

BMW GUGGENHEIM LAB

Advisory Committee

Daniel Barenboim
Elizabeth Diller
Nicholas Humphrey
Muchadeyi Ashton Masunda
Enrique Peñalosa
Juliet Schor
Rirkrit Tiravanija
Wang Shi

Mature street
trees / 能夠
沈思與放鬆 /
Having at
least 800
square foot
to myself /
Accoglienti
aree pedona-
li a misura
d'uomo con
posti a sede-
re / ไมได้ยืน
เสี่ยงรบกวนจาก
การจราจรใดๆ ทั้งสิ้น ในขณะ
ที่เดินกำลังนอนหลับ / Being
able to wander the streets,
regardless of whether it's

Japanese
sake / Savoir
dans quelle
direction mar-
cher sans lire
les panneaux
/ 친한 친구들
과 스스를 없이
어울릴 수 있는
것 / Saubere
Strassen / I
find comfort in
just being
busy and be-
ing in a city
where there is
always things
happening /

平日信步到熟
識店家的水果
攤、熟食店、
以及乾洗店 /
گوناکونی مردم و
تنوع ساختمان
های یک شهر
است که آنرا گرم
و دلنشین می
سازد / הלכות
דשא לנוח עליה
/ בסופ"ש
أوجه التشابه بين
مدينتك أو مدن
مختلفة / Traffic
lights turning
all green at
once in sync

/ Aire acon-
dicionado /
ledereen wordt
een deel van hun
buurt, een
deel van de
sociale om-
geving / ni ayi-
ka ogbon ati
oye / Knowing I
can escape / Or-
dered chaos
/ Está sem-
pre movi-
mentada / Sushi
lunchbox special
/ Empty seat on
the subway /

News Release

BMW Guggenheim Lab Opens Aug 3 in New York, Launching Six-Year Worldwide Tour

**Innovative Mobile Laboratory Explores City Life, Offers More than 100 Free
Public Programs in New York**

Berlin and Mumbai Are Next Stops in Nine-City Global Initiative

New York, NY, August 2, 2011 – The BMW Guggenheim Lab launches its nine-city worldwide tour tomorrow in Manhattan's East Village. A combination of think tank, public forum, and community center, the BMW Guggenheim Lab will offer free programs that explore the challenges of today's cities within a mobile structure that was designed to house this urban experiment. Over the next six years, the BMW Guggenheim Lab will go through three successive cycles, each with its own theme and specially designed mobile structure. Each structure will travel to three different locations, building on-site and online communities around the BMW Guggenheim Lab that raise awareness of important issues, generate ideas specific to each urban situation, and engage with innovative and sustainable designs, yielding lasting benefits for cities around the world. At the conclusion of the first cycle, in 2013, the Solomon R. Guggenheim Museum in New York will present a special exhibition of the findings of the BMW Guggenheim Lab's first three-city tour—to New York, Berlin, and Mumbai. The itineraries of the subsequent two-year cycles will be announced at a later date.

The inaugural BMW Guggenheim Lab is located at First Park, [Houston at 2nd Avenue](#), a New York City Parks property, and is open free of charge Wednesdays to Sundays, from August 3 through October 16. A diverse range of more than 100 programs will address the theme for the BMW Guggenheim Lab's first cycle, *Confronting Comfort*, exploring how urban environments can be made more

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responsive to people's needs, how a balance can be found between notions of individual versus collective comfort, and how the urgent need for environmental and social responsibility can be met. Programs include Urbanology, a large-scale interactive group game that can be played both on-site and online, as well as workshops, experiments, discussions, screenings, and off-site tours.

The BMW Guggenheim Lab website and blog at bmwguggenheimlab.org offer a global audience a variety of ways to participate in this multidisciplinary urban project. Activities at the BMW Guggenheim Lab will be reported on through the blog, which will also feature posts by notable guest writers and regular interviews with the BMW Guggenheim Lab's collaborators. Members of the public are invited to join the BMW Guggenheim Lab's dedicated social communities on Twitter (@BMWGuggLab, use hashtag #BGLab), Facebook, YouTube, Flickr, and Foursquare.

"New York City has long been an urban laboratory for new ideas and innovative enterprises, so we are pleased to host the inaugural BMW Guggenheim Lab experiment," said Mayor Michael R. Bloomberg. "This creative project provides an important opportunity for New Yorkers to connect and share ideas, and we look forward to the conversations that will take place when the Lab travels around the world."

"Tomorrow's launch of the BMW Guggenheim Lab in New York City is just the beginning of what we expect to be an incredible journey," stated Richard Armstrong, Director of the Solomon R. Guggenheim Museum and Foundation. "The Guggenheim is taking its commitment to education, scholarship, and design innovation one step further. We're taking it on the road. From New York to Berlin to Mumbai and beyond, we will address the enormously important issues our major cities are facing today and engage others along the way. We sincerely thank BMW for collaborating with us on this worthy endeavor."

"As a company, we like to take action," said Harald Krüger, Member of the Board of Management BMW AG. "We are interested in fostering an open dialogue about the challenges ahead for all of us. The world premiere of the global, six-year BMW Guggenheim Lab initiative is a true milestone for BMW, building upon our experience in both sustainability and cultural engagement. We are thrilled to support a multidisciplinary platform for forward-looking ideas and new solutions for megacities. With a great collaborator like the Solomon R. Guggenheim Museum and Foundation, we are confident the BMW Guggenheim Lab will thrive."

BMW Guggenheim Lab Programming in New York

The BMW Guggenheim Lab will address issues of contemporary urban life through free programs designed to spark curiosity and interaction, encouraging visitors to participate in the BMW Guggenheim Lab's research by generating questions, answers, ideas, and dialogue.

A central component of the BMW Guggenheim Lab's programming in New York is Urbanology, a large group game that can be played on-site in an interactive

installation, as well as online at bmwguggenheimlab.org. Participants role-play scenarios for city transformation and become advocates for education, housing, health care, sustainability, infrastructure, and mobility as they build a city that matches their specific needs and values. The game experience for Urbanology was developed by Local Projects, and the physical design was created by ZUS [Zones Urbaines Sensibles].

Leading architects, academics, innovators, and entrepreneurs who will give public talks at the BMW Guggenheim Lab in New York include BMW Guggenheim Lab design architect Yoshiharu Tsukamoto (co-principal of Atelier Bow-Wow); BMW Guggenheim Lab Advisory Committee members Elizabeth Diller (founding principal of Diller Scofidio + Renfro), Nicholas Humphrey (emeritus professor of psychology at the London School of Economics), and Juliet Schor (professor of sociology at Boston College); Saskia Sassen (Robert S. Lynd Professor of Sociology at Columbia University); and Gabrielle Hamilton (chef and owner of the restaurant Prune).

An ongoing series of off-site experiments will allow participants to use special equipment to measure the effect that different areas of the city have on the brain and body. Another series, organized by spurse, a creative consulting and design collaborative, will explore the complexities of comfort through a multiweek series of on- and off-site programs with public participation.

Screenings will take place at the BMW Guggenheim Lab on Wednesdays and Sundays. The first two screenings will feature *Blank City* by Celine Danhier (2011, USA/France, 94 min.) on August 3; and *Last Address* by Ira Sachs (2010, USA, 9 min.) and *Wild Combination: A Portrait of Arthur Russell* by Matt Wolf (2008, USA, 71 min.) on August 7.

For the full programming schedule, which will be updated regularly, please go to bmwguggenheimlab.org.

Architecture and Graphic Design

The mobile structure for the first cycle of the BMW Guggenheim Lab has been designed by the Tokyo-based Atelier Bow-Wow as a lightweight and compact “traveling toolbox.” The 2,200-square-foot structure can easily fit into dense neighborhoods and be transported from city to city. In New York, the two-story structure is nestled between two buildings on a three-quarter-acre T-shaped site; at its southern end it opens out onto an inviting landscaped public space and cafe.

The lower half of the BMW Guggenheim Lab structure is an open space that can be configured to meet the particular needs of the various programs, shifting from a formal lecture setting with a stage to the scene for a celebratory gathering or a workshop. The upper, “toolbox” portion of the structure is loosely wrapped in two layers of semitransparent mesh, which creates a shimmering moiré effect and allows visitors to catch glimpses of the extensive apparatus of “tools” that can be raised or lowered on a rigging system to configure the lower space for the different programs. Remarkably, the BMW Guggenheim Lab is the first building

designed with a structural framework composed of carbon fiber. Videos and images of the structure and the construction process can be viewed at youtube.com/bmwguggenheimlab and flickr.com/bmwguggenheimlab.

“Rather than architects educating the public on how to behave within spaces, it is the public who should have the autonomy of spatial practice in their cities,” stated Yoshiharu Tsukamoto and Momoyo Kaijima of Atelier Bow-Wow. “We have always been advocates of people regaining ownership in order to shape the city around them, and are very pleased to participate in the launch of the BMW Guggenheim Lab. We always conceived the Lab as a public space without enclosure.”

The inaugural BMW Guggenheim Lab will leave behind permanent improvements to the once-vacant East Village lot on which it sits, including the stabilization and paving of the site, replacement of sidewalks, and new wrought-iron fencing and gates.

The graphic identity of the BMW Guggenheim Lab has been developed by Seoul-based graphic designers Sulki & Min.

BMW Guggenheim Lab Team

The BMW Guggenheim Lab is organized by David van der Leer, Assistant Curator, Architecture and Urban Studies, and Maria Nicanor, Assistant Curator, Architecture, Solomon R. Guggenheim Museum. Selected by an international Advisory Committee composed of experts from various disciplines, the members of the New York Lab Team are: Omar Freilla, a Bronx, New York-based environmental justice activist, cooperative developer, and founder and coordinator of Green Worker Cooperatives; Charles Montgomery, Canadian journalist and urban experimentalist, who investigates the link between urban design and well-being; Olatunbosun Obayomi, Nigerian microbiologist and inventor and 2010 TEDGlobal Fellow; and architects and urbanists Elma van Boxel and Kristian Koreman of the Rotterdam-based architecture studio ZUS [Zones Urbaines Sensibles]. For more information on the BMW Guggenheim Lab Team and Advisory Committee, please visit bmwguggenheimlab.org/what-is-the-lab/people. Video interviews with the BMW Guggenheim Lab Team can be viewed at youtube.com/bmwguggenheimlab.

Public Information and Amenities

The BMW Guggenheim Lab and all programs are free and open to the public on a first-come, first-served basis during operating hours. Advance registration for selected programs will be available online. Hours of operation are 1 to 9 pm on Wednesdays and Thursdays, 1 to 10 pm on Fridays, and 10 am to 10 pm on Saturdays and Sundays. The 42-seat BMW Guggenheim Lab cafe, operated by the Brooklyn-based restaurant Roberta's, is open 1 to 9 pm on Wednesdays to Fridays and 10 am to 9 pm on Saturdays and Sundays.

Future Venues

Following the New York presentation, the BMW Guggenheim Lab will move on to Berlin in the spring of 2012, where it will be presented in collaboration with the

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ANCB Metropolitan Laboratory in Pfefferberg, a former industrial complex. In winter 2012–13, the first three-city cycle will be completed when the BMW Guggenheim Lab travels to Mumbai. The Mumbai presentation will be organized in collaboration with the Dr. Bhau Daji Lad Museum.

About the Solomon R. Guggenheim Foundation

Founded in 1937, the Solomon R. Guggenheim Foundation is dedicated to promoting the understanding and appreciation of art, primarily of the modern and contemporary periods, through exhibitions, education programs, research initiatives, and publications. Currently the Solomon R. Guggenheim Foundation owns and operates the Guggenheim Museum on Fifth Avenue in New York and the Peggy Guggenheim Collection on the Grand Canal in Venice, and provides programming and management for the Guggenheim Museum Bilbao. The Deutsche Guggenheim in Berlin is the result of a collaboration, begun in 1997, between the Guggenheim Foundation and Deutsche Bank. The Guggenheim Abu Dhabi, a museum of modern and contemporary art designed by Frank Gehry on Saadiyat Island and adjacent to the main island of Abu Dhabi city, the capital of the United Arab Emirates, is currently in progress. More information about the Foundation can be found at guggenheim.org.

About BMW's Cultural Commitment

In 2011 the BMW Group is celebrating 40 years of international cultural commitment. During this time the BMW Group has initiated and engaged in more than 100 cultural cooperations worldwide. The company places the main focus of its long-term commitment on modern and contemporary art, jazz and classical music, as well as architecture and design. The BMW Group has also been ranked industry leader in the Dow Jones Sustainability Indexes for the last six years. In 1972 three large-scale paintings were created by the artist Gerhard Richter specifically for the foyer of the BMW Group's Munich headquarters. Since then artists such as Andy Warhol, Roy Lichtenstein, Olafur Eliasson, Thomas Demand, and Jeff Koons have cooperated with BMW. The company has also commissioned famous architects such as Karl Schwanzer, Zaha Hadid, and Coop Himmelb(l)au to design important corporate buildings and plants. The BMW Group guarantees absolute creative freedom in all the cultural activities it is involved in—as this is just as essential for groundbreaking artistic work as it is for major innovations in a successful business.

More information about BMW's cultural commitment can be found at bmwgroup.com/culture and bmw.com/bmwguggenheimlab.

Join the conversation on Twitter with @BMWGuggLab and use hashtag #BGLab.

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For the complete press kit, go to guggenheim.org/presskits
For publicity images and videos, go to guggenheim.org/pressimages
User ID = photoservice, Password = presspass

#1192/BGL5
August 2, 2011

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Mature street trees / 能夠沈思與放鬆 / Having at least 800 square foot to myself / Accoglienti aree pedonali a misura d'uomo con posti a sedere / ไม่ได้นั่งเลยจนกว่าจะได้อั่งลิ้น ในขณะ ที่ฉันกำลังนอนหลับ / Being able to wander the streets, regardless of whether it's

Japanese sake / Savoir dans quelle direction marcher sans lire les panneaux / 친한 친구들 과 스스를 없이 어울릴 수 있는 것 / Saubere Strassen / I find comfort in just being busy and being in a city where there is always things happening /

平日信步到熟識店家的水果攤、熟食店、以及乾洗店 / Aire acondicionado / ledereen wordt een deel van hun buurt, een deel van de sociale omgeving / geving / ni ayika ogbon ati oye / Knowing I can escape / Or-dere chaos / Está sempre movi-mentada / Sushi lunchbox special / Empty seat on the subway /

News Release

Roberta's to Operate Pop-Up Cafe at BMW Guggenheim Lab in New York City's East Village, August 3–October 16, 2011

NEW YORK, NY, August 2, 2011 — The Solomon R. Guggenheim Foundation has selected Roberta's as the manager and operator of the pop-up cafe at the inaugural BMW Guggenheim Lab, located at First Park, [Houston at 2nd Avenue](#), a New York City Parks property. It will be a contemporary cafe, open Wednesdays–Sundays, August 3–October 16, 2011, serving visitors to the BMW Guggenheim Lab and the community.

Known for its innovative market-driven menu and its wood-fired pizzas, Roberta's opened in Bushwick, Brooklyn, in January 2008 and has since become a neighborhood institution, culinary destination, and growing catering operation.

"As an eatery that sources its food locally from its own rooftop greenhouse and artisanal bakery, Roberta's is an ideal partner for the BMW Guggenheim Lab," said David van der Leer and Maria Nicanor, the curatorial team for the BMW Guggenheim Lab. "The BMW Guggenheim Lab will be exploring innovative solutions for urban life, and we believe Roberta's active engagement with sustainability in the city dovetails perfectly with our mission."

"We are excited to be part of the BMW Guggenheim Lab, as it is an innovative initiative," said Eddie Diaz, a partner at Roberta's. "The East Village is a historically vibrant and important community, and we look forward to contributing to it."

Menu

Roberta's will serve its signature cheeseburgers, vegetarian sandwiches, seasonal salads, and Blue Bottle coffee for lunch and dinner, as well as a selection of desserts in collaboration with Christina Tosi of Momofuku Milk Bar.

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There will be counter service, as well as takeout.

Hours

Wednesdays–Fridays 1–9 pm

Saturdays and Sundays 10 am–9 pm

Design

Roberta's pop-up cafe will debut in First Park, Houston at 2nd Avenue, on August 3, 2011, the day the BMW Guggenheim Lab opens to the public. It will be adjacent to the main BMW Guggenheim Lab structure. Designed by Atelier Bow-Wow, the cafe structure references timeless timber construction that has commonly been used in both rural and urban settings. The cafe, which seats 42, will feature tables and chairs arranged on a patio area beneath a canopy.

About the BMW Guggenheim Lab

The BMW Guggenheim Lab is a public space for the exploration of ideas related to urban life. Housed in a mobile structure designed by the Tokyo architecture firm Atelier Bow-Wow, the BMW Guggenheim Lab launches in First Park, [Houston at 2nd Avenue](#), a New York City Parks property. A Lab Team—comprising an environmental justice activist, an inventor, a journalist, and an architecture duo—will lead an investigation into innovative concepts and designs for city life in response to the theme *Confronting Comfort*. Over the next six years, the BMW Guggenheim Lab will travel to nine cities around the world in three successive cycles, each with its own theme and mobile structure. After opening in New York, the BMW Guggenheim Lab will travel to Berlin (spring 2012), in collaboration with ANCB Metropolitan Laboratory, and Mumbai (winter 2012–13). The Mumbai presentation will be organized in collaboration with the Dr. Bhau Daji Lad Museum. The first cycle will culminate with an exhibition at the Guggenheim Museum in New York, displaying the Lab's results and findings in these three venues.

The BMW Guggenheim Lab will be open in New York from August 3 to October 16, 2011, Wednesdays through Sundays. Admission and all events are free.

Join the conversation on Twitter with @BMWGuggLab and use hashtag #BGLab.

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Project and Design Fact Sheet

Project	A major global initiative of the Solomon R. Guggenheim Foundation and BMW Group.
Overview	Over the next six years, the BMW Guggenheim Lab will travel to nine cities around the world, offering free programs and a public forum for an open exchange of ideas related to urban life. Bringing together on-site and online audiences with ambitious thinkers from the worlds of architecture, art, design, education, science, and technology, the BMW Guggenheim Lab will raise awareness of important issues, generate specific ideas for particular cities, and engage with sustainable designs, yielding lasting benefits for cities around the world.
Co-Initiators	BMW Group and Solomon R. Guggenheim Foundation
Process	<p>The BMW Guggenheim Lab will have three successive two-year cycles, each with its own theme and specially designed mobile Lab structure. For each cycle, the structure will be designed by a different architect and will travel to three cities around the world.</p> <p>Each cycle will be guided by a distinguished Advisory Committee comprised of internationally renowned experts from diverse creative, academic, and scientific fields, who will nominate the BMW Guggenheim Lab Team for each of the three cities in that cycle. In each city, the Lab Team, comprised of professionals identified as emerging talents in their respective areas of expertise, will convene to develop ideas around the cycle's theme and, in conjunction with Guggenheim staff, design a roster of public programming.</p>
Curators	David van der Leer, Assistant Curator, Architecture and Urban Studies, and Maria Nicanor, Assistant Curator, Architecture, Solomon R. Guggenheim Museum

Website bmwguggenheimlab.org

Social Media twitter.com/bmwgugglab and #BGLab
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CYCLE 1

Cities and Timeline New York, USA (August 3 – October 16, 2011)
Berlin, Germany (Spring 2012)
In collaboration with ANCB Metropolitan Laboratory
Mumbai, India (Winter 2012-13)
In collaboration with the Dr. Bhau Daji Lad Museum

Advisory Committee **Daniel Barenboim** (Conductor and Pianist, Argentina)
Elizabeth Diller (Designer, USA)
Nicholas Humphrey (Theoretical Psychologist, UK)
Muchadeyi Ashton Masunda (Mayor of Harare, Zimbabwe)
Enrique Peñalosa (Former Mayor of Bogotá, Colombia)
Juliet Schor (Economist and Professor of Sociology, USA)
Rirkrit Tiravanija (Artist, Thailand)
Wang Shi (Entrepreneur, China)

Theme *Confronting Comfort*—how urban environments can be made more responsive to people’s needs, how a balance can be found between modern notions of individual versus collective comfort, and how the urgent need for environmental and social responsibility can be met.

Design Architect Atelier Bow-Wow
Tokyo, Japan
Principals: Yoshiharu Tsukamoto and Momoyo Kaijima
Project Team: Mirai Morita and Masatoshi Hirai

Graphic Designer Sulki & Min
Seoul, South Korea
Principals: Sulki Choi and Min Choi

Lab Structure The mobile structure for the first cycle of the BMW Guggenheim Lab has been designed by the Tokyo-based Atelier Bow-Wow as a two-story lightweight and compact “traveling toolbox” wrapped in a shimmering semitransparent mesh.

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The 2,200-square-foot BMW Guggenheim Lab can easily fit into dense neighborhoods and be transported from city to city. In New York, the structure is nestled between two buildings on a three-

quarter-acre T-shaped site; at its southern end it opens out onto an inviting outdoor landscaped public space and cafe. An architectural animation of Atelier Bow-Wow's structure can be viewed at youtube.com/bmwguggenheimlab.

This is the first building designed with a structural framework composed of carbon fiber, an extremely lightweight material most commonly found in bicycles, tennis rackets, fishing rods, and boat hulls. Pound for pound, carbon fiber has five times the strength of steel.

The lower level of the structure is an open space that can be configured to meet the needs of particular programs. It can shift from a formal lecture setting with a stage to the scene for a celebratory gathering or a workshop with tables for hands-on experiments.

The upper level, the "toolbox" portion of the structure, is loosely wrapped in two layers of semitransparent mesh, which creates a moiré effect resulting in constantly shifting patterns on the facade. Visitors are able to catch glimpses of the extensive apparatus of "tools" contained within, which can be raised or lowered on a rigging system as needed for the various programs.

A series of smaller single-story wooden structures placed in close proximity to the main BMW Guggenheim Lab structure provide space for a cafe and restroom. While the main structure uses innovative materials in unusual ways and is highly urban in its programmatic approach, the design of the restrooms and cafe references timeless timber construction that has been used in many settings, both rural and urban. Together, the wooden structures and the main BMW Guggenheim Lab form a temporary twenty-first-century ensemble that in each city will frame a particular urban void.

Graphic Design

The graphic identity of the BMW Guggenheim Lab includes an interactive logo created by Seoul-based graphic designers Sulki & Min. The logo will change in response to audience interaction on bmwguggenheimlab.org over the course of the BMW Guggenheim Lab's first two-year cycle. Reflecting the role of the BMW Guggenheim Lab as a space for the exchange of ideas, the logo is the metaphorical and virtual representation of worldwide interaction with the theme of *Confronting Comfort* and the larger discourse about cities and urban life.

NEW YORK BMW GUGGENHEIM LAB

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Location

First Park | [Houston at 2nd Avenue](#)
A New York City Parks property.

Dates	August 3 – October 16, 2011
BMW Guggenheim Lab Team	<p>Omar Freilla (Environmental Justice Activist, Cooperative Developer, Founder and Coordinator of Green Worker Cooperatives, Bronx, New York, USA)</p> <p>Charles Montgomery (Journalist and Urban Experimentalist, Vancouver, Canada)</p> <p>Olatunbosun Obayomi (Microbiologist and Inventor, Lagos, Nigeria)</p> <p>Elma van Boxel and Kristian Koreman (Architects and Urbanists, Founders of ZUS [Zones Urbaines Sensibles], Rotterdam, Netherlands)</p>
Program Overview	During its installation in New York, the BMW Guggenheim Lab will host more than 100 diverse programs addressing the theme <i>Confronting Comfort</i> . Programs include Urbanology, a large-scale interactive group game that can be played both on-site and online, as well as workshops, experiments, discussions, screenings, and off-site tours. The program is designed to spark curiosity and interaction, encouraging visitors to participate in the BMW Guggenheim Lab's research by generating answers, ideas, and dialogue.
Collaborators	<p>Cognitive Neuroscience, University of Waterloo Ontario, Canada</p> <p>FreedomLab Future Studies Amsterdam, Netherlands</p> <p>I Meditate NY New York, USA</p> <p>Latin American and Caribbean Lab, School of Architecture, Planning and Preservation, Columbia University New York, USA</p> <p>Poiesis Fellowship, Institute for Public Knowledge, New York University New York, USA</p> <p>spurse New York, USA</p>
Cafe	A 42-seat cafe operated by Roberta's will offer lunch and dinner, with both counter service and takeout available. The cafe will be open 1 to 9 pm on Wednesdays to Fridays and 10 am to 9 pm on Saturdays and Sundays. The Brooklyn-based Roberta's, which is best known for its innovative, fresh market-driven menu, is a

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progressive entrepreneurship and a restaurant that sources its food locally from its own rooftop greenhouse and artisanal bakery.

Hours Wednesday 1–9 pm
 Thursday 1–9 pm
 Friday 1–10 pm
 Saturday 10 am–10 pm
 Sunday 10 am–10 pm
 (Closed Monday and Tuesday)

Admission Free (some programs require online registration)

BMW GUGGENHEIM LAB FABRICATION AND STRUCTURAL ENGINEERING

Super-structure
and
Installation NUSLI Group
 Switzerland/USA

Structural Engineer Arup
 Tokyo, Japan

NEW YORK DESIGN, ENGINEERING, AND CONSTRUCTION

Architect of Record Fiedler Marciano Architecture
 New York, USA

Structural and Civil Engineer Arup
 New York, USA

Site Preparation Construction Management Sciame Construction Co.
 New York, USA

URBANOLOGY

Game Experience Local Projects
 New York, USA

Physical Design ZUS [Zones Urbaines Sensibles]
 Rotterdam, Netherlands

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BMW GUGGENHEIM LAB

Mature street trees / 能夠沈思與放鬆 / Having at least 800 square foot to myself / Accoglienti aree pedonali a misura d'uomo con posti a sedere / ไม่ไผ่ยืนเสียงรบกวนจากการจราจรใดๆ ทั้งสิ้น ในขณะที่ฉันกำลังนอนหลับ / Being able to wander the streets, regardless of whether it's

Japanese sake / Savoir dans quelle direction marcher sans lire les panneaux / 친한 친구들 / Una cama grande con muchas sábanas limpias y almohadas grandes / 使いやすい公共交通 / Гуляя по улицам усажеными красивыми высокими деревьями /

平日信步到熟識店家的水果攤、熟食店、以及乾洗店 / Aire acondicionado / ledereen wordt een deel van hun buurt, een deel van de sociale omgeving / geving / ni ayika ogbon ati / Knowing I can escape / Ordered chaos / Está sempre movimentada / Sushi lunchbox special / Empty seat on the subway /

Online and Social Media Fact Sheet

Advisory Committee

Daniel Barenboim
Elizabeth Diller
Nicholas Humphrey
Muchadeyi Ashton Masunda
Enrique Peñalosa
Juliet Schor
Rirkrit Tiravanija
Wang Shi

Website

bmwguggenheimlab.org

Extending the global reach of the BMW Guggenheim Lab beyond its physical structure, bmwguggenheimlab.org broadens the opportunities for audiences around the world to participate in this multidisciplinary urban experiment. In addition to visitor information and program schedules, the website features rich multimedia content, including programming and behind-the-scenes videos and images, and the ability to comment and share posts through e-mail and social media channels.

Blog

Activities at the BMW Guggenheim Lab will be reported on through the blog at blog.bmwguggenheimlab.org, which will also feature posts by notable guest writers and regular interviews with the BMW Guggenheim Lab's collaborators.

Participatory Game

A key component of the website is Urbanology, a large group game in which participants role-play scenarios for city transformation and become advocates for education, housing, health care, sustainability, infrastructure, and mobility as they build a city that matches their specific needs. The game, which can also be played in an interactive installation at the BMW Guggenheim Lab in New York, will continue to have an online presence following the Lab structure's departure for Berlin.

The game experience for Urbanology was developed by Local Projects, and the physical design was created by ZUS [Zones Urbaines Sensibles].

Website

The website has been designed by Bureau for Visual Affairs Design (bureau-va.com).

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Interactive Logo	On the website's home page, visitors are invited to reflect on <i>Confronting Comfort</i> , the theme for the BMW Guggenheim Lab's first three-city cycle, by submitting their thoughts on how they would improve comfort in the city and having their response posted to an interactive BMW Guggenheim Lab logo. Unlike traditional logos, the BMW Guggenheim Lab logo will continue to evolve over time, reflecting the dynamic nature of the project. The interactive logo and graphic identity of the BMW Guggenheim Lab have been designed by Seoul-based graphic designers Sulki & Min (sulki-min.com).
Social Media	Visitors are invited to become members of the BMW Guggenheim Lab's dedicated social communities at: twitter.com/bmwgugglab and #BGLab facebook.com/bmwguggenheimlab youtube.com/bmwguggenheimlab flickr.com/bmwguggenheimlab foursquare.com/bmwgugglab
Press Kit	For the complete press kit, go to guggenheim.org/presskits For publicity images and videos, go to guggenheim.org/pressimages User ID = photoservice, Password = presspass
Contact	Nora Semel Solomon R. Guggenheim Foundation 212 423 3840 pressoffice@guggenheim.org Melissa Parsoff Ruder Finn 212 593 5889 parsoffm@ruderfinn.com

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Japanese sake / Savoir dans quelle direction marcher sans lire les panneaux / 친한 친구들 / 과 스스를 없이 어울릴 수 있는 것 / Saubere Strassen / I find comfort in just being busy and being in a city where there is always things happening /

平日信步到熟識店家的水果攤, 熟食店, 以及乾洗店 / Aire acondicionado / ledereen wordt een deel van hun buurt, een deel van de sociale omgeving / geving / ni ayika ogbon ati oye / Knowing I can escape / Or-dered chaos / Está sem-pre movimentada / Sushi lunchbox special / Empty seat on the subway /

New York Programming Fact Sheet and Schedule

Overview	The BMW Guggenheim Lab is a public space and forum for exploring the challenges and opportunities of today's cities through an interactive installation, site-specific events, workshops, discussions, performances, and informal gatherings. Housed in a mobile structure designed by the Tokyo architecture firm Atelier Bow-Wow, the Lab launches in First Park, Houston at 2nd Avenue , a New York City Parks property, from August 3 to October 16, before continuing on to other cities around the world. The BMW Guggenheim Lab Team in New York—comprising an environmental justice activist, an inventor, a journalist, and an architecture duo—will lead the investigation into innovative concepts and designs for city life, inspired by the theme <i>Confronting Comfort</i> . The Lab will travel to nine cities around the world over the next six years, in three successive cycles, each with its own mobile structure and theme.
Dates	August 3–October 16, 2011
Location	First Park Houston at 2nd Avenue A New York City Parks property.
Hours of Operation	Wednesday 1–9 pm Thursday 1–9 pm Friday 1–10 pm Saturday 10 am–10 pm Sunday 10 am–10 pm (Closed Monday and Tuesday)
Admission	Free (some programs require online registration)
Programs	<i>Following is the programming schedule for August 3–12, 2011.</i>

Please visit bmwguggenheimlab.org/whats-happening for the latest information on events and programs. The schedule will be updated regularly online.

Wednesdays–Sundays (ongoing)

Urbanology

1–5 pm

Urbanology is a large group game that will take place in the BMW Guggenheim Lab throughout the Lab's New York run. In this unusual interactive installation, visitors explore issues that arise when cities grow and inhabitants try to institute lasting change. Participants role-play scenarios for city transformation and become advocates for issues such as education, housing, health care, sustainability, infrastructure, and mobility as they build a city that matches their specific needs. Urbanology can also be played online, on the BMW Guggenheim Lab's website (bmwguggenheimlab.org). The game experience for Urbanology was developed by Local Projects, and the physical design was created by ZUS [Zones Urbaines Sensibles].

Thursdays (ongoing)

Testing, Testing!

2–3 pm

Measure the effects of the city on your brain and body during a tour developed by Lab Team member Charles Montgomery and Colin Ellard, author of *You Are Here: Why We Can Find Our Way to the Moon, but Get Lost in the Mall*.

Saturdays (ongoing)

I Meditate NY: Urban Meditation Series

10–11:15 am

I Meditate NY is a meditation movement empowering New Yorkers to do more of the things they love by recharging through meditation, a practical way to refresh every day. This series introduces meditation to empower participants to contemplate what “comfort” means to them. It will provide a technique that examines the inner environment to enhance the outer environment. Sessions will aim to challenge comfort zones and provide a tool to create sustainable comfort: comfort that comes from within and goes with you!

Wednesday, August 3

Welcome to the Lab by ZUS: An Introduction to the Goals,

Ambitions, Programs, and Collaborators of the Local Agenda

1–2 pm

Join Lab Team members Elma van Boxel and Kristian Koreman of Rotterdam-based architecture firm ZUS [Zones Urbaines Sensibles] as they discuss the Lab as a platform to explore what they call “segrification” and its relationship to urban politics. They will outline their approach to these topics by addressing “the local agenda” and “the global agenda,” and speak about their general goals, ambitions, and programs at the Lab.

Introduction to Live Feeds: Feedback Sessions and FeedForward Fieldwork

2–3 pm

Led by the creative consulting and design collaborative spurse, Live Feeds is a two-part program of Feedback sessions and FeedForward fieldwork that offers the public an opportunity to examine and expand on the Lab’s in-progress questions. Are you interested in the transformation of your shared environment? Join us as spurse introduces Live Feeds and learn how you can participate—for one event or over all 11 weeks of fieldwork and sessions.

Live Feeds Feedback Session 1: Finding the Local

3–5 pm

The local is all around you, but just how do we know where “local” begins and ends in a globally connected city? In a world where everything circulates, it’s getting harder to identify what or who “local” really is—and, more strikingly, why local still matters. spurse kicks off its first Feedback session with this essential topic, launching participants into an investigation of how we find and rethink the local.

Screening: *Blank City* (2011, USA/France, 94 min.)

6–8:30 pm (6 pm open seating; 6:15 pm screening)

Beginning in the mid-1970s, scores of young artists and musicians in the East Village and Lower East Side responded to the city’s dire circumstances by creating a new underground art scene that rejected popular notions of entertainment. Taking their cues from punk rock, these mavericks produced energetic and confrontational work that challenged ideas of art making. This short-lived but highly influential movement is explored in Celine Danhier’s *Blank City*, which weaves together an oral history through compelling interviews with luminaries such as Jim Jarmusch, John Waters, Beth B, and Amos Poe. Followed by a question-and-answer session with filmmakers Bette Gordon and James Nares.

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Thursday, August 4

ZUS, Rotterdam, and Atelier Bow-Wow, Tokyo: Projects

7–9 pm

Momoyo Kaijima, a principal of Atelier Bow-Wow, architects of the first BMW Guggenheim Lab structure, joins in conversation with Lab Team members Elma van Boxel and Kristian Koreman, principals of the Rotterdam-based architecture studio ZUS [Zones Urbaines Sensibles]. Followed by a question-and-answer session.

Friday, August 5

Live Feeds FeedForward Fieldwork 1: Making the Local

2–5 pm

Plenty has been said about “acting locally,” but just how do you go about it when what’s “local” is constantly changing? In our first FeedForward fieldwork session, participants will travel with creative consulting and design collaborative spurse through the Lower East Side in search of a local element to see how the local is made and remade by our collective actions.

Elizabeth Diller: Comfort in Our City

7–9 pm

Elizabeth Diller, founding principal of Diller Scofidio + Renfro, presents her thoughts on comfort in our cities. How do new technologies, surroundings, and expectations regarding privacy and time relate to comforts and discomforts in our urban landscape? Followed by a question-and-answer session.

Saturday, August 6

Walking Waves: Collected Sounds and Remixes of the City with Dr. Scott Pobiner and Jamie Michalski (aka DJ Die Young)

2–4 pm

Find and collect sounds around the city, then learn how to remix them into audio tracks that will be played in the BMW Guggenheim Lab.

Sunday, August 7

Screening: *Last Address* (2010, USA, 9 min.) and *Wild Combination* (2008, USA, 71 min.)

6–8 pm (6 pm open seating; 6:15 pm screening)

Last Address

Keith Haring, Robert Mapplethorpe, Norman René, Peter Hujar,

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Ethyl Eichelberger, Felix Gonzalez-Torres, Cookie Mueller, Klaus Nomi ... the list of New York artists who died of AIDS over the last 30 years is countless and the loss immeasurable. In *Last Address*, filmmaker Ira Sachs (*The Delta*, *Married Life*, and the 2005 Sundance Grand Jury Prize-winning *Forty Shades of Blue*) uses images of the exteriors of the houses, apartment buildings, and lofts where these artists were living at the time of their deaths to mark the disappearance of a generation. The elegiac work is both a remembrance of that loss, as well as an evocation of the continued presence of their work in our lives and culture.

Wild Combination: A Portrait of Arthur Russell

Wild Combination is director Matt Wolf's visually absorbing portrait of the seminal avant-garde composer, singer-songwriter, cellist, and disco producer Arthur Russell. Before his untimely death from AIDS in 1992, Russell prolifically created music that spanned both pop and the transcendent possibilities of abstract art. Now, over 15 years since his passing, Russell's work is finally finding its audience. Wolf incorporates rare archival footage and commentary from Russell's family, friends, and closest collaborators—including Philip Glass and Allen Ginsberg—to tell this poignant and important story.

Wednesday, August 10

Screening: *Chain* (2004, USA, 99 min.)

6–8:30 pm (6 pm open seating; 6:15 pm screening)

As regional character disappears and corporate culture homogenizes our surroundings, it is increasingly hard to tell where you are. Malls, theme parks, hotels, and corporate centers worldwide have joined into one “superlandscape,” which in this film shapes the lives of two women caught within it. One works for a corporation; the other is a young drifter. Shot over six years, Jem Cohen's visually striking work weaves together documentation and fiction, and the mundane and the mysterious, into a meditation on the spaces we inhabit.

Thursday, August 11

Studio Talk: Comfort Meets Infrastructure

7–9 pm

Join us for a live taping of a conversation between New York University's Poiesis Fellows and Lab Team members Elma van Boxel and Kristian Koreman of the Rotterdam-based architecture studio ZUS [Zones Urbaines Sensibles] as they discuss how urban life is connected to the infrastructures that support it—from sewers and roads to Internet search engines and passports.

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Panelists include New York–based filmmaker Cassim Shepard, Chinese architect Haiyan Huang, and editor in chief of *Time Out India* Naresh Fernandes. Be part of our studio audience, participate in a question-and-answer session, and debate the panelists.

Friday, August 12

Saskia Sassen on Comfort

7–8 pm

Saskia Sassen, Robert S. Lynd Professor of Sociology, Columbia University, questions notions of comfort and “cityness” in the global city of New York.

Join the conversation on Twitter with @BMWGuggLab and use hashtag #BGLab.

Press Kit For the complete press kit, go to guggenheim.org/presskits
For publicity images and videos, go to
guggenheim.org/pressimages
User ID = photoservice, Password = presspass

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Advisory Committee Cycle 1

Daniel Barenboim gave his international debut performance as a solo pianist in Vienna and Rome in 1953, at the age of ten. As a youth, he took part in conducting classes in Salzburg under Igor Markevich and studied harmony and composition with Nadia Boulanger in Paris for two years.

Barenboim's conducting debut took place in 1967 in London with the Philharmonia Orchestra, and six years later he gave his debut as an opera conductor at the Edinburgh Festival with Mozart's *Don Giovanni*. He has since been in great demand with leading orchestras around the world. He has served as principal conductor of the Orchestre de Paris (1975–89); music director (1991–2006) and honorary conductor for life (2006–) of the Chicago Symphony Orchestra; artistic director (1992–2002) and general music director (1992–) of the Staatsoper Unter den Linden; principal conductor for life of the Staatskapelle Berlin (2000–); and *maestro scaligero* of the Teatro alla Scala in Milan (2007–).

In 1999 Barenboim and Palestinian literary scholar Edward Said set up the West-Eastern Divan Orchestra, which brings together young musicians from Israel and the Arab countries every summer. The orchestra seeks to enable a dialogue between the various cultures of the Middle East and to promote this through the experience of making music together. Barenboim has also initiated a project for music education in the Palestinian territories, which includes the foundation of a music kindergarten as well as a Palestinian youth orchestra.

In 2002 Barenboim and Said were awarded the Príncipe de Asturias Prize for their peace efforts. Barenboim has received numerous other important awards for his contributions to peace, tolerance, and international understanding, among them the Tolerance Prize by the Evangelische Akademie Tutzing, the Peace Prize by the Korn and Gerstenmann Foundation in Frankfurt, the Moses Mendelssohn Medal, the Buber-Rosenzweig-Medal, the Hessische Friedenspreis, and the Preis des Westfälischen Friedens. He has been presented with Germany's Großes Verdienstkreuz mit Stern, the Goethe Medal, and France's Grand Officier dans l'Ordre national de la Légion d'Honneur. For his achievements in music, he has received the Wolf Foundation's Arts Prize; the

Kulturgroschen, the highest honor awarded by the Deutscher Kulturrat; the international Ernst von Siemens Musikpreis; Japan's Praemium Imperiale; and the German Kulturpreis. In 2003 Barenboim, the Staatskapelle Berlin, and the chorus of the Staatsoper Unter den Linden were awarded a Grammy for their recording of Wagner's *Tannhäuser*. He and the Staatskapelle were also honored with the Wilhelm-Furtwängler-Preis the same year.

In 2006 Barenboim was invited to deliver the BBC Reith Lectures, and a six-part lecture series at Harvard University as Charles Eliot Norton Professor. United Nations Secretary General Ban Ki-moon named Barenboim a U.N. Messenger of Peace the following year. Barenboim has received honorary degrees from the University of Oxford and the Royal Academy of Music in London and is the author of a number of books: an autobiography, *A Life in Music; Parallels and Paradoxes*, which he wrote with Edward Said; *Everything Is Connected*; and, with Patrice Chéreau, *Dialoghi su musica e teatro: Tristano e Isotta*.

Elizabeth Diller is a founding principal of Diller Scofidio + Renfro, a seventy-person interdisciplinary design studio that integrates architecture, the visual arts, and the performing arts. Diller attended the Cooper Union School of Art and received a bachelor of architecture degree from the Cooper Union School of Architecture. She is a professor of architecture at Princeton University.

Diller Scofidio + Renfro's international body of work includes the recent redesign of Lincoln Center for the Performing Arts in New York, including the redesign of Alice Tully Hall, the renovation and expansion of the Juilliard School, the expansion of the School of American Ballet, Public Spaces Project, and the Hygar Pavilion Lawn and Restaurant; the High Line, an urban park situated on an obsolete elevated railway stretching 1.5 miles through the Chelsea area of New York; the Institute of Contemporary Art on Boston's waterfront; the Creative Arts Center at Brown University; and the Blur Building, built on Lake Neuchâtel for the 2002 Swiss Expo. Currently in design: the Broad Art Foundation museum in downtown Los Angeles; Berkeley Art Museum and Pacific Film Archive at the University of California, Berkeley; Columbia University Graduate School of Business in New York; Museum of Image and Sound on Copacabana beach in Rio de Janeiro; Dongguan Factory and Housing Complex in Shenzhen, China; and a seasonal event space for the Hirshhorn Museum and Sculpture Garden on the National Mall in Washington, D.C.

In 1999 Diller and Ricardo Scofidio received a MacArthur Foundation "genius" grant for their commitment to integrating architecture with issues of contemporary culture. They were recently made fellows of the Royal Institute of British Architects and were inducted into the American Academy of Arts and Sciences in 2008. For their contribution to art and design, Diller and Scofidio were named among *Time* magazine's one hundred most influential people of 2009. Other prestigious awards and honors received by Diller Scofidio + Renfro include the National Design Award from the Smithsonian, the Arnold W. Brunner Memorial Prize from the American Academy of Arts and Letters, an Obie for Creative Achievement in Off-Broadway Theater, the AIA President's Award, the AIA Medal

of Honor, and AIA Honor Awards for Alice Tully Hall, the Hypar Pavilion, the School of American Ballet, Lincoln Center Public Spaces, the Institute of Contemporary Art, Brown University Creative Arts Center, and the High Line. In 2003 the Whitney Museum of American Art in New York held a retrospective of the studio's work, recognizing the firm's unorthodox practice. In early 2009 all three partners were featured in a one-hour segment on *Charlie Rose*. In 2010 *Fast Company* named Diller Scofidio + Renfro the most innovative design practice in the profession and among the fifty most innovative companies in the world.

Nicholas Humphrey is a theoretical psychologist, based in Cambridge, who is known for his work on the evolution of human intelligence and consciousness. His interests are wide-ranging. He studied mountain gorillas with Dian Fossey in Rwanda, was the first to demonstrate the existence of "blindsight" after brain damage in monkeys, proposed the celebrated theory of the "social function of intellect," and is the only scientist ever to edit the literary journal *Granta*. His many books include *Consciousness Regained*, *A History of the Mind*, *Leaps of Faith*, *Seeing Red*, and most recently *Soul Dust*. He has been the recipient of several honors, including the Martin Luther King Memorial Prize, the British Psychological Society's Book Award, and the Pufendorf medal. He has been a lecturer in psychology at Oxford University, assistant director of the Sub-Department of Animal Behaviour at the University of Cambridge, senior research fellow in parapsychology at the University of Cambridge, professor of psychology at the New School for Social Research, New York, and school professor at the London School of Economics.

Muchadeyi Ashton Masunda is mayor of Harare, capital of Zimbabwe. He holds a bachelor of law (honors) degree from the University of Zimbabwe and is a fellow and accredited tutor of the Chartered Institute of Arbitrators in the United Kingdom. His extensive experience in business, law, and arbitration includes twelve years as a practicing attorney, four years as the founding executive director of the Commercial Arbitration Centre in Harare, and nearly three years as the chief executive of Associated Newspapers of Zimbabwe, publishers of *The Daily News* and *The Daily News on Sunday*. He is chairman of twelve companies and director of two. He also serves on the international panel of arbitrators for the Court of Arbitration for Sport in Lausanne, and has served as chairman and/or director of a number of corporate, professional, educational, charitable, and sporting organizations in Zimbabwe.

Masunda has presented papers on local government, corporate governance, and arbitration both nationally and internationally. In March 2010 he was elected vice president for the Southern Africa region of the United Cities and Local Governments of Africa (UCLGA), and in October 2010 as co-president of the international United Cities and Local Governments (UCLG). Masunda is also a member of the United Nations Advisory Committee of Local Authorities.

Enrique Peñalosa is an influential thinker in the design of livable cities, with a particular interest in the relationship between urban design and sustainability, mobility, equity, public space, and well-being. His vision and proposals have influenced policy in cities throughout the world. As mayor of Bogotá, capital of Colombia, between 1998 and 2000, Peñalosa implemented profound changes—many of them the first of their kind in the Americas—that transformed the seven-million-inhabitant city and the attitude of its citizens toward it. In addition to vast improvements to the city's slums and the construction of schools, nurseries, and libraries, he restricted car use, created a three-hundred-kilometer network of bicycle paths, and radically improved pedestrian facilities. More than a hundred kilometers of pedestrian-only streets and greenways were created, including Porvenir Promenade, a twenty-four-kilometer pedestrian-and-bicycle-only street through the city's poorest neighborhoods, and Juan Amarillo Greenway, a pedestrian street that connects the richest and poorest neighborhoods of the capital. Inspired by Curitiba, Brazil, he created the TransMilenio bus system, which has served as a model for many other cities and is now considered the best bus system in the world.

Peñalosa has lectured at universities throughout the world, as well as at environmental, urban, and managerial forums. His work and ideas, as well as his articles, have been featured in publications in many countries. He holds a bachelor of arts degree in economics and history from Duke University, a master's degree in government from the Institute Internationale d'Administration Public (IIAP) in Paris, and a DESS in public administration from the Université de Paris II. He was a visiting scholar at New York University for three years and has taught at several Colombian universities. He is currently an urban vision and sustainability strategy consultant, working with local, regional, and national governments as well as other organizations all over the world, and is president of the board of directors of the Institute for Transportation and Development Policy (ITDP).

Juliet Schor is professor of sociology at Boston College. She is also a member of the MacArthur Foundation Connected Learning Research Network. Before joining Boston College, she taught at Harvard University for seventeen years, in the Department of Economics and the Committee on Degrees in Women's Studies. A graduate of Wesleyan University, Schor received her PhD in economics at the University of Massachusetts.

Her most recent book is *Plenitude: The New Economics of True Wealth*. Previous books include national best-seller *The Overworked American: The Unexpected Decline of Leisure* and *The Overspent American: Why We Want What We Don't Need*. *The Overworked American* appeared on the best-seller lists of *The New York Times*, *Publisher's Weekly*, *The Chicago Tribune*, *The Village Voice*, and *The Boston Globe*, as well as the annual best books lists of *The New York Times*, *Business Week*, and other publications. The book is widely credited for influencing the national debate on work and family. *The Overspent American* was made into a video of the same name by the Media Education Foundation.

Schor also wrote *Born to Buy: The Commercialized Child and the New Consumer Culture*. She is the author of *Do Americans Shop Too Much?* and co-editor of *Consumer Society: A Reader* and *Sustainable Planet: Solutions for the Twenty-first Century*. An essay collection, *Consumerism and Its Discontents*, is forthcoming from Oxford University Press in 2011. She has also co-edited a number of academic collections.

Schor is a former Guggenheim Fellow and recipient of the George Orwell Award for Distinguished Contribution to Honesty and Clarity in Public Language from the National Council of Teachers of English. In 2006 she received the Leontief Prize from the Global Development and Environment Institute at Tufts University for expanding the frontiers of economic thought. She has served as a consultant to the United Nations, at the World Institute for Development Economics Research, and to the United Nations Development Program.

Schor is currently working on issues of environmental sustainability and their relation to Americans' lifestyles and the economy and the emergence of a conscious consumption movement. She is a co-founder and co-chair of the board of the Center for a New American Dream, a national sustainability organization.

In addition to the foregoing, Schor is a co-founder of the South End Press and the Center for Popular Economics. She is a former trustee of Wesleyan University, an occasional faculty member at Schumacher College, and a former fellow of the Brookings Institution. Schor has lectured widely throughout the United States, Europe, and Japan to a variety of civic, business, labor, and academic groups. She appears frequently in national and international media and on network news programs, and profiles on her and her work have appeared in scores of magazines and newspapers.

Born in Buenos Aires, the Thai artist **Rirkrit Tiravanija** is widely recognized as one of the most influential artists of his generation. His work defies media-based description, as his practice combines traditional object making, public and private performances, teaching, and other forms of public service and social action. Winner of the 2010 Absolut Art Award and the 2005 Hugo Boss Prize awarded by the Guggenheim Museum, Tiravanija has also been awarded the Benesse Prize by the Naoshima Contemporary Art Museum in Japan and the Smithsonian American Art Museum's Lucelia Artist Award.

Tiravanija recently had a retrospective exhibition at the Kunsthalle Bielefeld. A previous retrospective exhibition was presented by the Museum Boijmans Van Beuningen in Rotterdam and then traveled to Paris and London. Tiravanija is on the faculty of the School of the Arts at Columbia University, and is a founding member and curator of Utopia Station, a collective project involving artists, art historians, and curators. He is also president of an educational-ecological project known as the Land Foundation in Chiang Mai, Thailand, and is part of a collective alternative space called VER, in Bangkok, where he maintains his primary residence and studio.

Wang Shi is a prominent Chinese business leader who has served as an official of several associations in the fields of real estate and commerce. In 2009 he was named Business Leader of the Decade by CCTV, an award presented every ten years to the ten most influential business leaders in China, selected from among one hundred award winners. In 2010 he was chosen by the Chinese edition of *Fortune* as one of the twenty-five most influential business leaders in China.

In 1984 Wang established the Shenzhen Exhibition Center of Modern Science and Education Equipment, the predecessor of China Vanke Co., Ltd., which is at present the largest professional residential dwelling developer in China. In 1991 Vanke became the second listed company traded on the Shenzhen Stock Exchange. As owner of China Vanke and chairman of its Board of Directors, Wang ensures that his company follows his philosophy of placing moral ethics above commercial interests. On the strength of its corporate governance and ethics, the company has been awarded the title of China's Most Esteemed Enterprise on seven occasions. In 2009 the company was included on *Forbes* magazine's list of the top fifty listed companies in Asia. Since its founding, Vanke has consistently espoused the notion of a "healthy and enriching life," offering ongoing development prospects and opportunities for its staff to encourage its employees to grow with the company. The company was the only property developer among the ten companies named as 2009 Best Employers in China by Hewitt Associates. Vanke currently has more than 17,600 employees.

Wang is regarded as an authority on the practice of the Chinese private sector, and in recent years has been invited to present numerous public addresses at prestigious tertiary institutions in China and abroad, as well as to organizations such as the Shanghai Stock Exchange, China Real Estate Association, and U.S. Green Building Council. He was also recognized with an Oscar for eco-protection, one of the highest global honors in the area of urban reconstruction and community management, endorsed by the United Nations Environment Program (UNEP) and held under the auspices of the International Federation of Parks and Recreation Administration (IFPRA).

From 2007 to 2009 Wang was director of the Society of Entrepreneurs and Ecology (SEE), one of the largest nongovernmental environmental protection organizations in China. He is currently acting as an independent director for numerous publicly listed and nonlisted companies, serves as a part-time EMBA lecturer at the Hong Kong University of Science and Technology, and is an honorary governing councillor of the China Entrepreneur Club.

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Mature street trees / 能夠 沈思與放鬆 / Having at least 800 square foot to myself / Accoglienti aree pedona- li a misura d'uomo con posti a sede- re / ไมได้ยืน เสียงรบกวนจาก การจราจรใดๆ ทั้งสิ้น ในขณะที่ ที่ฉันกำลังนอนหลับ / Being able to wander the streets, regardless of whether it's	Japanese sake / Savoir dans quelle direction mar- cher sans lire les panneaux / 친한 친구들 과 스스를 없이 어울릴 수 있는 것 / Saubere Strassen / I find comfort in just being busy and be- ing in a city where there is always things happening /	平日信步到熟 識店家的水果 攤、熟食店、 以及乾洗店 / گوناکونی مردم و تنوع ساختمان های یک شهر است که آنرا گرم و دلنشین می سازد / חלקת דשא לנוח עליה / בוספ"ש أوجه التشابه بين مدينتك أو مدن مختلفة / Traffic lights turning all green at once in sync	/ Aire acon- dicionado / ledereen wordt een deel van hun buurt, een deel van de sociale om- geving / ni ayi- ka ogbon ati oye / Knowing I can escape / Or- dered chaos / Está sem- pre movi- mentada / Sushi lunchbox special / Empty seat on the subway /
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Vision Statements on *Confronting Comfort* Advisory Committee, Cycle 1

Daniel Barenboim

A Conductor's View on Comfort

Noise and sound are defining elements of any city, part of the rhythm of its days and nights. As a conductor and pianist, I wish to write about comfort and the city through the language that I have lived and worked in my entire life, music. Can comfort in a city, in a town, or in a home be considered synonymous with harmony? What does comfort mean, and can we go beyond its more superficial definition to address the larger questions of a society's well-being? Can comfort oppose hunger and stand for health, counter despair and promote happiness, fight against war and encourage peace?

I believe a society's comfort is a reflection of all its citizens, and must be addressed so as to assure that each one of them is considered. Like an orchestra, a city is made up of multiple parts. In order for the music of the city to be fluid and successful, each member of its ensemble needs to be focused, healthy, and part of the process. Without a voice from everyone, something is lost from the composition of a city.

When I founded the West-Eastern Divan Orchestra with Edward Said in 1999, we did so with the hope and intention of showing that differences and barriers that many consider insurmountable can be bridged and broken down through communication. The West-Eastern Divan Orchestra stands as an example that harmony can be found between differences, and that beauty can be built from a diversity of identities. While we knew that an orchestra cannot and will not be the creator of peace, we hoped that the West-Eastern Divan Orchestra could raise awareness of the possibilities for peaceful coexistence. Continued conflict in the Middle East, and more recent clashes throughout the Arab world and beyond, show that too often force is chosen over nonviolent negotiation.

I truly believe that music can be considered a lesson for life and for cities. Every orchestra can be seen as a microcosm of society; it is a group of individuals,

each with their own freedom and responsibility to express themselves, but each also having to listen to and engage with others in the group. In addition, the conductor, as a leader to this group, will not be successful unless she or he understands the orchestra, and unless the individuals in the orchestra understand her or him. This relationship is based on shared trust and equality among all members of the group, and is broken when defined by power and individuality alone. When the orchestra plays a composition, no individual is a leading voice at all times, and the music changes and develops, passing through periods of stillness and madness, but what defines a great orchestra is harmony and understanding among its members, and this creates beauty for its listeners. These lessons have the power to reach well beyond the language and study of music, to the spheres of politics, economics, media, education, and culture.

Greater equality, cooperation, and justice in a society mean greater comfort for all. We need to learn that what is good for one should not be bad for another, and that it is possible to find thoughtful and meaningful cooperation between different segments of society, different states, different countries, different religions, and different identities. As in music, we all share a common existence, although we may express it in an infinite number of ways. We must embrace those differences and use them to create peace, not perpetuate violence and inequality.

I hope that the BMW Guggenheim Lab can be a new voice to raise awareness and open people's eyes to the challenges that we face and that we can overcome if we do so together. Like any city, or orchestra, the Lab Team is a group made up of different people, from different disciplines and practices, but it is through their collaboration that ideas for the cities of tomorrow can be discovered. With every new composition I conduct, I start anew, with knowledge gained from my past experiences. Every day gives us a chance to start again, and I encourage us to do so, with acquired understanding from our history, and the willingness to learn and to listen, today and in the future.

Elizabeth Diller

Transparency

The Orwellian future has come and gone. The once-paranoid fear that someone may be watching has transformed into the fear that no one is watching at all. The once-heated debate over civil liberties versus national security has subsided, and surveillance is rapidly becoming the dominant organizing practice of contemporary urban space. The ubiquity of security cameras, GPS tracking technologies, and large-span glass facades are welcome signs of a social contract ensuring our security and the freedom to be seen. Transparency is a new social right.

In today's omni-optic culture, we are not only comfortable with tracking technologies and video surveillance but have adapted them as new performance vehicles—we actively engage live cameras and role-play in front of windows. Twenty-four-hour surveillance is the norm of reality TV shows, one of the most popular forms of contemporary entertainment, while social networking sites and

personal webcams showcase an acceptable form of exhibitionism. We take comfort in heightened visibility, which these sites guarantee, for a devoted audience that confirms the relevance of our ideas and actions.

Though new communications media have increased our public profiles, the expectations of privacy persist, requiring new skills to manage our presence in public. Social camouflage and social steganography offer privacy in plain sight.

24/7

Now more than ever, we live in a city without cycles; distinctions between day and night, between work life and home life, and between public and private have been erased. Twenty-four-hour news feeds and blogs guarantee easy access to a democratized world of changing information, while e-mailing, texting, tweeting, and instant messaging offer the ability to connect anywhere, anytime. Yet accessibility, provided through personal portable devices, is a double-edged sword: while we lament the loss of off-time, we take comfort in the knowledge that we are always within reach.

This confidence produces new forms of discomfort tied to loss of control over our devices—diminishing battery power, dropped calls, and zero bars. In the near future, as wireless technology becomes even more pervasive, the notion of hot spots will be enlarged into “hot cities.” The seamless continuity of data exchange will be taken for granted as a basic utility. Much like parks, which provide respite from the urban environment, cities will be populated with digi-free zones—enclaves of “no service” where we can escape the constant barrage of information.

Customization

ASHRAE (American Society of Heating, Refrigerating and Air-Conditioning Engineers), an association of environmental ergonomists, codifies standards of human “comfort” for interior environments. The Comfort Calculator is its tool to model thermal tolerance based on parametric relationships between temperature and other environmental conditions. Similar tools are used to measure ideal levels of illumination, noise, and air quality. These metrics are based on the assumption that environmental comfort can be established by consensus.

Physical comfort, however, is a cultural and personal matter. Yet, rather than regarding comfort as solely a corporeal issue, contentment can be rethought as the ability to assert individual preferences. Dumb technologies such as operable windows and fireplaces allow us to regulate temperature and ventilation, while smart applications provide us with the tools to adjust light levels and air quality at the touch of our phones. Both strategies should be available amid flexible infrastructures that can be customized to serve specific individual needs while still being responsive to the shared environment.

Imagine a world in which individuals are granted more control over their environments such that cities will be microzoned down to the irreducible unit of the body. Each of us would be able to hyperregulate our comfort zone through clothing with cooling mechanisms and anechoic properties. Buildings would no

longer need costly and wasteful mechanical systems, resulting in less urban drain on global resources.

Nicholas Humphrey

People in cities move daily between different built environments, over which they have varying degrees of personal control. There is the world of the home—the house or apartment—where individuals can often have things much their own way, arranging the space and furnishings to suit their tastes. There is the world of leisure—parks, golf courses, and museums—where, although individuals have little scope for making changes, they can at least choose where to visit, and when. And then there are the worlds of work, commerce, and public amenity, such as offices, schools, hospitals, and shopping malls—places individuals attend not by choice but by necessity, and where they have virtually no say in the design.

With globalization creeping across continents and cultures, people's homes continue to reflect their owners' idiosyncrasies, traditions, and preferences—homes in Paris are still very different from homes in Hong Kong. The worlds of leisure may be growing more alike—a golf course in Dublin now looks depressingly similar to one in Tokyo—but public gardens at least still have their own national character. However, the worlds in which people work, shop, travel, receive public services, and so on, have undergone a truly astonishing convergence: the commercial center of Mumbai could easily be mistaken for Johannesburg or Rio, and every major airport looks like every other.

Should we be concerned that modern human beings spend so much time in spaces that are neither of their own choosing nor of their own making, whose design *has nothing to do with them*? Do urban environments matter? If an environment harbors infectious disease, crime, or dangerous traffic, it is obvious that we should avoid it or change it; if it offers comfort, safety, or shelter, we should preserve it. But such material facts are only half the story. Environments carry potent *psychological messages* that can bring about major shifts in mood and competence. Venture into the wrong space and you run the risk of picking up an infection of the mind.

There is new research on “psychological priming” that shows just how insidious—while not consciously recognized—the effects of environmental cues can be. Here are some typical findings (mostly from labs, though there is every reason to believe that they would be stronger still in the real world): A poster of a black athlete on the wall seriously reduces black candidates' scores on a math test. A symbol of an eye next to an honesty box triples the contributions. When people are asked about gay marriage within sight of a funeral parlor, they are much more likely to oppose it. When subjects participating in a psychology experiment are shown the word “Florida,” they walk away from the test room more slowly. Voters who cast their votes at a polling station in a school make different choices from those who vote in a church. Someone whose name is Brian is more likely to live in Brighton than someone whose name is William, who in turn is more likely

to live in Wimbledon. When people are asked to solve anagram puzzles that come in a red folder, they get far fewer right than if the folder is blue. (Did Jean Nouvel know what he was doing when he designed his “rhapsody in red” pavilion for the Serpentine Gallery in London in 2010?)

These effects are not well understood, and at present there is no overarching theory of why they occur. But it seems likely that people pick up cues from the environment as to the “psychological weather” they are facing, and adjust their mental set accordingly—pessimistic or optimistic, conservative or creative, and so on. There is much to discover about what might make for an “ideal forecast”—one that gives people a feeling of security coupled with adventurousness (but which people, and when?). Why, for instance, do people put family photos on the walls of their homes? Why in civic spaces do they value ancient buildings alongside the new? Could it be that they get comfort from the idea that their ancestors are looking out for them? There will be plenty of scope for the BMW Guggenheim Lab to push the limits of our scientific understanding.

Enrique Peñalosa

Today the ideal environment for a whale or mountain gorilla is clearer to most of us than is the ideal environment for a child. If we ask people in the street what their ideal home is, they will likely tell us in a very detailed manner where it would be, the size, whether it would have carpet or wood floors, and other details. But if we ask instead about their ideal city, it is likely that we will not get much information. Yet most people spend more waking hours out of their homes than inside them. The quality of the city we live in is thus at least as important as our home for our well-being.

Beyond survival needs, we have “happiness needs,” or “well-being needs,” that a good city would help fulfill: we need to walk; to see and be with people; to feel included and not inferior; to have contact with nature (such as trees or water), beauty, art, and quality architecture.

If we tell a child anywhere in the world: “Watch out, a car!!” he or she will jump in terror, with good reason. A car is no minor threat; it can kill. And indeed cars kill tens of thousands of children annually. Astonishingly, we have come to think of this as normal. Yet is that the best we can do after 5,000 years of urban history? For millennia, cities faced enormous sanitary problems derived from poor water and sewage provision, overcrowding, and poverty. But all city streets were for people and a few horses. People could be hit by a horse carriage but would rarely die as a result.

Creating a city that is very friendly to cars conflicts with maintaining an environment that is friendly to people. The 20th century will be remembered as an unfortunate one for urban history, as we created habitats far more conducive to the movement of motor vehicles than to human well-being.

If car use is to be limited, cities must have quality public transport. Low-cost,

high-frequency transit requires density. It is widely agreed today that it is desirable to have compact, dense cities, for environmental and livability reasons. Yet density can be very different in Manhattan and in Tokyo.

It is possible to create better cities. It is possible to provide what people have sought in the suburbs in much higher-density environments: not only good schools, which can exist anywhere, but also green spaces and safe streets where children can ride their bicycles. This is easy to accomplish in growing cities that will occupy large tracts of green fields over the next few decades, but it is possible everywhere. Better cities could have hundreds of kilometers of networked paths, comprising greenways crisscrossing the city in many directions; roads dedicated to bus use only, lined with quality sidewalks and bicycle paths; and tree-lined pedestrian-and-bicycle-only promenades, which could serve as bicycle highways—safe, fast, and pleasant to ride—as well as places to promenade or sit and read a newspaper without the noise and danger of cars nearby.

If public transport is truly to have priority over private cars, it is cars that should go underground, and fast, quality public-transport alternatives should be found on the surface, with natural sunlight and views of the city. Every large road should have lanes exclusively for buses.

It is possible to envision cities where shopping malls do not replace public space as meeting places for people; where all citizens are truly equal before the law, and where a bus with 60 passengers has a right to 60 times more road space than a car with one; where a bicycle is as respected as a car, and protective bicycle infrastructure is found everywhere; where public good truly prevails over private interest and there are no private waterfronts; and where there is equality of quality of life for all children, and all of them have the same access to swimming pools, tennis courts, and music lessons, regardless of their income. Cities for people ... an apparently obvious idea but in practice unfortunately not so.

Juliet Schor

Challenges to Urban Cultures

As we think about the challenges facing cities around the world, poverty and burgeoning slums are the most pressing, particularly in the global South. Huge metropolises experience steady inflows of poor people losing livelihoods in rural areas and waves of in-migrants looking for economic opportunity. Arriving in cities, they move to vast shantytowns and slums with intolerable conditions, including a lack of safe water and basic infrastructure, numerous environmental hazards, and in many cases minimal economic opportunity. That is the salient reality of cities in the 21st century.

In the global North, the situation is rather different, although these issues are relevant to some extent. Thinking particularly about New York, I identify three

major challenges.

First, how can the city, like the rest of the nation (and the world, of course), become ecologically sustainable? While New York is an admirably low-footprint place due to its high density, excellent public transportation, walkability, and a number of other factors, true sustainability will require considerably more. I am thinking particularly of the enormous (90%) carbon-footprint reductions that will be necessary to address climate change, closing the production loop with a paradigm shift to zero waste, nontoxic methods, and a move to organic and sustainable agriculture. At the level of the city, I envision a number of design and infrastructural changes that would facilitate this sustainability revolution. Central among them is urban food production. The Cuban example shows that food miles and pesticide and fertilizer use can be slashed, and that local food production can meet a significant fraction of caloric requirements within an urban environment. We also need to shift from fossil fuels to renewable energy sources. Realistically, we'll have to reduce energy demand at the same time. Retrofitting both residential and commercial buildings and ensuring that new construction emits no carbon are key parts of this strategy. The latter can be achieved through the use of renewables for heat and electricity, including the implementation of latest-generation passive solar technology. On the demand side, enhancing the subway system and revamping the bus system to increase speed, reduce footprint, and dramatically expand ridership and service is very important. (I am thinking here of a Curitiba, Brazil-style system.)

Second, what economic transformation will support the shift to sustainability? A key challenge for New York, and other urban cores in the global North, is to enhance economic opportunity. Large numbers of jobs have been outsourced from cities, which are increasingly zones of consumer culture, entertainment, and pleasure that attract tourists, suburbanites, and the like. But that model of development has not worked to keep the urban economy vibrant, nor provided sufficient jobs and income for residents. The sustainable city of the future will return to a more balanced mix of production and consumption, in which jobs and opportunity are relocalized. I see this happening in part through the sustainability transformations noted above. So, for example, the growth of an urban food sector could function as an important generator of jobs and livelihood for urban residents. Retrofitting and the expansion of public transportation could do the same. I am interested in small-scale enterprises, particularly those with innovative ownership forms such as cooperatives. In Cleveland, an initiative to recruit inner-city residents into four green cooperatives has been particularly dynamic and is already attracting interest from cities around the country. There, local, green production both reduces the ecological and carbon footprint and creates economic assets (shares of the businesses) for residents.

Finally, what do these changes imply for the way urbanites spend their time? In the contemporary city, and New York is an archetype here, many residents work long hours, lead very busy lives, and have little time to build social capital and involve themselves in civic life. A key feature of future sustainable cultures will be a less time-pressured life, more social connection, and shorter working hours in formal-sector jobs. The reasons for this are varied, but in a nutshell, sustainability

will require a shift out of the high-intensity work-and-spend, high-growth lifestyles and economies that have characterized wealthy countries for the past few decades. Time-stressed households have higher ecological and carbon footprints. To achieve the kinds of production and consumption patterns we currently understand as necessary for true one-planet living (i.e., an eco footprint in the range of two hectares per person), individuals will need to live less harried, more time-abundant lives. They will do more walking and biking, will share more, and will have more opportunity and time to foster deep social connections and participatory, rather than highly commodified, leisure. Many social scientists, including myself, believe that there will be significant benefits for economically secure individuals who adopt lifestyles that are more time-rich and less oriented to increased income and consumption. These benefits will come in the form of increased opportunity to do enjoyable things, and the possibility for denser and more meaningful social connection. In cities where people work less, we can expect a more vibrant public and civic life, stronger neighborhoods, and more public culture. These are key aspects of cities' appeal.

Rirkrit Tiravanija

The city supplants traditional modes with a way of life that at once offers the individual a greater sense of freedom and a heightened awareness of isolation.
—Louis Wirth

Architecture should have little to do with problem solving—rather it should create desirable conditions and opportunities hitherto thought impossible.
—Cedric Price

But if Gerald ran the zoo, the New Zoo, McGrew Zoo, he'd see to making a change or two: "So I'd open each cage. I'd unlock every pen, let the animals go, and start over again."
—Dr. Seuss

I am interested in time
I am interested in time between spaces
I am interested in time and spaces between things
I am interested in time between spaces and things and people
I am interested in time between people
I am interested in spaces between people
I am interested in contingencies between people and place
I am interested in places where people can relate to each other despite their differences
I am interested in differences between people and how they relate
I am interested in sidewalks, which are full of people walking in different directions
I am interested in stalls, which appear and disappear on the sidewalks, which are full of people walking
I am interested in people gathering on street corners buying and eating Nathan's hot dogs and pretzels

I am interested in the disruption of routines
I am interested in the appearance of variables that disrupt routines
I am interested in the suspension of time by the disruption of routines
I am interested in the idea of a flash mob
I am interested in detours
I am interested in detours that lead to new routes
I am interested in no destination
I am interested in constructing new destinations
I am interested in “a moment of life concretely and deliberately constructed by the collective organization of a unitary ambience and a game of events”
(*Internationale Situationniste*, no. 1)
I am interested in the construction of a situation that does not necessarily amount to very much
I am interested in the critique of capitalist urbanism
I am interested in the idea that “urbanism is the most fully developed form of the concrete realization of a nightmare” (Raoul Vaneigem)
I am interested in constructing a condition in which people find themselves implicated
I am interested in constructing situations where people come together
I am interested in food that makes people warm in their bellies
I am interested in slowness
I am interested in the idea of incorporating the passing of time into the work of art
I am interested in Cedric Price’s Fun Palace
I am interested in Claes Oldenburg’s proposed *Colossal Monument of Concrete Inscribed with the Names of War Heroes*, which was to be realized at 57th Street and Fifth Avenue in New York
I am interested in the Peace Tower erected by Mark di Suvero, Arnold Mesches, and Irving Petlin against the Vietnam War in 1966
I am interested in the potentiality of a terrain that is located in the exchanges between the urban fabric, its users, and the wider context, and in the constant reformulation of this relation of exchange
I am interested in pulling the rug out from under the situation
I am interested in the idea of the potentiality to not do

Wang Shi

We Create Cities, but Cities Shape Us

We confront urban issues every day, including traffic congestion and pollution; inefficient public transportation amid vast city networks; the deterioration of old cities and shallow relationships between people; and overcrowded subways despite unused public space... We have created the type of city where our children grow and develop, but we do not know what type of long-term impact these issues will have, or how they will affect people generation after generation. In China, the general construction model for building megacities is to develop on space, property, and land neighboring old, established cities and urban areas. As a result, the city is large but lifeless. In an attempt to minimize cost and to achieve maximum results, detached, mechanized forms of transportation are the

main means of travel and movement. The outcome is that the city is a vast, inefficient, and cold space comprised of disparate buildings, gradually losing its original charm, attractiveness, and appeal. The people of a city are its most important element. In the megacity, space, sidewalks, and gathering places for residents should be the most important element, rather than high-rises and high-speed mechanical functions.

The scale of the city should be centered around cycling and walking. This scale is sustainable, increases personal contact between people, decreases the embarrassment of unused city parks, and prevents crowding of public transportation and a huge demand for parking.

Instead, cities today are scaled for driving, resulting in chaos, overwhelming magnitude, and a harried pace of life. For example, in many megacities resources have been wasted on impressive high-rises that are largely vacant. While these cities' functionalities, such as their skyscrapers and vast transportation networks, may look versatile, they are in fact highly inefficient. They are constructed with great speed but without detailed consideration, and because the cities are so large, it becomes impossible to make every element effective. When we look at a city while traveling quickly in an automobile, the expectation of it is not high. What we see from that perspective is a sea of information, not the beauty and wonder in each part. Objectively speaking, city architects ignore the details due to their more pressing concern of how fast they can complete the project, and in the end, residents also give up their high expectations and pursuit for these details.

Building at a scale for walking entails an entirely different assumption regarding the city's size and quality of life. When people are walking or riding bicycles, the distance between them may be only shoulder width or less, increasing the possibility for personal contact and interaction. A smile and a nod become expressions of the city. The speed of a pedestrian, five kilometers per hour or so, gives people the opportunity to enjoy every detail of the city. This "walking scale" exists in the French Concession in Old Shanghai, where one can stroll the whole way from point A to point B. In Pudong, the new town of Shanghai, distances are the same; however, walking is much more difficult and uncomfortable with car emissions, noise, pollution, and interrupted pedestrian walkways. For me, the most attractive reason for living in a city is its people. A comfortable city allows for open communication, relaxed social activities, and gathering places. When this happens, people smile and greet each other, even as strangers. Space and the ability to exercise are also key. Besides offering the benefits of health and vitality, exercise enhances social communication. This probably explains why there are so many people exercising in London's Hyde Park and New York's Central Park.

As a citizen, one has to take personal responsibility and action. It can begin with considering whether one would be willing to give up driving for cycling or walking. Young entrepreneurs with more social resources and influence are in the position to respond to the needs of the city's disadvantaged groups through philanthropy. There are currently more than 80 million physically handicapped people in China,

though they are rarely seen in public—not because they are not in need of social participation but because cities do not have the facilities for these people to move around freely. Shouldn't young entrepreneurs be doing something for this group?

Can the BMW Guggenheim Lab use the development of a Chinese city as a model to foster a more bicycle- and pedestrian-friendly mode of transportation? Copenhagen, for example, has made great efforts in city planning and promotes bicycling as its main mode of transportation. The creation of separate cycling lanes, convenient and safe junctions, multi-use parking lots, and even a task force to understand the special needs of this group have given people a completely different perspective on cycling. Venice is an example of a truly pedestrian city—perhaps due to its canals, or because the size of the city creates a dense urban system. Convenience in walking, smart links for different vehicles, multifunctional buildings, lively built structures, and delicate design details were all created with considerations of human nature. This city has truly rejected automobiles and embraced a more sustainable environment. Only when the people in a city feel safe and comfortable cycling and walking can a green environment truly be achieved.

Of course, the examples I have given here are not to discourage the use of mechanized modes of transportation in the city. The subway system propelled development for cities like Paris and Shanghai. Public transportation can greatly affect a city's economic growth. At present, our reliance on mechanized vehicles is excessive, and the future development of a city must seriously consider more environmental and efficient vehicles for sustainable development. The construction of a comfortable city does not lie in the distant future. Its development cannot merely occupy neighboring areas and use low-cost construction. One cannot let people lose communication and connectedness. Instead, we all need happy, relaxed, and natural lives. Every open space and public park should be full of people chatting and enjoying themselves.

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Mature street trees / 能夠 沈思與放鬆 / Having at least 800 square foot to myself / Accoglienti aree pedona- li a misura d'uomo con posti a sede- re / ไมได้ยืน เสียงรบกวนจาก การจราจรใดๆ ทั้งสิ้น ในขณะ ที่ฉันกำลังนอนหลับ / Being able to wander the streets, regardless of whether it's	Japanese sake / Savoir dans quelle direction mar- cher sans lire les panneaux 친한 친구들 과 스스를 없이 어울릴 수 있는 것 / Saubere Strassen / I find comfort in just being busy and be- ing in a city where there is always things happening /	平日信步到熟 識店家的水果 攤、熟食店、 以及乾洗店 / گوناکونی مردم و تنوع ساختمان های یک شهر است که آنرا گرم و دلنشین می سازد / חלקת דשא לנוח עליה בסופ"ש / أوجه التشابه بين مدينتك أو مدن مختلفة / Traffic lights turning all green at once in sync	/ Aire acon- dicionado / ledereen wordt een deel van hun buurt, een deel van de sociale om- geving / ni ayi- ka ogbon ati oye / Knowing I can escape / Or- dered chaos / Está sem- pre movi- mentada / Sushi lunchbox special / Empty seat on the subway /
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BMW Guggenheim Lab Team New York

Omar Freilla

Raised in the South Bronx, where he continues to live, Omar Freilla is passionate about creating a green and democratic economy. He is nationally recognized as a leading voice for worker ownership, green jobs, and environmental justice and is founder and coordinator of Green Worker Cooperatives, an organization dedicated to incubating green and worker-owned businesses in the South Bronx. Freilla brings to his work years of experience challenging environmental injustices, supporting the development of worker-owned businesses, and creating opportunities for reflection on power and privilege. His writings have appeared in numerous books, blogs, and articles, and he has been featured in several documentaries, including Leonardo DiCaprio's environmental documentary *The 11th Hour*. Additionally, he has received numerous awards for his work, including the Rockefeller Foundation's Jane Jacobs Medal for New Ideas and Activism. He holds a master's degree in environmental science from Miami University of Ohio and a bachelor of science degree from Morehouse College, where he founded the organization Black Men for the Eradication of Sexism.

Charles Montgomery

Journalist and urban experimentalist Charles Montgomery has discovered a striking relationship between the design of our minds and the design of our cities, a concept he lays out in his forthcoming book *Happy City*. Montgomery's writings on urban planning, psychology, culture, and history have appeared in magazines and journals on three continents. His first book, *The Last Heathen* (published internationally as *The Shark God*), won the 2005 Charles Taylor Prize for Literary Non-Fiction and praise from reviewers in *The New York Times*, *The Guardian*, and elsewhere. Among his numerous awards is a Citation of Merit for outstanding contribution toward public understanding of climate change science from the Canadian Meteorological and Oceanographic Society. Montgomery has advised and lectured planners, students, and decision-makers across Canada, the United States, and England. He has also used insights in happiness science to drive experiments that help citizens transform their relationships with each other and their cities. In 2010 his Home for the Games initiative tested the limits of trust, convincing hundreds of residents to open their homes to strangers during the

Vancouver 2010 Olympics. His message is as surprising as it is hopeful: Doomsayers have warned that action to tackle the urgent challenges of climate change and energy scarcity will lead us into decades of hardship and sacrifice, but there is evidence to suggest the opposite—that the green city, the low-carbon city, and the happy city are exactly the same place.

Olatunbosun Obayomi

Olatunbosun Obayomi is a bioenergy inventor and founder of Bio Applications Initiative in Lagos, Nigeria. This initiative focuses on the production of energy from organic waste, using a green biogas technology to solve pressing needs related to energy supply, food production, and sanitation in the developing world. Obayomi has produced simple biogas plants for converting paper, animal, and human waste into energy. He has also retrofitted a conventional septic tank into a biogas plant. A graduate of microbiology from Olabisi Onabanjo University in Nigeria, Obayomi is a member of the American Society for Microbiology (ASM). He was a TEDGlobal Fellow in 2010 and a TEDIndia Fellow in 2009. His efforts have been celebrated in Nigeria as well; in 2008 he was honored with the Nigerian Youth Leadership Award, presented by LEAP Africa. His research work spans hydrogen biogas reactors, ecological engines, and microbial fuel cells.

ZUS [Zones Urbaines Sensibles]

Elma van Boxel and Kristian Koreman

ZUS [Zones Urbaines Sensibles] was founded in Rotterdam by Elma van Boxel and Kristian Koreman in 2001. Van Boxel and Koreman collaborate on designs and research studies in the fields of architecture, urbanism, and landscape design. They head an international team of architects, urban planners, designers, and landscape architects. Realized projects include the landscape design for the Dutch Pavilion at World Expo 2010 in Shanghai; a waterfront park along the Huangpu River, also for the Shanghai World Expo; the park Printemps à Grand Bigard in Brussels; and the Spiegelzee exhibition pavilion, a temporary structure designed to travel to various locations on the Dutch coast. ZUS has also designed various urban plans. Construction will soon begin on their plan for Almere Duin, a large multiuse coastal district in the Netherlands; Tide City is a proposal for a floating urban structure on the Dutch delta. Van Boxel and Koreman, who have curated exhibitions and published widely, both teach and lecture at universities and schools in the Netherlands and abroad, including the Berlage Institute, TU Delft, Film Academy Amsterdam, Hong Kong University, and Universiteit Gent. They are both members of the Rotterdam Board for Spatial Quality. For their cross-disciplinary approach and constant reflection on the thin border between private and public space, the duo received the prestigious Maaskant Prize for Young Architects in 2007. Van Boxel and Koreman are part of the curatorial team for the International Architecture Biennale Rotterdam 2012 and founders of INSIDE, a new master's program for interior architecture at the Koninklijke Academie van Beeldende Kunsten in the Hague.

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Curatorial Team

Maria Nicanor

Assistant Curator, Architecture
Guggenheim curator since 2005

Maria Nicanor joined the curatorial staff of the Guggenheim Museum in October 2005. She has worked on several exhibitions at the Guggenheim, including *Spanish Painting from El Greco to Picasso*, named Best Historical Show for 2006–07 by the United States section of the International Association of Art Critics (AICA USA); *Cy Twombly* for the Guggenheim Museum Bilbao; *Frank Lloyd Wright: From Within Outward*, named Best Architecture/Design Show for 2008–09 by AICA USA; *Contemplating the Void: Interventions in the Guggenheim Museum*; and, most recently, *Color Fields* for the Deutsche Guggenheim in Berlin. Together with Assistant Curator David van der Leer, Nicanor heads the curatorial team of the BMW Guggenheim Lab, an international traveling laboratory for urban experiments and public programs traveling to nine cities over six years. Nicanor is a regular contributor to contemporary-art and architecture publications and has lectured internationally on the future of museums in the twenty-first century and the role of architecture in museum practice. She holds a BA in art history from the Autonomous University of Madrid and Sorbonne University, Paris; an MA in museum studies from New York University; and a PhD (ABD) from the Autonomous University of Madrid, with a focus on architectural history and theory.

David van der Leer

Assistant Curator, Architecture and Urban Studies
Guggenheim curator since 2008

David van der Leer joined the Guggenheim Museum in October 2008. He worked on the exhibitions *Frank Lloyd Wright: From Within Outward* and *Contemplating the Void: Interventions in the Guggenheim Museum*, and in May 2011 his exhibition *Intervals*, organized with the San Francisco-based collective Futurefarmers, opened to the public at the museum and around New York City. Together with Assistant Curator Maria Nicanor, van der Leer heads the curatorial

team of the BMW Guggenheim Lab, an international traveling laboratory for urban experiments and public programs traveling to nine cities over six years. In addition, he is curating *stillspotting nyc*, a two-year multidisciplinary project that takes the museum's Architecture and Urban Studies programming into the streets of New York City's five boroughs, hoping to find special moments of stillness and repose. Every three to five months, "stillspots" are identified, created, or transformed by architects, artists, designers, composers, and philosophers into public tours, events, or installations. The first *stillspotting* edition, *Sanatorium* by artist Pedro Reyes, was launched in June 2011 in Brooklyn. Prior to the Guggenheim, van der Leer held editorial and curatorial positions at 010 Publishers in Rotterdam; the Office for Metropolitan Architecture (OMA) in Rotterdam; and Steven Holl Architects in New York. He has lectured internationally on architectural theory and is a regular contributor to publications such as *Domus*, *Mark*, *The Architect's Newspaper*, *Azure*, and *PIN-UP*. He received his master's degree in urban and architectural theory from the department of art and cultural sciences at Erasmus University Rotterdam.

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NEW YORK CITY BMW GUGGENHEIM LAB ARCHITECTURE



BMW Guggenheim Lab

New York City

Design architect: Atelier Bow-Wow

Exterior view from East First Street

Photo: Paul Warchol

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BMW Guggenheim Lab

New York City

Design architect: Atelier Bow-Wow

Exterior view from East First Street

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 New York City
 Design architect: Atelier Bow-Wow
 Exterior view from Houston Street
 Photo: Paul Warchol
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 Design architect: Atelier Bow-Wow
 Exterior view from Houston Street
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 New York City
 Design architect: Atelier Bow-Wow
 Interior view detail
 Photo: Paul Warchol
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 Design architect: Atelier Bow-Wow
 Interior view
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BMW Guggenheim Lab
 New York City
 Design architect: Atelier Bow-Wow
 Cafe structure with view of outdoor seating
 Photo: Paul Warchol
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BMW Guggenheim Lab
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 Design architect: Atelier Bow-Wow
 Interior view showing rigging system and second-story fly loft
 Photo: Paul Warchol
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BMW Guggenheim Lab
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 Design architect: Atelier Bow-Wow
 Interior view showing workshop setting
 Photo: Roger Kisby
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BMW Guggenheim Lab
 New York City
 Design architect: Atelier Bow-Wow
 Evening exterior view from Houston Street
 Photo: Paul Warchol
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BMW Guggenheim Lab

New York City

BMW Guggenheim Lab site before construction

Exterior view from East First Street

Photo: Kristopher McKay

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NEW YORK BMW GUGGENHEIM LAB INTERACTIVE INSTALLATION *URBANOLOGY*



BMW Guggenheim Lab

New York City

Design architect: Atelier Bow-Wow

Interior view showing the interactive installation *Urbanology*

Photo: Roger Kisby

© Solomon R. Guggenheim Foundation



BMW Guggenheim Lab

New York City

Design architect: Atelier Bow-Wow

Interior view showing the interactive installation *Urbanology*

Photo: Roger Kisby

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BMW Guggenheim Lab
 New York City
 Design architect: Atelier Bow-Wow
 Interior view showing the interactive installation *Urbanology*
 Photo: Roger Kisby
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 Design architect: Atelier Bow-Wow
 Interior view showing the interactive installation *Urbanology*
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 Design architect: Atelier Bow-Wow
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 Design architect: Atelier Bow-Wow
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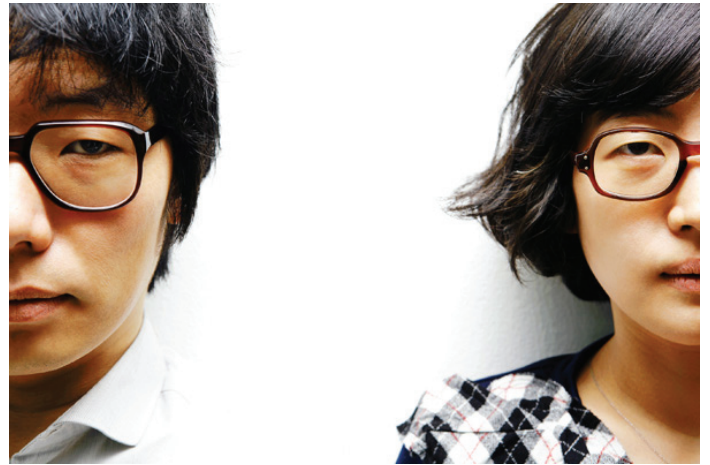
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Atelier Bow-Wow (Tokyo)

Yoshiharu Tsukamoto and Momoyo Kaijima of Atelier Bow-Wow, design architects for Cycle 1 of the BMW Guggenheim Lab
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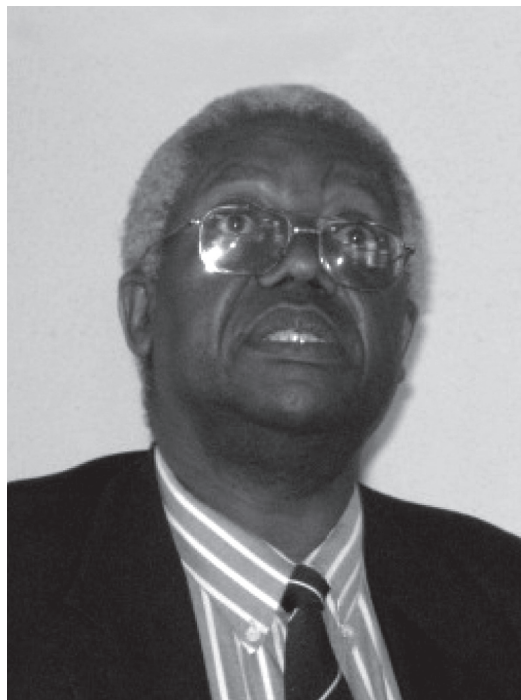
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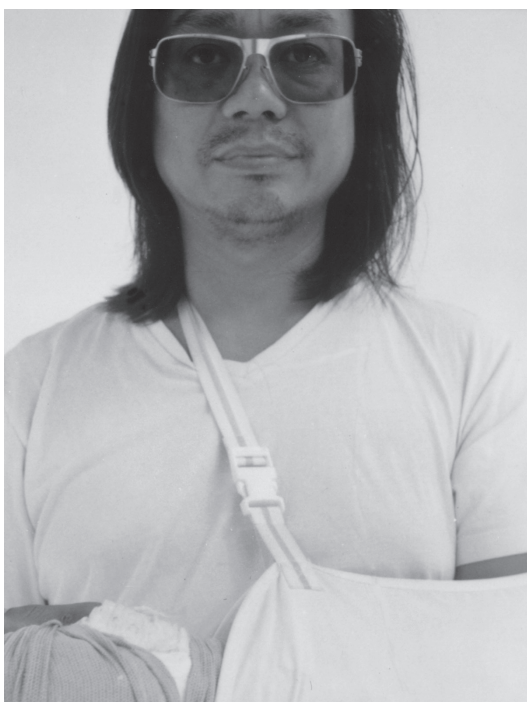
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Professor of Sociology, Boston College

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Rirkrit Tiravanija

Artist

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Wang Shi

Chairman of the Board of Directors, China Vanke Co., Ltd.

BMW Guggenheim Lab Advisor

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Omar Freilla

Environmental activist and cooperative developer
Founder and Coordinator, Green Worker Cooperatives
BMW Guggenheim Lab Team Member – New York
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Charles Montgomery

Journalist and urban experimentalist
BMW Guggenheim Lab Team Member – New York
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Olatunbosun Obayomi

Microbiologist and inventor
Founder, Bio Applications Initiative
BMW Guggenheim Lab Team Member – New York
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Elma van Boxel and Kristian Koreman, ZUS [Zones Urbaines Sensibles]

Architects and urbanists
BMW Guggenheim Lab Team Members – New York
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CYCLE ONE GRAPHIC IDENTITY

Mature street
trees / 能夠
沈思與放鬆 /
Having at
least 800
square foot
to myself /
Accoglienti
aree pedona-
li a misura
d'uomo con
posti a sede-
re / ไม่ได้ยืน
เสี่ยงรบกวน
การจราจรใดๆ ทั้งสิ้น ในขณะที่
ที่ฉันกำลังนอนหลับ / Being
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Japanese
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cher sans lire
/ Sie- dzac na les panneaux
moim traw- / 친한 친구들
niku / Una 과 스스로 없
cama grande 이 어울릴 수
con muchas 있는 것 / Sau-
sábanas lim- bere Strassen
pias y almo- / I find com-
hadas grandes / fort in just be-
使いやすい公共交通 / ing busy and
Гуляя по улицам уса- being in a city
женными красивыми where there is
высокими always things
деревьями / happening /

平日信步到熟
識店家的水果
攤, 熟食店,
以及乾洗店 /
گوناگونی مردم و
تنوع ساختمان
های یک شهر
است که آنرا کرم
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سازد / חלקות
דשא לנוח עליה
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lunchbox special
/ Empty seat on
the subway /

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