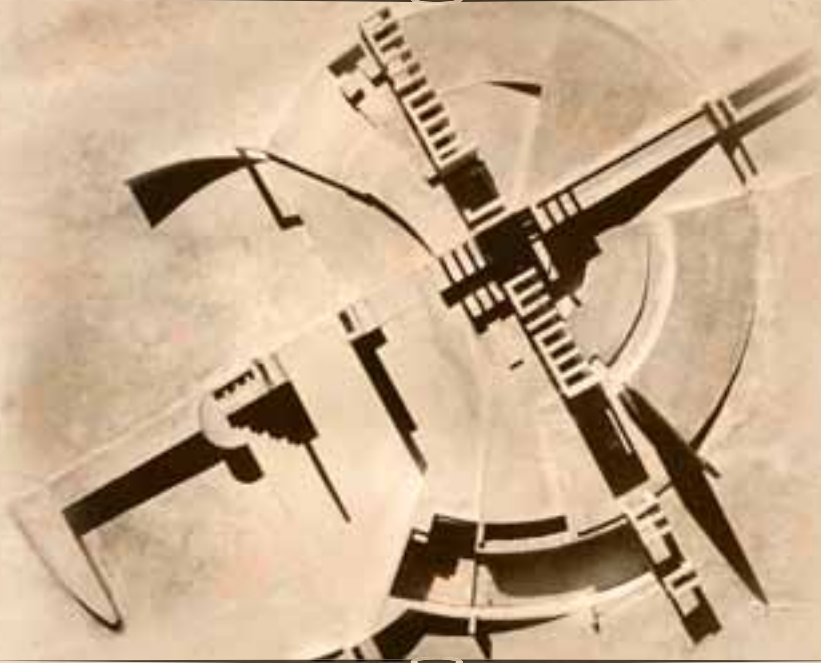


IN 2010 URBAN ISLANDS PRESENTS  
A GLOBAL EXTRAVAGANZA

THE ENORMOUS GRAND UNITED ORDER

# ARCHITECTURE 10



CURATED BY THOMAS A RIVARD BOUTWELL  
DRAPER GALLERY 11 FEB - 6 MAR 2010  
82 - 84 GEORGE STREET REDFERN, SYDNEY, NSW, AUSTRALIA

WITH AN OFF THE WALL SIDESHOW OF  
EMERGENT AND UNCANNY TALENTS!!

URBANISLANDS.NET BOUTWELLDRAPERGALLERY.COM.AU

We're in an art gallery; naturally, this forces us to consider the beauty pageant.



In the beauty pageant, there is always the amusing (and terrifying) contrast between the swimsuit parade and the “interview,” in which a simple philosophical-political query is put to the contestant. Irregardless of whether the answer is “world peace, for all the childrens,” or some putative surrealist manifesto involving maps, makeup and myopia, we're never in any doubt as to the prime criteria by which the ultimate winner is chosen.

Given the optically focussed nature of current culture (and architecture) it often seems difficult for intricate expositions that defy simplification to compete with the facile audio-visual spectacles that confront us at any given moment. Resisting this context, **Architecture 10** posits the belief that narrative content itself retains the potency to contend with the seduction of the image.

Perhaps expectedly, we understand that obscurity can transform knowledge into experience.

Simultaneously, as a media culture pervasively takes hold in the contemporary city, it seems only logical that everywhere we re-excavate the bond of architecture and cities with the long continuum of events that create them. The urban realm not only offers a network of spatial narratives; it is inextricably bound with and within the construction of fictions, be they personal or collective, psychological or political.

Narrative scenarios are compelling because all it requires for them to defy our conventions is imagination itself: imagination on the part of those who concoct these circumstances, and a corresponding commitment on the part of those who digest them.





In reading these works, you may find that for a brief moment imaginations are tempted to consider an alternate reality, tantalisingly possible, yet unreal still.

Sanguinely, **Architecture 10** is based on the conviction that the quotidian work of architects has not only the capacity but in fact the obligation to incorporate, beyond simple representation, some measure exceeding the physical, and thus opening the possibility of the impossible.

These imaginations presented here offer us heretofore unseen gaps into which we can imagine new possibilities.

As is clear, the post-contemporary world is urbanist, in the sense that complexity and variety persist in providing some of the more exciting food for thought of our times.

Beyond the critique of the media that surrounds us, the performative speculation of **Architecture 10** invites us to address what is not yet there. Ultimately, this has always been the secret agenda of architecture: the present that never exists, a future that slips out of our grasp as soon as we catch up to it.

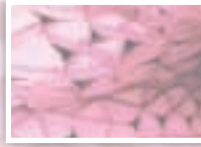
And today is gone so fast.

So sit down and have a bite.

**Thomas A Rivard**



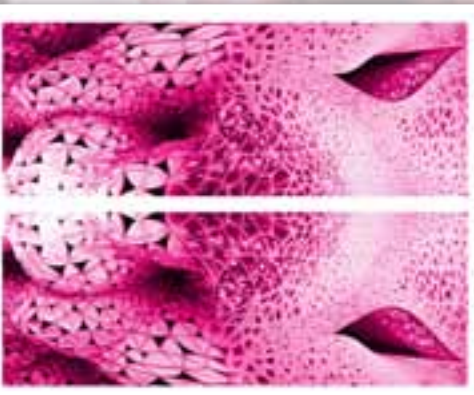
# IWATOMOSCOTT SAN FRANCISCO



**IWATOMOSCOTT ARCHITECTURE** is a San Francisco-based practice led and founded by **Lisa Iwamoto and Craig Scott**, committed to pursuing architecture as a form of applied design research. IwamotoScott engages in projects at multiple scales and in a variety of contexts consisting of full-scale fabrications, museum installations and exhibitions, theoretical proposals, competitions and commissioned design projects.

IwamotoScott's awards and honors include: inclusion in the **2010 Cooper Hewitt Design Triennial**, **2009 Architect magazine R&D Award** and **2008 Wood Design Honor Award for Voussoir Cloud**; nomination for the 2009 Cooper Hewitt National Design Awards; Grand Prize for REEF in History Channel City of the Future, San Francisco; Architectural League of New York's 2007 Emerging Voices series and 2002 Young Architects Forum; Metropolis Next Generation Runner Up; Progressive Architecture Awards Citation for 2:1 House; four San Francisco AIA Unbuilt Design Awards, and three I.D. Awards from I.D. magazine.

Lisa Iwamoto is Associate Professor in the Architecture department at University California Berkeley, and Craig Scott is Associate Professor in the Architecture program at California College of the Arts in San Francisco.



## JELLYCLOUD DYPTICH

Two prints of a supergraphic wall image produced for a pavilion at the 2009 Seoul Design Olympiad as a hybridization of two of the parametric structural patterns behind two of IwamotoScott's projects, Jellyfish House and Voussoir Cloud.

**JAIME ROUILLON**, director and founder of **JRA Architecture**, is one of Latin America's most significant emerging architects.

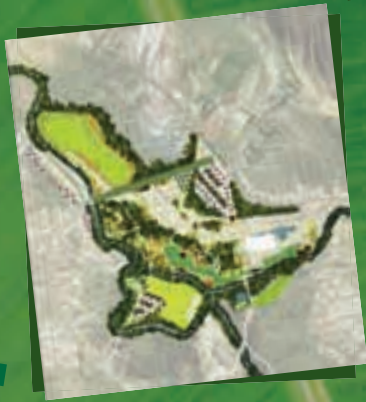
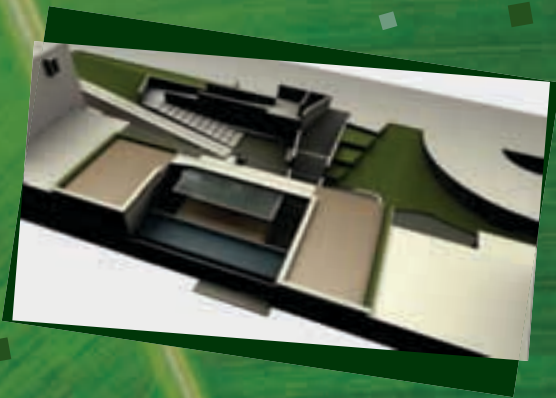
Born in Peru, and now based in Costa Rica, he received his Masters in Architecture from University of Pennsylvania, forming JRA in 1994. His firm's work includes urban, rural and coastal residences, offices, office buildings and hotels, all expressed via an architecture of celebration, of both the region and the rationale. **JRA's** work derives its conceptual strength from site and climate, a persistent personal search for expressionist freedom and a rigorous pursuit of craftsmanship in the built works. He received the **1st prize at the 1996 and 2002 Costa Rican Biennale of Architecture and Urbanism**. He has taught at Universidad Veritas and Universidad del Diseño in San Jose, and is also a permanent collaborator at Museo de Arte y Diseño Contemporáneo de Costa Rica.

## JRA SAN JOSE

The architecture belongs to a place, and the place to a context. The physical aspect and their needs makes a project respond, not only to the program given by the client but to its integration to the site as well.

Our motivation derives from the beginning of modernism looking for the integration to the current necessities. The study of reinterpretations both historical and typological are transformations that we apply to our designs. The result are spaces represented by volumes which are filled with light and contrasted by shadows.

The phenomenon perceived in the materials and details create an intellectual frame of the project. The poetry of details, the expression of materiality, the articulation of spaces, and the integration with the site and context are the ideals pursued at our firm.



**LEAN PRODUCTIONS** is a Sydney-based multi-disciplinary practice making buildings, objects and fables, founded and directed by **Thomas A Rivard**, architect, educator, writer and creative synthesist, among other things. **Lean Productions** is dedicated to bringing together all manner of collaborators in the common (and uncommon) pursuit of the impossible and the improbable. He teaches and lectures regularly in Universities here and there, and runs the Urban Islands program. His work in the fields of architecture, public art, performance and media is dedicated to re-imagining the potential links between provocative cultural acts and the urban environments in which they thrive.

# LEAN PRODUCTIONS SYDNEY



## THE BOOKS: TOWARDS A NARRATIVE ABSTRACTION IN ARCHITECTURE

Our work, often in the pursuit of describing simply possibilities for architecture, aims to be both figurative and abstract. It generates for us a third option, one that is neither literal nor referential. Understanding the pursuit of buildings to be the death of architecture, we allow invisible notions to infiltrate our processes, instead of labouring on seductive formal responses.

All our work is about the act (and the art) of communication: to clients, builders, consultants, but most of all, to ourselves. If we can't be delighted with the results of our work every day, nor should anyone else. Thus, the process of describing opportunities and responding to them becomes integral to the projects themselves – if it's often difficult to tell where the brief stops and the building starts, well, that's exactly the point.

Fundamentally, we tell stories. To do so effectively and productively, we listen, a lot. Especially to the 4 year old son and the family cat. Particularly the family cat. In all our work, we deliberately introduce non-physical constituents into the mix, making room for the social, the familial, the imaginary, the accidental. The constructs that we make are small stories about potentials, stories that consider joy and delight to be as fundamental to any project as techniques and tectonics.



# MORPHOGENESIS NEW DELHI

**MORPHOGENESIS** is a design practice design practice engaging in a critical dialogue towards bridging the boundaries of art, architecture, urbanism and environmental design in India.

Founded in 1996 by directors **Manit and Sonali Rastogi**, **Morphogenesis** is an association of architects, designers, urbanists and environmentalists recognized internationally as the leading Indian contemporary design firm. Their work has been exhibited globally throughout Europe and Asia and their directors leading speakers at many international events.

The practice has been the recipient of numerous awards and accolades including **The Architectural Review Cityscape Award, Project of the Year in The AIQ Awards (Israel), The A+D Spectrum Award** and the **JIIA (Indian Institute of Architects) Award for excellence**. The firm was awarded the **Best Learning Building at the recent World Architecture Festival Awards, 2009**.

Their work has been extensively published in national and international publications including *Architectural Design, Domus, The Plan, Wallpaper, Architecture Record, Spaces, The Atlas of Global Architecture, Art 4D, The Guardian* and 10+1.

## THE FRACTAL METROPOLITAN LAYER

The old and the new coexist today in our cities, sometimes lost, forgotten, and frequently abandoned. Most cities across the world have derelict land in the form of drains or nullahs, the alleyways, greens, and no man's lands etc which tend to manifest in a fractal way at all scales. The intention is to unearth these layers as hidden opportunities resulting in human engagement and urban rejuvenation of withering cities and establishing this timeless nature of the layers in our daily lives.



## RESPONSIVE ENVIRONMENT

is a unit engaged in spatial expression through collaboration, crossing over diverse boundaries drawn between architecture, image, music, dance and design. Since its formation in 1993, **RE** has undertaken a wide range of performances, creation of installation works, and presentation of projects, while being awarded many grants, fellowships and awards. RE consists of networked members: **Satoru Yamashiro, Takao Nishizawa, So Sakai, Hiroyuki Kamei, Kazuyasu Kochi, Jin Hidaka** along with other project participants.

INTERFERENCE | ST. MARY'S + YOKOHAMA | RESPONSIVE ENVIRONMENT

## RESPONSIVE ENVIRONMENT

### GRANTS and FELLOWSHIPS:

- |                  |  |
|------------------|--|
| 2001, 2003       | THE JAPAN FOUNDATION, GRANT (JAPAN)                    |
| 2002, 2006, 2007 | THE JAPAN ARTS COUNCIL, GRANT (JAPAN)                  |
| 2009             | UNION FOUNDATION FOR ERGODESIGN CULTURE, GRANT (JAPAN) |
| 2009             | ARTS COUNCIL YOKOHAMA, GRANT (JAPAN)                   |

### AWARDS:

- |      |   |
|------|---|
| 1996 | SD Review 1996 (Architecture Magazine Space Design Award, Hillside Forum/Tokyo/JAPAN) |
| 1997 | Japan Art Scholarship, Finalist (Spiral gallery/Tokyo/JAPAN)                          |
| 2008 | The 2nd Grand Design Contest, Winner (Tosho-Syuppan/Tokyo/Japan)                      |
| 2009 | Public Appeal for Shimanami-Kaido 10th Anniversary Proposals, Winner                  |



**SMOUT ALLEN** is **Laura Allen** and **Mark Smout**, Senior Lecturers at the Bartlett School of Architecture, UCL. Their Architectural projects scrutinise and interpret the fluxing<sup>17</sup> urban and rural landscape and its reaction and adaptation to natural environmental events and the 'artificial' influence of man. Their contribution to architectural design and technology teaching is acknowledged by numerous national and international accolades for innovation and excellence in education *awarded to themselves* and their graduating students.

Smout Allen were recently awarded the **Royal Academy of the Arts, Award for Architecture at the RA Summer Show** and won<sup>18</sup> a recent prestigious international competition for the publication of a monograph, **Augmented Landscapes, Pamphlet Architecture 28.**



## QUASI ARCHITECTURE PSEUDO LANDSCAPES

The design process that leads from inception, through production to resolution is often far from linear, smooth<sup>19</sup> or uninterrupted. It can exist instead as a series of more or less distinct phases of syncopated investigations, many of which are trialled and tested, scaled and exposed in 3-dimensions, whilst some, in contrast, remain nothing more than a thumbnail sketch. *At the very least this is evidence of our desire to accumulate numerous potential avenues of interest*, to draw out ideas from our imagination and to rouse latent influences along the way. This practice points to an evolutionary and generative<sup>20</sup> process, in which each phase of development and divergent adaptation is crucial. Visual representation by means of *drawings and models* is a fundamental mode of design enquiry that provides, in varying degrees, a register of the investigation, the object of the investigation, and its product. Outputs of this kind are not necessarily intended as an end in themselves, instead they are a tool for the creative process from which things begin to take form.

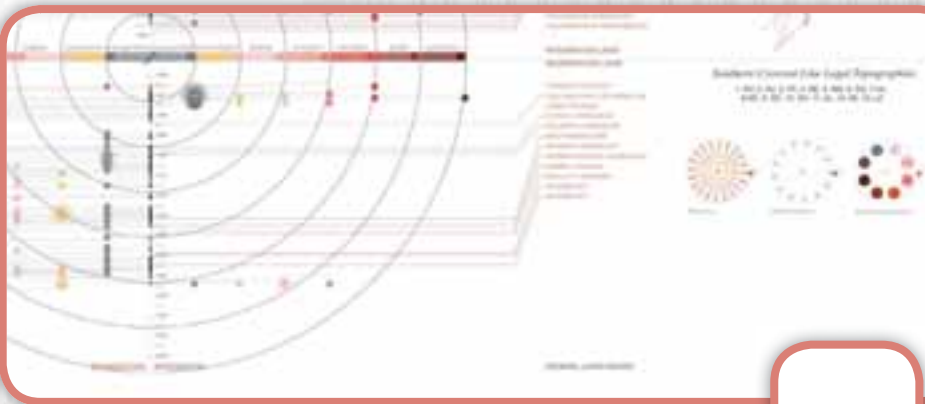
Two recent projects, 'Black and Light', and 'The Cuban Eight; A Panoramic Pavilion' illustrate the role of both conceptual and analytical modelling as an<sup>21</sup> approach to the design of architecture and the landscape.



# STUDIOSUMO NEW YORK



**STUDIOSUMO** was co-founded by **Yolande Daniels** in 1995. studioSUMO has received various awards: the **Design Vanguard award from Architectural Record magazine**, **finalists for the Young Architects Award from the Museum of Modern Art**, and the **Young Architects award from the Architectural League of New York**. For her independent work, she has received fellowships from the MacDowell Colony in 2005; the Rome Prize in 2003; and the Independent Study Program of the Whitney American Museum of Art in 1997 and 1996. She has published essays and independent works in various anthologies on subjects that examine architecture and the politics of space. She has taught at the Graduate School of Architecture Planning and Preservation at Columbia since 2000.



**BLACK CITY** and **DE FACTO / DE JURE** are both models for games that explore the spatial impact of race in American cities in the 20 century

**SUPERSUDACA** is a hardly definable group of architects that operate in unexpected places and circumstances.

For almost ten years now this “think guerrilla” (see [http://www.domusweb.it/architecture/article.cfm?id=214205&lingua=\\_eng](http://www.domusweb.it/architecture/article.cfm?id=214205&lingua=_eng)) engages architecture’s possibilities in a vast range of formats. From urban actions, and winning awards research (Al Caribe and ¿YPrevi?) to built projects, magazine/reports (Volume #21: SUPERSUDACA REPORTS #1) and academic activities all over.

Supersudaca’s quest for direct source knowledge and application has occurred from Lima to Tokyo, passing by Buenos Aires and Sydney, Montevideo to Talca, Caracas and Curacao and even Mumbai and counting...

Check for more uncertain information at [www.supersudaca.org](http://www.supersudaca.org)

MAY I TAKE  
YOUR PICTURE ?



Manneken-Pis  
presents his vision of it all



# SUPERSUDACA --- LATIN AMERICA



**METTE RAMSGARD THOMSEN** is an architect working with interactive technologies. Her research centres on the design of spaces that are defined by physical as well as digital dimensions.

Through a focus on intelligent programming and ideas of emergence she explores how computational logics can lead to new spatial concepts. Mette is Associate Professor at the Royal Academy of Fine Arts, School of Architecture, where she heads the Centre for Information Technology and Architecture [CITA]. She has researched and taught at the Bartlett School of Architecture, the Department of Computer Science, University College London and at University of Brighton, School of Architecture and Design.

**KARIN BECH** is an architect working as research assistant at the Royal Academy of Fine Arts, School of Architecture, Centre for Information Technology and Architecture [CITA], where she is working on research projects in the field of architecture, textile and digital technologies.

Karin is also the co-founder of the interdisciplinary duo 'byen sover', working in the intersection of architecture and art. 'Byen sover' has a focus on urban ideas, night time and storytelling.

# METTE THOMSON

# + KARIN BECH

CITA, COPENHAGEN

**SLOW FURL** is a room size textile installation that acts and reacts on its inhabitation. The installation exists as a soft and pliable skin that lines the gallery space. The skin shifts. As guests enter and move within the foyer, the skin moves imperceptibly at deep timeframes, creating new cavities and spaces, revealing slits and apertures. Slow

Furl asks what are the motilities and curvatures of a textile architecture, how would it be to live in a soft space?

Slow Furl explores the notion of flow. Rather than fixing the digital in a responsive relationship to the user, where every call defines a reply.



# URBAN ISLANDS SYDNEY

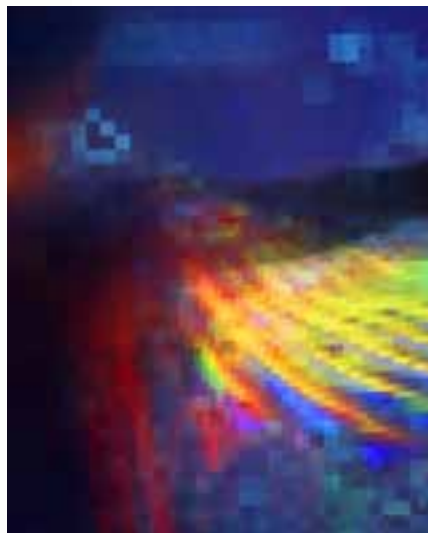


**OLIVIA HYDE** is a **Practice Director** at **BVN Architecture** in Sydney. **Olivia** has taught graduate design at the University of Sydney and the University of New South Wales where her studio of the past few years “stalking suburbia” explored the city periphery through processes derived from contemporary art practise. **Olivia** studied architecture at the Bartlett School in London, she worked for Norman Foster and partners in Hong Kong and London, and has also lived and worked in Malaysia and Spain. From 2000 - 2002 she held a research fellowship at the University of Michigan.

She is a co-coordinator of **Urban Islands** with Joanne Jakovich and Tom Rivard.

**FLOWER FIELD** was developed for “Abundant,” the Venice Biennale Australian Pavilion exhibition in 2008. The exhibition brought together interpretative models by hundreds of Australian Architects, fabricated specially for the event. Models were intended to explore some aspect of a project already developed.

Flower Field derives from a small residential project; the Jacaranda House. Every spring, for a few short weeks, the Jacaranda trees of Sydney flower. Gradually the flowers fall, and the surfaces beneath them become blanketed in pale purple blossom. The model is a machine built into a postal tube that sent a small sample of this antipodean spring phenomenon to Venice.



**JOANNE JAKOVICH** is an interactive architect and researcher specialising in interactive spaces spanning art, architecture and urbanism. She is a **senior lecturer in Architecture at the University of Technology Sydney**. Her creative works include interactive soundspaces, online urban planning simulations, and urban development frameworks.

She has exhibited in Japan, Australia, Taiwan and the Netherlands and produced international projects integrating urbanism, architecture and interactive art.

**SONIC TAI CHI** is an interactive soundspace in which a colony of autonomous creatures can be activated or destroyed using gesture.

**SMART LIGHT FIELDS** is a live mapping of the movement of Smart Light Sydney festival-goers across Circular Quay.



# ARCHITECTURE 10 SIDESHOW

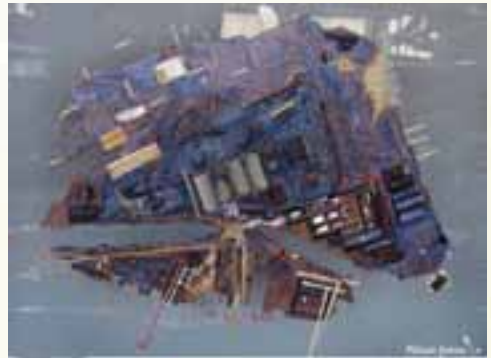
## SHOWCASE OF EMERGING TALENT

### Emergence, see?

Architectural education everywhere has painted itself into that unvarnished corner, nearly. The fetishisation of new technologies are creating a globalised, homogenous aesthetic and ethic, though one trumpeted as liberation, a false freedom from the presumed tyranny of content.

**Urban Islands** was formed to broaden the range of learning experiences open to local Architecture students, based on our individual and collective experiences studying and teaching elsewhere (USA, Japan, UK). We have brought to it those diverse backgrounds sure, but also the shared knowledge that within Institutions hobbled by apathy and creative malaise, great work was also possible.

Everywhere we taught, we have encountered rare individuals eager to engage with an uncertain world with conviction, passion and great skill. It's perhaps a truism (and condescending) to suggest that the best education promotes students to "think for themselves." Far beyond this simplification, education's role in a young architect's development is vital, in that it offers a unique opportunity to focus on his/her own work. As such, the process should be both formative and



continually inspiring, and that well beyond the confines of the academy

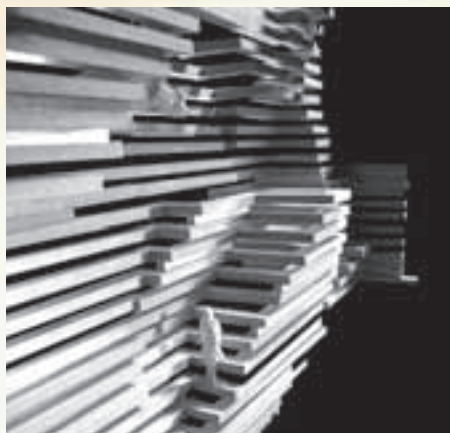
The artists and architects exhibiting here truly capture the essence and delight of the sideshow: iconoclastic, peculiar, possessed of both arcane knowledge and material skills and, most importantly, uncompromisingly performative. The work ranges from the decadently materialist through to the masterfully mythical. What is consistent, though, is the quality of the work and the compelling visions it subsequently propagates.

The work of these emerging talents enriches the discussion about Architecture in our cities; and we are delighted to be able to provide them a forum to show what they do, and how they do it.

**Olivia Hyde + Thomas Rivard**



**LIZ BOWRA** Graduated with a Bachelor of Architecture from the **University of Sydney** in 2004. Her Honours Study, which is a continuing interest for her, investigates the relationship between the architectural surface and the mask, where the mask institutionalises perception and spatial relationships. She won the **Board of Architects of NSW Prize** for her final year and was nominated by the University of Sydney to enter the RIBA President's Medals Students Awards in 2005. She is currently working in Sydney.



**MICHAEL A CLARKE:** Architect, musician, wave rider and performer. Working at **Tzannes Associates** for nearly 6 years as project architect Michael has recently seen some long standing house projects of different design and budget through to completion.

As a **UNSW** student in collaboration with the University of Adelaide and the local indigenous community, Michael was involved in the staged planning of an eco tourism project.

The mandate included being part of the design and construction of various elements over a four year period returning yearly to the site in the Gibson Desert.

**MEERAY GHALY** is a Sydney based artist and graduate architect.

Her projects combine a dizzying complexity with an almost impossibly light touch - witty and peculiarly familiar. Meeray was awarded the **2007 University Medal for Architecture (UNSW)**. She seeks to test boundaries with regards to design processes, and is drawn to practices informed by obsessive, repetitious, (slightly absurd) and intensely imaginative ways of thinking and seeing.



**SERGEI NETCHAEF** is putting in the long years to become a registered architect, heading to **RMIT** in 2010 to finish his studies, but spends his time enthused by projects covering sound, visual arts, theatre and installation, marketing and building. Not wanting to lose any of these pursuits, he is interested in the cross-over with architecture and how these elements can deepen our understanding of the city. This last year has seen some projects which specifically look at the soundscape of the city, and how sound shapes and suggests our urban environment.



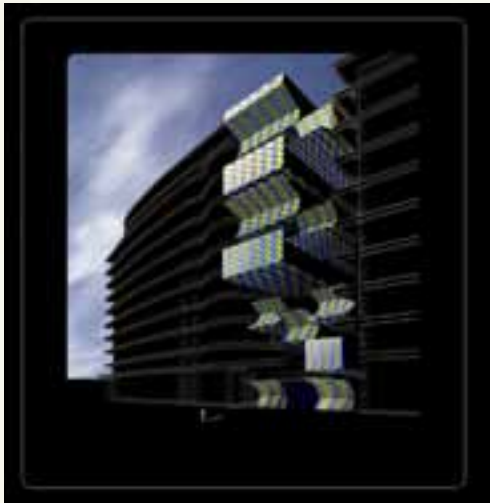
**MARK SZCZEBICKI** was born in 1979 in Gdansk, Poland. As a small boy, while deciding if he wanted to be a garbage man or the Pope (apparently the best options available under a communist regime), he discovered LEGO which quickly led to a bad case of the architecture bug. Mark and his parents travelled widely, eventually settling in Australia in 1994. Mark studied architecture at the **University of Sydney**, where the bug quickly developed to a full-blown infection. Mark is currently enjoying his road towards becoming a very good architect one day, but knows it will take many feats of breathtaking agility, awe-inspiring acrobatic performance, and death-defying stunts to get there.

**ALICIA POZNIAK** graduated from architecture school in 2007 culminating eight years of learning and exploration in architecture, design and conceptual thinking. From an initial start in design education at **COFA UNSW** encompassing graphics, objects, environments and photography, Alicia soon went on to find out how to design the “biggest things possible”: buildings. Concurrently experience in varied spheres has taken her from government to boutique architecture work, a period with Sydney artist Janet Laurence, tutoring architecture students at UTS, numerous freelance projects, and most recently extended travel through South America with a short stint working in New York’s fine arts and design scene.



**VESNA TROBEC** has been awarded scholarships and invited to attend architecture masterclasses including the Glenn Murcutt masterclass in Australia; Global Studio in Vancouver, Canada; Urban Design Workshop in Taipei, Taiwan and most recently the Geidai Workshop in Tokyo, Japan. In 2007 Trobec received the **Australian Institute of Architects traveling scholarship** to investigate alternate and innovative uses of public spaces in urban

and suburban New York City. In 2009 she collaborated with artists Mathieu Gallois and Caz Comino on a commissioned art-architecture exhibition (1 House = 1000 Homes) for Performance Space at Carriage Works, Sydney. In 2008 Trobec spent three months living with a remote community rebuilding their village on the east coast of Papua New Guinea with a group of selected students. The project won a **World Community Architecture Award**. She currently teaches design at UNSW whilst finalising a Master of Architecture degree at the **University of Sydney**.



**LINDA MATTHEWS** is currently undertaking a design-orientated PhD which aims to develop her undergraduate Dissertation into urban design methodologies that procedurally utilize the optical logics of digital surveillance systems. The intention of the research is not only to understand how these systems frame and re-present the city but also to use these virtual spaces as a source of qualitative and quantitative information sets that can then be digitally reconfigured to generate architectural and urban form.

Linda has recently completed her Bachelor of Architecture Degree at **UTS** where

she was awarded the **University Medal**. She has won a number of significant academic awards including the prestigious **Design Medal from NSW Chapter of the Royal Australian Institute of Architects**. She also has a Master's Degree (M.Arch (History and Theory)) from the **University of NSW**.

Shifting economies have left the world's post-industrial cities with abandoned sites, both functionally and culturally vacant.

These sites are typically dislocated, contaminated and often construed as a danger to be made safe or an economic burden to be made profitable. They exist within the urban fabric, though via disuse or disconnection, they exist distinct from that fabric.

# THEY ARE URBAN ISLANDS

In a climate of increasingly interconnected homogeneity, urban islands present new challenges and opportunities for the cities in which they exist. The unique conditions of these sites demand responses that are more expansive and more flexible than conventional practices of urban redevelopment and regeneration.

Cockatoo Island is such a place. The physical character of the Island is itself open to interpretation, as the



“The history, and the magic, of islands have always been bound up in processes of discovery, communication and creation. Over time, engagement with and development of these special places revolves around what we find there, what we bring there, and ultimately, what we make there.”

Altogether Elsewhere, proposal for Cockatoo Island



participation in an array of events: site visits, installations, presentations, lectures by the visitors, a symposium and the closing day reviews on the island.

Within the deliberately compressed workshop periods, participants inhabit Cockatoo Island, which becomes the ideal host for a model of immediacy: direct interventions and

site has been continuously inhabited, altered and reinhabited throughout its history: from convict prison, girls' reformatory, city jail, through to orphaned boys' training facility and a naval shipbuilding complex. The Island presents an ideal site for investigations both phenomenological and conceptual, as a site both vacant and full, near and far, real and imaginary.

The **Urban Islands** programme was conceived with contradictions in mind; between the intensity of the urban and the utopian of the island. We created a learning environment that would have a political as well as a physical context, ideological as well as programmatic content, and a continuity outside the short life of the two week term of the Studio.

Since 2006, the **Urban Islands** programme has hosted emerging architects and firms from Chile, Costa Rica, Denmark, England, India, Japan, Peru and the USA. Befitting an island, the program is constructed as an immersive experience, with high expectations on students, collaborative consultation and

tangible outcomes. But **Urban Islands** is not simply an isolated exercise; it is designed to be an inclusive, expansive and, ultimately, transformative experience for those who take part, and a continuing series of investigative events in cities around the world, dedicated to exploring the relationships between the places we find ourselves in and the manners in which we inhabit them.





# ARCHITECTURE 10

11 FEB - 6 MAR 2010

PRESENTED BY URBAN ISLANDS

CURATED BY THOMAS RIVARD

HOSTED BY BOUTWELL DRAPER GALLERY

DESIGN & GRAPHICS BY JORDESIGN

## MAJOR SPONSORS



Bligh Voller Nield



Taylor Thomson Whitting

Installation and provocation by **Food for Thought**  
(Michael Lewarne + Tom Rivard)

Hospitality by medium, rare gallery  
Whiskey courtesy of Dave Lester - Diageo

## WITH SPECIAL THANKS TO:

Olivia Hyde | Joanne Jakovich | Sandra Kaji O'Grady | Peter Manwaring  
Cedric Sarret | Sergei Netchaef | Sean Tran | Michelle Buddhipala  
Sarrah Mae de los Santos | Alexander Lay | Francesca Unsworth  
Sally Hsu | Dario Vacirca | Paula Vigeant | Siem Salem  
Olivier Solente | Joakim Urban Rivard-Hyde