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INTRODUCTION

Endless conversations about the future have been held from World's Fairs to water coolers. The former undeniably focused on promise, on how brilliant life and lifestyle will become—can't wait. The latter often more morose—the world is going to hell in a hand basket. Either venue, uncertainty persists and always will.

The world population will increase 50% by mid-century. Half. And 75% of the world population will be living in cities, as rampant growth and urban migration define a 21st Century dilemma. In this new paradigm, great value will be assigned not to material things, but to immaterial aspects of life that most developing nations have taken for granted, such as personal space and safety. Food and shelter will become an increasing priority for the planet, as resources are depleted and innovation becomes necessity.

Le Corbusier once described a house as “a machine for living” and modernism injected this concept into some of the most memorable architectural works of a generation. But today, the shiniest examples of our built environment are lauded not simply for aesthetics, but for intelligence, responsiveness, and adaptivity. In smart buildings sensors detect if a person is present and adjust building systems, and today's ecologically sensitive visionaries are thinking about vertical urban agriculture.

But technology is insufficient, we must progress collectively. In the 2004 text “Massive Change,” Bruce Mau with the Institute without Boundaries pose the idea that “any one closed group could solve the complex problems we face today is folly.” Combined with the reorganization of our values, a global camaraderie will be critical to success.

Will anyone be able to foretell the future with great accuracy—likely not. But ultimately what matters paramount is that we both embrace the changes and challenges ahead intelligently and creatively, and that we go forward together bravely with the promise of a new world in mind.

ANTHONY FIORAVANTI

I believe that there is an immediate and direct basic universality to food that many at times find to be too mundane. Some fail by neglecting to see the significance to such ordinary pleasures and necessities that such provisions usually provide... Although some of the materials in "Trick or Treat" are industrial, toxic & even poisonous, especially in comparison to food, my hopes are that the works will continue to evoke sensations of desire, temptation and even loss... The mini cupcake is protected, bolted and closed off from the outer world. As though the only one of its kind left, the shielded ornamentation is even suggested further in the title, "TRICK or TREAT". The precious format, presentation and scale of the work acts as a sarcophagus like environment placed high on a pedestal, as though a shrine has been elected. As a result, the work is completely sealed off from any type of literal ingestion and replaced by mere psychological consumption... Attention, viewer discretion is in fact advised.

JOSEPH GERARD SABATINO

