## "Digital Mapping: Architecture as Media"

Artists Space, through May 23 (see Soho).

The automobile and television have transformed people's perceptions of time and space, but digital technology—everything from personal computers to the Internet—has wrought even greater changes. Now Artists Space considers the intersection of architecture and these new technologies. After all, architecture is an age-old art concerned with structuring space—and what is software if not the computer's own blueprint for organizing digital information?

"Digital Mapping: Architecture as Media," curated by Columbia University's Hani Rashid, takes a two-pronged approach to the relationship between architecture and computer technology. First, the show examines architecture's potential as an installation-art medium. Second, it suggests an analogy between digital technology and architecture. After all, computers affect space, social interaction, communication and cognition, just as architecture does.
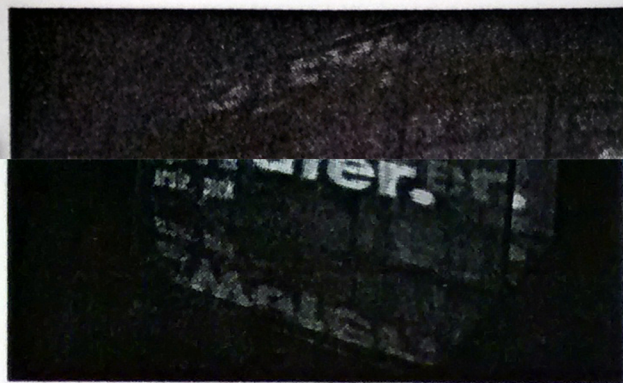
Ridzwa Fathan, *Real Collision: The Urban Compressor,* 1998.

Marie Sester explores the topic of control in her projection video *Euro-Scan Series.* The piece highlights the invasive procedures of customs officials, who use computer-assisted X-ray equipment to search ships entering their ports. Ridzwa Fathan offers a rather literal symbol for information overload: *Real Collision: The Urban Compressor,* a glass structure that reflects projected images and texts onto a nearby wall while spewing a garbled soundtrack.

The link between the digital world and architecture is even more explicit in Patrick Keane's *The Fourth Port (Rotterdam),* a mirrored structure that resembles one of Dan Graham's kiosks, and in John Cleater's *Wax Tails,* a room rigged with sensors that trigger different sounds, lights and images as the viewer moves through the space.

The problem with "Digital Mapping" is that these installations are more sculptural than anything else. One wishes, for example, that Rashid had included work meant for the Internet. Given the art world's fascination with virtual institutions, that shouldn't have been too difficult.

A good deal of current architecture is being designed with computer software these days; it's obvious that we're in the midst of a technological revolution as dramatic as any in history. "Digital Mapping" isn't necessarily a bad show, but it doesn't deliver any of that drama.
—*Martha Schwendener*