

Closing Letter

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Spiro Kostov reminds us that "cities have their own mind"; Nadim Karam insists they have a similar dream, a glocal dream. His urban toys defy borders, identities, nationalities, and local peculiarities. They cross bridges from Melbourne to Prague, they celebrate community spaces from Beirut to Notting Hill Gate, and pop up as giant flowers in Nara-Tokyo.

Nadim Karam's work is spaceless and timeless. It can appear any time anywhere; but when it does, it shapes and gets shaped by the spirit of place. It is forever a childhood dream weaving a net of urban toys which celebrate freedom from contingencies, blind nationalisms and... war. And all of this with a fake insouciance.

In a post-post modern era "mockery, childishness or neo terrorism" shape the new global mindset. Urban toys are highly political in the process of accessing places through local bureaucracies. However they are completely apolitical in their urban presence: they disregard the heavy symbolism of monuments. Like the "kings fool" (le fou du roi) their oversized gesticulations distract from the indulgent cynicism that permeates the spirit of times and the frenetic pace of global competition.

In the apocalyptic landscape of the "Planet of the Apes", the only reminder of our civilization is a torn down toy: the Statue of Liberty. However, in the background, on the far horizon, the silhouettes of urban toys hint that life continues.