers), Justin Allen, Mina Chow, Brenden Crain, Giulia Cugnasca, Lee Ann Custer, Alex Forthey (web programming), Andreas Jonathan, Sarah Kantrowitz, Katherine Koh, Kelly Loudenberg (film), Alexandra Sutherland-Brown, Alexandra Tall, Samantha Topol, Julia van den Hout, Toni Griffin / J. Max Bond Center

(Banners printed by Colson; Banner structure fabricated by Drexel; Counterweight stands and well tests courtesy Avery Demmon and Applied Image; Projection equipment courtesy Barco; Printed vinyl floor courtesy Better Life Technology (BLTG-Abon); Pressure supports courtesy Veneta; City of Venice and ideas fabricated by Falgaemont Caraxena; Foam cubes by Garavaglia and ABE; Artistic Resin Espanso; Many thanks to Chiara Babiloni/BBDO; Guggenheim Collection; Giacomo di Thiene / Th&Aa architecture; Savio Panza/SpeedStudio; and Andrea Soffiantino)

information

accessibility

community

economy

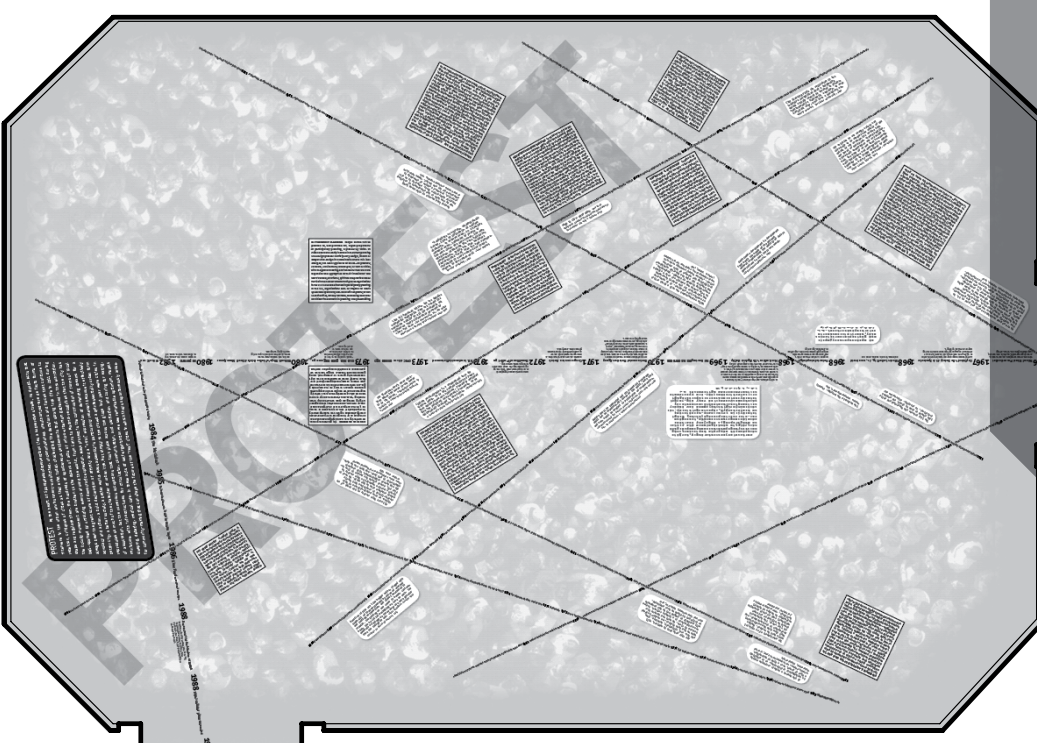
sustainability

pleasure

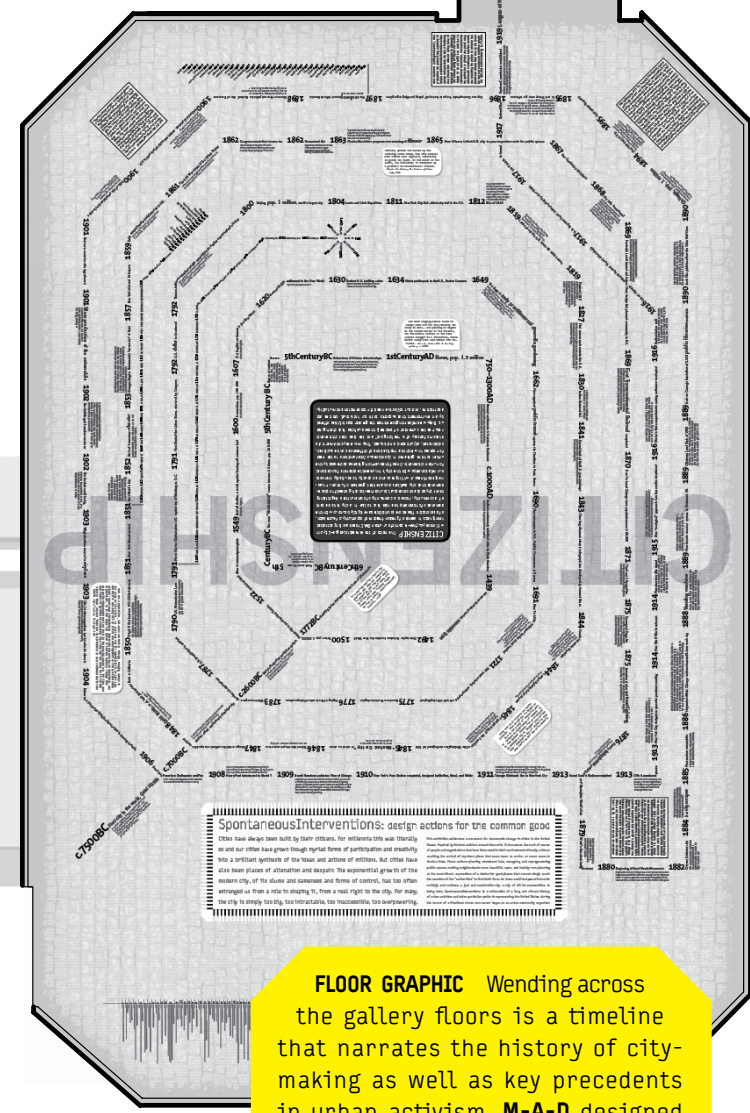
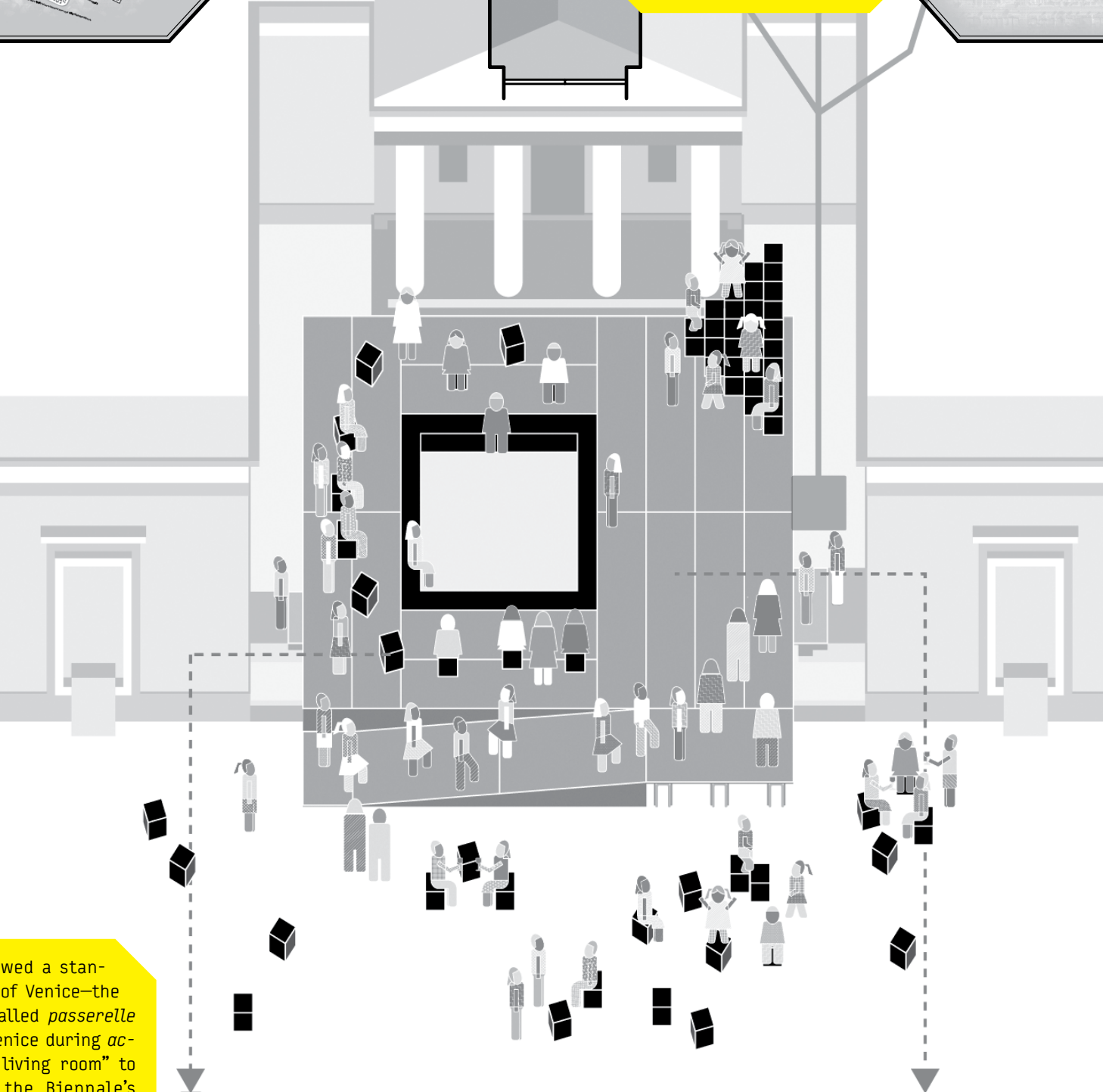
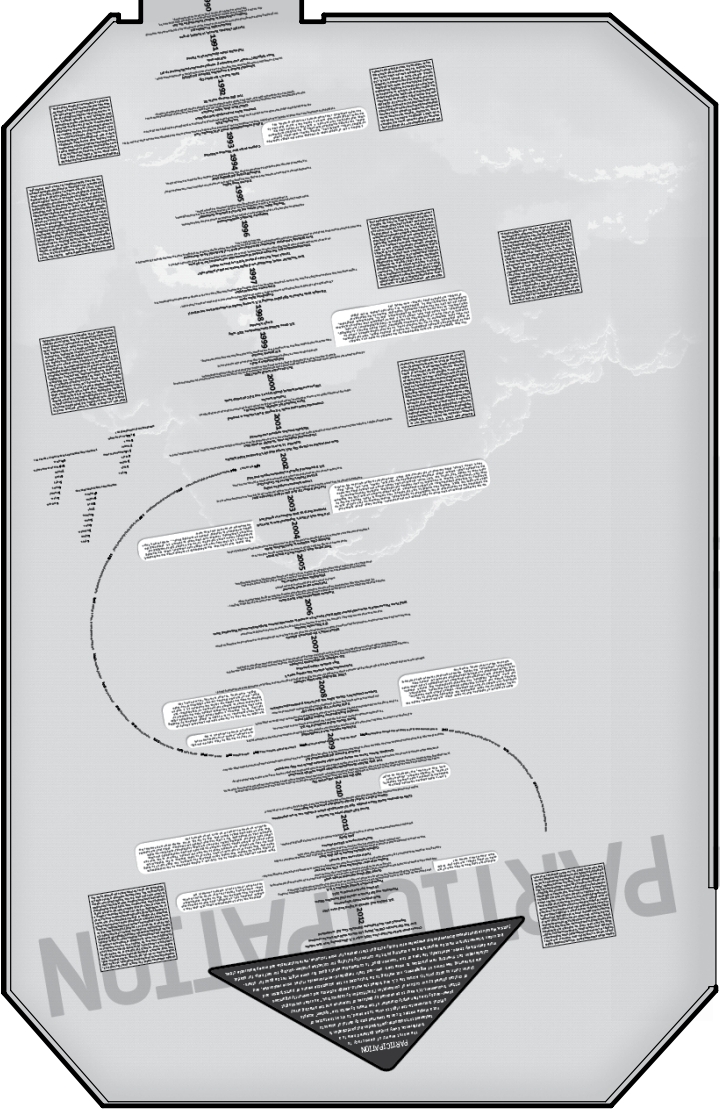
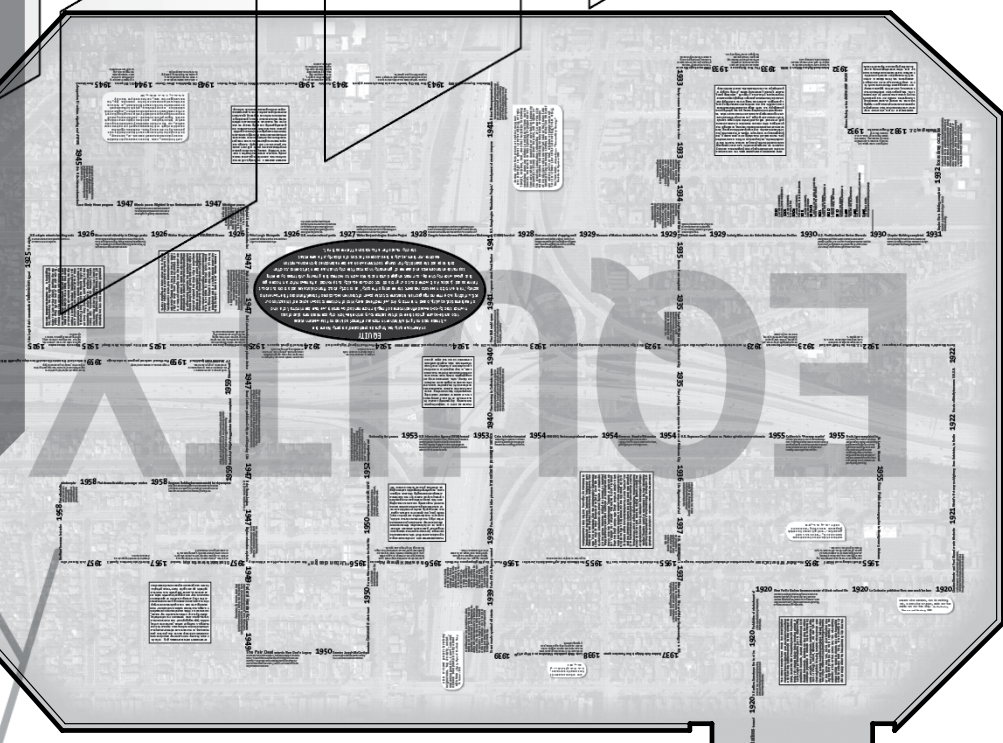


BANNER SYSTEM Faced with the challenge of installing an archive of 124 vastly disparate projects, **Freecell** created a lively system of banners suspended from an open scaffold, evoking a festival atmosphere. The banners may be pulled down for a closer look, triggering the movement of counterweights that are inscribed with suggested actions to solve urban problems.

FLAGS The striped flags started with the idea of creating civic iconography as well as an identification system for the projects. **M-A-D** developed a semantic bar code that connotes the areas of improvement intended by the interventions. Participants were asked to assign percentages to the values (seen at top).



FILM In a video installation by filmmaker **Kelly Loudenberg**, a cross section of exhibition participants share their hopes, dreams, and concerns for the future of the American city. Attuned to the fact that it is an election year in the U.S., participants were asked to speak as if they are running for office or advising their elected officials.



FLOOR GRAPHIC Wending across the gallery floors is a timeline that narrates the history of city-making as well as key precedents in urban activism. **M-A-D** designed a timeline that alters in shape as it advances, reflecting the ideas of each dominant epoch. Today's urban interventions are reacting to specific conditions that have been decades, even centuries, in the making, informed by complex physical and cultural circumstances.

COURTYARD **Interboro** borrowed a standard-issue item from the city of Venice—the temporary, elevated sidewalks called *passerelle* that Venetians use to navigate Venice during *acqua alta*—to create an “outdoor living room” to host programs scheduled for the Biennale’s three-month run. Veritas loaned the U.S. Pavilion the metal supports, and in exchange, the U.S. Pavilion fabricated new decks that conform to the city’s design standards and will be donated to Venice when the Biennale ends. » The courtyard, which **Interboro** calls *Commonplace*, features a conversation pit that is filled with foam cubes intended to be used for seating or playing. The pieces may be configured to accommodate a range of functions, from lectures to workshops to casual socializing. Our intention is to donate the cubes to a school when the Biennale concludes.

