SUKKAH CITY

FINALISTS

600 DESIGNERS ENTERED.
12 RADICALLY TEMPORARY STRUCTURES WERE CHOSEN.

NYC 2010

BLO PUFF

BITTERTANG · BROOKLYN, NY

Blo Puff's bloated body and furry innards acoustically, visually, and olfactorily separate the sukkah interior from the surrounding city. At night the Sukkah's glowing flesh alludes to the activities held within. Its crown, a ring of bamboo stakes held in place by inflated vinyl walls, hold a thick cylindrical mat of draped eucalyptus leaves that shade and perfume the interior. The Sukkah is entered through a low opening on one side, which is obscured by a loosely draped interior lining of Spanish moss.

Bittertang is a small design firm, which brings happiness and pleasure into the material world. Our work privileges interactive pleasure, frothiness, plant and animal sourcing. Our explorations are based in digital and visceral matter with output transitioning between scales and localities leaving our traces of frothy matter in various disciplines.

FRACTURED BUBBLE

HENRY GROSMAN & BABAK BRYAN · LONG ISLAND CITY, NY

"The sukkah is a bubble: ephemeral and transient," say architects Babak Bryan and Henry Grosman. It is an opportunity to dwell on—and dwell in—impermanence. Fractured Bubble is made of simple materials: plywood, marsh grass and twine. Its form is a sphere fractured into three sections. The *schach*, or roof material, is composed of phragmites, an invasive species of marsh grass harvested from Corona Park, Queens.

Henry Grosman and Babak Bryan both practice and teach architecture in New York City.

GATHERING

DALE SUTTLE, SO SUGITA, & GINNA NGUYEN · NEW YORK, NY

This "calculated yet unpredictable structure," in the words of its designers, is constructed from a non-linear assemblage of wooden sticks that guide the eye upward towards the sky. "Whether wandering through the desert for forty years or through the city for a day, all people desire respite. The sukkah is an icon for this relief from transience."

The team of Dale Suttle, So Sugita and Ginna Nguyen was originally formed at the University of Pennsylvania, where they received their Masters of Architecture in 2010. Now spanning the globe, Dale Suttle resides in New York City, So Sugita in Hiroshima, Japan, and Ginna Nguyen in Southern California.

IN TENSION

SO-IL · BROOKLYN, NY

In Tension is conceived as a simple, kit-of-parts easily transported by a single person. Using the principles of tensegrity, the lightweight structure offers adequate space for rest, feast, and contemplation. The net that wraps the structure creates a soft veil, transparent enough to be inclusive, but dense enough to create a sense of being.

Solid Objectives – Idenburg Liu (SO – IL) Founders Florian Idenburg and Jing Liu envisioned their Brooklyn-based studio in 2007 as a creative catalyst involved in all scales and stages of the architectural process. Recent projects include a wedding chapel in Nanjing, China, student housing in Athens, Greece, as well as a park pavilion in Amsterdam, the Netherlands. What unifies these projects is an intellectual and artistic rigor that has become SO – IL's hallmark. Recognition for this approach is manifested through numerous prizes such as the MoMA PSI Young Architects Program, as well as the AIA NY Young Practices Award, both in 2010. Their work has been exhibited at the Guggenheim Museum, MoMA, the LA Forum for Architecture and Urbanism, the Benaki Museum in Athens and the Center for Architecture in New York.

LOG

KYLE MAY AND SCOTT ABRAHAMS · NEW YORK, NY

The sukkah's overhead material must be made of *schach*, botanical material that has been removed from the ground. LOG inverts the typical earthly foundation of a lightweight structure, and places the foundation—a cedar log—on top of laminated glass walls. Inside, one finds two simple gestures: a table and a candle. Neither device touches the ground, but are suspended from the log, and are positioned to create a zone of programmatic intensity, within a poetic structure.

Scott Abrahams RA (REX, ARO, RISD Dept. of Arch.) and Kyle May (REX, FACE,Openshop Studio) are two New York based architects who recently began collaborating together. Their work couples conceptual clarity with an interest in material research, progressive programming and innovative detailing.

P.YGROS.C

THEVERYMANY · BROOKLYN, NY

P.YGROS.C, short for "Passive Hygroscopic Curls," reinvents the common sukkah morphology using two overlapping layers of wood veneer. The structure is not only lightweight and translucent, but has deliquescent properties, meaning it absorbs humidity from the surrounding air. In wet weather, the sukkah's wooden tips bend up and twist into natural curly shapes, revealing their bright green undersurface. When dry, they flatten back out.

March Fornes, a registered Architect DPLG, is the founder and principal of THEVERYMANY™ (www.theverymany.com), an emerging architecture & design practice based in Brooklyn - which is engaging the field through constant research in computation and digital fabrication.

REPETITION MEETS DIFFERENCE

MATTHIAS KARCH · BERLIN, GERMANY

This sukkah is built out of three wooden modules based on the "universal knot" invented by the German-Jewish engineer Konrad Wachsmann who immigrated to the US in 1941. The Wachsmann Knot units are constructed out of a tangle of wood from Israeli olive trees and American walnut and maple trees.

Matthias Karch was born in Ludwigshafen, Germany in 1956. 1976-84-Study of Architecture at the TU-Berlin; 1984-87-Study of Scenography at the HdK-Berlin; 1988-90-Assistant Stage Designer at the Burgtheater in Vienna, Austria; 1990-2010-Freelance Stage Designer in Germany, Austria and Switzerland; 1995-Foundation of OZA: Office for Architecture and Stage Design in Berlin; Multiple Realizations, Competitions and Awards; 1995-2003-Professor at the HSA, Faculty of Design in Dessau, Germany; 2003-present, Professor at the TU-Braunschweig, Head of the 'Institute of Media and Design' in the Faculty of Architecture.

SHIM SUKKAH

TINDER, TINKER · SAGLE, ID

On a contemporary job site, there is no more humble building material than the wooden shim. Used to fill gaps in construction, and to level uneven surfaces, the shim's typical function is to hide imperfections. In this sukkah, the unassuming shim becomes an essential building block, creating a unique atmospheric effect.

tinder,tinker is David Getty, Matthew Jacobs, Stephanie Gunawan (Rhode Island School of Design).

SINGLE THREAD

MATTER PRACTICE · BROOKLYN, NY

This sukkah is constructed by threading a single spool of wire around intersections of a temporary bamboo scaffold. Once the continuous wire is fully unraveled from the spool, the scaffolding is removed, leaving a rigid yet porous enclosure with a roof of dried flowers. This process can be reversed and repeated: the wire is unthreaded and raveled back onto the spool, and transported to the next site. Each unraveling and re-threading produces new kinks and bends that will become part of the texture of each new sukkah.

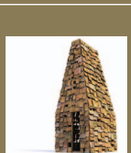
Matter Practice's work encompasses architecture, exhibition design, custom fabrication, and speculative proposals for the built environment. They are particularly interested in the play between the man-made artifact and the natural world – tolerating the unpredictability and imperfections found in nature by embracing the inherent idiosyncrasies of material behavior.

STAR COCOON

VOLKAN ALKANOGLU · LOS ANGELES, CA

The sukkah is intended to be a meditative structure, a kind of cocoon in which personal transformation can take place. Of the many complex laws that govern the sukkah's form, few are as detailed as the rules pertaining to the geometry of the walls. This curvaceous structure, designed with the Talmudic minimum of two-and-a-half walls, is constructed entirely with bent cane tubes and rattan.

Volkan Alkanoglu - www.alkanoglu.com - is an architectural designer based in Los Angeles, California. His innovative work, visionary building design and academic contributions have received international recognition. He is currently on the SCI-Arc design and visual study faculty and is a registered Architect in Germany and a LEED Accredited Professional.



SUKKAH OF THE SIGNS

RONALD RAEL, VIRGINIA SAN FRATELLO · OAKLAND, CA

It is traditional to eat and sleep in the sukkah for one week each fall, as a way of practicing a kind of ceremonial homelessness, and empathizing with those who don't have a solid roof over their heads. As a statement on homelessness in America, and as a way of transferring their prize money to those in need, Sukkah of the Signs is clad with cardboard signs purchased from destitute individuals across the U.S.

The work of Ronald Rael and Virginia San Fratello lies at the intersection of architecture, art, culture, and the environment. Rael, an Assistant Professor at the University of California, Berkeley, and San Fratello, an Assistant Professor at San Jose State University, both received Masters of Architecture from Columbia University.

TIME/TIMELESS

PETER SAGAR · UNITED KINGDOM

This heavy timber structure, enveloped in a curtain of hessian, appears to float off the ground. According to architect Sagar, the "structure aims to achieve an awareness of time by removing the viewer from his surroundings and placing him into an environment in which he can only appreciate the passing of time by the changing of daylight and the eventual emergence of the night sky."

Peter Sagar is an Architecture graduate from Newcastle University. In 2009 he was nominated for both the RIBA bronze medal and the RIBA north-east student awards. He currently works in architectural practice in London and continues to pursue his own design work in his spare moments.

www.sukkahcity.com

JUDGES

MICHAEL ARAD
RON ARAD
RICK BELL
ALLAN CHOCHINOV
MATIAS COREA
PAUL GOLDBERGER
STEVEN HELLER
NATALIE JEREMIJENKO
MARIA KALMAN
GEOFF MANAUGH
THOM MAYNE
THOMAS DE MONCHAUX
ADA TOLLA
ADAM YARINSKY

NYC 2010

WELCOME TO SUKKAH CITY

A DESIGN COMPETITION

WELCOME TO SUKKAH CITY–We invited the world's most talented architects and designers to reimagine one of the world's oldest and most storied structures. The dozen sukkahs arrayed before you were selected by a distinguished panel of judges from a pool of over 600 remarkable entries submitted by architects from 43 countries. (You can see all of the submissions at an exhibit opening on the 22nd at the Center for Architecture on 536 LaGuardia Place.)

The motivation behind Sukkah City was to explore what happens when a structure that is biblical in origin is relocated from the desert to Union Square, from a nomadic past to an urban center. Our hope was that the themes inherent in the sukkah might resonate in new ways.

The sukkah invites us to think, to feel, and to remember. It asks us to confront the impermanence of our lives, to reconnect with an agricultural past, and to experience for a week what it means to live without a solid roof overhead.

Your vote will decide which one of these 12 sukkahs will be selected to stand and delight for the week-long festival of Sukkot. Please log on to www.nymag.com/sukkahcity to cast your vote for the People's Choice Sukkah of New York City. In keeping with the themes of the sukkah, these 12 structures will be auctioned off by Housing Works, with all proceeds supporting homelessness initiatives in New York City. If you're interested in bidding on a sukkah, log on to www.shophousingworks.com.

We are indebted to Reboot for their remarkable support and the Union Square Partnership and Department of Parks and Recreation for their partnership. In many ways, Sukkah City could only have taken place in the great city of New York, but next year we aim to take Sukkah City global. We will be helping to pair cities around the world with beautiful architect-designed sukkahs. If you would like your community to be a part of Sukkah City 2011, please let us know.

For now, we hope that a central tenet of the holiday takes hold -- that of hospitality -- and that Sukkah City can be a place where New Yorkers of all races, faiths, and ethnicities can come together, relax, and enjoy.

If you have any thoughts, responses or ideas about this project, don't hesitate to be in touch via www.sukkahcity.com We would love to hear from you.

Roger Bennett and Joshua Foer

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MANY THANKS TO EVERYONE FOR THEIR SUPPORT OF SUKKAH CITY
We would like to thank our partners at the Union Square Partnership, particularly Executive Director Jennifer Falk, and the NYC Department of Parks & Recreation including, Rebecca Ferguson and Rory McEvoy.

Special thanks also to Dana Ferine, all at Reboot (www.rebooters.net), including Lou Cove, Shane Hankins, Amelia Klein, Jackie Miller, and Rebecca Soffer. The amazing Nazli Parvizi and her staff; Stuart Weissman & the entire team at Stuart Weissman Productions; James Klein, Michael Arad, Rick Bell & AIA, ACBP; the Krolls; Angelica Berrie; Architizer & Marc Kushner, Alexander Sagol, Don Aviv & Dave Dabscheck at CSS, Rachel Chanoff, Scott Belsky, Matias Corea & Behance; Scott Alswang and SOS Security Incorporated, Core77, Dwell, Design Observer, Erica Campbell, Rachel Levin, John Ruskay, Thomas de Monchaux, Dani Passow of Yeshivat Chovovei Torah, Yegal Shamash of Robert Silman Associates, Ben Cohen & Angela Conant of The Gowanus Studio Space, Jason Hutt, Dinah Foer, Vanessa Bennett, Samson, Ber, Zion & Oz.

POWERED BY REBOOT

WHAT IS A SUKKAH?

WHAT IS A SUKKAH?—Biblical in origin, the sukkah is an ephemeral, elemental shelter, erected for one week each fall, in which it is customary to share meals, entertain, sleep, and rejoice.

Ostensibly, the sukkah's religious function is to commemorate the temporary structures that the Israelites dwelled in during their exodus from Egypt, but it is also about universal ideas of transience and permanence as expressed in architecture. The sukkah is a means of ceremonially practicing homelessness, while at the same time remaining deeply rooted. It calls on us to acknowledge the changing of the seasons, to reconnect with an agricultural past, and to take a moment to dwell on--and dwell in--impermanence.

Historically, the sukkah's permanent recurrence is not as a monument, archetype, or typology, but as a set of precise parameters. The basic constraints seem simple: the structure must be temporary, have at least two and a half walls, be big enough to contain a table, and have a roof made of shade-providing organic materials through which one can see the stars. Yet a deep dialogue of historical texts intricately refines and interprets these constraints--arguing, for example, for a 27 x 27 x 38-inch minimum volume; for a maximum height of 30 feet; for walls that cannot sway more than one handbreadth; for a mineral and botanical menagerie of construction materials; and even, in one famous instance, whether it is kosher to adaptively reuse a recently deceased elephant as a wall. (It is.) The paradoxical effect of these constraints is to produce a building that is at once new and old, timely and timeless, mobile and stable, open and enclosed, homey and uncanny, comfortable and critical.

NYC 2010 | SUKKAH CITY

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SUKKAH CITY

A DESIGN COMPETITION. THE SUKKAH WILL BE RE-IMAGINED AND RENEWED.

REGISTER BY: JULY 1st
ENTER BY: AUGUST 1st
INSTALLED: SEP 19th–SEP 21st

NYC / 2010

FUNDED BY US.
DESIGNED AND BUILT BY YOU.

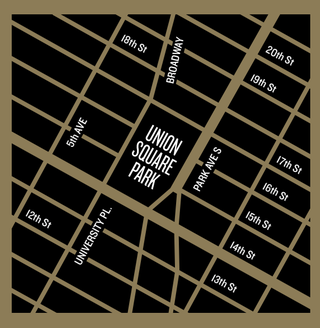
THE JURY WILL LOOK FOR WORK THAT COMBINES TIMELESS REQUIREMENTS WITH MODERN INVENTION, FABRICATION, RISK, & DELIGHT.

RON ARAD
MICHAEL ARAD
RICK BELL
ALLAN CHOCHINOV
MATIAS COREA
PAUL GOLDBERGER
NATALIE JEREMIJENKO
STEVEN HELLER
MAIRA KALMAN
GEOFF MANAUGH
THOM MAYNE
THOMAS DE MONCHAUX
ADA TOLLA
ADAM YARINSKY

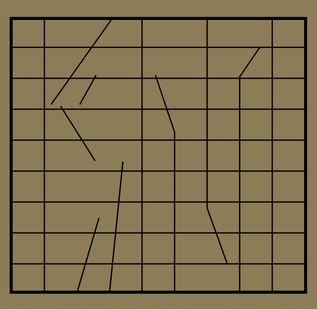
FOR MORE INFORMATION ABOUT THE FESTIVAL OF SUKKOT AND TO ENTER:

SUKKAHCITY.COM

TWELVE RADICALLY TEMPORARY STRUCTURES WILL BE BUILT IN UNION SQUARE PARK IN NEW YORK CITY.



THE SUKKAH EXISTS AS AN ANCIENT ARCHETYPE IN JEWISH TRADITION, RECALLING THE HOMELESS EXODUS THROUGH THE DESERT AND FESTIVAL OF HARVEST AND HOMECOMING: A PLACE TO EAT, SLEEP, STUDY, THINK, FEEL, AND BE.



THE SUKKAH EXISTS AS A PARAMETRIC NETWORK OF DESIGN CONSTRAINTS AND POSSIBILITIES; OF MUSTS AND MAYS AND MAYBES.

THE SUKKAH IS RADICALLY TEMPORARY ARCHITECTURE; IT IS PERMANENTLY UNFINISHED.

THE SUKKAH'S ROOF MUST BE MADE OF INDIVIDUAL CONSTRUCTION ELEMENTS THAT ARE BELOW FOUR HANDBREADTHS IN WIDTH.

THE SUKKAH MUST HAVE WALLS THAT REMAIN UNSHAKEN BY A STANDARD CONTINUOUS WIND.

THE SUKKAH CANNOT RESIDE UNDER ANY OVERHANGING SURFACE, INCLUDING ANY PART OF A TREE.

THE SUKKAH EMBODIES MANY SPECIAL PROVISIONS AND EXCEPTIONS.

THE SUKKAH MUST HAVE A ROOF MADE OF SCHACH: THE LEAVES AND/OR BRANCHES OF A TREE OR PLANT.

THE SUKKAH MUST DRAW THE EYE UP TO ITS ROOF, AND TO THE SKY BEYOND.

THE SUKKAH MUST HAVE THREE WALLS, BUT THE THIRD DOESN'T NEED TO BE COMPLETE.

THE SUKKAH MUST BE AT LEAST 10 HANDBREADTHS TALL, BUT NO TALLER THAN 20 CUBITS.

7X7

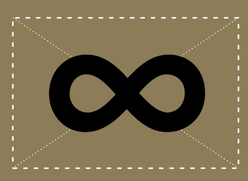
The sukkah must enclose a minimum area equal to 7x7 square handbreadths.

The roof cannot be made of bundles of straw or sticks that are tied together (although untied straw or sticks may be okay).

The roof cannot be made of utensils, or anything conventionally functional when it is not part of a sukkah.

The roof cannot be made of food.

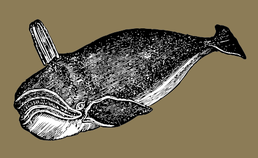
But it can be made of almost anything that grows.



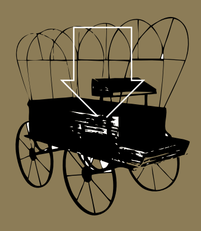
There is no maximum area.

19'X8'

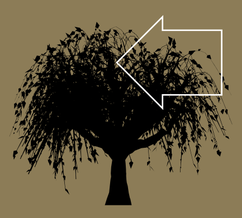
Except in New York City where any structure larger than 19 x 8 feet is not considered temporary by the Department of Buildings.



A whale may be used to make a sukkah's walls.

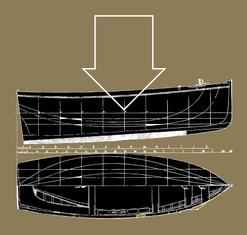


A sukkah may be built on a wagon.



A sukkah may be built in a tree, like a treehouse.

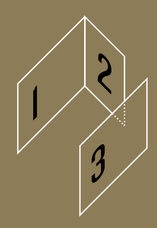
A sukkah may be built on a camel.



A sukkah may be built on a boat.

3

The third wall doesn't need to be complete.



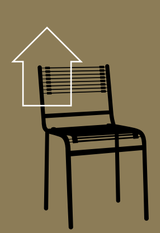
When the 2 complete walls face each other, and an incomplete wall greater than 4 handbreadths is perpendicular, it must be within 3 handbreadths' distance from one of the complete walls.

A SUKKAH MAY BE BUILT ON TOP OF A SUKKAH:
The sukkah above is kosher and the sukkah below isn't if the sukkah above meets all the parameters of a normal sukkah and the sukkah below can physically support the floor of the sukkah above; the sukkah below is kosher if the sukkah above isn't kosher and the sukkah below meets the parameters of a normal sukkah, or both sukkahs meet all restrictions, but the sukkah below cannot physically support the floor of the sukkah above.

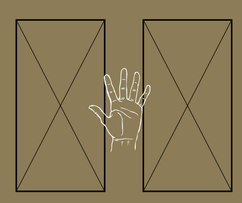
At night, one must be able to see the stars from within the sukkah, through the roof.

SUNSHINE SHADE

In day, one must have more shade than sunshine.

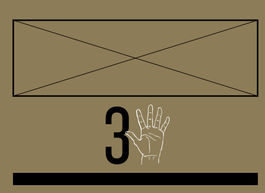


The sukkah must draw the eye up to its roof, and to the sky beyond.



When the 2 complete walls form a corner, and an incomplete wall of least one handbreadth is perpendicular to one of the complete walls, it must be within 3 handbreadth's distance from one of the complete walls.

The roof must be made from something that once grew in the ground, and is no longer attached to the earth.



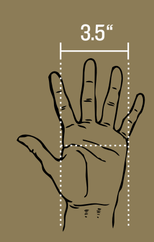
The base of the wall must be within 3 handbreadths of the ground; the top of the walls must be within 3 handbreadths of the roof, but need not touch it directly, provided the walls sit directly below and parallel to the edge of the roof.

10

The sukkah must be least 10 handbreadths tall.

>20

But no taller than 20 cubits. (1 Cubit = 21 feet)



1 Handbreath = 3.5 inches

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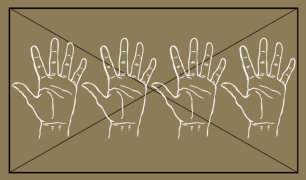
SOME OF THE RULES

The roof cannot be made of food.

The roof cannot be made of utensils, or anything conventionally functional when it is not part of a sukkah.



The individual construction elements of the roof must be less than 4 handbreadths in width.

At night, one must be able to see the stars from within the sukkah, through the roof.

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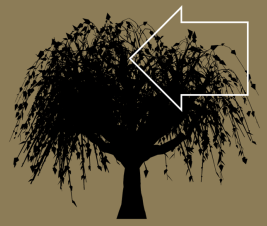
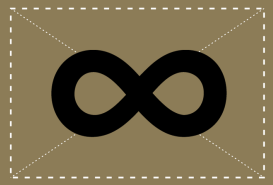


A sukkah may be built in a tree, like a treehouse.

The sukkah must have a roof/overhead condition made of schach: organic materials that were once grown in the ground, and are no longer attached to the earth.



There is no maximum area.

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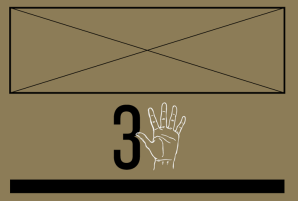
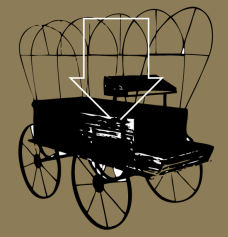
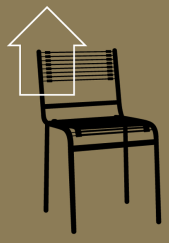


The lowest edge of the walls (or partial periphery-enclosing surfaces or structures) must be within 3 handbreadths of the ground. The tops of the walls do not need to reach the roof, provided they are nearly parallel to the edge of the roof.



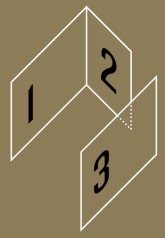
A sukkah may be built on a wagon.



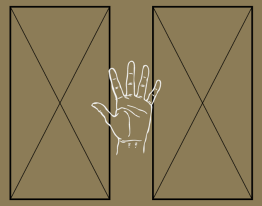
The sukkah must draw the eye up to its roof, and to the sky beyond.

In day, one must have more shade than sunshine.
The roof must be permeable to rain.

The sukkah must have at least three walls, but the third wall doesn't need to be complete. The walls may sway by no more than 1 handbreadth.



When the 2 complete walls face each other, and an incomplete wall greater than 4 handbreadths is perpendicular, it must be within 3 handbreadths' distance from one of the complete walls.



When the 2 complete walls form a corner, and an incomplete wall of least one handbreadth is perpendicular to one of the complete walls, it must be within 3 handbreadth's distance from one of the complete walls.

A whale may be used to make a sukkah's walls.