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## Tall Tales: A Century of Exhibiting Tall Buildings

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### Wayne LaBar

Wayne oversees the Center's thematic content, exhibitions, large-format film program, 2D/3D design and overall design aesthetics. He supervised the complete renewal and expansion of Liberty Science Center, which includes 63,700 square feet of exhibition space and six new galleries and was responsible for implementing the integration of exhibits into the building's new architecture.

Born of Wayne's keen interest in tall buildings, Skyscraper! Achievement and Impact, the science center's largest gallery (12,800 square feet), is the most comprehensive single exhibition ever presented on the topic. Wayne also has a special interest in exploring how to use new advances in technology and their resultant social changes to advance the exhibition field. He has lead the development of the Exhibit Commons ([www.exhibitcommons.org](http://www.exhibitcommons.org)), an initiative that will allow the public to present new information and divergent points of view through mutable exhibitions by amending or altering the content of existing exhibitions by using physical objects, digital files, videography, photography, the spoken word or other material.

Wayne attended The Getty Leadership Institute and serves on its Advisory Committee. He is Program Co-Chair of the National Association for Museum Exhibition, a Standing Professional Committee of the American Association of Museums, and a member of the Industrial Designers Society of America.

### Antony Wood

Antony Wood is Executive Director of the CTBUH, responsible for the day-to-day running of the Council and steering in conjunction with the Chairman and the executive committee. His field of specialism is the design, and in particular the sustainable design, of tall buildings.

Based at the Illinois Institute of Technology, Antony is also an Associate Professor in the College of Architecture at IIT. Prior to becoming an academic at the University of Nottingham, UK in 2001, and IIT in 2006, he worked in architectural practice in Hong Kong, Bangkok, Kuala Lumpur and Jakarta. Tall Buildings / large projects he has been involved in these countries include the £120 million, 11 No. mixed office / residential tower project of SV City, Bangkok (completed 1995), the £70 million 4 No. 44-storey condominium project of Kuningan Persada, Jakarta (1997) and the prestigious £200 million Kuala Lumpur Central International Railway Terminal, Malaysia (completed 2001).

He is working on research projects in conjunction with Arup, the University of Greenwich Fire Safety Engineering Group and the Hong Kong Polytechnic University Department of Building Services Engineering. He is also Supervisor for the 3-year PhD studentship Tall Building Technologies. He is currently writing two books, entitled 'Pavements in the Sky: The Use of the Skybridge in Tall Buildings' and 'The History of the Council on Tall Buildings and Urban Habitat'.

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## Abstract

This paper examines the art and science of exhibiting tall buildings as a distinct genre within museum exhibitions. Several historical, seminal tall building exhibit installations are highlighted as case studies, together with a commentary on the evolution of skyscrapers, museumology and exhibition techniques. With growing frequency, we are seeing a movement away from exhibitions that examine this architectural form from a purely aesthetic and art context, to exhibitions that are increasingly exploring the interplay of science, technology and societal forces – politics, economics and culture – of which all skyscrapers are a part. Looking ahead at the ever-expanding growth of audience participation in social and cultural phenomena (YouTube, Wikipedia, MySpace), an open question will be, How does this affect exhibitions about skyscrapers, and will it eventually foreshadow their impact on the actual buildings and building processes themselves?

**Keywords:** Exhibitions, Public Involvement, Museums, Science Issues, Tall Buildings

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## Introduction

*"If you're going to do a show on skyscrapers, there are two ways to go about it. You can present each tower as a totemic object, a crystalline sculpture. Or you can say, nuts to that, let's pile 'em in and see how they all get along with each other. Lord Foster, curator of the "Sky High" exhibition at this year's Royal Academy Summer Show, has chosen the second approach. He has summoned architectural models from the four corners of the world and jumbles them together, cheek by jowl, to make two fantasy cities - East and West."*

Hugh Pearman, 2003 (Review of London's Royal Academy exhibition, The Sunday Times. June 1, 2003)

*"In the world of the future, every institution, including a museum, must be judged on its distinctive ability to provide value to society that builds on unique institutional strengths and serves unique community needs."*

Harold Skramstad,  
Smithsonian's 150<sup>th</sup> Anniversary, 1995

Because of the interest and excitement generated by skyscrapers – and the fact that many people live with them everyday – it is not surprising that, for some time,

tall buildings have been the focus of museum exhibitions throughout the world.

Just as form, function, scale, construction techniques, engineering and other aspects of tall buildings have evolved since their first appearance, museums and the medium of exhibition have evolved, as well. These institutions are seeing new horizons for their purpose and relevancy to the general public, in addition to new technologies and changing public expectations.

This paper examines the history of museum exhibitions on tall buildings through some seminal examples – from art form exhibitions to issue-raising and career-inspiring experiences. At the conclusion of this paper, we will discuss where these exhibitions have been, how they have evolved and where the public's increasing social involvement may take them.

## Historical Case Studies

EXHIBITION TITLE: The Metropolis of Tomorrow  
LOCATION: New York Whitney Museum, New York  
YEAR: 1929  
CURATOR: Hugh Ferriss



Figure 1. Studio – Hugh Ferriss

In “The Metropolis of Tomorrow”, Ferriss sets out his detailed thoughts on the high-rise city, based primarily on New York. The exhibition was organized into three parts. Part One – The Cities of Today was primarily concerned with depicting some of the more significant buildings, which were already in existence as a matter-of-fact record of the existing city. Part Two – Projected Trends interpreted some of the main trends current in tall buildings at the time and suggested how these would impact the form of the high-rise city in the years to come. These principle trends are segregated for a brief pictorial study, and at the same time, consideration is given to proposals, offered by various experts and commonly discussed in the architectural field, for the development or modification of these trends. Ferriss anticipates numerous important advances in the development of the high-rise city, for example; the tendency toward concentration, which will lead to the tendency to build higher and higher structures; and at the same time, he gives various proposals to care for the traffic congestion through overhead traffic-ways and pedestrians over wheel-traffic. He talks about the advent of glass to be utilized “*not simply as windows but as walls*” (curtain walling), the utilisation of upper levels by external “*lofty terraces*” (external decks), which was an interesting result of the setback regulation, and the inclusion of planted “*hanging gardens*” (skygardens). Part Three – An Imaginary Metropolis extends these trends and Ferriss’ own beliefs into a vision of a new city.

LOCATION: The Skyscraper Museum, 39 Battery Park City, New York  
 YEAR: 1996  
 CURATOR: Carol Willis



Figure 2. Exhibition Space at the Skyscraper Museum (Photo: Robert Polidori)

Founded in 1996, The Skyscraper Museum is a private, not-for-profit, educational corporation devoted to the study of high-rise buildings, past, present and future. Located in New York City, the world's first and foremost vertical metropolis, the museum celebrates the city's rich architectural heritage and examines the historical forces and individuals that have shaped its successive skylines. Through exhibitions, programs and publications, the museum explores tall buildings as objects of design, products of technology, sites of construction, investments in real estate and places of work and residence. The Museum, now located in a permanent gallery in Lower Manhattan, inhabited four temporary spaces from 1997 to 2003.

LIST OF SKYSCRAPER MUSEUM EXHIBITIONS  
 (All at Skyscraper Museum, 39 Battery Place, New York, unless otherwise indicated)

April – December 1997  
 DOWNTOWN NEW YORK: THE ARCHITECTURE OF BUSINESS/THE BUSINESS OF BUILDINGS. (44 Wall Street)

October 1998 – September 1999  
 BUILDING THE EMPIRE STATE. (16 Wall Street: Bankers Trust Building)

December 1999  
 BIG BUILDINGS. (16 Wall Street: Bankers Trust Building)

2000 – 2001  
 DESIGN/DEVELOPMENT: TIMES SQUARE. (110 Maiden Lane)

February 5 – May 5, 2002  
 WTC: MONUMENT. (55 Broad Street)

September 10, 2002  
 THE VIEWING WALL AT GROUND ZERO. (WTC Site)

October 6, 2004 – January 9, 2005  
 FRANK LLOYD WRIGHT: THE VERTICAL DIMENSION.

August 2005  
 CITY OF CHANGE: DOWNTOWN NEW YORK.

August 31, 2005 – January 22, 2006  
 FAVORITES!

June 2006  
 EXHIBITION OF THE ORIGINAL WORLD TRADE CENTER MODEL.

January 25 – August 2006  
 GREEN TOWERS FOR NEW YORK: FROM VISIONARY TO VERNACULAR.

September 8, 2006 – April 15, 2007  
 GIANTS: THE TWIN TOWERS AND THE TWENTIETH CENTURY.

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April 25 – September 2007  
WORLD'S TALLEST BUILDING: BURJ DUBAI.

October 2007 – March 2007  
NEW YORK MODERN.

March – July 2008  
NEW YORK – HONG KONG.

July – October 2008  
CHINA PROPHECY.

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EXHIBITION TITLE: A New World Trade Center:  
Design Proposals  
LOCATION/YEAR: Max Protetch Gallery, New York/  
January – February 2002.  
Also: The National Building Museum, Washington/  
April 6 – June 10, 2002.  
CURATORS: Max Protetch, Aaron Betsky

September 11 seems to have changed the paradigm between art, architecture, culture/lifestyle, government, politics and the media. An indication of this was seen mid-January in New York City when the Max Protetch Gallery opened “A New World Trade Center: Design Proposals.”

Gallery owner Max Protetch invited some of the world's leading architects, as well as up-and-coming and experimental practitioners and artists, to envision how the 16-acre site in lower Manhattan that formerly housed the World Trade Center might be redeveloped.

Fifty-eight highly imaginative and often provocative proposals are presented through a wide variety of media: drawings, photographs, models, computer-generated images – both still and interactive – and even a sound installation piece.

The work is exceptionally varied in approach, as well as visual manifestation. Collectively, the exhibition reflects the immense creativity that can be brought to bear on the problem of reconfiguring the twenty-first century city.

The exhibition includes nearly 60 proposals presented in a wide variety of media, including drawings, photographs, models and computer-generated images, both still and interactive.

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EXHIBITION TITLE: NEXT: 8. International  
Architecture Exhibition  
LOCATION: Giardini di Castello and the Arsenale area,  
Venice, Italy  
YEAR: 8 September – 3 November 2002  
CURATOR: Deyan Sudjic

From 8 September to 3 November 2002, the Biennale hosted NEXT, an exploration of the imminent future of architecture. NEXT offered a unique opportunity to find in one place a range of the most significant work that was realised over past years. The Biennale concentrated on the physical, the material and the tactile, and architects submitted large-scale models,

and appropriate full size material prototypes, illustrating structure and external facets of the project.

The City of Towers section, contiguous with the one devoted to skyscrapers by the likes of Norman Foster, Jean Nouvel and Renzo Piano, deviates from the general rule of confirmed projects, with a purely speculative array of possible buildings, specially commissioned for the show from eight architects, and reproduced by models on a scale of 1:100.

*“Each model is built to scale of 1:100, 6m high. They’ll be lined up in two rows so walking between them will be like walking down Wall Street.”*

Deyan Sudjic, RIBA Journal, August 2002

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EXHIBITION TITLE: Sky High: Vertical Architecture  
LOCATION: Royal Academy of Arts, London  
YEAR: June 2 – August 10 2003  
CURATORS: Norman Foster, Chris Abel



Figure 3. Sky High Exhibition (Source: Antony Wood)

The exhibition “Sky High: Vertical Architecture” at the Royal Academy of Art, curated by architect and Royal Academician, Norman Foster, presents both early high-rise buildings and some of the most innovative skyscrapers being designed around the world, through the use of scale models, videos and interactive programs. Some 60 projects are displayed covering all forms of tall buildings, from the earliest iconic skyscrapers in Chicago and New York, to the latest projects in America, Europe and the Far East by talented new designers as well as by internationally renowned architects. The exhibition offers visitors a fascinating glimpse into the future of tall buildings by exploring the technological, social and cultural developments underlying the changing nature of vertical architecture.

Sky High examines the historical evolution of the skyscraper around the world, and the impact of tall buildings in shaping urban development, exploring questions of density, alternative land use patterns and sustainability. In addition, the exhibition examines the

special role of residential skyscrapers in the dense mega cities of the Far East, and the new forms of vertical architecture emerging in the aftermath of the World Trade Center tragedy.

*“This exhibition and book come at a crucial moment in the development of our cities. Together they present an argument in favor of higher densities and taller structures, because they can help to solve the problem of growth in our cities.”*

Chris Abel, 2003, (Abel, 2003, p.9)

EXHIBITION TITLE: Big & Green: Towards Sustainable Architecture in the 21st Century  
 LOCATION: National Building Museum, Washington, DC  
 YEAR: January 12 – November 7 2004  
 CURATOR: David Gissen



Figure 4. The introduction room, Big & Green

"Big and Green: Toward Sustainable Architecture in the 21st Century," was an exhibition focusing on 50 large buildings and structures worldwide that exemplify advances in sustainable architecture.

The purpose of the series is to present a range of projects in the design disciplines, and throughout the world, to show what can be accomplished through sustainable design. The exhibition highlights some of the most recent representative projects and the most passionate advocates for large-scale sustainable architecture. The selected buildings are unlike other skyscrapers, apartment buildings, or large commercial developments; they feature rooftop gardens, solar panels, wind turbines, and recycled and renewable materials, among numerous other environmentally conscious

features.

"Big and Green" provides a glimpse of what is possible in sustainable architecture. The exhibition was divided into five sections: "Energy," "Light and Air," "Greenery, Water and Waste," "Construction" and "Urbanism."

The "Energy" section uses case studies to exhibit alternative energy harvesting: a wind-turbine for power, a skyscraper partly powered by the sun and other renewable resources.

"Light and Air" examines advances in natural illumination and ventilation, with an emphasis on reducing dependency on air conditioning, while "Greenery, Water and Waste" looks at ways to cut down on water consumption, reuse wastewater and enlist natural organisms and plant materials into the effort.

In "Construction", the focus is on renovation, as opposed to new construction, as a way to avoid using the most common modern building materials: glass, steel, wood, plastics and concrete.

The "Urbanism" section shows how cities are planned and how planning can impact the environment. This section also features inventive designs for future urban development.

EXHIBITION TITLE: Tall buildings  
 LOCATION: Museum of Modern Art. New York  
 YEAR: July 16 – September 27, 2004  
 CURATORS: Guy Nordenson, and Terence Riley

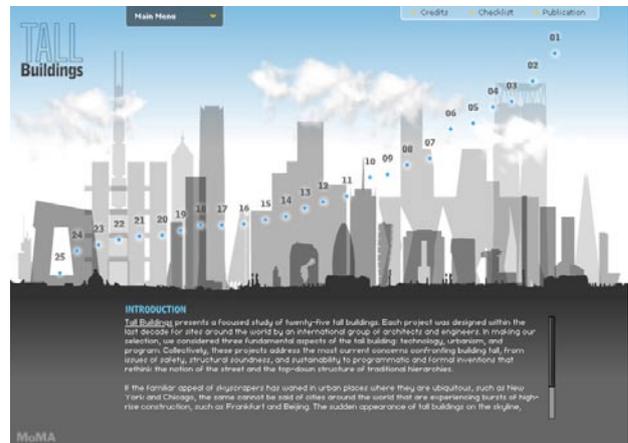


Figure 5. Web Page Tall Buildings. <<http://www.moma.org>>

In January 1933, the Museum of Modern Art launched its first show *Early Modern Architecture, Chicago, 1870-1910*, organized by Henry-Russell Hitchcock and Philip Johnson that included tall buildings.

The skyscraper was presented as “the most conspicuous achievement of American architecture in the second half of the nineteenth century. Fifty years later (1983), Arthur Drexler’s exhibition *Three New Skyscrapers* celebrated similarly conspicuous achievements on an international scale. In October 1992, *Ludwig Mies van der Rohe: Two Skyscrapers for Berlin* looked back to Mies’s influential and, at the time,

unrealisable idea of cladding an entire skyscraper in glass.

The catastrophic events of 11 September 2001 focused public and professional attention on skyscrapers in a way no other event could possibly have done. With the beginning of the competition, one could witness a renewed interest in America in innovative vertical architecture. It became apparent that a reappraisal of tall buildings was not only appropriate and timely but also a bit overdue. Indeed, seminal projects being developed around the globe in the late 1980s, demonstrated a new generation of innovative skyscrapers.

In July 2004, the Museum presented twenty-five projects assembled for *Tall Buildings* by Terence Riley and Guy Nordenson. They were designed within the last decade for sites around the world by an international group of architects and engineers. They were selected considering three fundamental aspects of tall buildings: technology, urbanism, and program. Despite the formal, technical, and ecological complexities of these recent buildings, some of the themes echo earlier concerns as the notion of the skeletal frame or the idea of sheathing an entire skyscraper in glass. The exhibition presented large-scale models, drawings, and photographs of these buildings, which redefine the genre for the twenty-first century.

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EXHIBITION TITLE: Prairie Skyscraper: Frank Lloyd Wright's Price Tower

LOCATION/YEAR: Price Tower Arts Center, Bartlesville, OK/October 14, 2005 – January 15, 2006  
The School of Architecture Gallery, Yale University, New Haven, CT/February 5 – May 5, 2006  
The National Building Museum, Washington, DC/June 17 – September 17, 2006.

CURATORS: Anthony Alofsin, Monica Ramirez-Montagut, Richard P. Townsend

INSTALLATION: Zaha Hadid and Office of Zaha Hadid, London

To mark the building's 50th anniversary, the Arts Center presented a major exhibition, *Prairie Skyscraper: Frank Lloyd Wright's Price Tower*. Described by its creator as "The Tree that Escaped the Crowded Forest," the Price Tower was visionary in its time – and remains relevant today – as Frank Lloyd Wright's only skyscraper. The Price Tower realized one of Wright's cherished ideals: integrating office, commercial and residential space within a tall conventional construction.

The exhibition was organized by Price Tower Arts Center, Bartlesville, Oklahoma, in cooperation with The Frank Lloyd Wright Foundation. On view were approximately 108 drawings, models, photographs, documents, building components (such as exterior copper panels and louvers) and furnishings. The latter objects included desks, chairs, tables and textiles designed for the Price Tower by Frank Lloyd Wright, in keeping with his conception of the building as an integrated work of art. Visitors were able to tour both the

exhibition and the building's historic Frank Lloyd Wright interiors. A highlight of these permanent installations is a new space on the fifth floor of the Price Tower, in which visitors see, for the first time in decades, an example of the decor that Wright designed for the commercial offices in the building.

*"Prairie Skyscraper documents how this singular building came into existence and demonstrates Frank Lloyd Wright's lifelong passion for merging architecture, design and art," notes Richard P. Townsend, Executive Director and CEO of Price Tower Arts Center.*

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EXHIBITION TITLE: Skyscraper! Achievement and Impact

LOCATION: Liberty Science Center, Jersey City, NJ

YEAR: July 12, 2007 – ongoing (permanent)

CURATOR: LSC Exhibition Team:

Helene Alonso: Project Manager and Exhibit Developer

Kent Gay, Carlos Fierro and Dan Wodarcyk: Designers

Liz Grotyohann, Judeann Hook: Graphic Designers

Ann Neumann: Director of Design and Media Production

Ellen Lynch: Director of Exhibition Development and Operations

Wayne LaBar: Vice President, Exhibitions and Featured Experiences



Figure 6. Skyscraper! Achievement and Impact (Liberty Science Center)

"Skyscraper! Achievement and Impact" marks a full departure from such architectural exhibitions as "Big and Green" and those found at the Skyscraper Museum.

The first change that clearly indicates a different approach is its location in a science center – a new form of museum first introduced in the late 1960s. These institutions were created to allow visitors to use interactive exhibits as a way to learn about science and technology. In addition, the audience for these experiences is largely comprised of families and school groups, establishing a new demographic for the subject. Indicative of this direction, Skyscraper! is filled with interactive exhibits that explore the science and technology of tall buildings – from experiments with an earthquake platform, to simulators that allow one to experience what it is like to operate a boom crane. In addition, unlike curated exhibitions, Skyscraper! was

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formed by what is known as an *exhibition team*, where content, design, experience generation and fabrication are much like a rather complicated and intricate dance.

Skyscraper! is divided into four zones: *Skyscraper World*, an introduction to the role of skyscrapers in our culture; *Inside the Plans*, an exploration of the design and engineering of tall buildings; *Construction Zone*, a chance to understand the construction process and *the Building*, an area for examining the finished building's systems and green technology.

A key difference between this exhibition and previous others is the inclusion of exhibits about construction and project management – including opportunities to walk an I beam in mid-air; an interactive construction schedule of the New York Times headquarters skyscraper completed in 2007 and more focus on science and technology than on the architectural side of the process. In this post 9/11 exhibition, there is a look at the World Trade Center and its collapse through two large and impressive pieces of steel from the building. The exhibition covers a large swath of content about tall buildings and their relevance to the public, with exhibits about skyscrapers in film, family life in a high rise, an operating wind tunnel and a curtain wall test.

### Commentary

Since 1929, the thinking behind exhibitions about tall buildings and their relation to culture, art, science and technology has evolved in a sympathetic direction and reflects a corresponding evolution in the role these buildings play in our world. It also represents a museumological evolution in museum development and design and the changing nature of their relevance to society.

Initially and for some time thereafter, skyscraper exhibitions focused on the architectural nature of tall buildings and the resulting metropolis created by the buildings. This is evident in the exhibition created by Ferriss for the Whitney Museum and is somewhat evident in the exhibitions and architecture of World's Fairs that were popular at this time through the 1960s. Actually, this form of skyscraper exhibition is still quite popular as illustrated by the recent "Tall Buildings" exhibition presented by the Museum of Modern Art while in a temporary Queens location during their expansion and renovation. These exhibitions provided an aesthetic examination of the skyscraper form with related engineering and construction.

In the intervening years, we have witnessed the birth of several museums whose mission, *raison d'être* and primary focus is on buildings, and they offer a unique opportunity for tall buildings and related subjects to receive a more comprehensive examination and review. Specifically, the rise in stature of the Building Museum and the creation of the Skyscraper Museum have allowed for a nonstop series of exhibitions on tall buildings.

Of particular note on these exhibitions is the change in content and approach from the previous

architecture-only approach as presented from Ferriss to the Museum of Modern Art. At the Building Museum and the Skyscraper Museum, we begin to see an expanded look at skyscrapers from a perspective of the relevancies of the buildings or related technologies to the general public. "Big and Green" was one of the first exhibitions in any museum that provided an overview of green technologies and processes such as LEED certification, and it gave the public insight into building green and sustainability. The Skyscraper Museum continues to provide visitors, and in particular, New York City residents, a way to understand the built environment in which they find themselves, through exhibitions about New York City, the World Trade Center and green technologies that were featured in "Green Towers."

The nature of these exhibitions involves culture, history, economics and engineering. They look at the architectural form, provide subjects and themes that relate more directly to one's daily life and touch upon subjects larger than the buildings themselves. Quality of life, global warming and sustainability are all hinted at or directly mentioned. At the same time, museums began to discuss how to become more relevant to their public and define what it really meant to be of service and earn the right to exist.

This was explored and summarized by Stephen E. Weil in his 2002 book, *Making Museums Matter*. There he stated "...the establishment and operation of a museum (*exhibition*) is not an end in itself but is only justifiable by the museum's dedication to one or more public purposes. This posits that the answer to the question, Why is your community better off because it has a museum (*or exhibition*)? must necessarily be something more than, because otherwise it wouldn't. Museums (*exhibitions*) matter only to the extent that they are perceived to provide the communities they serve with something of value beyond their own mere existence."

This call to action is certainly relevant to the subject of skyscrapers. From the days before, but highlighted by the events of September 11, 2001 and after, safety and awareness of the impact that the human race is having on the planet are topics that will not go away, and exhibitions can look to help inform and involve the public. As mentioned at the CTBUH conference in 2001,

"...new efforts in building construction are now in a very different context. Today they have:

- More people than ever before using and potentially being affected by these projects;
- A growing number of older people who are more likely to participate in government by voting and who have correspondingly specific needs;
- A jump in the number of educated younger people actively beginning to participate in issues, projects and government by less traditional means such as protest and petition and
- A society yearning to learn and participate vigorously in programmatic, informal learning opportunities at an ever increasing rate, resulting in

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more and greater awareness of environmental, technological and societal matters.

Wayne LaBar, 2002 ("Building for the 21<sup>st</sup> Century"  
CTBUH Proceedings, 2001).

In this context, it has become paramount for those involved in building large structures and urban habitats to make a stronger effort to communicate the needs, the rationale and the science and technology behind why these structures are being built.

Clearly, looking ahead – along with being all encompassing, relevant and connected to the issues at hand – new exhibitions such as Skyscraper! Achievement and Impact point to the future of exhibitions on this subject. Liberty Science Center's exhibition incorporates several key features that are now found in many exhibitions and build upon the past:

- Interactivity: Where visitors operate exhibitions that engage them in an activity that makes them do more than just read
- All ages: Through the above-mentioned interactivity, activity types and content level attract adults *and* children. This opens a new audience to the concepts behind tall buildings and can inspire them to choose careers in the field.
- Relevant issues: As we have seen, relevancy has become part of tall building exhibitions and these issues are found in Skyscraper! Achievement and Impact, as well.
- Expanded content: Even more than in other recent exhibitions, this one combines a great deal of science and technology with architecture and the cultural aspects of skyscrapers. For one of the first times it also emphasizes the trades that construct the building, an oft-overlooked participant in tall buildings

Finally, this exhibit includes brand-new elements not found before in tall building exhibitions, and growing trends in the future direction of many exhibitions include:

- Visitor constructed exhibitions – Through Skyscraper!, the exhibition encourages visitors to provide their own content, their own stories, their own design creations or documentation of skyscrapers, and they are put on display for other visitors.
- Activism – This exhibition, more than others, moves the question of knowing about the issues around skyscrapers to one of doing something about them. Whether it is getting involved in promoting green buildings, making career choices or just becoming aware and involved in one's urban environment, this exhibition promotes taking action.

## Conclusion

Looking to the future, the tall building field should expect that the prominent nature of the new, extraordinary structures being built would result in more exhibitions in public spaces and museums. These exhibitions will not only focus on architecture; they will certainly be asked to examine scientific, technological and sociological subjects related to skyscrapers. This is because our society is much more involved in the issues facing it, and along with a growing trend toward interactive participatory culture, the public is increasingly gaining control of content in the various media. It is only a question of time before we have exhibitions where the general public's vision of tall buildings is exhibited equally with famous architects – "live" on the museum floor. 3D models of visitor-designed cities, real-time polling on building issues and community gatherings on proposed plans will almost assuredly be part of museum exhibitions in the future. In fact, what this implies is that in some way we can look to museums and their programs and exhibitions as being an optional and, at times, necessary part of the building process.

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