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## CURATING AMERICAN CULTURE: Architectural Representation through the World's Fairs

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***CURATING AMERICAN CULTURE: Architectural Representation through the World's Fairs***

by

***Erin Lynn Wencel***

A Terminal Project

Presented to the Faculty of

The College of Architecture at the University of Nebraska

In Partial Fulfillment of Requirements

For the Degree of Master of Architecture

Major: Architecture

Under the Supervision of Professor ***Martin Despang***

Lincoln, Nebraska

May, 2009





# *CURATING AMERICAN CULTURE*

architectural representation through the world's fairs

unl m. arch graduate thesis // spring 2009  
erin lynn wencel





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**quote** \_ culture in architecture: inspiration

*“Consider that you [as young architects] are to be the pattern givers of civilization. If we ever do have a culture of our own, you must be the way-showers.*

***{ A CIVILIZATION IS ONLY A WAY OF LIFE.  
A CULTURE IS THE WAY OF MAKING THAT WAY OF LIFE BEAUTIFUL. }***

*So culture is your office here in America, and as no stream can rise higher than its source, so you can rise no more or better to architecture than you are. So why not go to work on yourselves to make yourselves in quality, what you would have your buildings be?”*

○ frank lloyd wright

## ***narrative.....***

Within the culture I have grown up in, most building types possess and conform to a standard. The standard has an aesthetic appearance, a certain scale, and possibly the most relevant at this time, a predetermined place in society. Schools, fast food restaurants and homes are identifiable at a level far from an architectural standpoint. Thus, the designer is prompted with a range of decisions from conformation to innovation. Most of the people within these cities accept and favor the sense of familiarity. Conclusions and arguments form why our culture is inclined this way [comfort, control, societal hierarchy], and to the positive or negative values. This past year the chance to experience something outside of this, challenging expectations and cultural understanding, presented itself.

As a graduate studying architecture, the goal is to learn something that surpasses factual history; proportions and precedents to better inform personal design beliefs and methods. Acquiring an understanding of culture, of the users possibly interacting with self-authored design and what makes a structure of value to be such a historic precedent are what hold interest. The vehicle used to stand on the outside of the American culture at hand, began with the Hannover Architectural Exchange Program in Hannover, Germany during my fourth year of architecture school. Traveling to a number of countries and residing in Germany for over four months truly challenged the mind set of a designer, specifically regarding people. The application of what was learned is the core of this terminal project.

In the summer of 2000, the World's Fair was held in Hannover. The infrastructure built to support this event has had a significant impact on the city. Upon visiting the exposition's museum and the remaining pavilions a need to explore why the closing of something so vibrant could result in quite the opposite.

To the point, the site is now desolate and barren. Certain structures that were the standpoint of design are now vacant. Some have been adapted to other parallel functions the city has needed in the following years. Others more temporary in initial construction and design are completely erased. Even yet, pavilions once in Germany are now located in the countries they once represented.

“World’s Fairs have excited and inspired millions of people around the world by expressing the hopes and desires of their times... [to] provide a fascinating glimpse into reality... [to] allow people to explore the world outside of their everyday experience – outside cultures, new scientific advancements, and new inventions,” outlines the Expo’s vision of these events. It also articulates the value of participating in a culture other than your own. All of these relationships to event, user, and pavilion are unique to this international event. They also display what is inevitable to many cultures: change, adaptation, and reuse. Identifying with other previous ‘blind’ visits to World’s Fair sites [Chicago, New York City, Milan, Paris, Philadelphia, San Diego, and Seattle] stabilized the unique cultural crossing of this international event.

Directed to the project’s anticipated path, learning from other building types that embody a culture is significant. Capitol buildings and embassies do this, in showing what and how a country represents itself. A key aspect to these and what a pavilion speaks to is the design solution does not situate itself as idealistic. What it displays is something infinite and intangible, highlighted against the contrast of structures conceived in only a functional sense. More significant is that it expresses the culture it is extracted from, and at the same time acknowledges the one it is placed into. This duality is intriguing on many different levels of not only design, but of personal cross-cultural interaction with the furthering of a world in cohesive communication.

In a critical mind set, exploring this translation of culture into architecture lays out a palette to expand from. Utilizing the contrast of the United States to another culture [European Union] will help facilitate the understanding of elements that may lend themselves to design decisions. Thinking about how history, tradition and even expectations collectively form the culture and formally represent it, is additionally essential. Many formal comparisons are relevant in the constant processing of macro and micro, country and individual visitor exploring the pavilion’s familiar or previously removed essence.

To continue in support that a cultural building cannot encase an ideal, architectural methods should be equivalent in nature. For example, a design solution that embodies a transitory and personal nature, displays a certain sense of humility. Or the



emphasis upon the architecture as a backdrop allowing what culture is about, those who build it to become emphasized. Perception plays contribution to how a user views a structure, throughout time. These building types [pavilions, embassies and capitol buildings] may be acknowledged as fluid aspects of a city during daylight. In contrast, they may become invisible or an illuminated mark on the skyline overnight.

Relevant, critical standpoints [i.e. the aforementioned role of architecture in a pavilion] and guiding principles will effectively steer research and design phases. The constant relationship of concrete decisions and abstract intentions are a part of this. Additionally, the initial analysis of a culture's materiality has great impact. Though the evaluation of popularity, ease or what is greatest in quantity is not the most meaningful goal. Extracting the core of what forms a significant aspect of a culture may not literally manifest itself in each or any instance. This is what is important, the motive and reason of each action and element.

The stance of what these building types actually do is necessary. Are they to be showing the past or what should have been? If not a direct correlation, then this removal, this gap must be conscious. Symbolism compared to replacement or representation holds a different, often negative connotation. Thus, this may not be what a pavilion should be intended to be. It may instead seek the infinite and real culture, from origin to future.

Referring to these other structures helps guide the scale of what is in the past and what is real-time. An embassy, a politically based structure, leans to this reality. A capitol building is expected to embody even more. But the pavilion, in its nature is open. If one stands alone, the environment is different than being in relation to another. The people and their desires become primary and the architecture becomes a visitor. In this way the user is, at a minimum, aware of their changing interactions and reactions. With no agenda or standard that a school, fast food restaurant, or home has, allows this passiveness.

In conclusion, this careful placement of a pavilion and its visitors still has some expectations. To be in the highest potential the aforementioned event of the World's Fair is given. Located in Zaragoza, Spain in 2008 ["Water and Sustainable Development"], Shanghai, China in 2010 ["Better City – Better Life"], and Yeosu, South Korea in 2012 ["The Living Ocean and Coast: Diversity of Resources and Sustainable activities"]. Due to the present time and value of Zaragoza as research dedication, Shanghai is highlighted. Yet to be determined are other terminal project factors, as the following may be: shall it be in the cleansing interest of the United States, an exploration of specifically what has been

communicated, or an additional scenario of more value? At the least this terminal project will embody the experiences apart from the American culture and speak to negative architectural findings within.

The site in Shanghai of the 2010 exposition lends itself to forming the project into something not completely theoretical. With the progression of public information released of Shanghai's site, a specific outline will follow. Determined is the location upon the Huangpu River in Shanghai mostly over an industrial site on a mostly east-west river bend portion. This introduces elements such as ferry transportation, tunnels, docks, certain security measures, etc. Following history, pavilion sites are not stable with years before the opening ceremony. Thus, specifics of site conditions are open to understanding through removed documentation (with another World's Fair in between), but highly effective site characteristics are and have been noted.

In regards to the project's academic Performance Criteria, successfully accomplishing the thirteen identified (and any other necessary) is of importance to the project's finality. Building upon those skills human behavior, program and design comprehension, other architectural necessities and the foundation a Bachelors of Design in Architecture provides are essential. Those to be discovered and anticipated at the present time include: the learning of new design methods (software and physical building tools) [what the fairs were initially about representing, forward thinking], the use of history in expansion to precedent use [World's Fair history comprehension over its lifetime], the inclusion of professional and academic persons outside the College of Architecture through formal critiques or personal discussion [the fair is not held by one country, culture nor one profession], the consciousness and preparation of what is to come following [noting a range of projects], as well as the means relative to the finalization of a thesis project.

Pursuit of this project will include a range of design methods. The understanding and adjustments to the fair as a whole and in specific to the pavilion are both factual and conceptual. Analysis of the World's Fair history will provide a critical stance to future expositions. Overall, this project has the potential to lead itself in both a theoretical and/or physically realized manner.

***imagery collection.....***

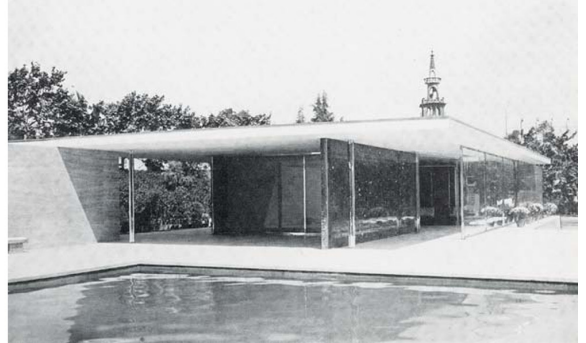
*works of industry of all nations : crystal palace : London 1851*



*exposition universelle : tour eiffel galerie des machines : Paris 1889*



*industry art sport : pavilion of the german reich : Barcelona 1929*



*century 21 exposition : man in the space age : Seattle 1962*



*humankind nature technology : the environment : Hannover 2000*



historic photographic time line



fair grounds



German Pavilion : *Josef Wund*



Dutch Pavilion : *MVRDV*



Hungary Pavilion : *György Vadász*

Hannover, April 2007



entrance promenade



Bertelsmann Group : Planet M



M. Bucas A. Bucas : Lithuanian Pavilion



Mousse T. Popakademie : Belgium [Peppermint] Pavilion

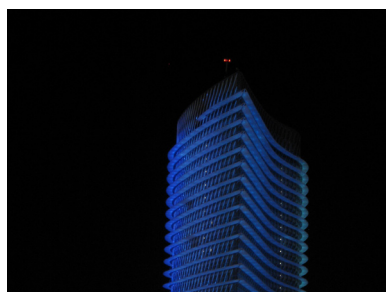


Hannover, April 2007



***RESEARCH***





*pə-vīl'yən*



1. a **light**, usually **open building** used for shelter, concerts, **exhibits**, etc., as in a park or fair

## World's Fair

4. any of a number of separate or attached buildings forming a hospital

**5. Architecture.** a projecting element of a facade, used especially at the center or a

**6. a tent, especially a large and elaborate one**

7. a small, ornamental building in a garden

**-verb [used with object]**

8. to shelter in or as if in a pavilion

9. to furnish with pavilions

## THE PAVILION

**INCEPTION:**

2008 Zaragoza, Spain AUGUST 20

Zaragoza, Spain

AUGUST 2008

**The contrast between the dynamic life span [ie Zaragoza] and its present desolate and ill-fated condition [ie Hannover]** prompted this cultural investigation.

\*Reception of the AIA NE Cultural Exploration Scholarship of 2008 funded this research excursion.

**EXPLANATION:**

What the World's Expos have to offer design, specifically architecturally, has great value. At an increment of five years, people from all over the globe attend the six month exhibition to be amazed and provoked. This opens a door to express international issues, concerns and praises otherwise likely suppressed. Also unique, the fair serves as a stage to an audience possessing **a different and open response to progressive design.**

**CONVICTION:**

Resulting from the following matrix, the United States of **America has held an unfortunate position** [both circumstantial and self-inflicted]. Due to the upcoming nominees for host-city and implications of national conviction, this stance must be addressed. It prompts critical initiative toward America's corporate consumerism, resulting in enlightened design illustrating cultural identity. The unique **multifaceted cultural situation** within the states is a guiding factor.

**AMBITION:**

Culture is an aspect which inherently affects **all architectural typologies**. It is either in approval, in rejection or in combination due to accelerating global relationships. There is a history of structures that possess cultural representation as a primary importance [ex: capitol buildings, embassies, government buildings, PAVILIONS]. With this feature of society threaded through all typologies, **there is considerable worth to the investigation of cultural representation**.







deserted isolated unresponsive forsaken neglected. **DESOLATE**





**ENGAGED** dynamic, active, enthusiastic, the vibrant, occupied, energetic.





## aspects

- The World's Fairs were created due to the suggestion from Sir Henry Cole, influenced by the Parisian National Exhibition of 1849.
- Led by the Bureau of International Exhibitions [BIE], located in Paris, France.
- Current annual country membership fee: \$350,000.00
- Exhibition types: REGISTERED\_5 year rotation\_high BIE involvement;  
RECOGNIZED\_ no time rules\_low BIE involvement;  
[garden / colonial\_separate regulations].
- Extensive selection / voting process: initiated by the country; recent fairs have been themed or in response to global concerns. Selected criteria: plausibility, location, accommodation, potential, economy and politics.
- The United States has had their own agenda regarding the fair for the extent of its history.
- Many inside and outside have determined this to be counterproductive for both the US and those countries who participate in the expositions.
- Expo 2000: withdrawal within months of opening day resulted in the US being removed from the BIE.
- Only limited participation from Hannover to the present.
- Holding 3 out of 4 nominations for the Expo 2020's host country, creates an unsure and anticipated future.
- Houston, NYC and San Francisco present a comprehensive range of American cultures. This is an important element to this project's focus.



Bureau International des Expositions

## legend

EXPO'S INTERNAL CONTEXT  
[pavilion, pavilion, site]



EXPO'S EXTERNAL CONTEXT  
[outcome, invention, humanity]



HOST: UNITED STATES

ICON / SYMBOL



INVENTION

ARCHITECTURAL IMPACT







ATTENDANCE  
COUNTRY PARTICIPATION  
ACRES  
MONTHS OPEN



city

PAVILIONS

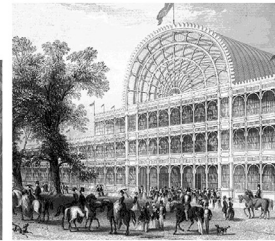
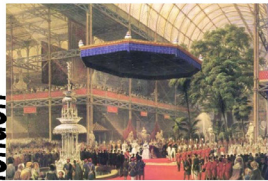
PAVILIONS

SITE

6 039 195  
25  
26  
4.5



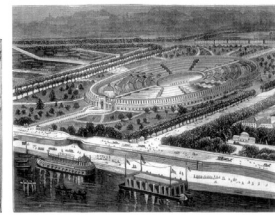
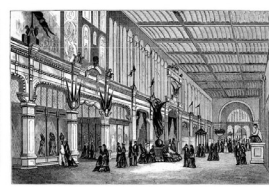
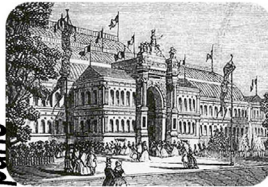
london



15 000 000  
42  
165  
6



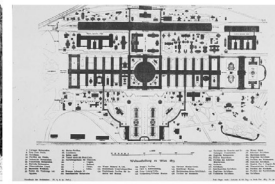
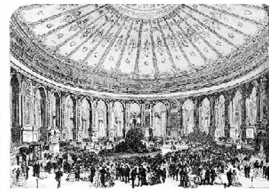
paris



7 255 000  
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42  
6



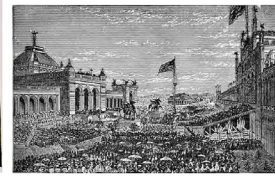
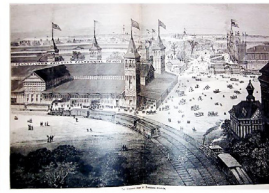
vienna



9 910 966  
35  
286  
6



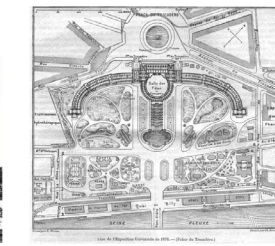
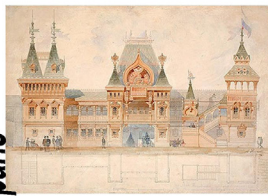
philadelphia



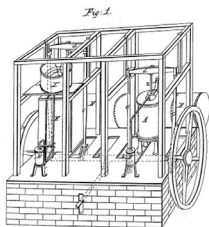
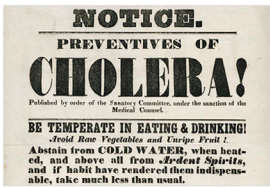
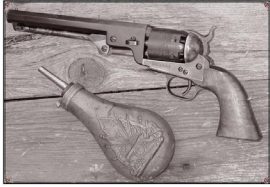
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192  
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paris



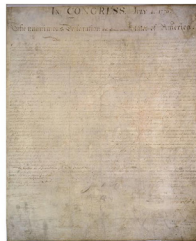
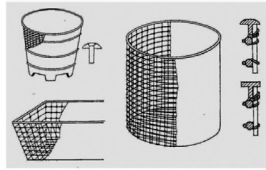
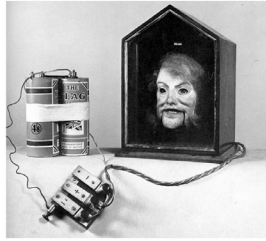
# OUTCOME



# INVENTION



# HUMANITY



year

# // RESULTS

1851

- // suggested by Sir Henry Cole due to the Parisian national exhibition of 1849 / the first world's fair
- // opening of the Crystal Palace regarded as the "crowning glory of the Industrial Revolution," floor wood reused from construction fencing, the result of a three week competition process
- // profit used for educational purposes
- // Prince Albert's focus: raw materials / machines manufactured products / applied arts
- // significant use of cast-iron and glass
- // Joseph Paxton / Henry Cole / Queen Victoria

1867

- // following the Great Exhibition its Palais d'Industrie was to surpass the Crystal Palace
- // the fair's industrial & arts exhibits considered superior to all other exhibitions
- // interesting concentric hall layout with 7 'rings'
- // adding to the 1851 fair, it was open during the evening and had thematic pavilions
- // housing section with full scale models
- // idealistic agenda & prosaic commercial goods
- // Edward Payne / Prince Napoleon / Gustave Eiffel
- // Jean-Baptiste Krantz / Frédéric Le Play

1873

- // first German-speaking host country
- // during this the Viennese stock market crashed / visitors were scared of cholera / price for visitor accommodation expensive / incessant rain
- // first time an agricultural exhibition had its own building and showcased equally
- // main building was the only completed at the opening / others followed in June
- // no remaining physical evidence stands except a Ferris wheel in the Prater

1876

- // "internal discord and an aloof government, resulted in an unsuccessful event"
- // compared to the previous fairs focused on the foreign markets, it was the 'homefront' and had strict import regulations and discouraged the European nations
- // great loss / offset by government subsidy
- // first time guest nations had their own structures
- // attraction / Statue of Liberty's hand & torch
- // Herman Joseph Schwarzmann

1878

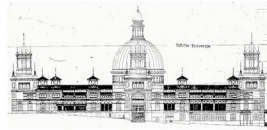
- // essentially a repeat of the 1867 Paris fair
- // foreign pavilions restricted to a central promenade
- // Palais de l'Industrie had a rectangular layout so that building elements would be easier to dismantle and re-use / with this "Paris demonstrated that it held a place all its own in the history of exhibition architecture"
- // machinery hall / glass exterior wall showcased the interior electric Edison light bulbs
- // contrast of the decorative & functional designs



1 117 536 / 1 330 297  
/ 37  
15 / 63  
6 / 7



**sydney/melbourne**



1 400 000  
28  
54  
6



**amsterdam**



3 500 000  
35  
55  
6



**antwerp**



32 250 297  
35  
237  
6



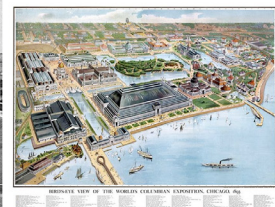
**paris**

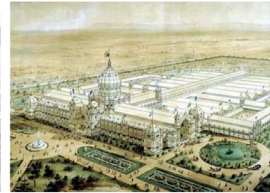
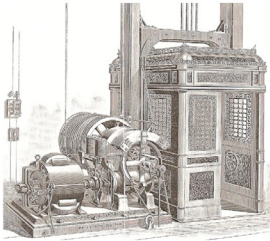


27 500 000  
19  
686  
6



**chicago**





1879-1881

- // both fairs instigated a decade of small and large exhibitions worldwide
- // goal to "focus the eyes of the world" / especially their trading partners / successful
- // competition and support between the cities / to encourage attendance they were sequential in order to diminish travel to the isolated country
- // neither had substantial inventions / sydney was an agricultural expo, melbourne a traditional industrial and product-based expo
- // james barnet / [joseph] reed & barnes



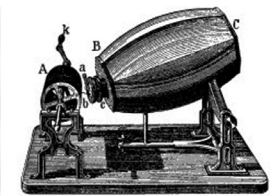
1883

- // independent investors only got a twenty-percent financial return at the fair's closing
- // first exhibition with a colonial theme
- // controversial Human Zoos / "showing superiority" of Western culture with "an encounter with the exotic"
- // famous criticism by architectural critic Osado a "tasteless mix of wood and canvas"
- // building parts re-used in Liverpool
- // main building sold in sections to the developers of the 1885 fair in Antwerp



1885

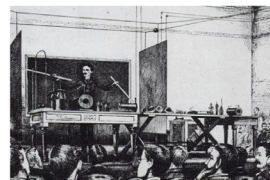
- // desire to keep international pace, thus a hasty organization & architectural innovation not seen
- // "if not exceptional architecture, it did show that structure would become a huge symbol of the world's fair"
- // main hall / modular design to dismantle & reuse
- // "in comparison to the visual spectacle of later exhibitions, whose imaginative constructions bestowed them with lasting fame, the 1880s fairs have largely sunk into oblivion"
- // parts remained until the 1894 Antwerp fair



Photomontage.  
BC barrel with opening at C; C' is beam tube with membrane and style at A, and marble piece at B, by which the position of the metal points can be regulated; D, handle to turn cylinder (A) covered with impalpable paper.

1889

- // the Eiffel Tower
- // machinery exhibits filled most of the fair / thus the Galerie des Machines / a "logical" step in Parisian exhibition design
- // Swedish pavilion dismantled and shipped back
- // displayed signs of the coming Art Nouveau
- // "fairs changed from being a place to outlet new products, to a more 'recreational character' to entertain a broad & popular audience" / an idea that it would help world peace
- // gustave eiffel / joseph bouvard / Hector Guimard



1893

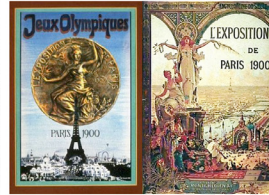
- // "the fair would allow the entire American nation to shed a sense of cultural inferiority"
- // "...seen as pivotal in the history of American architecture"
- // harsh fight for city selection / new york city
- // White City / uniform neoclassical style
- staff: bright white plaster to resemble marble
- // closed-door contrast to the city's skyscrapers
- // daniel burnham / john root / louis sullivan
- frederick law olmstead / mckim mead & white
- george ferris [-wheel]



50 860 801  
58  
297  
6



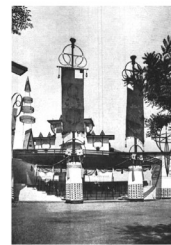
paris



13  
6



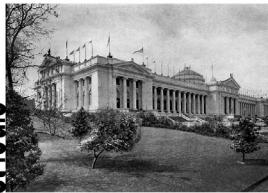
turin



19 694 855  
60  
1 236  
7



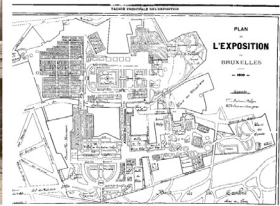
st louis



13 000 000  
26  
217  
7



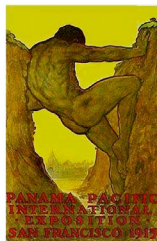
brussels

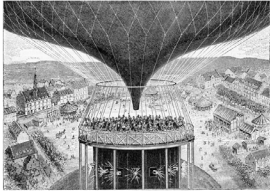


18 876 438  
24  
635  
9



san francisco





1900

- // inclusion of the second modern Olympic Games
- // adding the Olympic site, it is the largest fair to be held in Europe
- // most buildings were covered in plaster, reference to the Columbian Exhibition
- // so many architectural styles were merged into single buildings, the origins were not recognized, this eclecticism and art nouveau not well received / "tastelessly extravagant confections"
- // rudolph diesel [engine] / booker t washington
- // Hector Guimard [metro entrances]



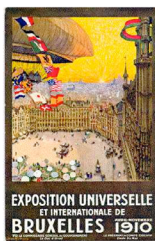
1902

- // exposition committee "decided that all historic styles were to be strictly avoided and only new art and architecture were to be shown"
- // chief architect designed without seeing the fairgrounds / Raymond d'Aronco / who was "one of the most imaginative Italian architects"
- // "...critics so revered Joseph Olbrich [leading artist in German-speaking countries] ...other architects were only considered to be only slavish imitators, ...architect Peter Behrens was merely second rate"



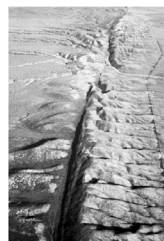
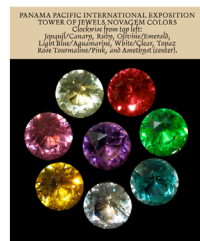
1904

- // fourth largest US city & the "gateway to the American West"
- // huge preparation efforts / rechanneled and put the sewage river underground
- // unique distinct separation of the states pavilions, foreign pavilions, and Olympic Games
- // if Chicago was the "White City" then St. Louis was the "Ivory City" / uniform Beaux-Arts style
- // St. Louis Art Museum the only lasting building
- // Cass Gilbert / Theodore Roosevelt / Thomas Edison



1910

- // on August 14th during the fair the Grand Palais main building burned down / quickly rebuilt
- // significant influence and attention to Paul Mebes's "Um 1800" / with which German architects gave historic classicism a new contemporary interpretation"
- // main visitor attraction was the mixture of theme buildings present at the fair
- // Peter Behrens / Bruno Paul / Paul Mebes
- // Karl Friedrich Schinkel



1915

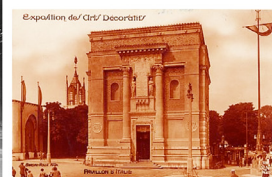
- // after 2 years of planning, in 1906 an earthquake & fire destroyed the city / US economy went into recession / expo monies evaporated / WWI destroyed the "brotherhood of man" ideal
- // with a vibrant color scheme and glass-pieced tower centerpiece, named the fair "Jewel City"
- // Palace of Fine Arts admired that its origin to be temporary was reinforced to be permanent
- // 4 pavilions shipped via USS Jason from Europe
- // city contrast with Spanish Colonial architecture
- // Bernard Maybeck / Jules Guerin / Willem Kromhout



5 852 783  
18  
57  
6



paris



14  
292  
8



barcelona



48 769 227  
21  
426  
6 / 5



chicago



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6



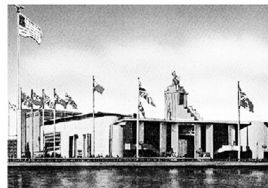
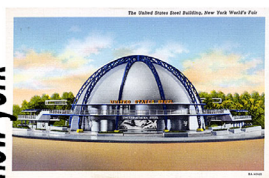
paris

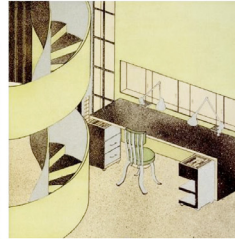


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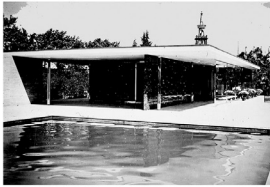
new york





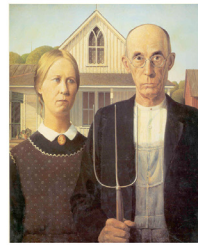
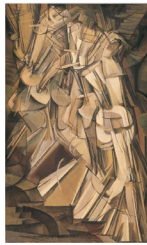
1925

- // did not depict the daily reality of the host city
- // "Building the World on a Human Scale" theme attacked with Belgian opinion to be overblown & artificial
- // Old Belgium & art nouveau was displayed yet being torn down in the city outside
- // pavilions demonstrated interpretations of the modern aesthetic
- // le corbusier / jean proudé / gerrit rietveld



1929 // 30

- // did not depict the daily reality of the host city
- // "Building the World on a Human Scale" theme attacked with Belgian opinion to be overblown & artificial
- // Old Belgium & art nouveau was displayed yet being torn down in the city outside
- // pavilions demonstrated interpretations of the modern aesthetic
- // le corbusier / jean proudé / gerrit rietveld



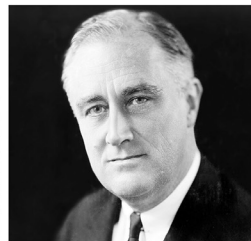
1933 // 34

- // did not depict the daily reality of the host city
- // "Building the World on a Human Scale" theme attacked with Belgian opinion to be overblown & artificial
- // Old Belgium & art nouveau was displayed yet being torn down in the city outside
- // pavilions demonstrated interpretations of the modern aesthetic
- // le corbusier / jean proudé / gerrit rietveld



1937

- // did not depict the daily reality of the host city
- // "Building the World on a Human Scale" theme attacked with Belgian opinion to be overblown & artificial
- // Old Belgium & art nouveau was displayed yet being torn down in the city outside
- // pavilions demonstrated interpretations of the modern aesthetic
- // le corbusier / jean proudé / gerrit rietveld



1939 // 40

- // did not depict the daily reality of the host city
- // "Building the World on a Human Scale" theme attacked with Belgian opinion to be overblown & artificial
- // Old Belgium & art nouveau was displayed yet being torn down in the city outside
- // pavilions demonstrated interpretations of the modern aesthetic
- // le corbusier / jean proudé / gerrit rietveld



41 454 412  
42  
500  
3



brussels



9 609 969  
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74  
6



seattle



51 607 307  
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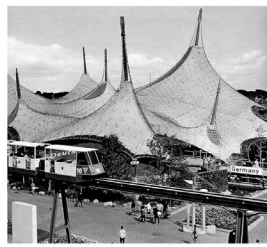
new york



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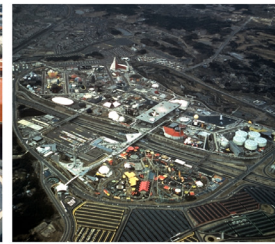
montreal



64 200 000  
38  
865  
6



osaka





1958

- // did not depict the daily reality of the host city
- // "Building the World on a Human Scale" theme attacked with Belgian opinion to be overblown & artificial
- // Old Belgium & art nouveau was displayed yet being torn down in the city outside
- // pavilions demonstrated interpretations of the modern aesthetic
- // le corbusier / jean proudé / gerrit rietveld



1962

- // controversial BIE selection of the city
- // push to display American technologies heightened space-race
- // JFK opened the NASA Pavilion using a telegraph key while in Florida
- // a rare occurrence of opening on schedule
- // US Pavilion most popular
- // the *World of Tomorrow*
- // john glenn / JFK / paul thiry / minoru yamasakai



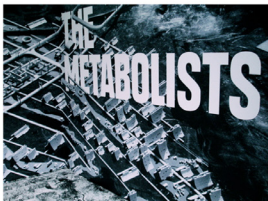
1964 // 65

- // fair president Robert Moses refused BIE rules in favor of his profit-plan
- // 1939 NY fair's plan & infrastructure renovation
- // Unisphere icon / US Steel sponsorship
- // architectural diversity found in the pavilion's roof structures
- // Flushing Meadows park now city's 2nd largest
- // lasting impression of the watchtowers
- // Men in Black
- // philip johnson / eero saarinen / paul rudolph
- // roy lichtenstein / andy warhol / walt disney



1967

- // \$73 million loss / though this meant a new metro system, slum clearance, roads, bridges, hotels & theatres
- // a point to not show "cold" technology with the Vietnam War & the Soviet-US space-race
- // 1st expo to host on islands with metro and bridge access
- // Habitat 67 "continuous successful habitation"
- // alexander calder / moshe safdie / frei otto
- // buckminster fuller



1970

- // chief architect Kenzo Tange promoted harmony and diversity / *Brotherhood of Man*
- // "today, appreciation for the heterogeneous architecture of the Osaka 1970 exhibition has deservedly increased"
- // the Metabolists upset by what they saw
- // Osaka support: expo - \$ 2 billion, city - \$ 8 billion
- // Fuji Pavilion's claimed ability to withstand a typhoon
- // kenzo tange / kisho kurokawa / okamoto taro



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531  
7



seville



18 000 000  
155  
395  
6



HANNOVER



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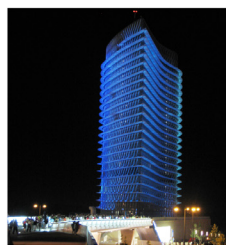
aichi prefecture



5 650 000  
107  
62  
3



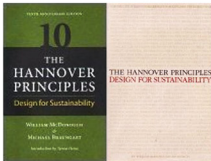
ZARAGOZA





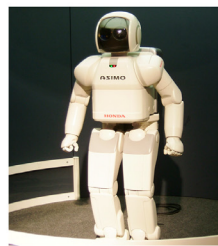
1992

- // twenty-two years since Osaka EXPO 1970
- // first expo financed with foreign capital
- // extensive city-cleaning preparation
- // pavilion had "intellectual clarity & visual grace"
- // meticulous detailing / expensive & specially made manufacturing materials
- // failed attempt at linking the expo & city center
- // raphael moneo / santiago calatrava / tadao ando



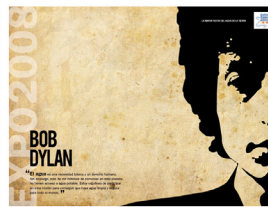
2000

- // known for the focused relationship between environment & technological process
- // virtual projects and displays
- // first fair permitted by the BIE to use existing structures / convention centers
- // *The Hannover Principles*
- // profit and attendance expectations not met
- // MVRDV / shigeru ban / souo de moura
- frei otto / von gerkan, marg und partner / wundt
- [barkow leibinger architekten]



2005

- // response to 20th Century mass-production & mass-consumption
- // attention to pavilions made out of recycled or recyclable materials / environmental: lessening site impact & friendly transportation
- // large display of robotics
- // expo profit equivalent to \$98 billion US dollars
- // inclusion of the city of Toyota & the Toyota Motor Corporation
- // issues in American design process
- // foa / ingarden & ewy architects / 3lhd architects

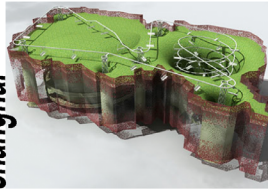


2008

- // theme: "Water and Sustainable Development"
- // bringing the world together in thinking & sharing creative ideas in response to our water concerns
- // icon: Water Tower / evoking a water drop notion
- // largest freshwater aquarium in Europe
- // despite the vacancy of America, nine artists performed at the exposition
- // result: City of Innovation & Knowledge through Milla Digital / Zaragoza & MIT / DWP
- // zaha hadid / francisco mangado / bob dylan
- enrique de teresa / enric ruiz-geli / cloud9

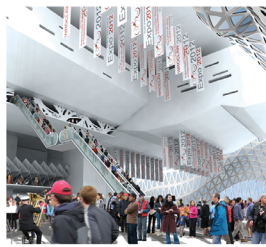
70 000 000  
200  
6

shanghai



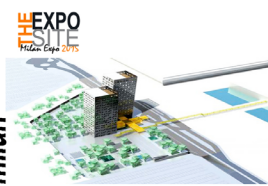
3

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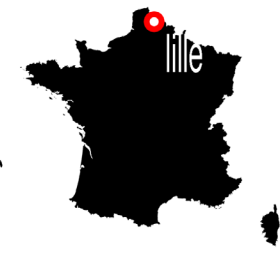


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milan



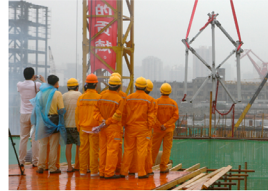
canadafrancespains



usaphilippines

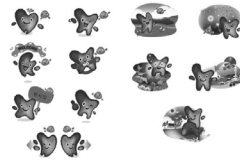






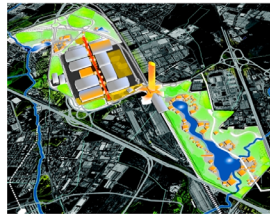
2010

- // theme: "Better City - Better Life"
- // acknowledging the recent Olympics in Beijing
- // the city "hopes to build a powerful and lasting pilot example of sustainable and harmonious urban living"
- // first time for a fair to truly utilize internet technologies with "Online Expo Shanghai"
- // a desire to let the world see the city as a major 21st century economic and cultural center
- // major infrastructural metro system preparation & the addition of a second maglev train



2012

- // theme: "The Living Ocean and Coast: Diversity of Resources and Sustainable activities"
- // competitors: Tangier, Morocco & Wroclaw, Poland
- // will take place in the ShinHang district
- // noticeably, a smaller *recognized* exhibition



2015

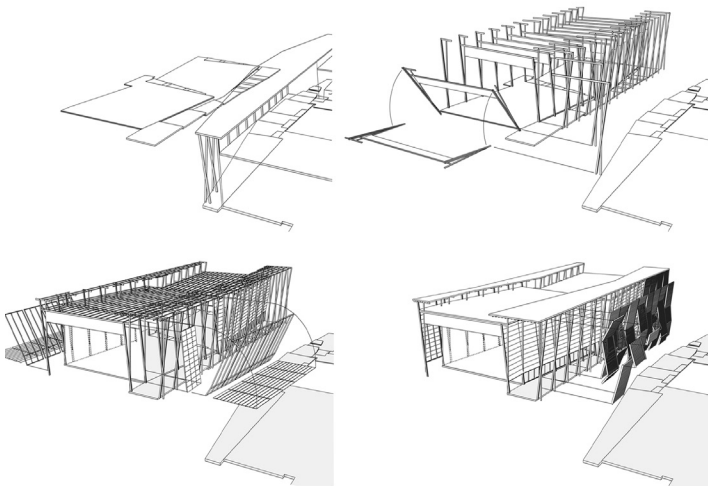
- // theme: "Feeding the Planet, Energy for Life"
- // site: Massimiliano Fuksas's design for the Arese, or technology park [innovative healthcare, environmental solutions, low-emission transport]
- // assets: strong metro connection / 3 motorway link / high-speed rail / 3 equidistant airports
- // other areas of focus: "the frontiers of science and technology" / "a world of opportunities for promotion and communication"



2017 // 18



2020



AMERIKANISCHER PAVILLON *proposal*  
HANNOVER EXPO 2000

Barkow Leibinger Architekten

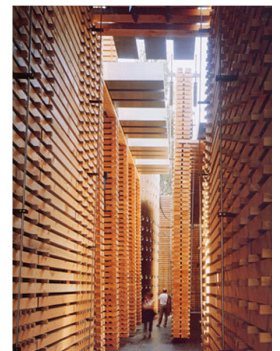
1999 Invited Competition / First Prize

// a pavilion for events, content, both polite & diverse  
// American culture & performance, a view of lifestyle related to other countries  
// concentration on place & space instead of being a symbol  
// US public = Main Street & enclosed shopping mall; US temporary settlement = nomadic Native Americans & pioneers; long tradition of wood in architecture [farming / FLW Prairie House]  
// main structure not the path but a place for the events themselves  
// after several attempts for funding, the pavilion was not realized and America withdrew

[images & courtesy: Barkow Leibinger Architekten]



precedent \_ HANNOVER: SWISS PAVILION



larch / pine / stainless steel tension rods / no nails, screws, glue  
 resale & reuse focus //

unusual pavilion circumstance due to federal government funding //

shrinkage / pine resin due to thermal transformation / intentional for  
 the wood to move and reflect the organic nature //

"Constant supervision will be needed and corrective measures taken:  
 a metaphor perhaps for the nature of Swiss society" //

"An unforgettable, calm, yet rather disturbing presence, which is  
 perhaps the most potent" //

Zumthor called it a "wood yard" & a "sounding body" because of the  
 rain on the galvanized roof gutters //

"Zumthor vigorously denies that there is anything in the place which  
 is obviously intended to evoke Switzerland, here is again a trace of  
 one of the essences of the country, the tradition of efficient, soothing  
 hospitality" //

SWISS PAVILLON  
 HANNOVER EXPO 2000

Peter Zumthor





#### // EXPO 2005 Aichi

USA Pavilion: BRC imagination arts

the criticism of this pavilion lies within the poor abstraction of an American symbol confined only the facade of a structure. further, the content was not progressive. a digital Thomas Jefferson lead the visitors through the pavilion, quite historic and removed from the innovative nature of an exposition.

#### // EXPO 1967 Montreal

American Pavilion: Buckminster Fuller

this pavilion has had historical impact through: its innovative design and engineering, representing the USA in an effective manner, and providing a successful marker for the fair of '67. the lead architect being a known designer surely added to this pavilions success.



#### EXPO 1962 Seattle //

US Science Pavilion: Minoru Yamasaki

in a positive light, the structure does refer to ideas verticality and extension of the expo's space theme [comparatively the space needle]. also in parallel is its anticipated and current use as a science museum housing significant artifacts. with a large reflecting pool beneath, at the least the pavilion possesses a sense of authenticity.

#### EXPO 1958 Brussels //

American Pavilion: Edward Durell Stone

purposefully located next to the USSR's site [Cold War issues], the pavilion generated a healthy amount of attention and is now one of two structures still standing. critically, it does not wholly display the essence of America due to its focus on political issues. "democratic vitality and romance" vs "gilded candybox."





US GERMAN EMBASSY, BERLIN  
Moore Ruble Yudell  
2008



CONGRESS HALL in BERLIN  
Hugh Stubbins  
1957

// research from the article "The Embassy of the Embassy" by Niklas Maak, arts editor for Frankfurter Allgemeine Zeitung

// highly critical of the American culture, American presumptions and this representation in Germany [the US Embassy]

// "It is unfortunately a long time ago that the [Berlin Americas] Hugh Stubbins designed congress hall gave a message in which all the promise of a global, space reaching future seemed set in concrete."





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Thursday, October 30, 2008

## BH&L Group Declares Mission to Make US Expo Pavilion at 2010 Shanghai World's Fair a Reality

A Santa Monica group including legendary world's fair designer Barry Howard is pushing hard to create a meaningful US presence at the Shanghai world's fair.



For those who have not been following this saga, Shanghai is set to host the next international exposition (world's fair) in 2010 and the US is in danger of not being there. **Shanghai Expo 2010** looks likely to be an important and successful mega-event and a further statement (following on the Beijing Olympics) of China's emergence as a major economic and cultural force.

World's fairs typically have participation from scores of countries in the form of pavilions and national exhibits. It is a display of international goodwill and also a powerful platform for boosting trade. Shanghai's event is no exception but as of yet – with the event closing in – the US has no solid plans to participate.

There's a Catch-22 situation in play: Federal legislation passed a few years ago in fact prevents the US from taking even a nickel of its budget to fund a world's fair pavilion. A private group can step in on behalf of the US but to do so officially it needs the endorsement of the State department and needs to raise many millions of dollars to fund the enterprise. The one is hard to get without the other.

US participation in world expos has been on a downward slide since the 1990s. The US pavilion at Seville Expo 92 was a cobbled together affair including two geodesic domes, a display of the Bill of Rights, a Peter Max painting, a plywood house and a Budweiser stand. The US pavilion at Aichi Expo 2005 was much better, with a multimedia show about Benjamin Franklin – but it happened only because Toyota stepped in to fund it. The US record as an expo host has also deteriorated, with the most recent examples being Knoxville 82 and New Orleans 84 and no apparent plans to get back into the hosting game.



All the same, more than one qualified group boldly applied to undertake the task of creating a US pavilion for Shanghai 2010. The BH&L Group, which includes seasoned world's fair exhibit designer **Barry Howard**, seemed to be getting very close to receiving the needed Federal endorsement. However, the Department of State ultimately turned to a different group, headed by **Nick Winslow**, an experienced hand in large-scale project development, issuing a **letter of intent** in April 08. Winslow's group announced this week that it has left the field. BH&L in turn has re-entered it and sent out a declaration and call for support by email yesterday, which Urso Chappell of **Expo Museum** shared with us.

The email, from **Bob Jacobson**, Communications Director of the BH&L Group, reads in part:

"We're back in the game. The US National Pavilion at the Shanghai 2010 World Expo is once more in play.

### LATEST POSTS

- Museums: Subverting the Dominant Paradigm - What's it all about?
- Amusement Parks: Between a Rock and a Hard Rock...
- Amusement Parks: What do you mean we don't have all the rights in the former Hard Rock Park?
- Themed Entertainment : Animatronic Dinosaurs and Proto-Feathers
- Amusement Law: There's more than bad guys lurking around the corner at a Wild West Show
- Museums: Unique Underwater Museum for Egypt's Famed Ancient City
- Amusement Parks: Not Just a Monorail
- Bridging the History/Art Divide: The Multi-Disciplinary Museum of the Future
- Amusement Parks: "They Want You Back, yeh, yeh, yeh, yeh"
- Amusement Parks: The Economy and Regional Theme Parks.

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- Planetariums
- Science Centres
- The Middle East
- Themed Design
- Trade Shows
- Unclassified
- Waterparks
- Zoos & Aquaria

### ARCHIVES

- April, 2009
- March, 2009
- February, 2009
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- November, 2008
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- June, 2008
- May, 2008
- April, 2008
- March, 2008
- February, 2008
- January, 2008
- December, 2007
- November, 2007

### BLOGROLL

- Jim Hill Media
- LA Times Funland
- Orlando Sentinel
- Holiday World
- The SpaceWriter



We're prepared to pick up the ball and run with it. While others may be deterred by the volatile economy, we remember that the 1939 World's Fair, the greatest Expo of all so far, was a rousing success during the Great Depression. We believe that the Shanghainese will host a great Expo. We further believe that the US National Pavilion as we conceive it will be a fitting showcase for the innovative "New America" that is taking shape even as I write.

We've contacted the major Presidential campaigns and to the Congress, explaining why and the US must have a great National Pavilion in Shanghai and how it can do so at a fraction of the cost estimated by the Bush State Dept. Whoever wins next Tuesday, we expect more competent State and Commerce Depts. to work with next year.

But there is very little time to make things happen. While other nations have been working on this for two or three years, we have only one year left. We need to begin working with the President-elect and his team immediately. And we need your help. If we don't succeed, it's likely that there won't be a US Pavilion in Shanghai in 2010.

The American people deserve a US Pavilion that demonstrates our people's spirit and resolve. The whole world will be watching and hoping for nothing less.

BH&L co-founder Barry Howard's plan for the US National Pavilion is elegant, simple, and state-of-the-art without breaking the bank. It will be a great showcase for America's society, culture, and commerce. Further, it will feature terrific technology that will enable us to have a powerful global presence to complement our lovely building.



If you are a potential sponsor, we invite your offers of tangible support for our effort. The sooner we can make our nut in terms of pledges of cash and in-kind contributions, the sooner we can formalize the BH&L Group and create the US Pavilion.

Every other nation in the world will be at the Shanghai 2010 World Expo. The United States, the world leader, needs to be there too. Please work with us to make this happen."

The BH&L Group is based in Santa Monica, California USA and may be contacted by **E-mail** or by telephone at 520-762-7267.

**Images:** (from the top)

1. The Aragon Pavilion at Zaragoza Expo 2008, held earlier this year. The US did not participate. Photo: Urso Chappell.
2. Overview of the Knoxville 1982 world's fair.
3. The US pavilion at Aichi Expo 2005 was funded by Toyota. Photo: Gordon Linden
4. The Pacific Science Center is part of the legacy of the 1962 world's fair in Seattle
5. Barry Howard.

**See also:**

**Spain's Expo Zaragoza 2008: A Guide to the Best Pavilions and Shows**

**The Eye, the Dome, and the Expo: International Events and Attractions Abroad**

**As Nations around the Globe Pursue the Expo Dream, US Should Get Back in the Game**

Posted By **Judith Rubin** - At 6:26 PM | **Comments (3)** | **Trackbacks (0)**

Categories **Attractions Business, Trade Shows**

Tags **barry howard, Expo, nick winslow, Shanghai**

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## U.S. could be no-show at 2010 Shanghai World's Fair

Fund raising for the American exhibit suffers from a lack of interest and the recession. International relations could be affected.

By Don Lee  
January 17, 2009

With the Beijing Olympics over, China is counting down to its next big coming-out party: the Expo 2010 World's Fair in Shanghai.

But will the U.S. show up?

With construction deadlines approaching, organizers of the American exhibit are scrambling to come up with tens of millions of dollars from corporate sponsors for a national pavilion. The recession has only added to longer-running problems that could end up with the U.S. missing the Shanghai expo and, in the view of many, hurting bilateral relations and American commercial interest in the world's third-largest economy.

"I think it'd be tragic if the U.S. isn't represented in this expo," said Nick Winslow, a Pasadena theme park expert who, with Beijing lawyer Ellen Eliasoph, was selected by the State Department to develop the U.S. pavilion and show. The pair, former colleagues at Warner Bros., say they have until April to raise as much as \$84 million that was originally estimated for the project.

"It's coming down to the wire," Winslow said.

He and Eliasoph have talked with the Walt Disney Co., PepsiCo and some 120 parties, as well as wealthy Chinese Americans, but there's been no public commitment of funds except for \$500,000 of seed money put up by Connecticut vitamin importer AnMar International.

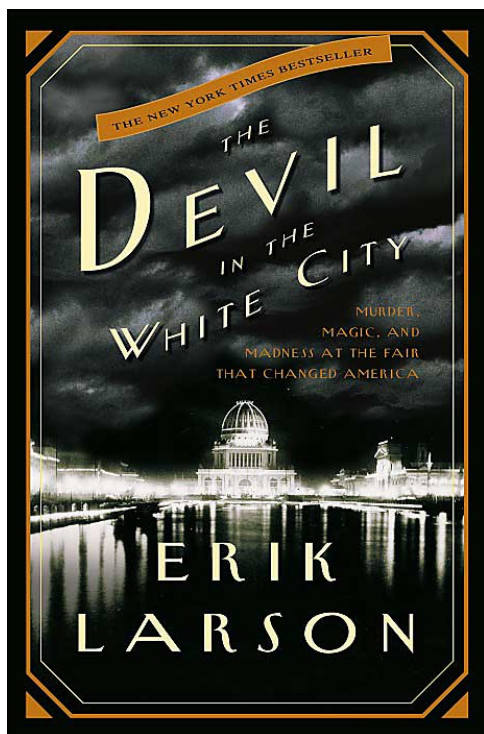
Companies are hesitant to invest a lot for a building where their names and logos are to be presented subtly in the background rather than splashed out front.

What's more, the expo lacks the international appeal of the Olympics, and its allure has faded, especially in the United States. The expo (or world's fair) had its origins in mid-19th century Europe and for decades focused on trade, cultural exchanges and artistic and scientific innovations. In more recent years it has become more of a platform for so-called country branding, with national pavilions being the main attraction.

Winslow remembers going to his first world's fair as a teenager in Seattle in 1962 and being captivated by the Space Needle and the monorail. In 2000, the U.S. skipped the expo in Hanover, Germany, drawing criticism from organizers but hardly a peep back home.

Yet many regard the Shanghai expo as far more important than those in the recent past, as it's taking place in the commercial hub of the world's most populous and arguably most important emerging economy. Some 70 million visitors are expected during the May-to-October exhibition, nearly triple the attendance at Hanover. About 185 countries will probably participate, and some already have broken ground on their national pavilions.





{Murder, Magic and Madness at the Fair that Changed America}

Erik Larson's ***The Devil in the White City*** depicts the World's Columbian Exposition in Chicago in 1893, commemorating Christopher Columbus's discovery of the United States of America. Daniel Burnham and H. H. Holmes lives are integrated, expressing different sides of the exposition. Burnham, the chief architect and man behind the fair [the White City] unknowingly designed an ideal setting for one of America's first serial killers, Holmes.





***PROCESS***

// portable foods: the 1893 World's Columbian Exposition and the 1904 St. Louis World's Fair are credited with mass promotion of: the hot dog, the ice cream cone and iced tea

// 1920s: curbside service

// 1940s: mobilization, roller skating carhops

// there are an estimated 85,000 fast-food restaurants in the United States [2008]

// McDonald's serves around 47 million people each day through 31,000 locations

gas stations increased with Henry Ford's creation and production //  
of automobiles priced for the middle class  
first *purpose built* was in St. Louis, 1905 //  
first *self-service* station was in Omaha, 1958 //  
premium or discount branded stations //  
an estimated 200,000 gas-stations in the United States //







fast-foodSCAPE?



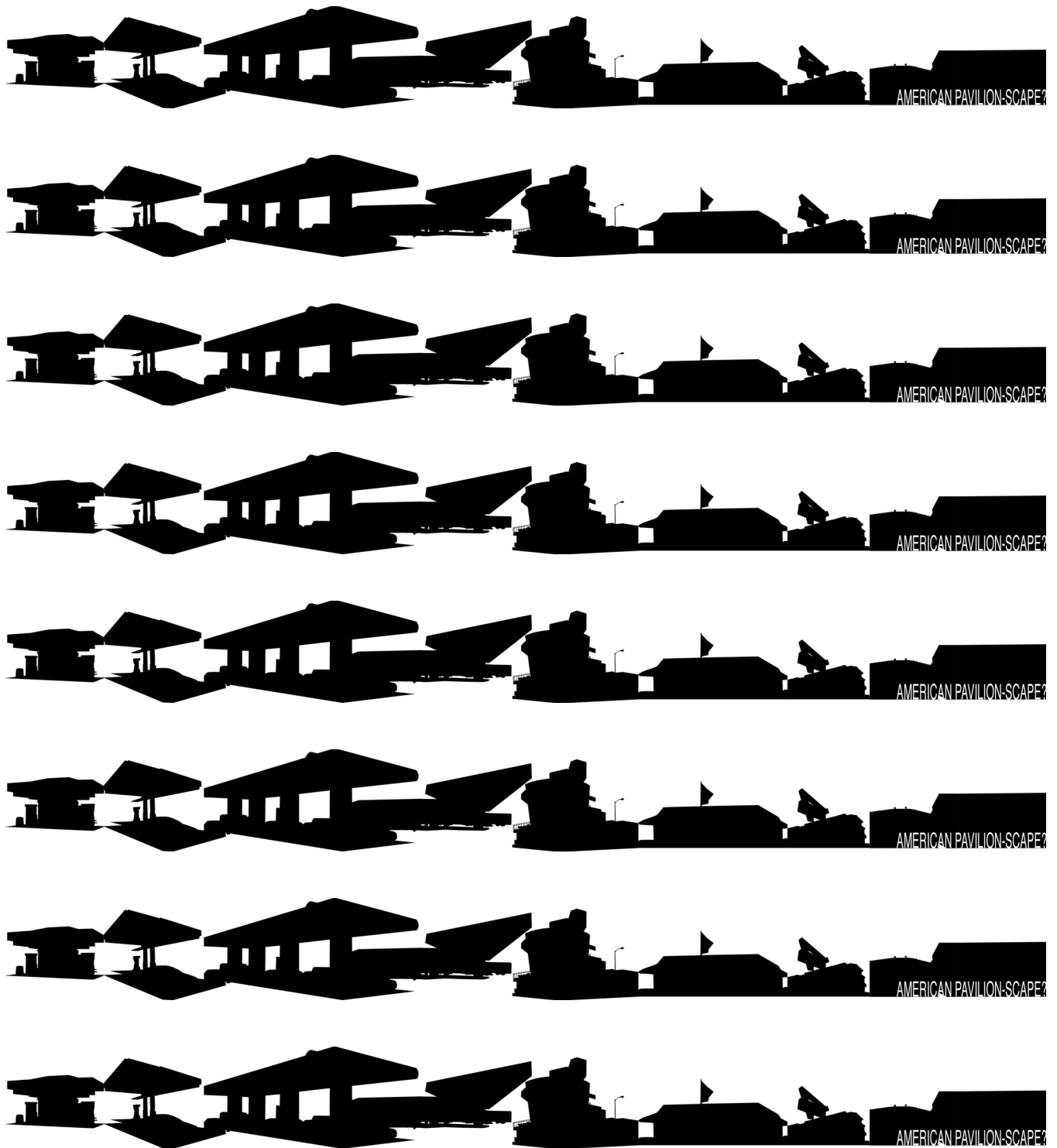


gas-stationSCAPE?









// in order to move forward, we as designers must be critical of our environment and surroundings. if these are never questioned and challenged, then the comparison of the present to the past and future does not arise. granted, we always push forward and eventually adapt with change either fluidly or in opposition. as displayed through the preceding street-side montages, the two typologies of the fast-food restaurant/drive-through and the gas-station are highlighted. these litter the sides of our streets, now creating a different idea of the boulevard. the view is saturated in advertising and logos instead of being an environment designed to hold the people who visit. this follows the idea extracted from the Hannover 2000 Expo, that "if McDonald's is present, then America surely is too." rather, the pointed comment that this type of landscape is what defines American culture, and only on a surface level. as an initial reaction, the pavilion to be designed must not follow in-suit but seek out the core of our culture and represent it in a true and accurate manner.



c o f f e e . c u l t u r e  
a u t o m o b i l e . l e g a c y  
thoughtful . function , “ things . we . like ”  
t i m e l e s s n e s s  
t r a n s p a r e n c y  
m u l t i p l e . g e n e r a t i o n s

t h e . b l u e . j e a n , c a s u a l  
r e f i n e m e n t  
m o t i o n . p i c t u r e s  
m u l t i f u n c t i o n a l  
m i n i m a l . p r e c i s i o n  
a . s u p e r . p o w e r





STARBUCKS COFFEE ®

*CORVETTE*

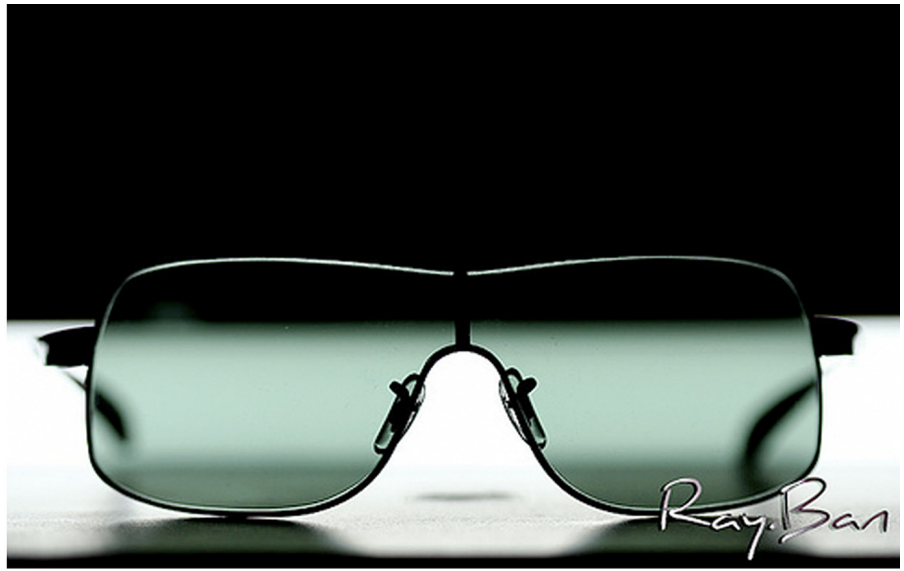
*nixon*

*Coca-Cola*  
© 1999 AMCO

AMERICAN  
EXPRESS

BOB DYLAN





for all mankind **7**

Ray-Ban®

**HOLLYWOOD**

iPhone

**JUDE**

 Apple®

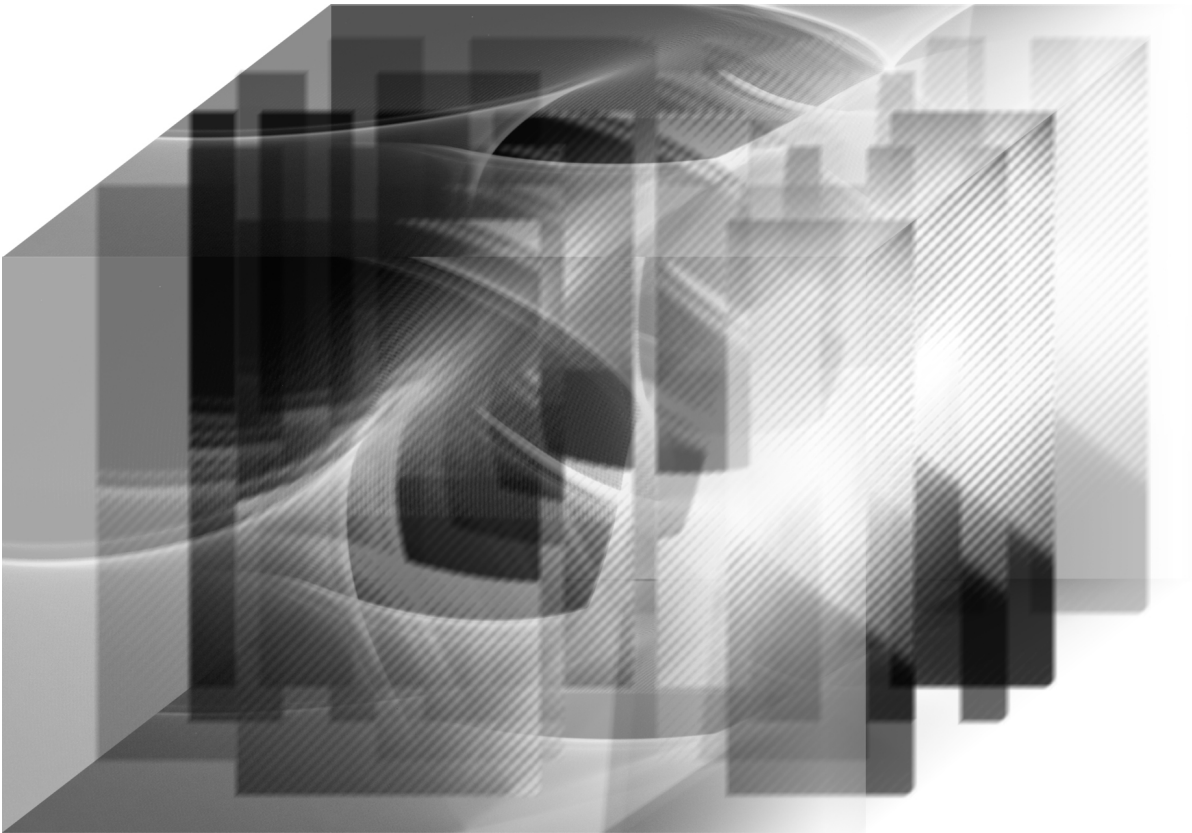
  
CONVERSE





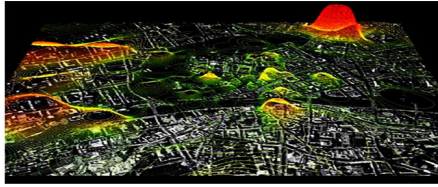
[origin] scenarios + environments

// the following five spreads depict initial reactions to what the United States is made up of. some possess attitudes, some are spatial relationships, some focus on the changing politics of the country. through the credibility of living near the Rockie Mountains, in the windy city, within the Florida retirees, in the peach-filled state, right in the middle of the cornhusker Midwest, and by being a temporary Los Angelian the scope of America's variety is also showcased. the focused image is an abstracted graphic that displays the scenario's or environment's overall idea, negative or positive. the collection of images capture this idea within the United States. each linked to a grouping of generative words and phrases.



# the *INVISIBLE/EPHEMERAL*

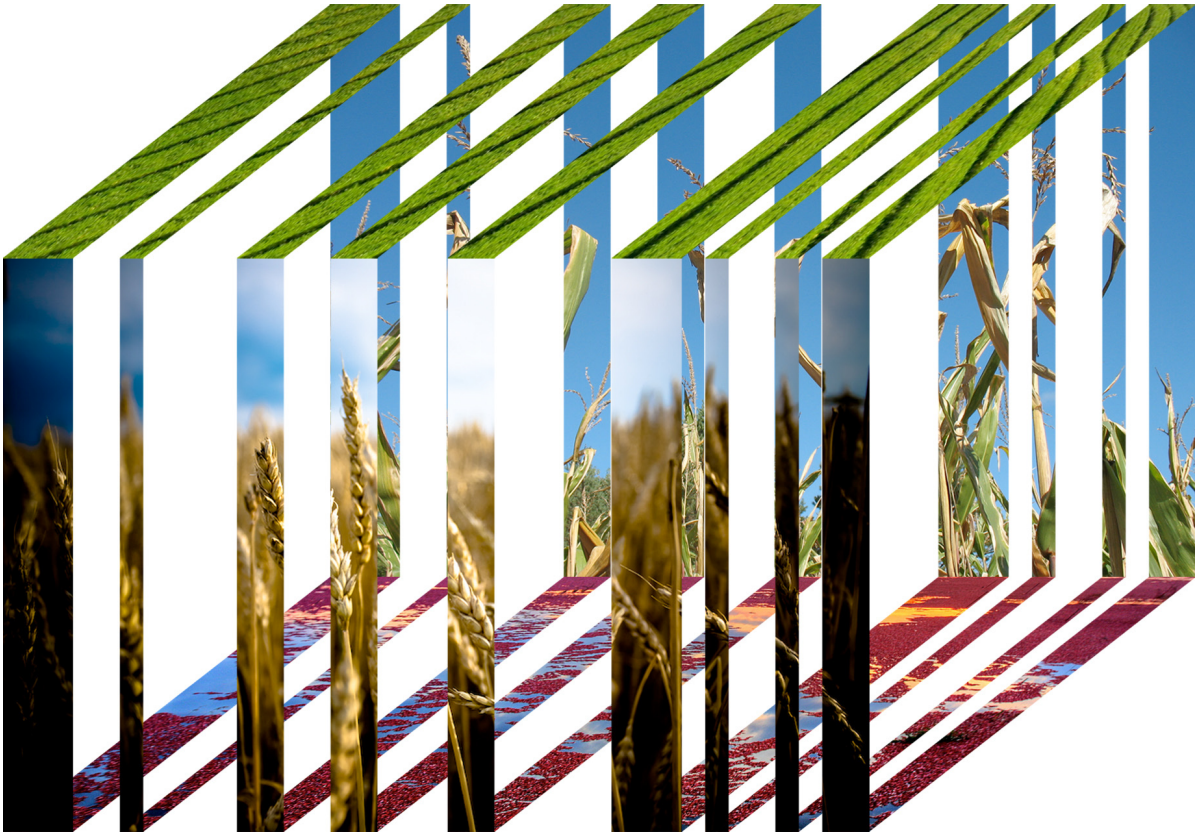
components:  
design values?:



// instantaneous // no-edge + no-boundary // momentary // unrepeatable // subtle vs surprising //

// mist // clouds // air // transparency // frequency // normality // blind // open //





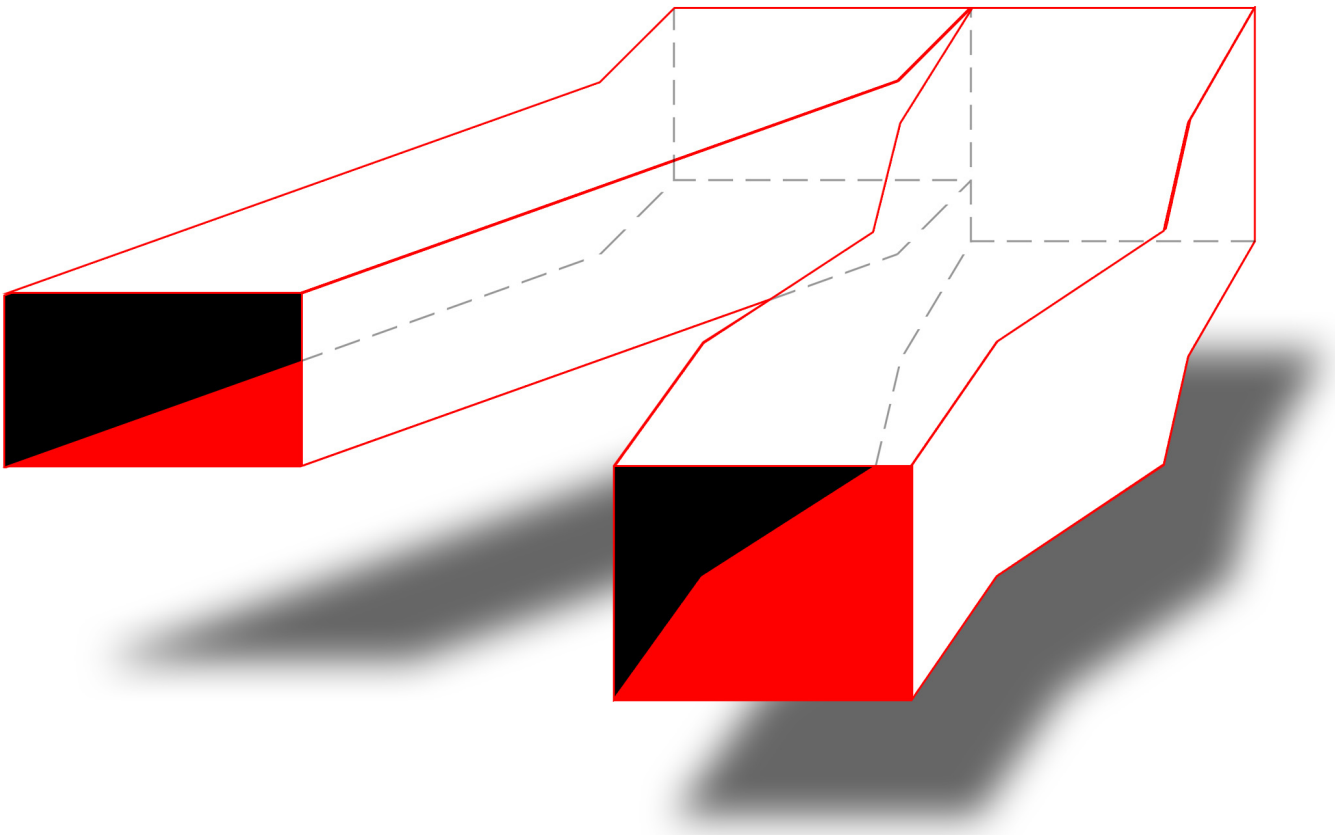
t h e *F I E L D . R O W S*

components:  
design values?:



// continuous // seasonal // growth // progression // rhythm //

// wood // texture // natural // integrated // progressive // changing //



# the *SPLIT-LEVEL*

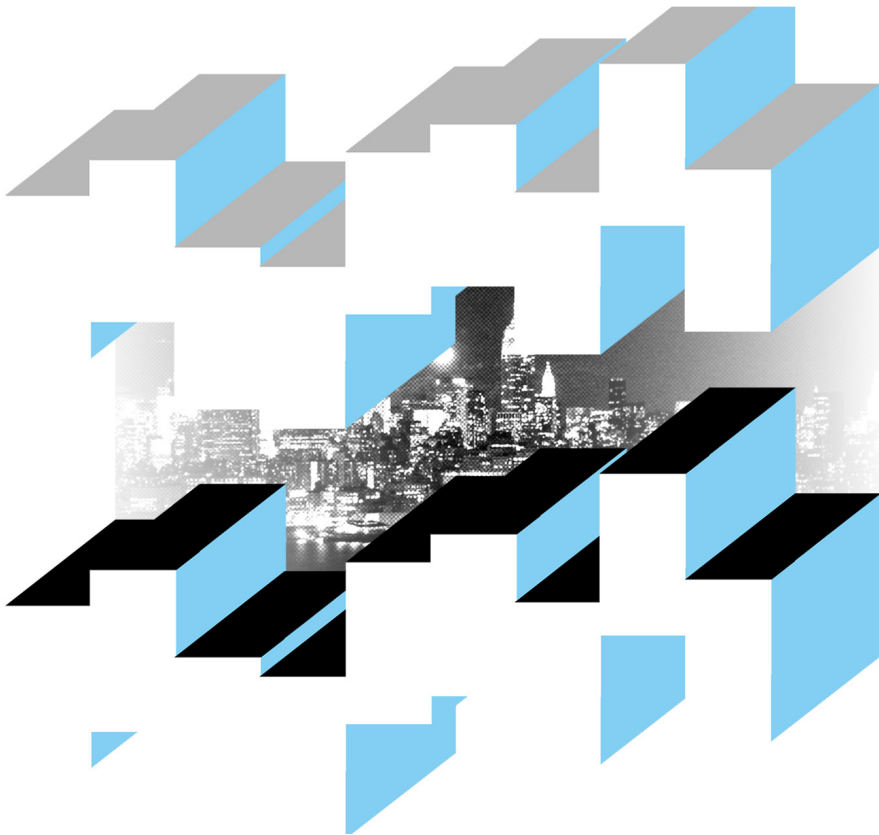
components:  
design values?:





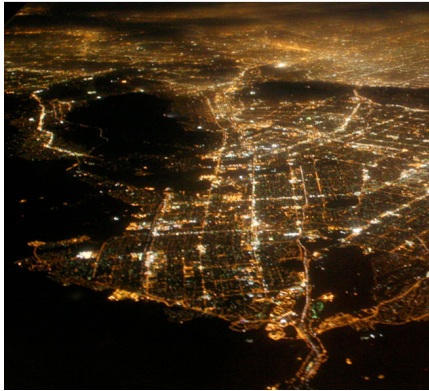
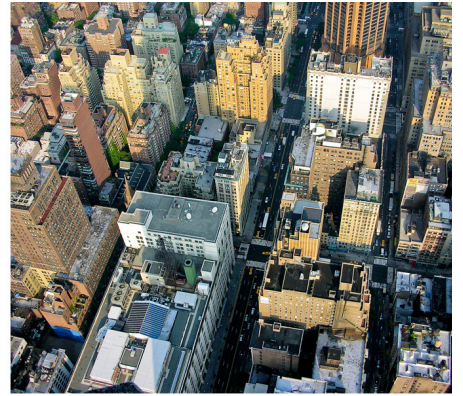
// pattern // cloning // misdirection // beneath the skin // broken: up + down //  
 // icon // standardization // replication // dishonesty // concealment // info.mercials // advertisement //





# the *GRIDDED.DENSITY*

components:  
design values?:



// rigid // alive // tumultuous // overlaying the landscape // proximity //

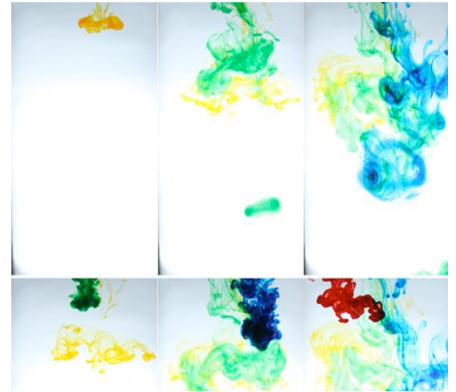
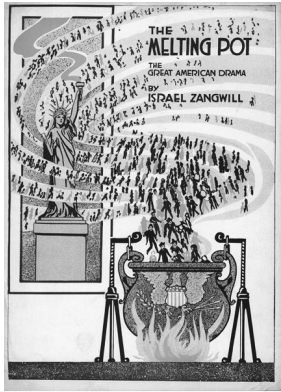
// repetition // interwoven // fast // consecutive // positive between // negative in between // verticality // look-up //



t h e ***F U S I O N***

components:  
design values?:





// generational // necessary relationship // layering / multiplicity // forced //  
 // inconsistent // honest // the difference // progression // addition // separation // blending // transformation //

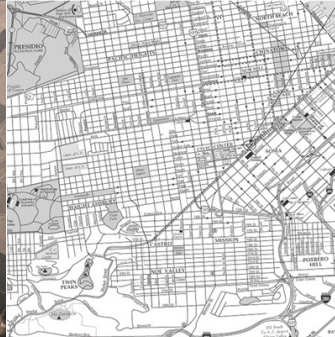




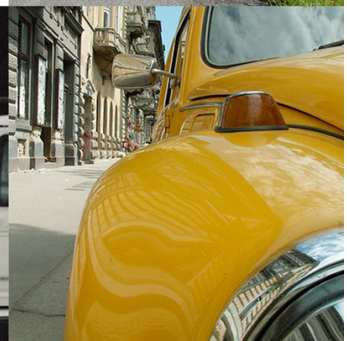
JEFFERSONIAN  
G R I D  
LANDSCAPE



JEFFERSONIAN  
G R I D  
U R B A N

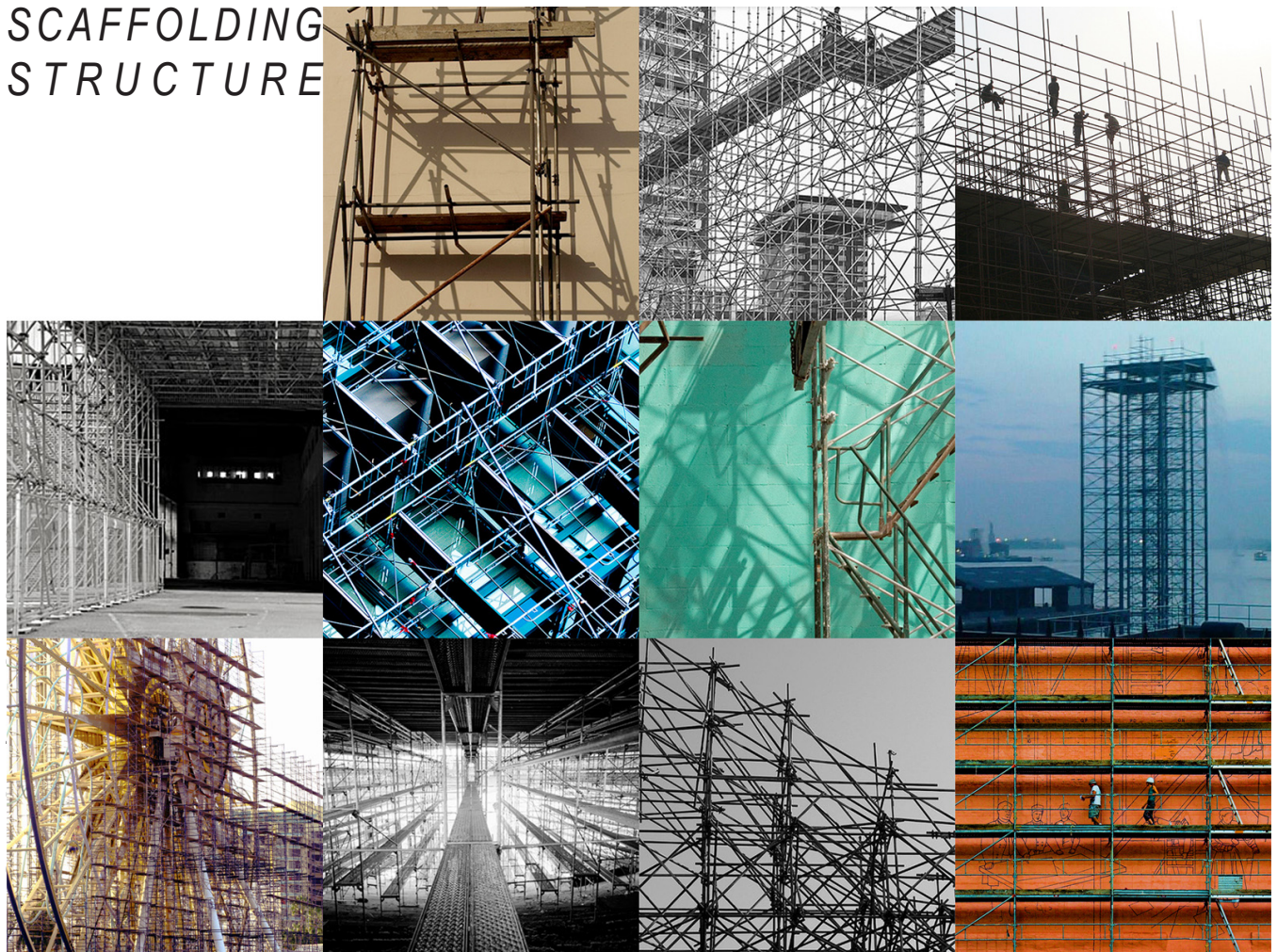


THE ELEMENT  
W I T H I N





# SCAFFOLDING STRUCTURE







## position

Grid systems, most famously the Jeffersonian Grid, are prominent in the United States. They dictate farmland and city infrastructure, overlaid onto the topography. The scale these grids imply is extensive. Their range follows the city-scale to *the design efficiency of a product at human-scale*.

Transportation follows a similar structure that these grids contain. An interesting aspect of America's transportation compared to other countries, is its lack of walking cities. The automobile must not be a forgotten part of America's culture. Consequently, a paved grid system and the car within provides an interesting relationship. While the infrastructure is necessary, it contributes its own importance and value as well. What becomes stronger, is the placement of the automobile, *activating the space and function*.

The core of this strengthened relationship is critical for an American Pavilion.

Criteria:

it should be as *multifaceted* as the regions and states that compose the country

it should *provide options* for the exhibition curators and designers

it should interpret the *grid system* found in America

it should be *flexible* and contain the ability to be reused and to be erected at a following fair

it should be made up of *CELLs* designed from the regional analysis and camouflaged parts of American culture.

\* pavilion =  
infrastructure + CELLS

CELLs

STEP 1: **inserted** into  
predestined site

STEP 2: **transitioned** to the  
expo

STEP 3: **returned** to origin

\* virtual site

\* digital or tangible  
manipulation of CELL

\* maintain a relationship to  
initial location

\* value of the experience  
[program]

- 1 observing
- 2 absorbing
- 3 processing
- 4 manipulating
- 5 remembering

\* inherent for the CELLs to  
be reassembled

\* pavilion NOW:

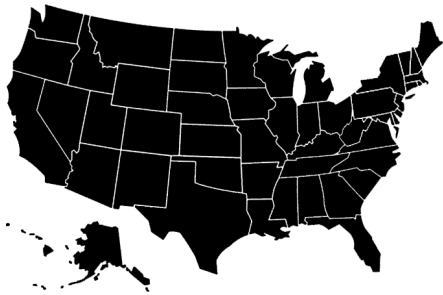
not static  
memory abilities  
reactive  
*information transport*  
teaching the *source-*  
*culture* about the expo's  
challenge/theme/concern

// by analyzing what the typology of a pavilion is today, the design decision came to incorporate two things: infrastructure and the unit of CELL.

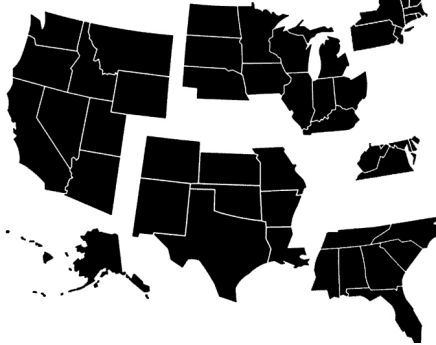
// the infrastructure provides a backdrop for the CELLs to become alive and prominent.

// these CELLs represent the preceding findings and others later in the design by capturing an isolated cultural element of America.

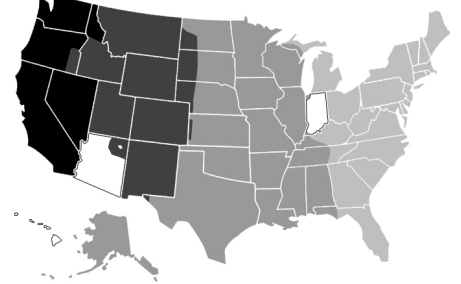
historic identity



region [geographic]



communication



*RETAINING THE  
CULTURAL  
IDENTITY*

*RETAINING THE  
HETEROGENEOUS  
LANDSCAPE*

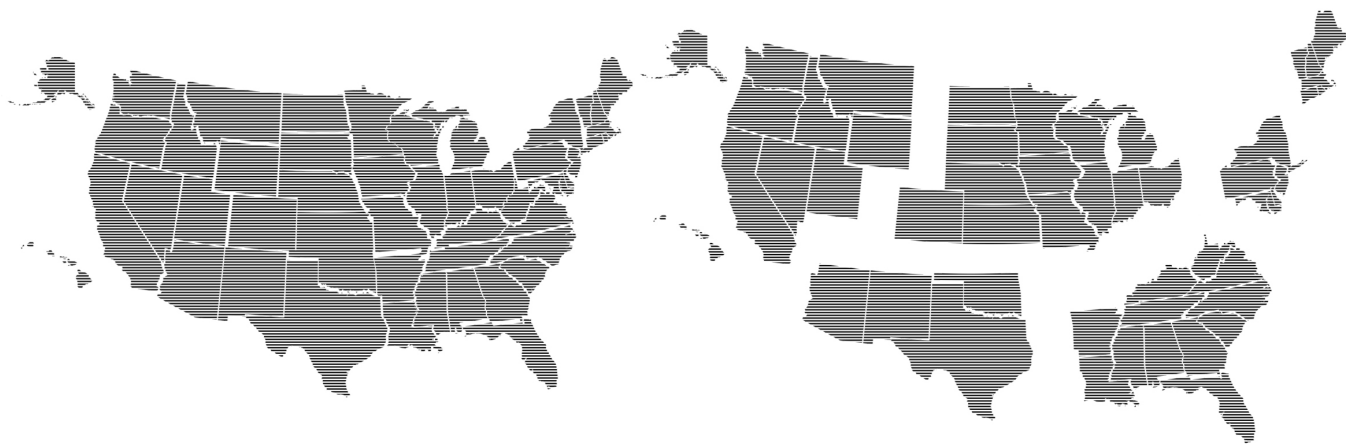


there are many ways that the culture of the United States could be //  
viewed and dissected.

three of those are highlighted above, describing what their benefit //  
might be.

at this point in the design, the idea was to continue with broad //  
ideas instead of specifying selected areas and their culture[s]. this  
changed to the latter.





## method of relating *regions*

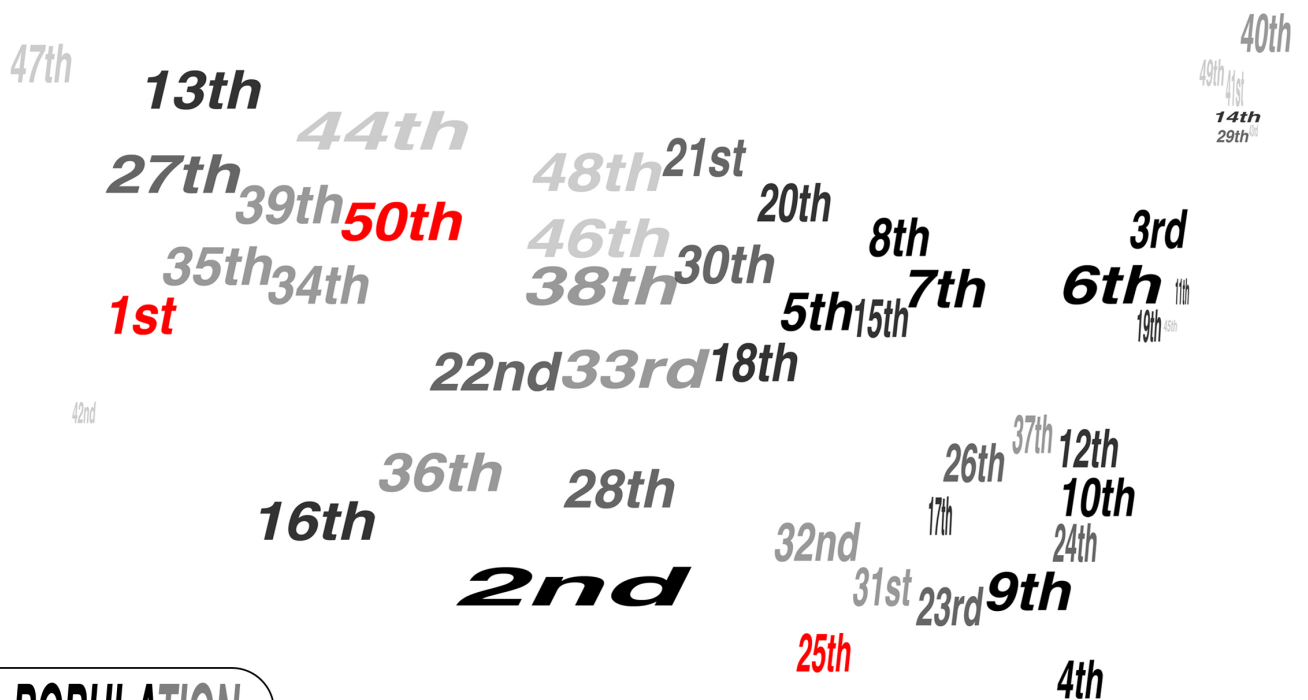
### annotations:

by disjoining the states into regions, the multiplicity of sub-cultures within the country are focused on. segmentations have been made to the states under different reasonings and values. this fact alone emphasizes the nature of America to be a conglomerations of cultures. selected grouping puts the states into the: west, midwest, south, southeast, east & northeast.

## via POPULATION rity

### annotations:

the purpose is to identify a primary analysis, the most popular places to live. ranking does not take into account social concerns such as homelessness, corporate centers, urban density. not a separation between legal Americans and immigrants. highest is California, average is Louisiana, lowest is Wyoming. states ranked higher are on the east; the opposite is true for the west. the overall relationship is direct between area and population.







celebrities. despite an assumption that they are not the average, they relate a certain aspect of American life by being celebrated. a wide variety is seen in each region. consistencies also appear: attitude, ambition, clothing, interest and cultural focus. if there were no visitors to the World's Fairs, to the buildings created, then the culture would not have a focus. this is the root of American culture.





images show the prominent aspects of each state. certain states revolve around landscape and physical identity; others are famous for their attractions, history, inventions, etc. a large portion focus on something naturally made, opposed to the common representation of culture being man-made. the awareness of stereotype arises when analyzing the states. through history and tradition this element is not always easily deciphered.



## via STATE PLATE license

### annotations:

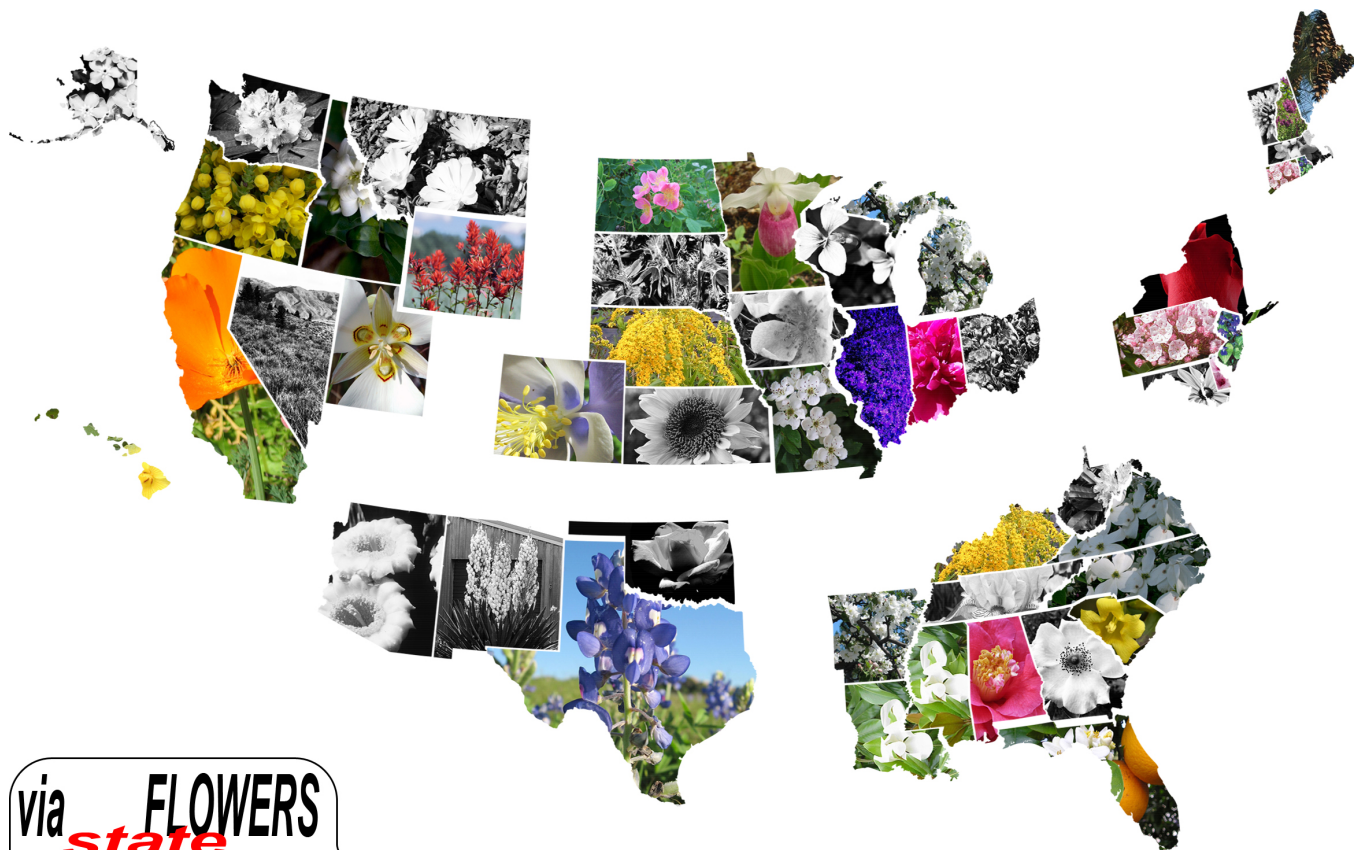
similar to the analysis of states by icon and symbol, the lawful licensing shows a distilled identity. some comparisons are direct between the two, while some may depict a state's desired culture, versus the cultural reality. on average, the images display the most powerful geography and landscape. within the same mind-set, if they display another aspect, it is a strong and well-known element of the state's national value.



## via STATE FOOD *cuisine*

### annotations:

food possess substantial cultural information. the presence of lack of: formality, privacy, setting, time of day, utensils, dish ware, etc., communicate the culture around it. items shown range from being harvested and herded to picked and prepared. climate and geography are parallel to any food growth, which relates to an area's cultural aspects. these come about from specific dishes and recipes related to the country's events and traditions.



## via **state** FLOWERS

### annotations:

the purpose is to describe an aspect of the state's environment. state flowers can be indigenous or illustrate a select form relating to a culture and its history. the situation where these are commonly found could be in contrast. nature conforming to a suburban home evokes a different culture than nature intrinsic to its geography. flowers as cultural symbols: traditions, weddings, funerals, holidays, seasons, love, religion, decoration, habitation.



# WEST representation.....

POPULATION / POPULARITY

significant:

FIRST [CA] + FIFTIETH [WY] ranked states, prominent RANGE

LANDMARK / ICON

wildlife.architecture.landscape.society.food.nature.lifestyle.ENTERTAINMENT.geography.entertainment

STATE FLOWER

PLANTED.planted.planted.planted.planted.wild.planted.wild.planted.symbol

HUMANITY

politics.HISTORY.cinema.history.literature.art.icon.athletics.MUSIC.music.

LICENSE PLATE

GEOGRAPHY.geography.nature.landscape.geography.culture.wildlife.landscape.geography.weather

STATE FOOD

cuisine.GROWN.livestock.grown.grown.livestock.grown.cuisine.cuisine.grown

47th  
13th  
44th  
27th  
39th  
50th  
35th  
34th  
1st

42nd



# EASTrepresentation

POPULATION / POPULARITY

significant:

**THIRD** [NY], dense **CONFINEMENT**

LANDMARK / ICON

entertainment.**HISTORY**.engineering

history.history

STATE FLOWER

icon.**PLANTED**.planted.planted.planted

HUMANITY

**SUCCESS**.art.success.literature.cinema

LICENSE PLATE

**CULTURE**.history.culture.culture.history

STATE FOOD

**HARVESTED**.baked.grown.animal

harvested

3rd  
6th  
19th



# SOUTHrepresentation.....

POPULATION / POPULARITY

significant:

**SECOND** [TX], consistent **DIFFERENCE**

LANDMARK / ICON

**LANDSCAPE**.landscape.history.symbol

STATE FLOWER

planted.**WILD**.icon.wild

HUMANITY

politics.art.music.entertainment

LICENSE PLATE

**LANDSCAPE**.**CULTURE**.culture.landscape

STATE FOOD

**GROWN**.grown.baked.cuisine

16th  
36th  
28th  
2nd



## POPULATION / POPULARITY

near **PROXIMITY** of similarly occupied states

wildlife.art.cuisine.LANDSCAPE.geography.landscape.landscape.geography.landscape.engineering.architecture  
culture.invention

wild.**PLANTED**.planted.tree.panted.wild.planted.planted.wild.planted.wild.planted.wild

ENTERTAINMENT.music.architecture.entertainment.history.success.politics.athletics.cinema.entertainment  
architecture.history.literature

LANDSCAPE.geography.production.geogrpahy.landscape.landscape.landscape.geography.landscape.culture  
culture.production.culture

harvested.baked.CUISINE.PLANTED.baked.livestock.livestock.brewed.planted.cuisine.planted.planted.cuisine





# NORTHEASTrepresentation

POPULATION / POPULARITY

significant:

occupation **EQUIVALENT** to area

LANDMARK / ICON

**ARCHITECTURE**.geography.landscape.entertainment  
architecture.culture

STATE FLOWER

tree.**PLANTED**.wild.planted.planted.wild

HUMANITY

entertainment.history.music.athletics.art.cinema

LICENSE PLATE

**NATURE**.geography.landscape.culture.history.nature

STATE FOOD

**GROWN.BAKED**.grown.baked.**HARVESTED**.harvested.



# SOUTHEASTrepresentation.....

POPULATION / POPULARITY

significant:

**TWENTY-FIFTH** [LA], **DISPERSED** concentration

LANDMARK / ICON

engineering.**ENTERTAINMENT**.politics.culture.**MUSIC**.athletics.history.**LANDSCAPE**  
music.branding.landscape.entertainment

STATE FLOWER

**PLANTED**.wild.planted.tree.planted.planted.wild.wild.planted.planted.planted.tree

HUMANITY

**HISTORY.CINEMA.MUSIC**.politics.history.athletics.entertainment.**SUCCESS**.history  
cinema.music.success

LICENSE PLATE

**CULTURE.LANDSCAPE**.culture.nature.landscape.invention.symbol.landscape.culture  
food.landscape.food

STATE FOOD

harvested.**GROWN**.livestock.grown.grown.grown.grown.grown.harvested.cuisine.harvested  
grown.harvested

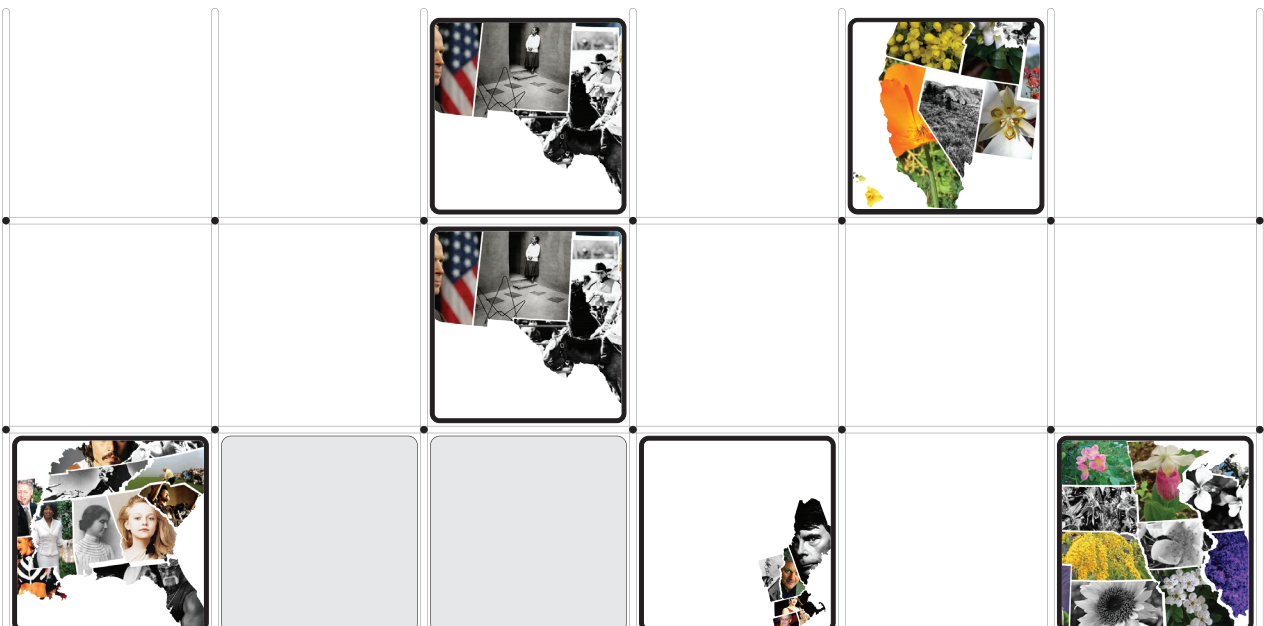
32nd 31st 23rd 25th 26th 17th 37th 12th 10th 24th 9th 4th



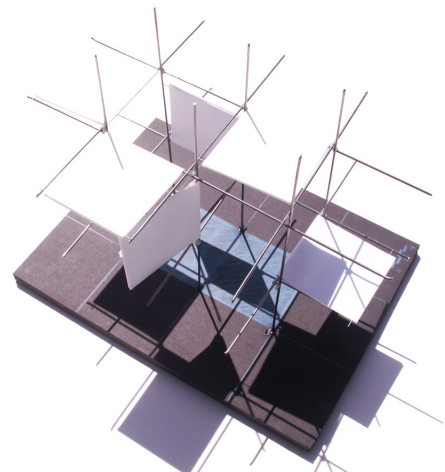
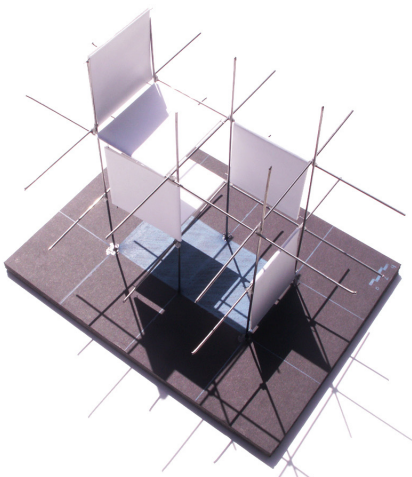
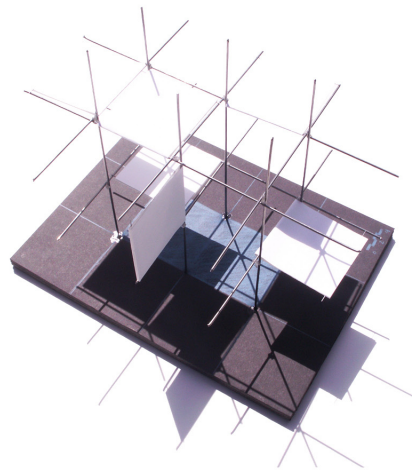
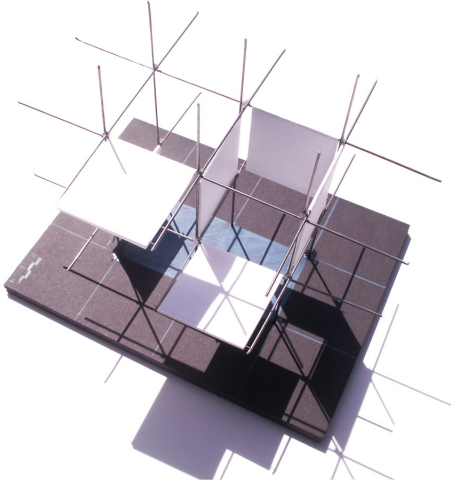
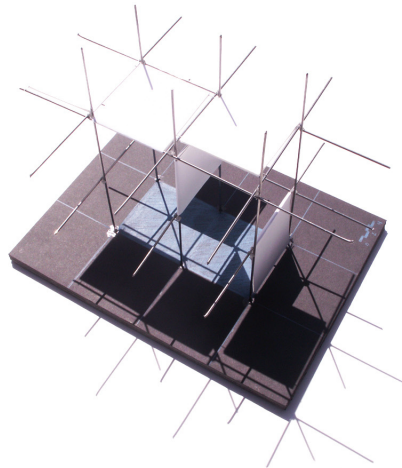
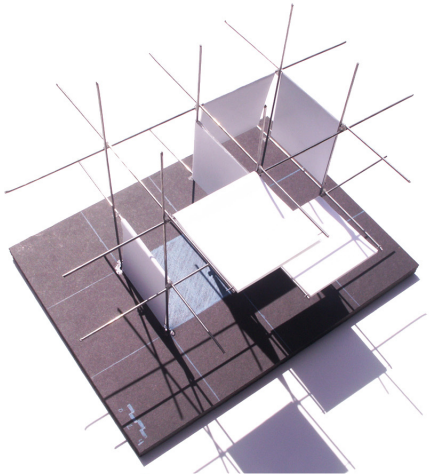
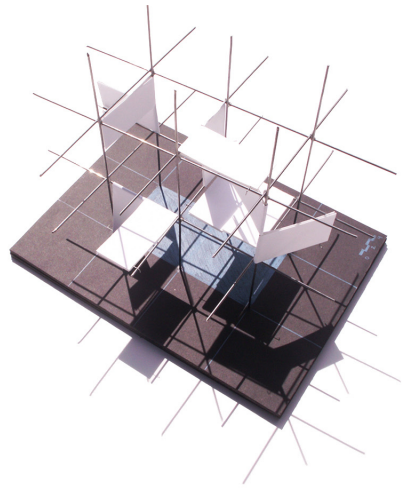
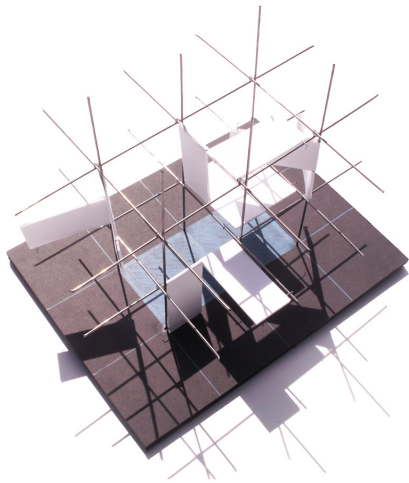




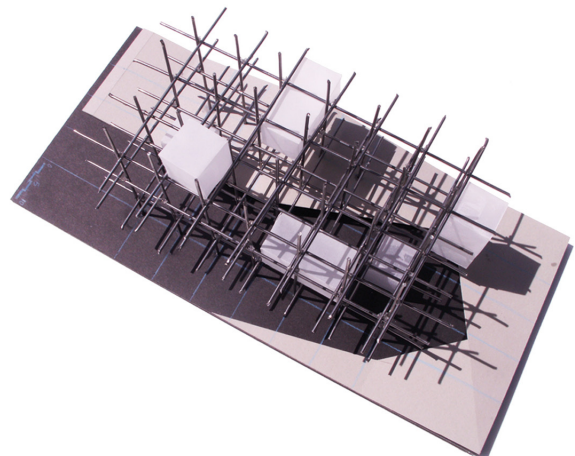
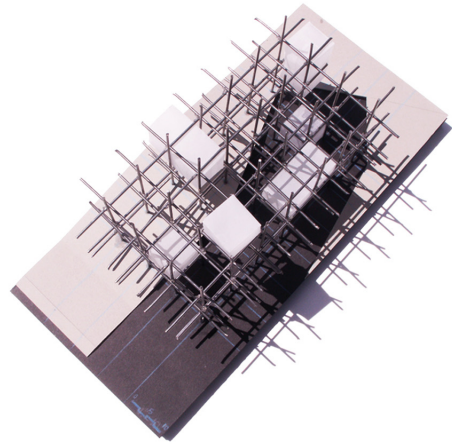
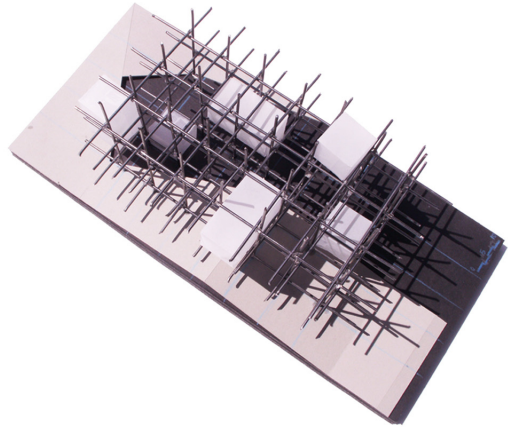
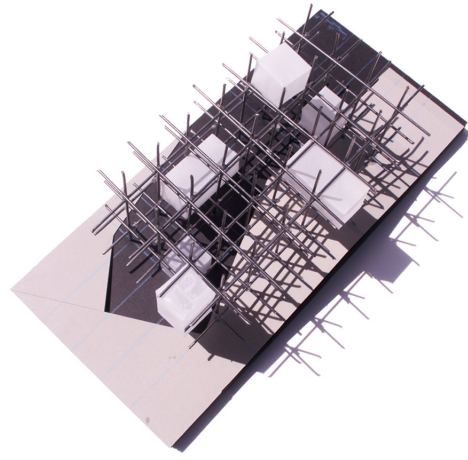
Ground Floor Level

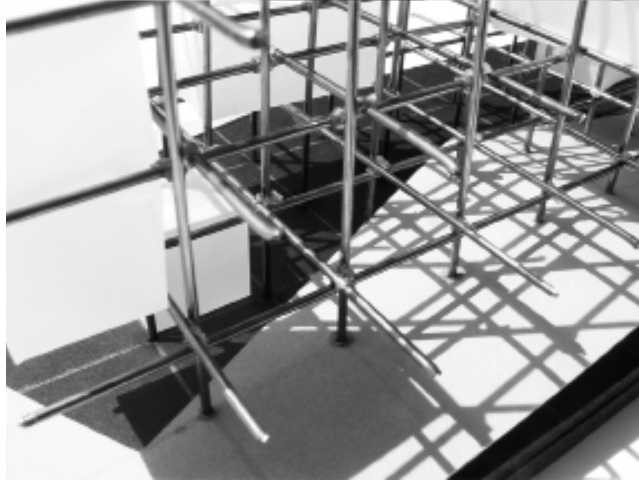
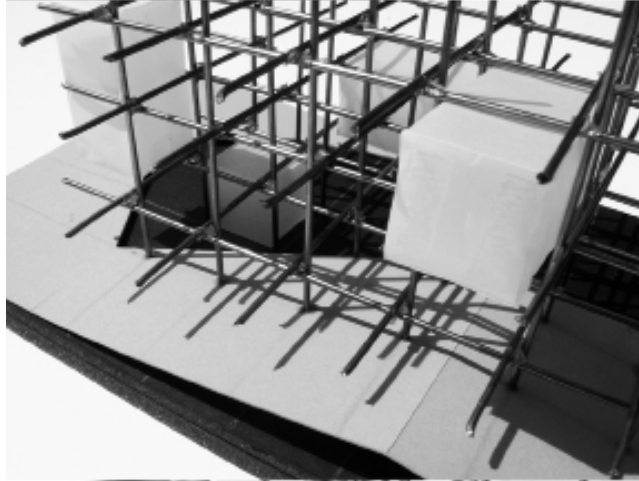
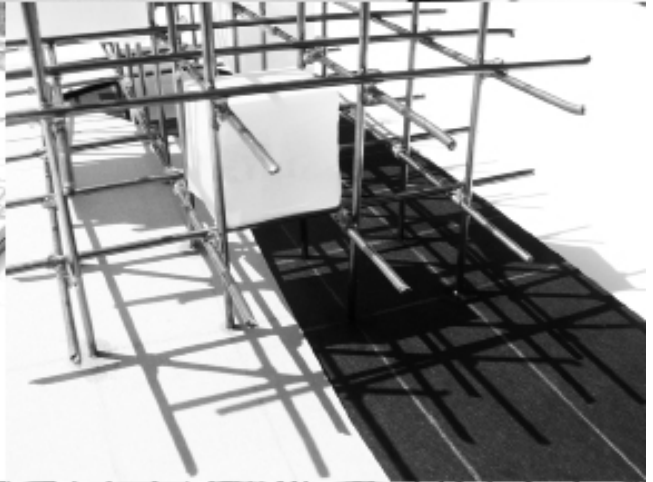
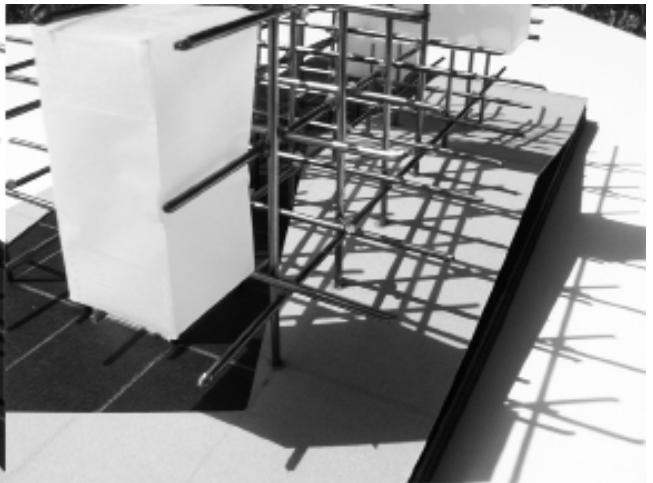
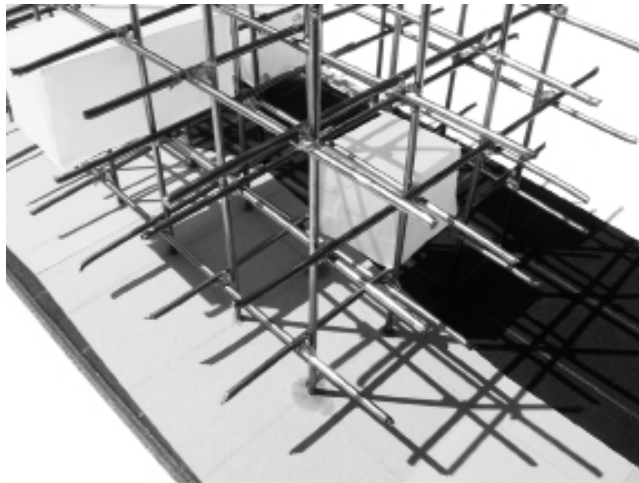


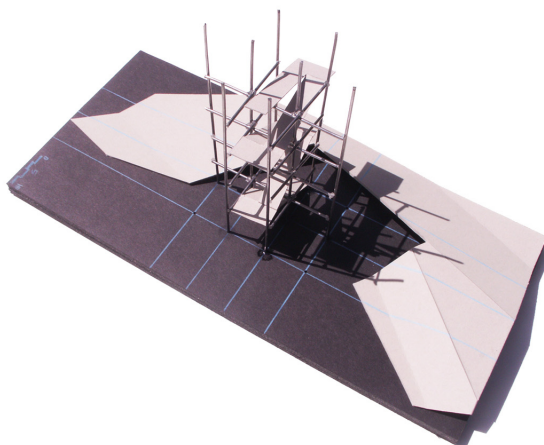
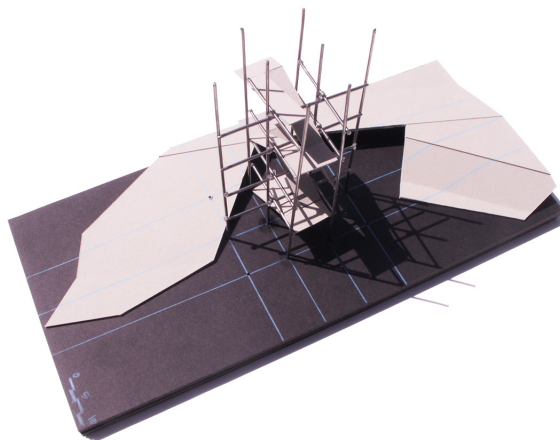
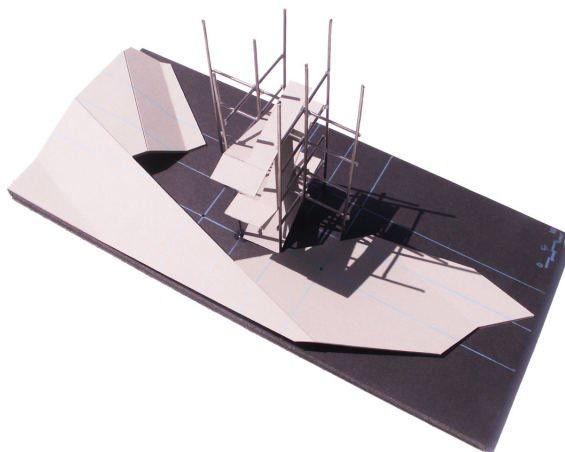
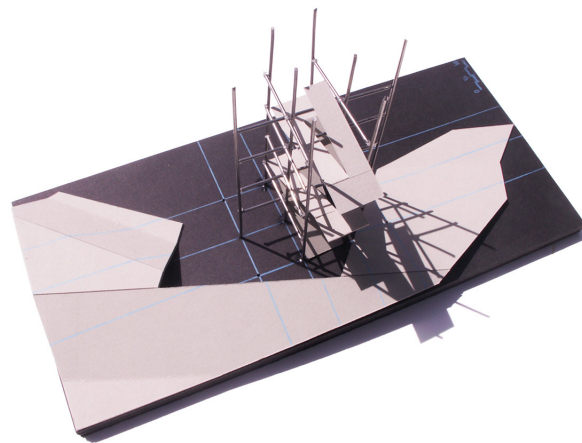


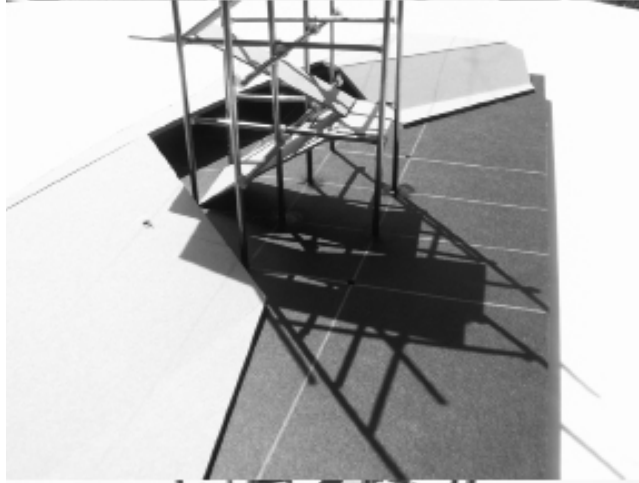
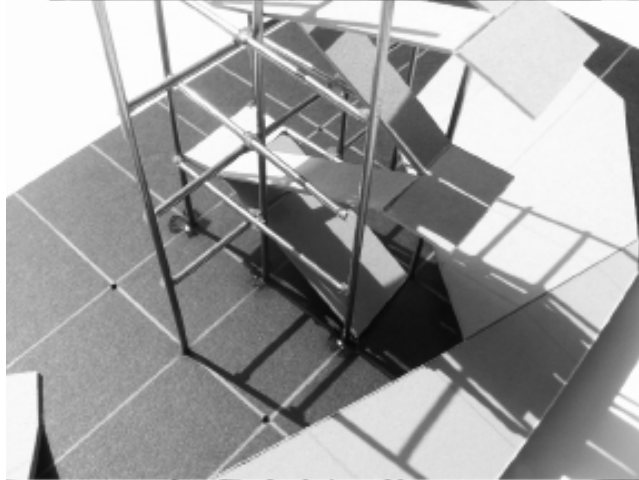
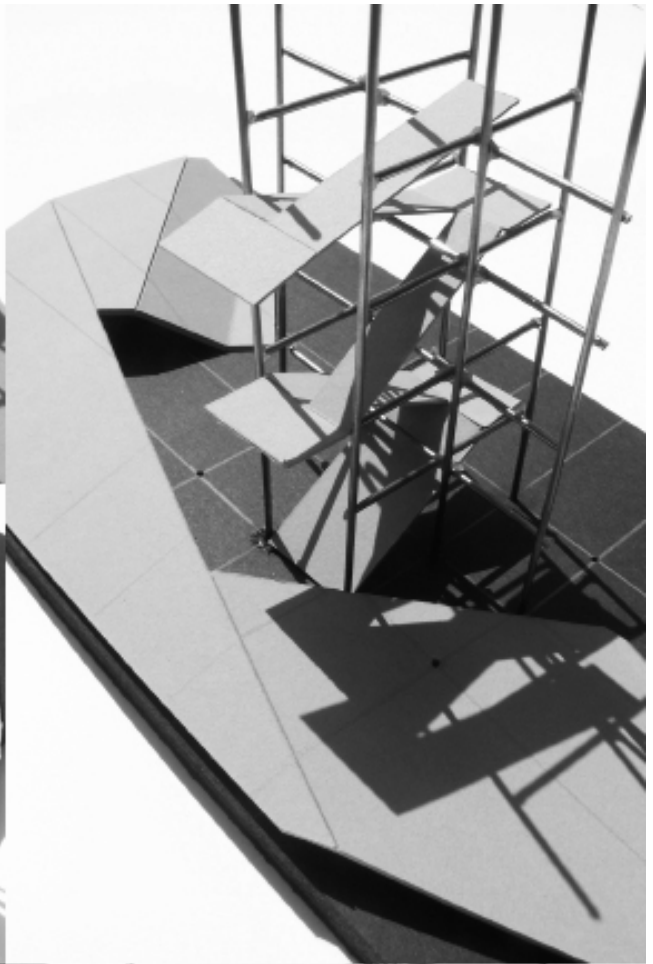
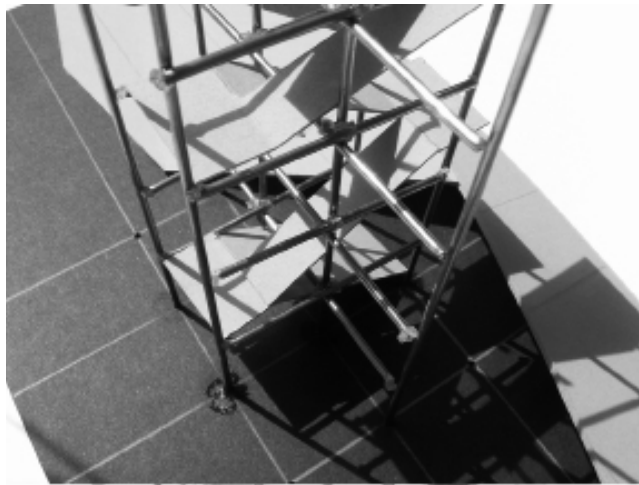
















***FINAL SOLUTION***



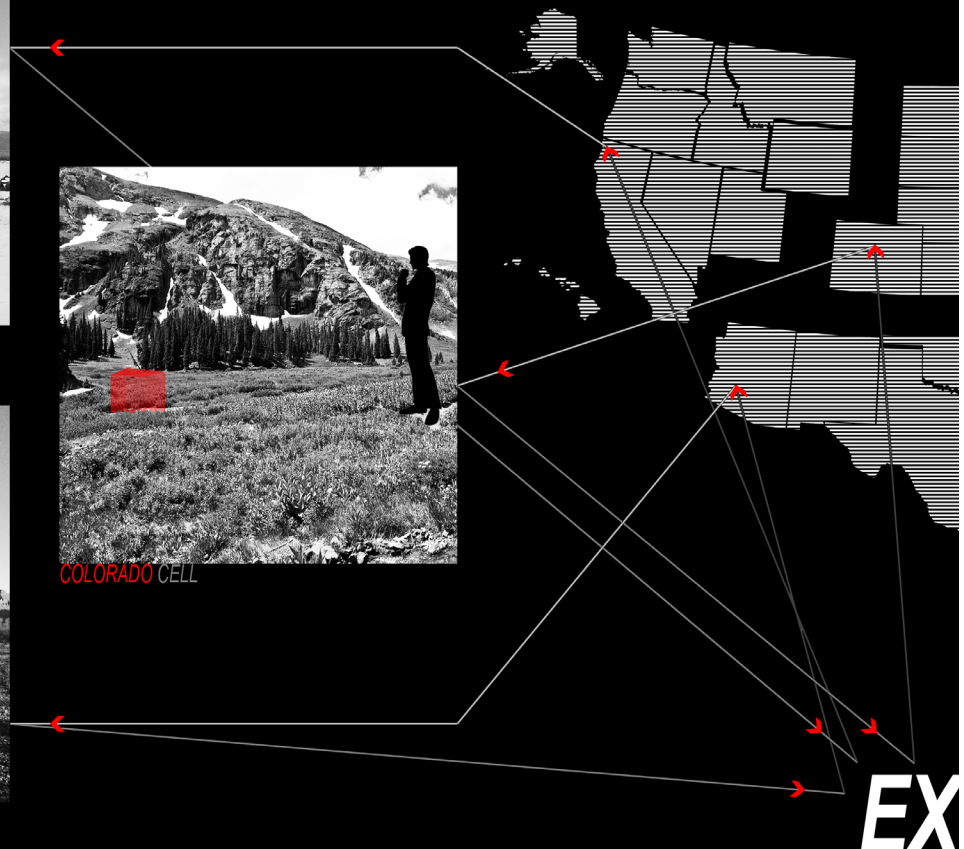
CALIFORNIA CELL



ARIZONA CELL



COLORADO CELL



*CELL life-span*



#### PRE.EXPO

CELLs designed and populated within their appropriate **corresponding environment**.

[absorb real-time culture, to prompt at the fair, either as a known or disguised ambassador of the States]

#### EXPO

CELLs **shipped and located** into the scaffolding infrastructure, curator takes over the architect's role

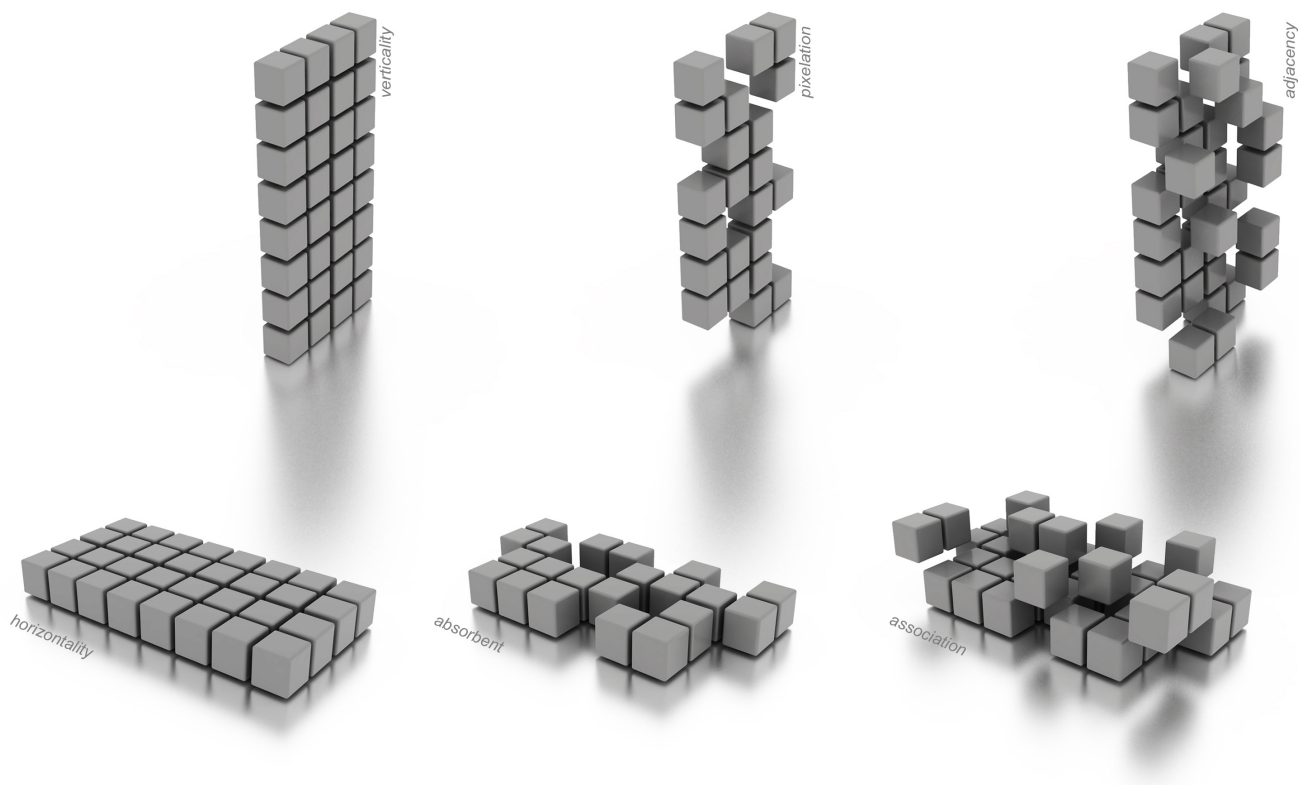
[unification of all parts creates the American Pavilion]

#### POST.EXPO

CELLs repopulated into **original condition**.

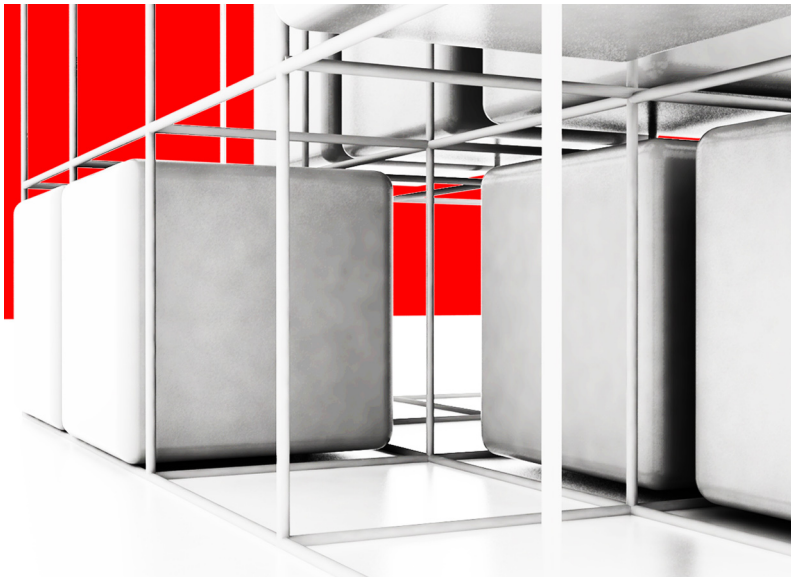
[bringing back essential information and influence from the World's Fair]





verticality // horizontality  
 pixelation // absorbent  
 adjacency // association

exploration of arrangement possibilities; the form within the infrastructure. transitioning between horizontal and vertical provides the design scenarios responding to space allotments or environmental concerns. lifting some CELLS to another level creates intimate space, multi-storey space and responsive upper-level garden spaces. depending on the amount of CELLS in relationship to the infrastructure, the pulsating experience develops: concentrated and intimate CELLS to the open structure with the fair's landscape and spatial environments seen beyond.



program // regional + camouflaged CELLS : support : garden space : restaurant :  
 merchandise : digital + virtual space  
 site // climate : expo theme : host country : year held : anticipated attendance :  
 public-private proximity

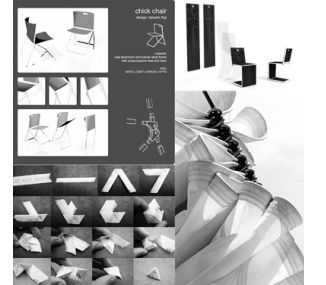
reuse: after + between EXPOs

# HOUSING CONSTRUCTION STATE FAIRS OFFICES

climate: orientation + protection

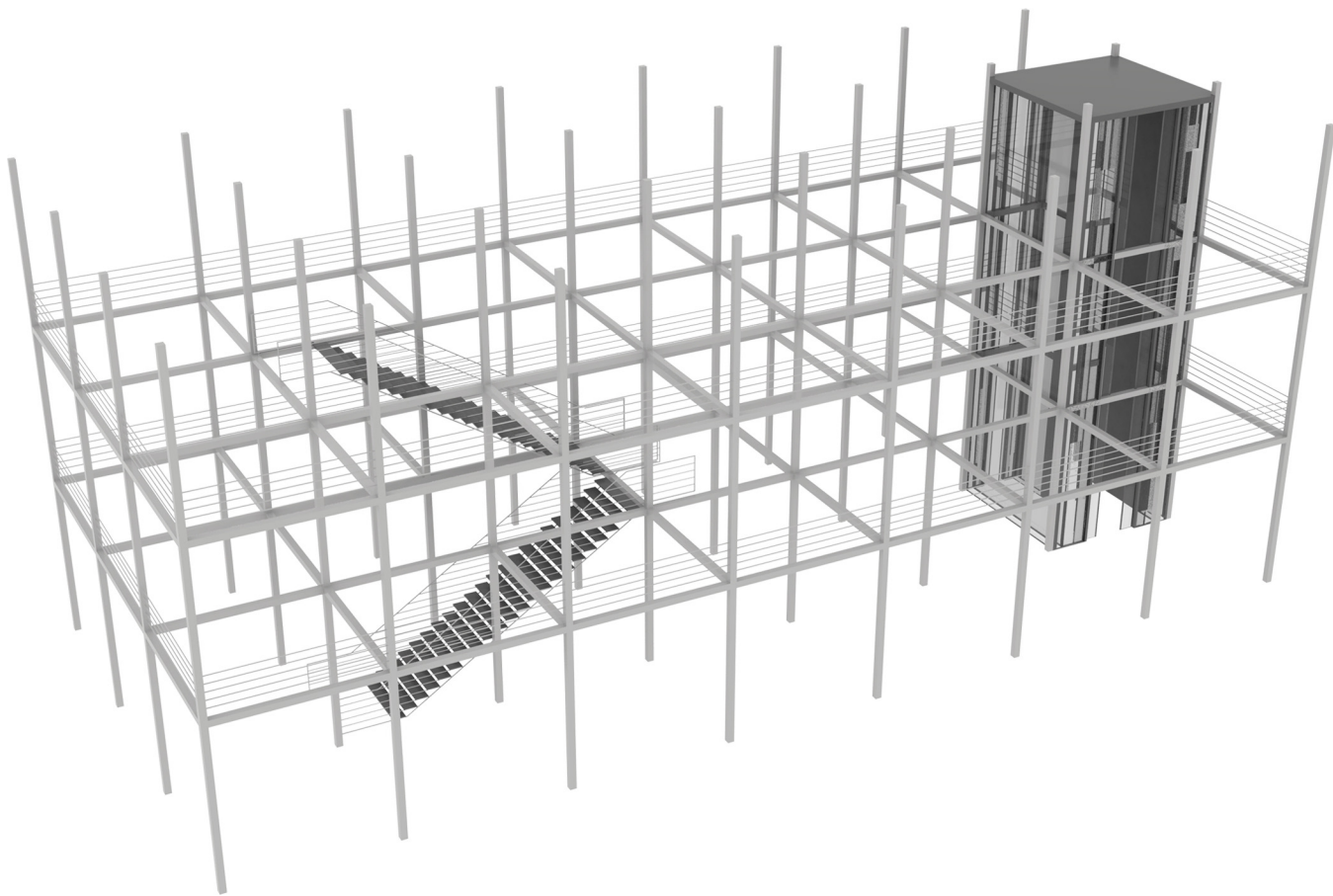
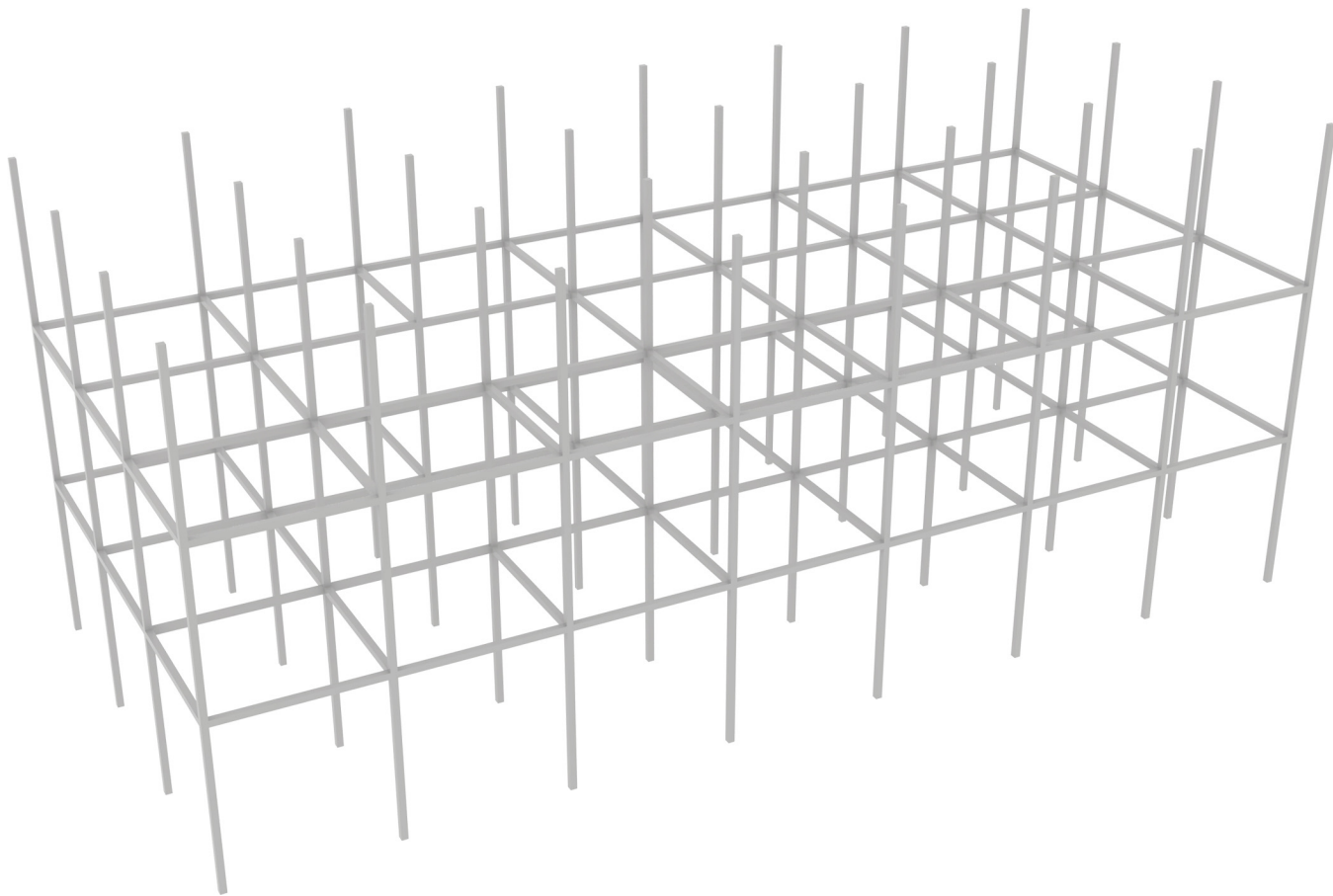


folding: EXPO transportation



**infra.structure.** 12' by 12' grid [currently three by seven by three]. flexibility allows change in other // dimensions in order to accommodate a higher or lower amount of CELLS, parallel to what the curator feels necessary at the time in the fair. this could change daily, weekly, monthly or even remain static if in congruency to the pavilion's pursuit at that time. this regulation also allows for the building and tearing down to be efficient are re-erected in multiple site conditions.

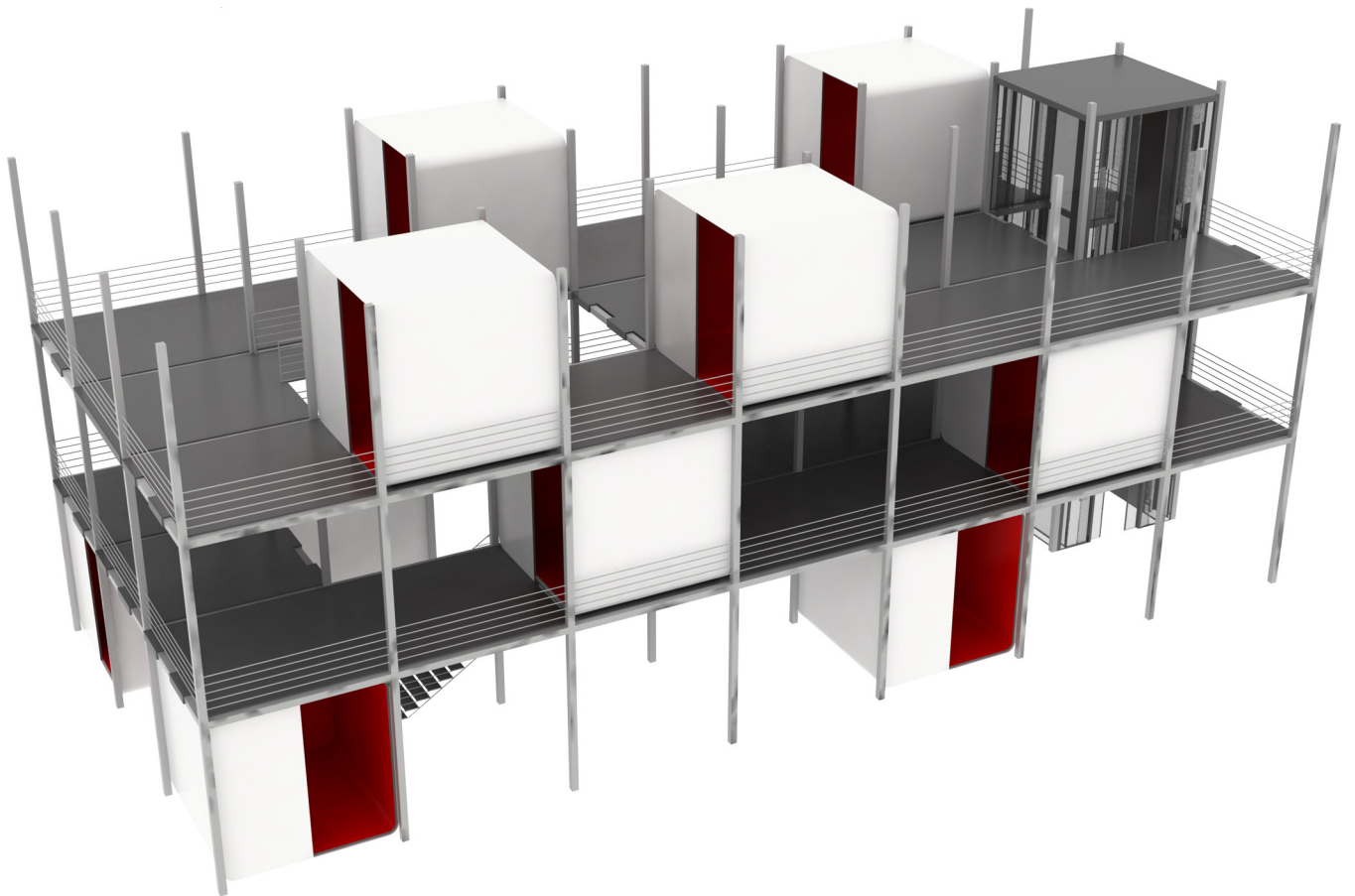
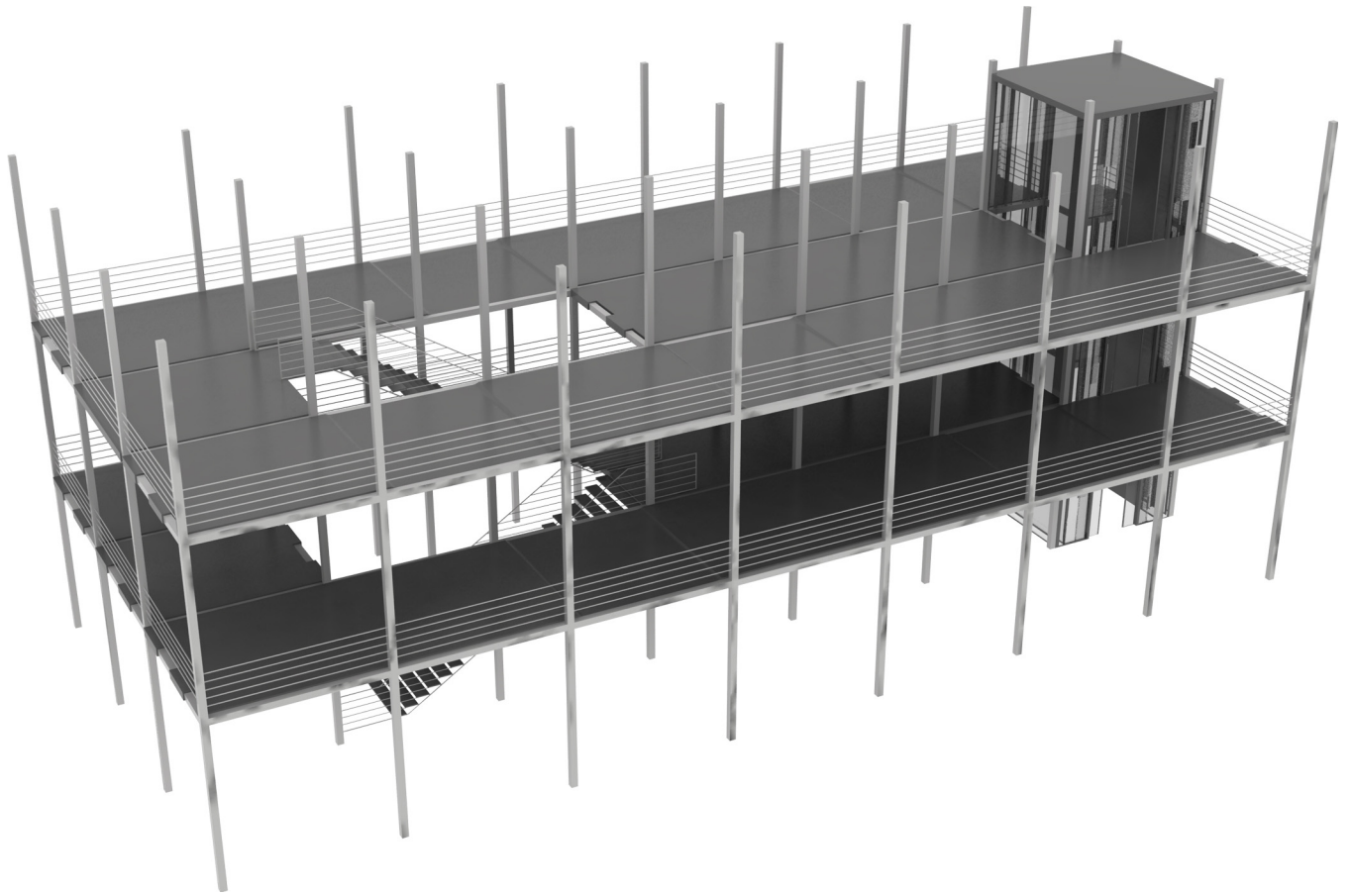
**pavilion circulation.** entrance anticipated to be through the stairs, beginning within the structure to // envelop the visitor and draw their attention to the CELLS instead of only getting in. exiting the pavilion through the elevator requires the visitors to travel in the other lateral direction, giving different views and perspectives that might not have been seen or understood. by simply rotating the vertical circulation aspects the space has another layer of activation on top of the infinite possibilities of CELL arrangements.

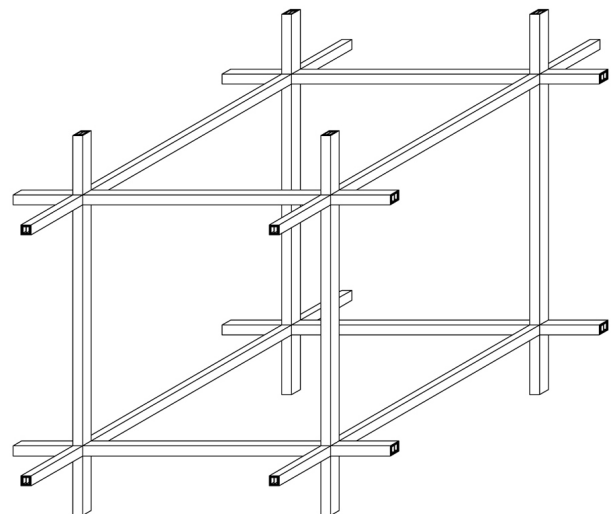
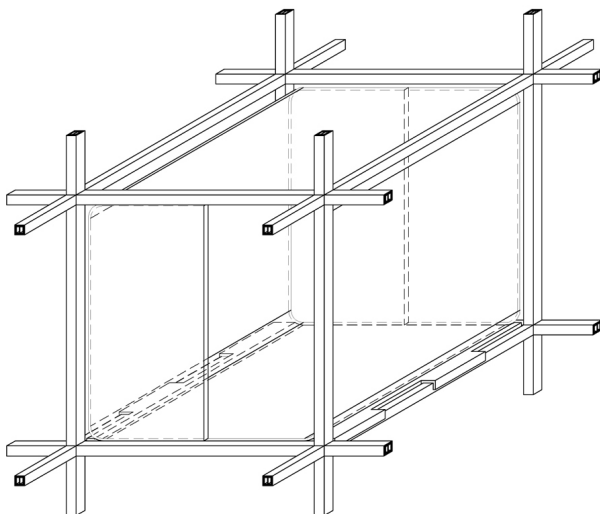




**plates**, magnetic transition. shown only in a horizontal manner, the 'toothed' thin-steel plates lock onto the // pavilions structure to provide support and walkable areas between the CELLS. with the inner tooth faces and the required parts of the structure designed with high strength magnets [some gravitational factors included], the plates are incorporated.

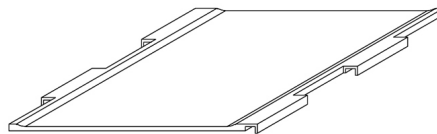
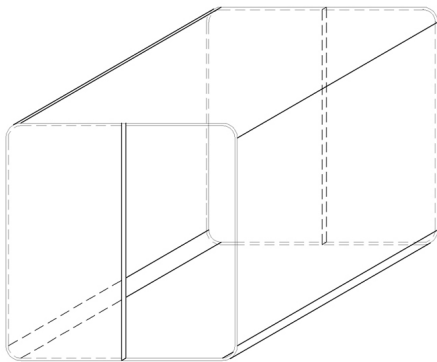
**CELLs**, linear transition. the pavilion becomes complete with the insertion of the CELLS. with the // toothed-plates having cavities in which the CELLS fit in one direction, they are secured in the structure. having the other direction free, they have the ability to be moved in both directions horizontally. this is where the curator has the most impact, designing how they are to be placed. for transportation means, the CELLS have an exterior that is not permanent to the interior. they may be dismantled, folded along the soft-curved corners and stacked accordingly. the interior is to be designed by those located in the region of representation [as previously documented; their life-span origination], identified through the red surface. they are also to be open-aired, as is the whole pavilion and majority of the expo ground at each fair.





***// CELL details***

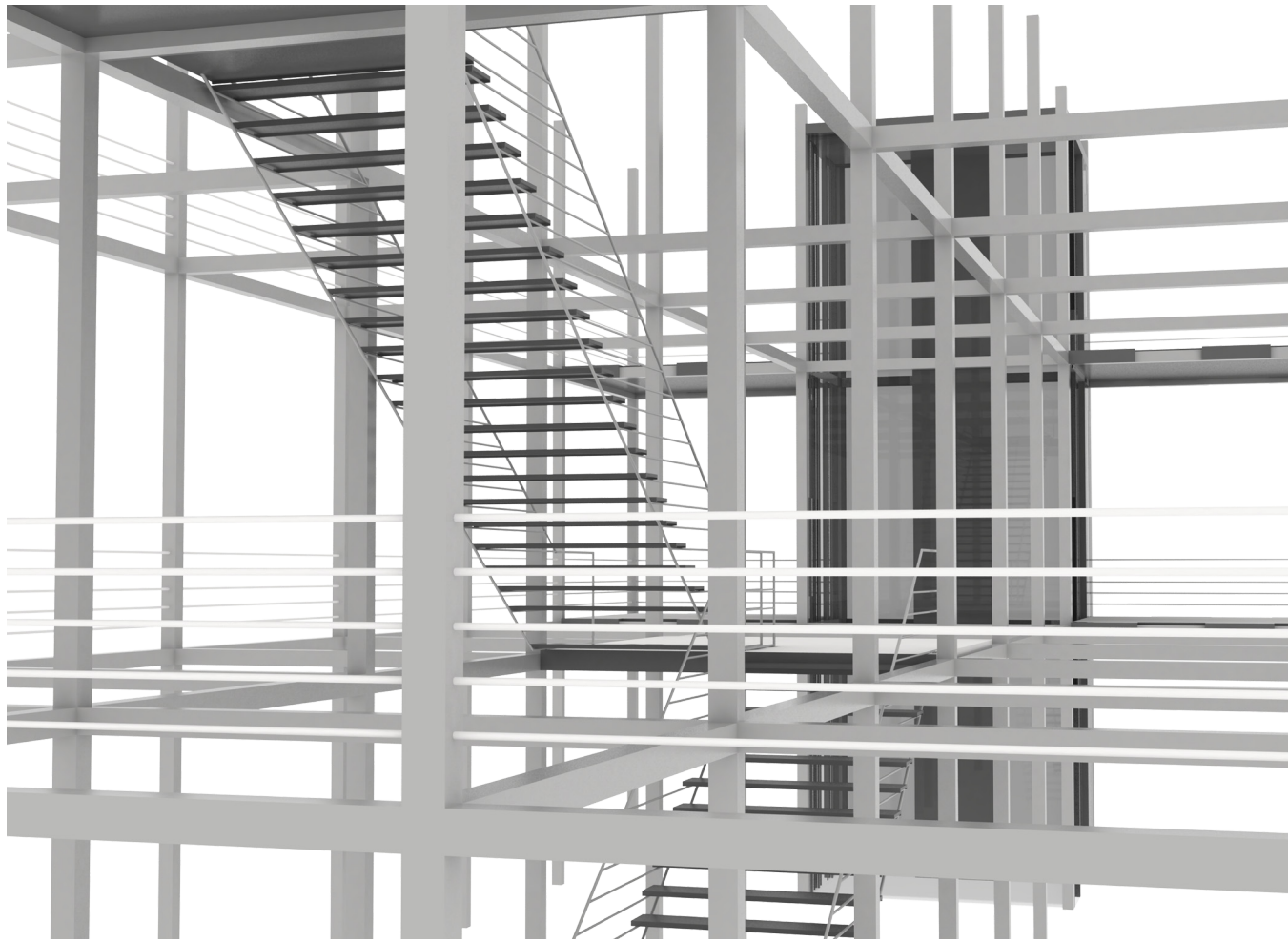
***// 6" x 6" steel structure  
12' x 12' on center macro-grid  
double cavity for plumbing and electrical if required in  
the CELLS for their design  
magnets along structure for steel plates to connect in both  
an upright and flat orientation***

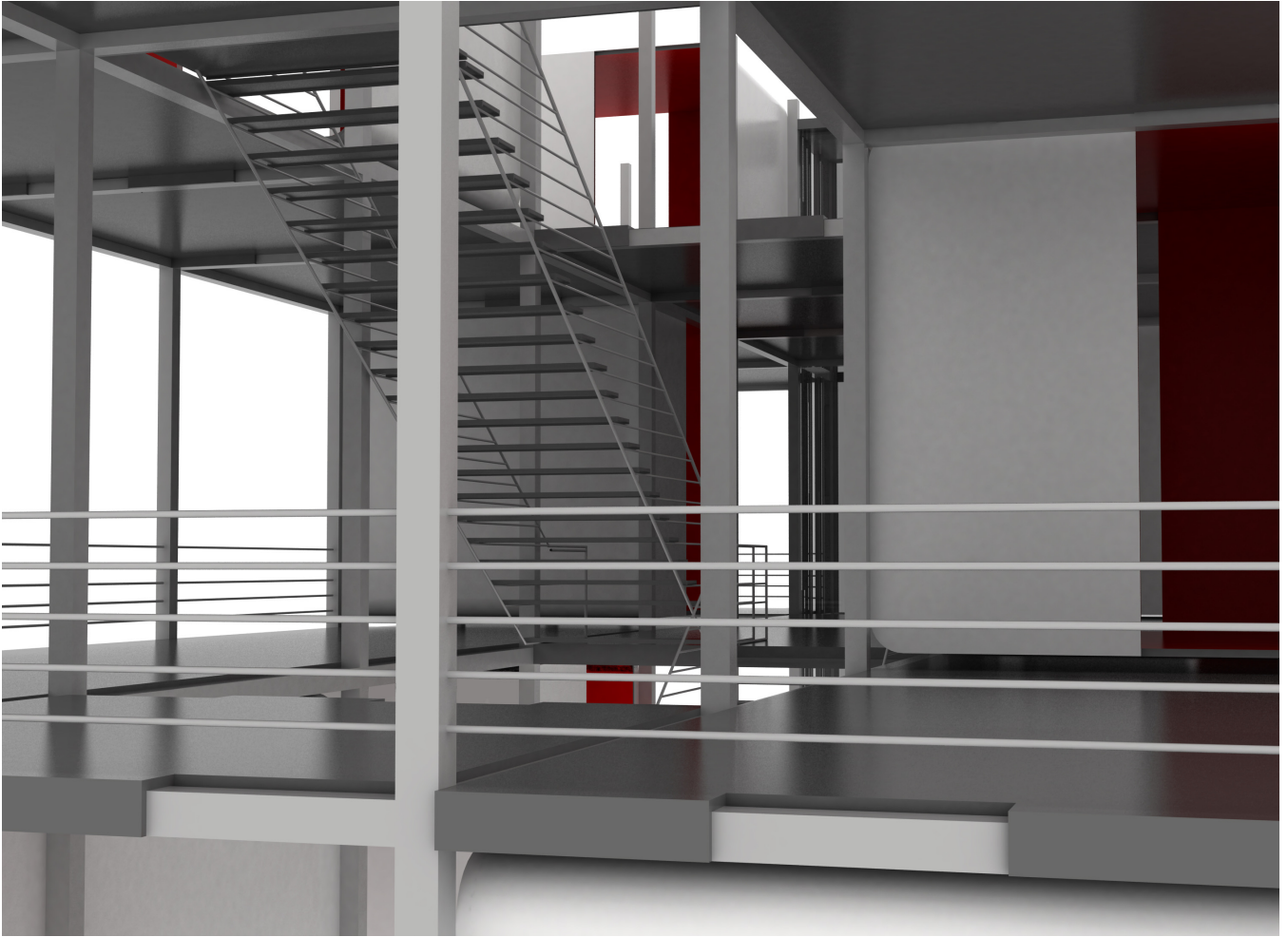


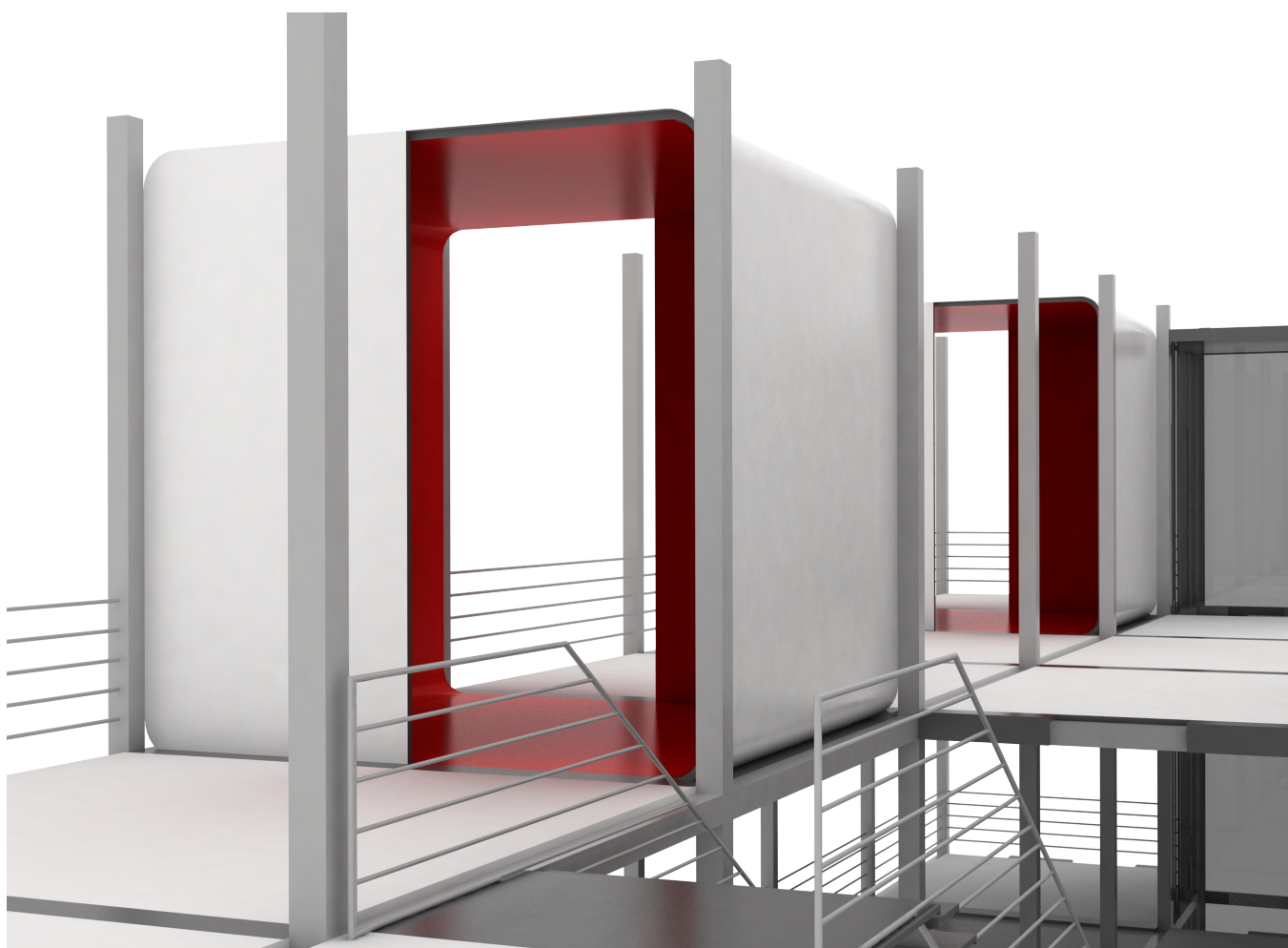
***CELLs //***  
***white flexible exterior surface***  
***carbon fiber body and interior***  
***nanogel insulation***

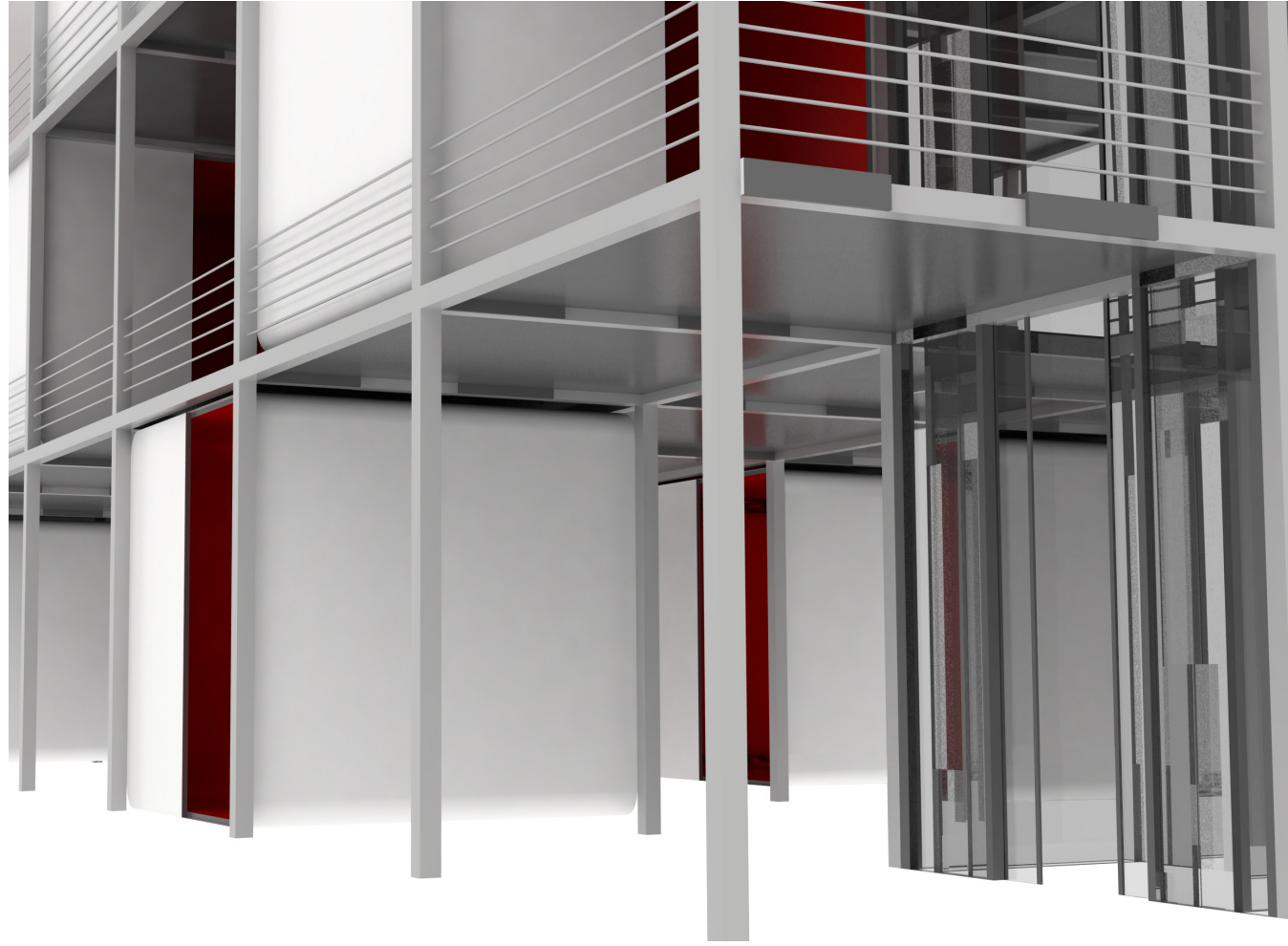
***thin steel plates //***  
***attached both horizontally and vertically***  
***carved cavity allow for CELL locations to be manipulated***







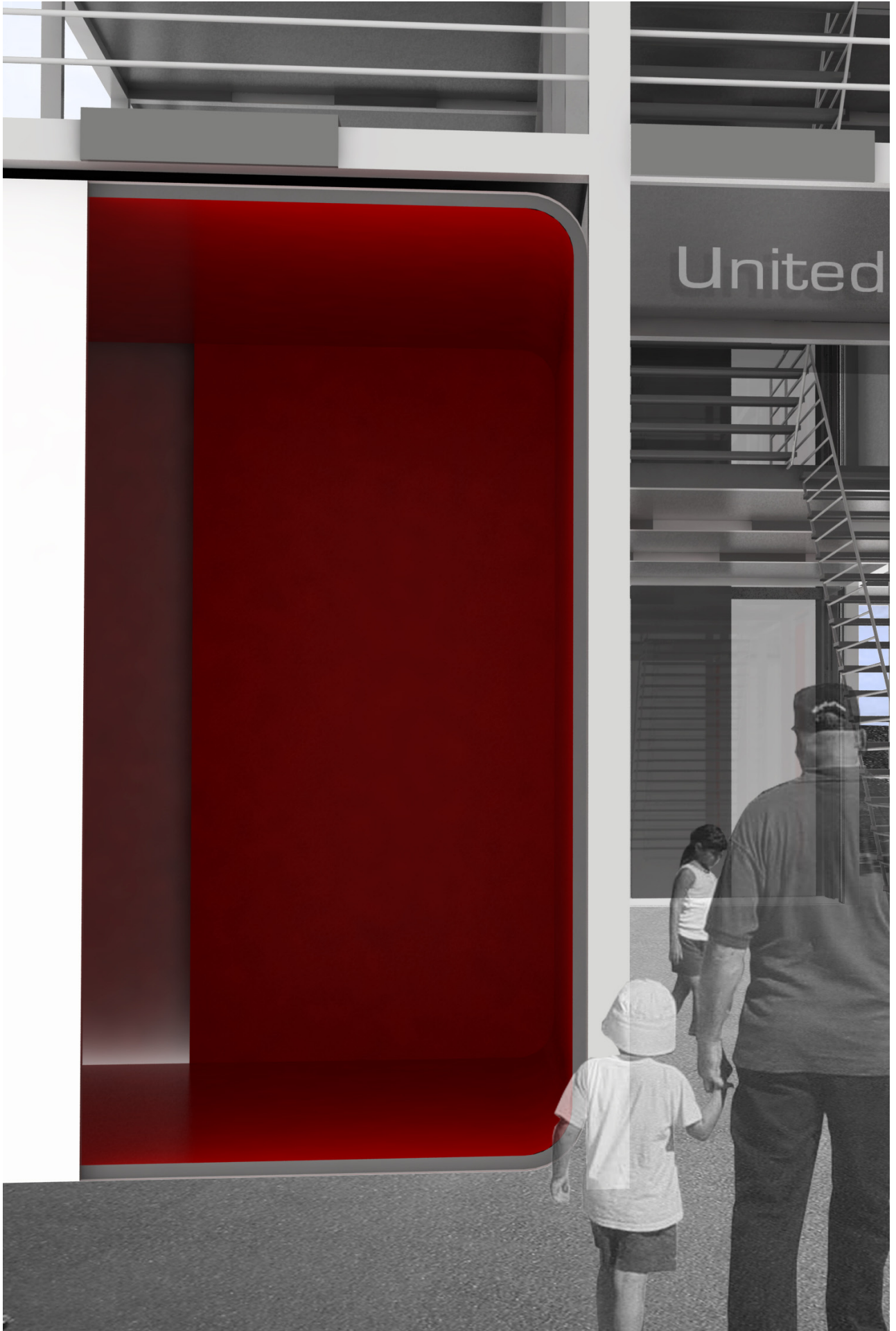




GROUND VIEW



ENTRANCE APPROACH









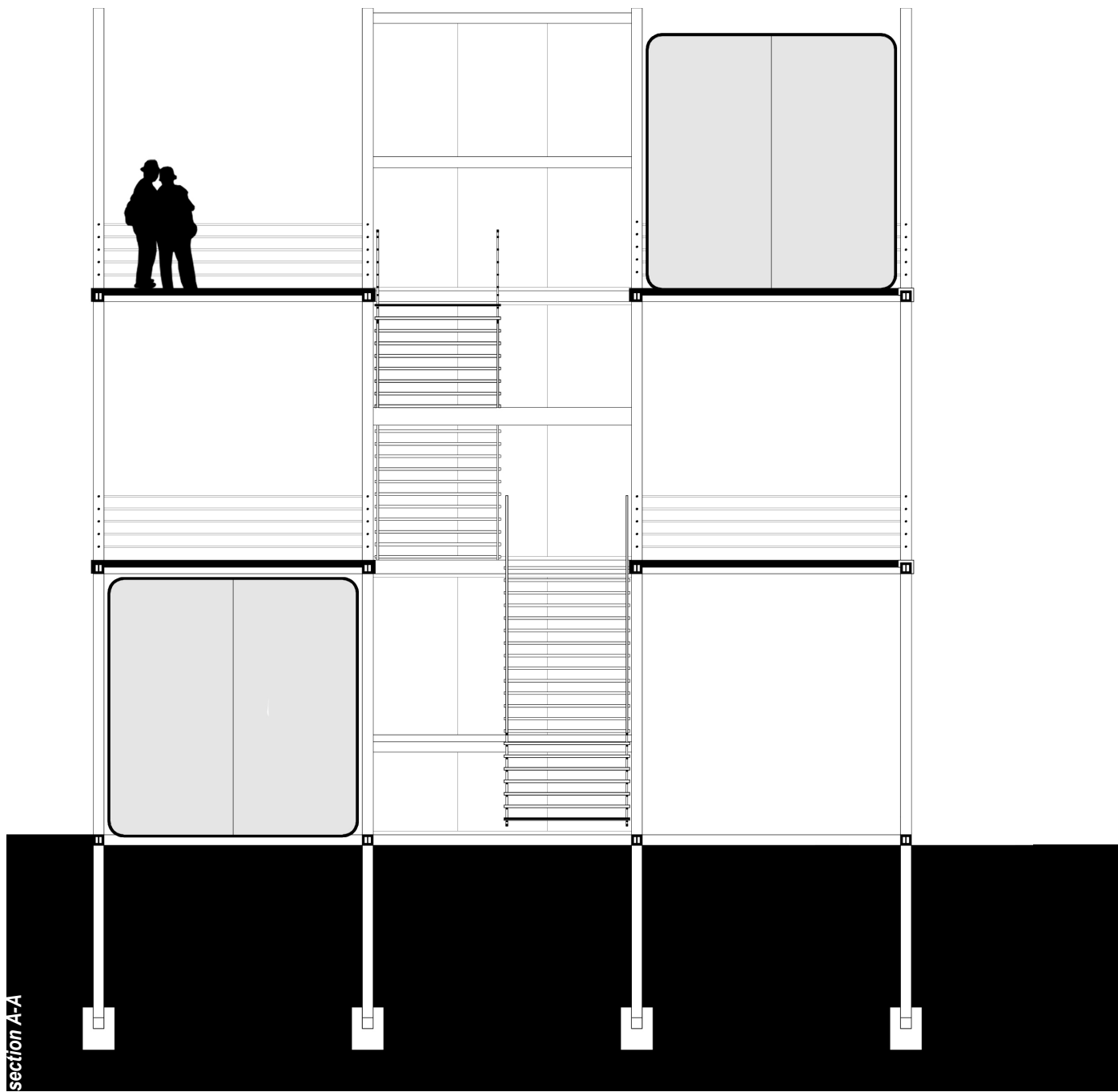


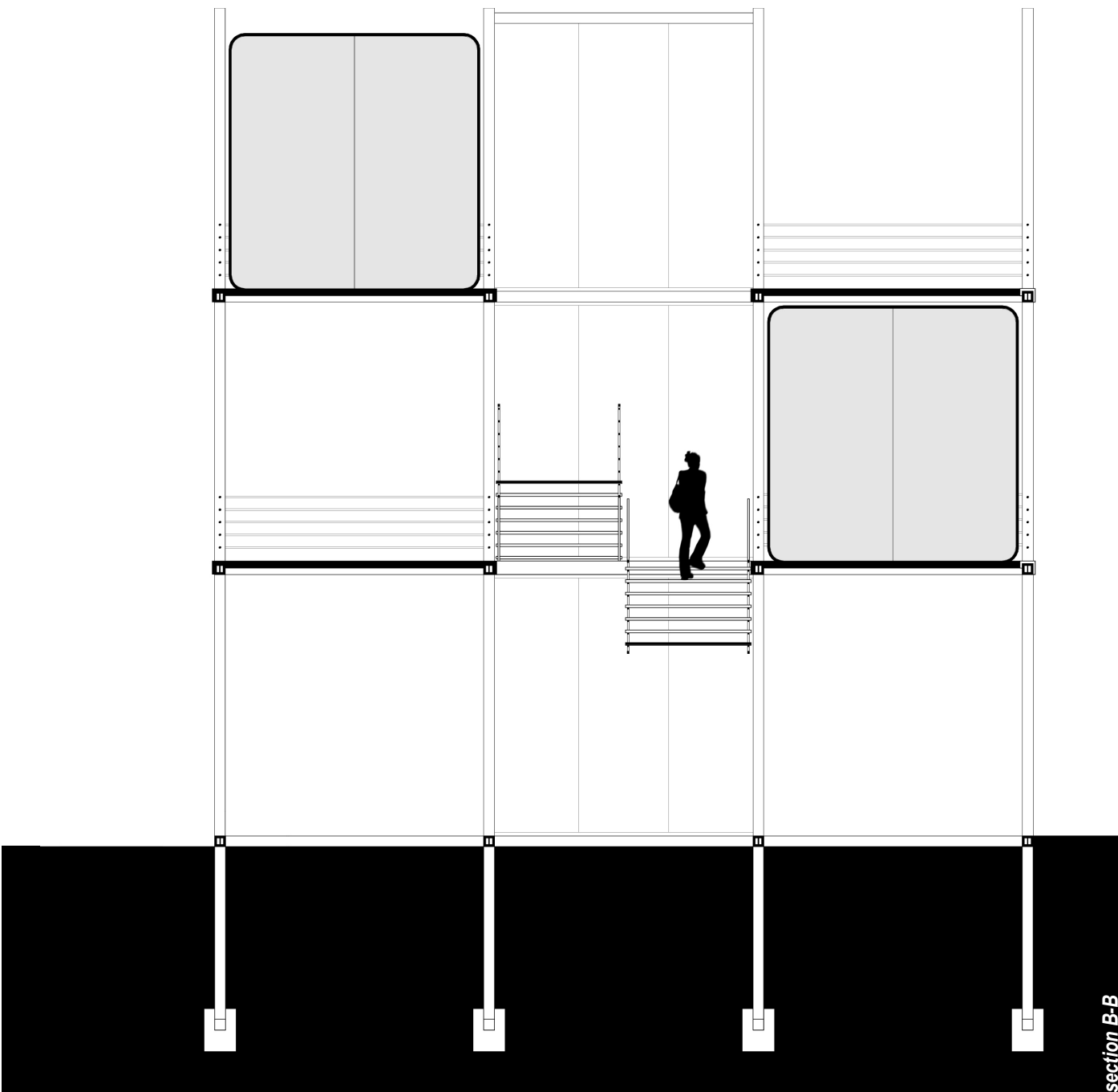
Lowest

Sout

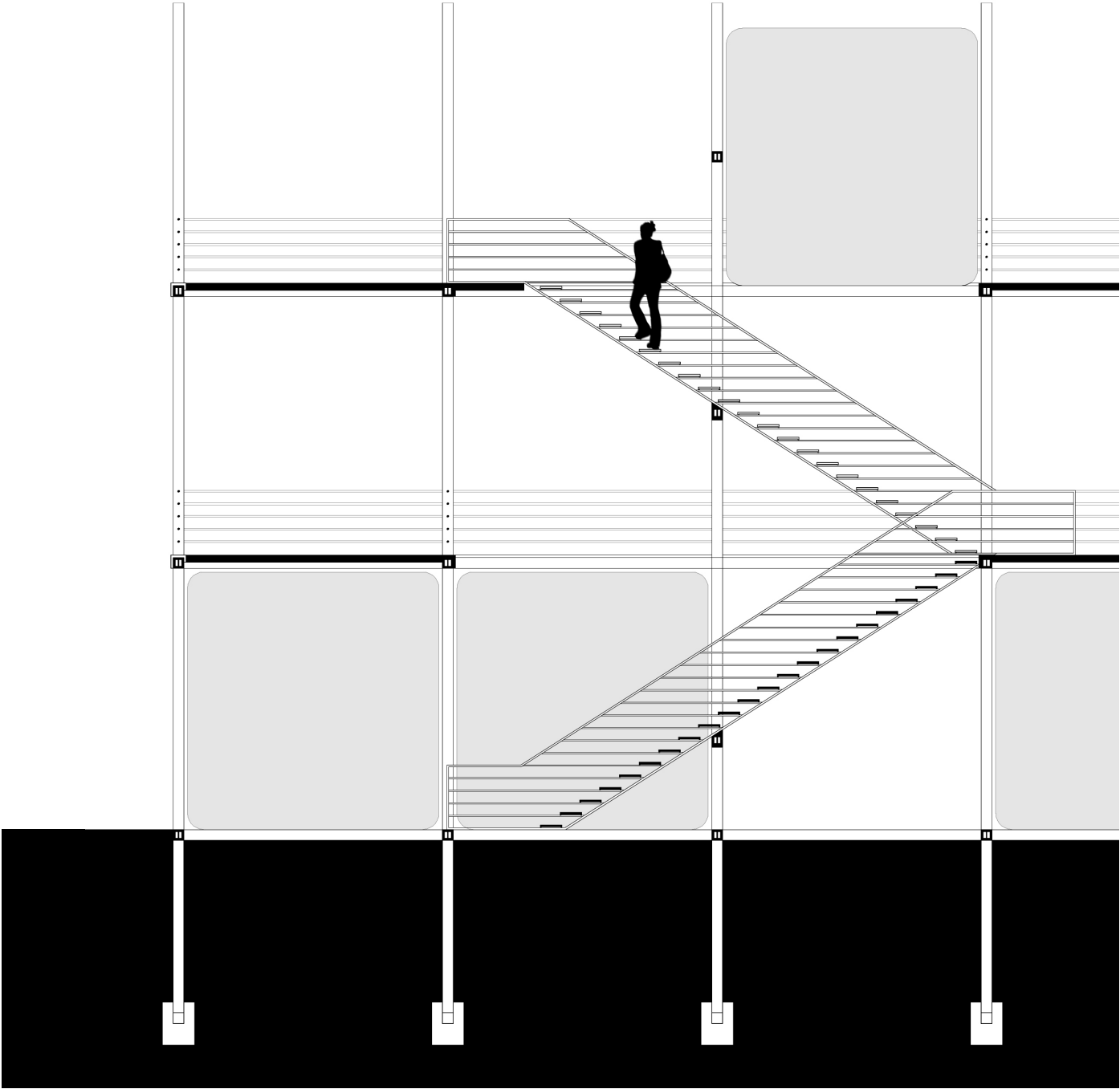


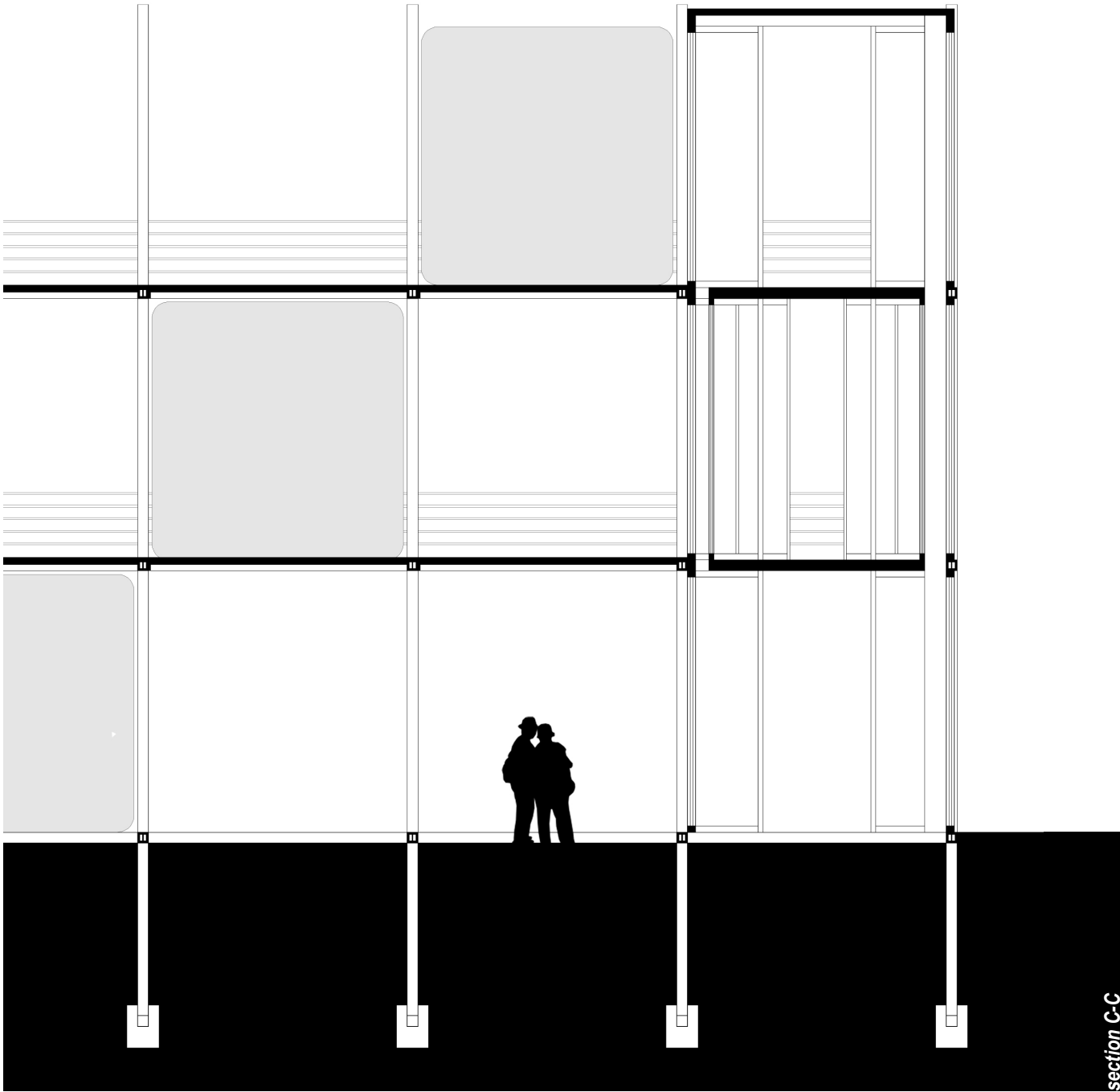
section A-A



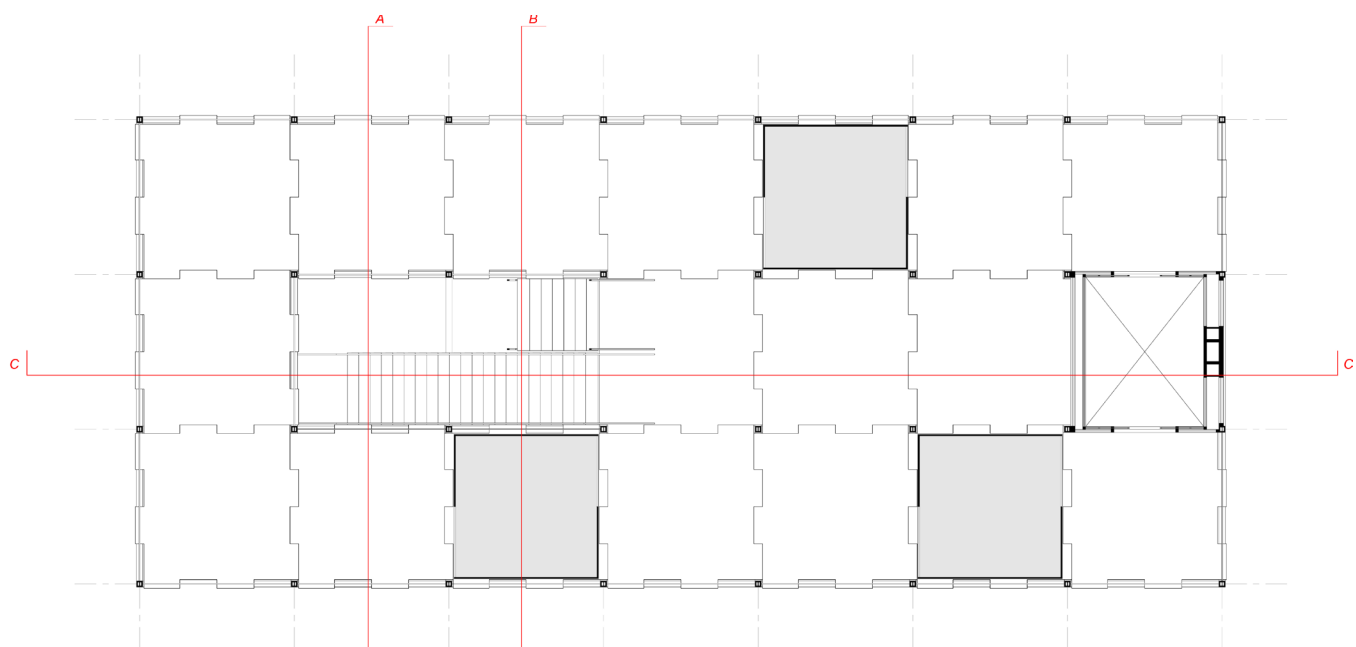


section B-B

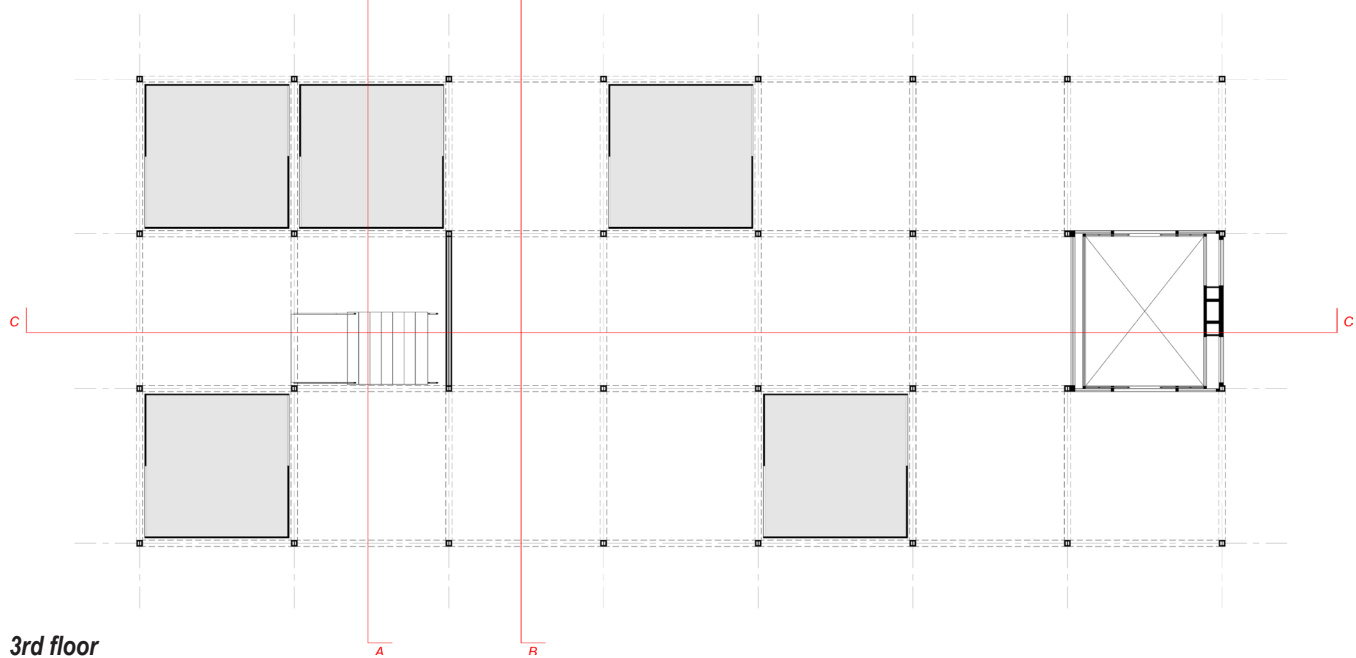




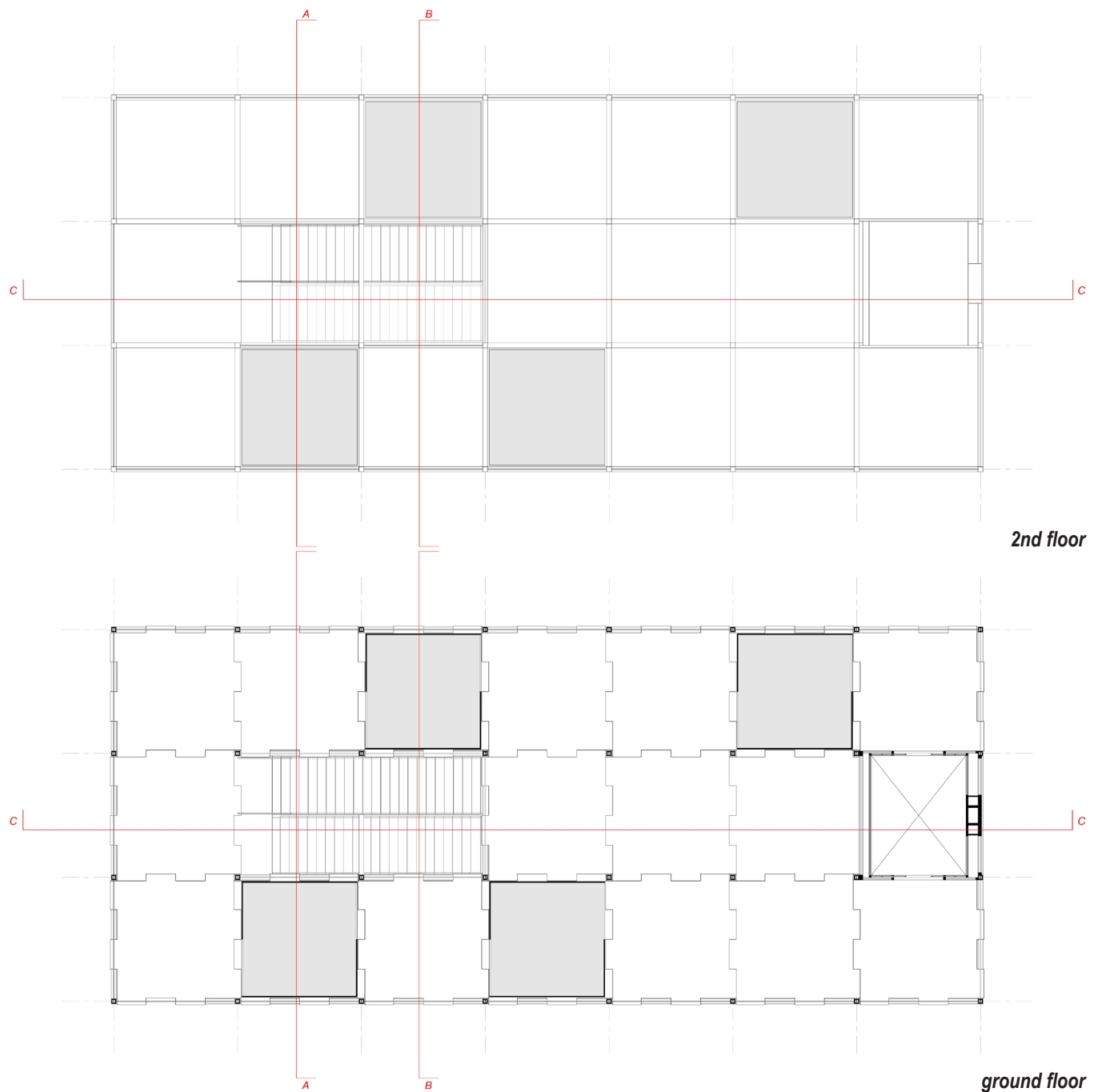




*roof plan*



*3rd floor*









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## *Acknowledgements*

### *Mentor*

Professor Martin Despong

### *Faculty Critics*

Chris Ford

Lindsey Ellsworth-Bahe

Tim Hemsath

Mark Hoistad

Jeff Day

### *Guest Critics*

Chris Abel [Hyde Chair 2008]

Bill Grange [UNL Theatre Dept.]

Brian Rex

Dan Cubric

To Martin. For inspiration and guidance in many things.

To my family. For always directing me to Him and helping me see the best in myself.

**To my grandfather, Donald McArthur. For your wisdom, encouragement and support in all the things I have done. This is for you.**