



1923: Le Corbusier asks you to turn toward the sea. To open your eyes, which do not see the new architecture passing there before them. The ocean liner, an image of a modern architecture to be translated into a machine for living – a white villa that floats serenely on a green hill.

1964: Hans Hollein tells you that an aircraft carrier is a city, a killing machine looming over the rolling hills, a dream-mix of Duchamp and da Vinci. Le Corbusier's mechanical bride stripped bare by her inheritors and beached by the changing tides. A work of engineering that offers no hints of style or luxury, no history or culture, no classical form, only sublime and lethal function. It is an image

of the end of architecture, when all are architects and everything is architecture. Meanwhile, in London, Ron Herron's cities are walking on water.

2014: Rem Koolhaas exposes what architecture has absorbed under modernity, the engineered systems concealed in its dropped ceilings and raised floors. Architecture returned from its fantastic digressions to resigned acceptance of today's bland, environment-producing machines. Outside the gates of the Giardini, cruise ships glide through the Giudecca Canal, towering above the sinking city and its comparatively diminutive monuments. There are calls to ban the *grandi navi* – they disturb the city's

THE MSC MUSICA CRUISE SHIP SAILS DOWN THE GIUDECCA CANAL IN VENICE, OBSCURING THE VIEW OF PALLADIO'S CHURCH OF SAN GIORGIO MAGGIORE (AT RIGHT). LONGHENA'S SANTA MARIA DELLA SALUTE, ON THE GRAND CANAL, REMAINS VISIBLE (AT LEFT). PHOTO: REUTERS/STEFANO RELLANDINI.

foundations and block the views of Palladio's white churches. But staring up at these incongruous floating apparitions, Hollein's challenge to architecture is manifest, Le Corbusier's directive still resonant. In Venice one confronts the threat and the promise (Banham's words) of the machines moored at the edge of the city – the specters of mobility and technology and architecture's obsolescence that have haunted this mechanized century.  
– Emmett Zeifman, *Los Angeles*