

#2 Biennale Architecture Orléans

years of solitude

11/10/2019

19/01/2020



PRESS
RELEASE

Lucy McRae, Compression Cradle, 2019. Courtesy Lucy McRae. Photographie Scottjie Cameron



Avec le parrainage
du ministère de la Culture



VIVA
Leonardo
Da Vinci!
— 2019 —
500 ANS DE
RENAISSANCE(S)
EN CENTRE-VAL DE LOIRE

Le Frac Centre-Val de Loire est un établissement
public de coopération culturelle créé par la Région
Centre-Val de Loire, l'État et la Ville d'Orléans



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#2 Biennale Architecture Orléans

years of solitude

The Second Biennale d'Architecture d'Orléans

11.10.2019 > 19.01.2020

A Frac Centre-Val de Loire event

Curators

Abdelkader Damani
Luca Galofaro

6 associated curators

Nora Akawi
Hernan Diaz Alonso
Cornelia Escher
Frida Escobedo & iii
Pierre Frey
Davide Sacconi

1 guest of honour

Architectura Nova

1 guest collection

MAXXI, Rome

65 guest artists and architects

6 landscapes

Les Turbulences - Frac Centre-Val de Loire

The Architectural Beast

Homo Faber: a Narrative

My Creations Will Speak for Me

Collégiale Saint-Pierre-le-Puellier

Dreams Seen Up Close

Rue Jeanne d'Arc

This Land's Unknown

Orléans theater

From Solitude to Desolation

14 exhibition sites

11 universities and higher education

THE SECOND BIENNALE D'ARCHITECTURE D'ORLÉANS

Abdelkader Damani

Frac Centre-Val de Loire director

Curators

Abdelkader Damani & Luca Galofaro

Associated curators

Nora Akawi

This Land's Unknown

Hernan Diaz Alonso

The architectural beast

Cornelia Escher

Homo Faber: a Narrative

Frida Escobedo & Luciano Concheiro

and Xavier Nuño (iii)

From Solitude to Desolation

Pierre Frey

My Creations Will Speak for Me

Davide Sacconi

Dreams Seen Up Close

Honoured guest

Arquitetura Nova

Guest collection

MAXXI - Museo nazionale delle arti
del XXI secolo di Roma

Architects & artists

AAU Anastas, Palestine

Rand Abdul Jabbar, Iraq

Absalon, Israel

Atelier Manferdini, Italy

BairBalliet, USA

Ila Bêka and Louise Lemoine,
Italy-France

Daphné Bengoa, France-Switzerland

André Bloc, France

Santiago Borja, Mexico

John Cage, USA

Bertrand Cavalier, France

Nidhal Chamekh, Tunisia

Paloma Contreras Lomas, Mexico

Abraham Cruzvillegas, Mexico

Design Earth, USA

Costantino Dardi, Italy

Hernan Diaz Alonso, USA-Argentina

f-architecture, USA

Miguel Fernández de Castro, Mexico

Bernard Gachet, Switzerland

Griffin Enright, USA

Günter Günschel, Germany

Zaha Hadid, Iraq-UK

Susan Hefuna, Germany-Egypt

John Hejduk, USA

Anne Hufschmid and Jan-Holger

Hennies, Germany

Damjan Jovanovic, Serbia

Alberto Kalach, Mexico

Ferda Kolatan, USA

Lacaton & Vassal, France

Karen Lohrmann and Stefano de

Martino, Germany-Italy

Jumana Manna, USA

Fabian Marcaccio, Italy

Chris Marker, France

Ahmed Mater, Saudi Arabia

Lucy McRae, United Kingdom-Australia

MTL Collective, Palestine-India

Sergio Musmeci & Zenaide Zanini, Italy

Julie Nioche, France

Objectile, France

Driss Ouadahi, Algeria

P-A-T-T-E-R-N-S, USA

Luigi Pellegrin, Italy

Giuseppe Perugini, Italy

Florenca Pita and Co, USA

Ricardo Porro, Cuba

Fernand Pouillon, France

Franco Purini & Laura Thermes, Italy

Casey Rehm, USA

Aldo Rossi, Italy

Ruy Klein, USA

Maurizio Sacripanti, Italy

Beniamino Servino, Italy

Servo LA-Stockholm, USA-Sweden

SIGIL Collective, Syria-USA

Takk, Spain

Pascale Marthine Tayou, Cameroon

Testa & Weiser, USA

Laure Tixier and Hervé Rousseau,
France

Usina_Ctah, Brazil

Tom Wiscombe, USA

Ezra Wube, Ethiopia

Liam Young, Australia

Ala Younis, Kuwait

Tania Ximena and Yóllotl Alvarado,
Mexico

years of solitude

Abdelkader Damani & Luca Galofaro

From 11 October 2019 to 19 January 2020, the Frac Centre-Val de Loire will hold the second edition of the Biennale d'Architecture d'Orléans. Entitled *Years of Solitude* this new edition examines the expression of “lonely worlds” in the fields of art and architecture, bringing together the third largest collection of architecture in the world – the Frac Centre-Val de Loire collection – with experimental works and architecture produced especially for the event. It sees itself as a succinct A-to-Z guide to deconstructing and rethinking the notion of solitude, from the work of John Hejduk, to Absalon, Driss Ouadahi, and John Cage. This edition highlights creative scenes from Europe (in particular Germany, France, and Italy), the Middle East (the Mashriq and the Maghreb), and Latin America (Brazil and Mexico).

Designed to suit the scale of the city of Orléans and the region, the second Biennale d'Architecture d'Orléans is structured around a “polyptic” of curatorial proposals: diverse representations of solitude will be displayed across cultural venues and locations in Orléans and the Centre-Val de Loire region.

The Biennale d'Architecture d'Orléans has identified itself since its inception as a “collection biennial”, bringing architectural collections into a dialogue with recent creations. This unique approach will be embodied in two exhibitions presented in the iconic building of the Frac Centre-Val de Loire, designed by **Jakob + MacFarlane**.

For this edition, the Biennale has chosen to invite the **MAXXI** collection (Rome) to sit alongside the *Waiting Land* project by **Stefano de Martino** and **Karen Lohrmann**. This juxtaposition will reveal two opposing desires: the Italian landscape drawn with unfinished constructions made in the absence of any regulations or “architect’s rules” (*Waiting Land*) and the power of a utopia made of concrete and built by solitary architects (the MAXXI collection).

The second exhibition (*Homo faber: a Narrative*) is dedicated to architect **Günter Günschel** (1928–2008), one of the major figures in the Frac Centre-Val de Loire collection, in what will be his first (posthumous) monograph. Günschel’s work is characterised by his search for innovative architectural forms and is timely in its ability to grasp, in the Anthropocene era, the permanent role of architecture in the destruction/reconstruction of natural landscapes.

In response to these two firmly rooted historical artworks, an array of the most recent advances in architecture will be on show: *The Architectural Beast* is a result of a collaboration with the **SCI-Arc in Los Angeles (Southern California Institute of Architecture)**. This group exhibition will show how the strange, speculative and unexpected projects of architects, artists and designers inspire and rub of on one another, thus demonstrating how collaborative practice is at the heart of contemporary architecture.

The Collective responds to the memory of one of the most solitary architects in the discipline. The Frac presents the first sensitive exhibition dedicated to the great post-war builder **Fernand Pouillon** (1912-1986). The show *My creations Will Speak for Me*, based on the vision of a historian of art (**Pierre Frey**), a Photographer (**Daphné Bengoa**) and a designer (**Bernard Gachet**), reveal his deep political commitments in an unexpected and moving way.

Several works produced especially for the Biennale will be presented in the many spaces of the Frac (**Laure Tixier and Hervé Rousseau, Takk, Santiago Borja, etc.**). But also works by **Absalon, Ahmed Mater, André Bloc, and Driss Ouadahi**, among others, will come together to create a kind of an “A to Z” of loneliness. Finally, *Our solitudes* by contemporary French dancer and choreographer **Julie Nioche**, will suspend loneliness and pit her body against gravity.

At the Collégiale Saint-Pierre-le-Puellier, a church in the heart of Orléans, loneliness will be examined firstly through the research by the group of architects formed in the 1960s, **Arquitetura Nova, this edition’s guest of honour**, and then through the projects of Brazilian group, **Usina_Ctah**, who have been engaged in community planning since the 1990s.

Secondly, the Collégiale will be taken over by the works of the late French-Cuban architect, painter, and sculptor **Ricardo Porro** (1925–2014). It will also present the research of the duo of filmmakers and architectural artists **Ila Bêka and Louise Lemoine** (*Buto House*); and those of **Lacaton & Vassal**, invited to reveal not their work, but the wandering geography of their thinking. Finally, the work *Il Castello della Loira* by architect Beniamino Servino, produced especially for the Biennale, will be presented in the nave of the Collégiale.

At the Théâtre d'Orléans, the focus is on the Mexican art scene; the collective exhibition entitled *From Solitude to Desolation* will examine the spatial consequences of corporate practices and policies related to the dismantling of state structures.



Design earth, Act As if Our House Is on Fire, Act 1, 2019

A presentation of the work of **Lina Bo Bardi** (1914-1992), considered one of the major Brazilian architects of the Modern Movement, will be presented jointly at the Médiathèque d'Orléans and the Médiathèque Maurice Genevoix, in the Orléans-La Source neighbourhood, as part of a partnership with the École nationale supérieure d'architecture de Paris-Belleville.

The Biennale asserts itself as an open-air site of experimental curation, with the *Al majhoola min al-ard* (This Land's Unknown), which will be in dialogue with the historical heritage of the city of Orléans. This year, a dozen artists and architects from the Mashriq and the Maghreb have been invited to create original flags whose radical creativity will adorn the Rue Jeanne d'Arc. This street is the city's historical and central axis, where its collective imaginary converges. It will become an 'exhibition space' that accommodates and encourages new curatorial modes. By presenting an alley of flags by contemporary architects and artists from the Arab world, the project will reflect up on and update the ritualistic and symbolic codes of the city, seeking – beyond simply the space of the street to insinuate itself into its habits and customs and inflect the city's cultural identity.

Other projects will be presented in different parts of the city: the Saint-Aignan and Saint-Avit crypts, the Jardin de l'Évêché in Orléans, as well as the Place Sainte-Beuve, the Place Pierre Minouflet and the Floral Park in Orléans-La Source. The Biennale will also be held in private homes and at the Halles d'Azay-le-Rideau (*The Towers of Babel*) or at the École

nationale supérieure d'architecture in Montpellier with the collective exhibition *Limits to Infinity*. For these projects, the Biennale works closely with the Écoles Nationales Supérieures d'Architecture of Nantes, Montpellier, Paris-Belleville et de la ville et des territoires Paris-Est, as well as with the École nationale supérieure d'art in Bourges, the École supérieure d'art et de design in Orléans, and the École supérieure d'art et de design (TALM) in Tours.

Over the three months of its public opening, the event will be punctuated by a rich and varied cultural programme. Details and events are announced in a paper program and on the website of the Biennale.

By inviting artists and architects to present what they are unable to show elsewhere, the Biennale d'Architecture d'Orléans reaffirms, through this second edition, that it is a truly unique event: the importance given to the experimental nature of the practices and their exhibition, and the dialogue between an architectural collection and architecture in-the-making.

While collections are the essence of the Biennale, the event also works to inspire artists to create new collections: as in the first edition, a large number of the works created this year will effectively join the ranks of some 20,000 works already belonging to the Frac Centre-Val de Loire.

LANDSCAPES

Honored Guest : Arquitetura Nova

Dreams Seen Up Close

Monograph dedicated to **Arquitetura Nova**,
group of Brazilian architects (1961-1971)

Collégiale Saint-Pierre-le-Puellier



Rodrigo Lefèvre & Ronaldo Duschenes (collaboration de Félix Alves de Araújo),
Casa Thomas Farkas, 1971. Collection FAU-USP © Fotografia Motivó

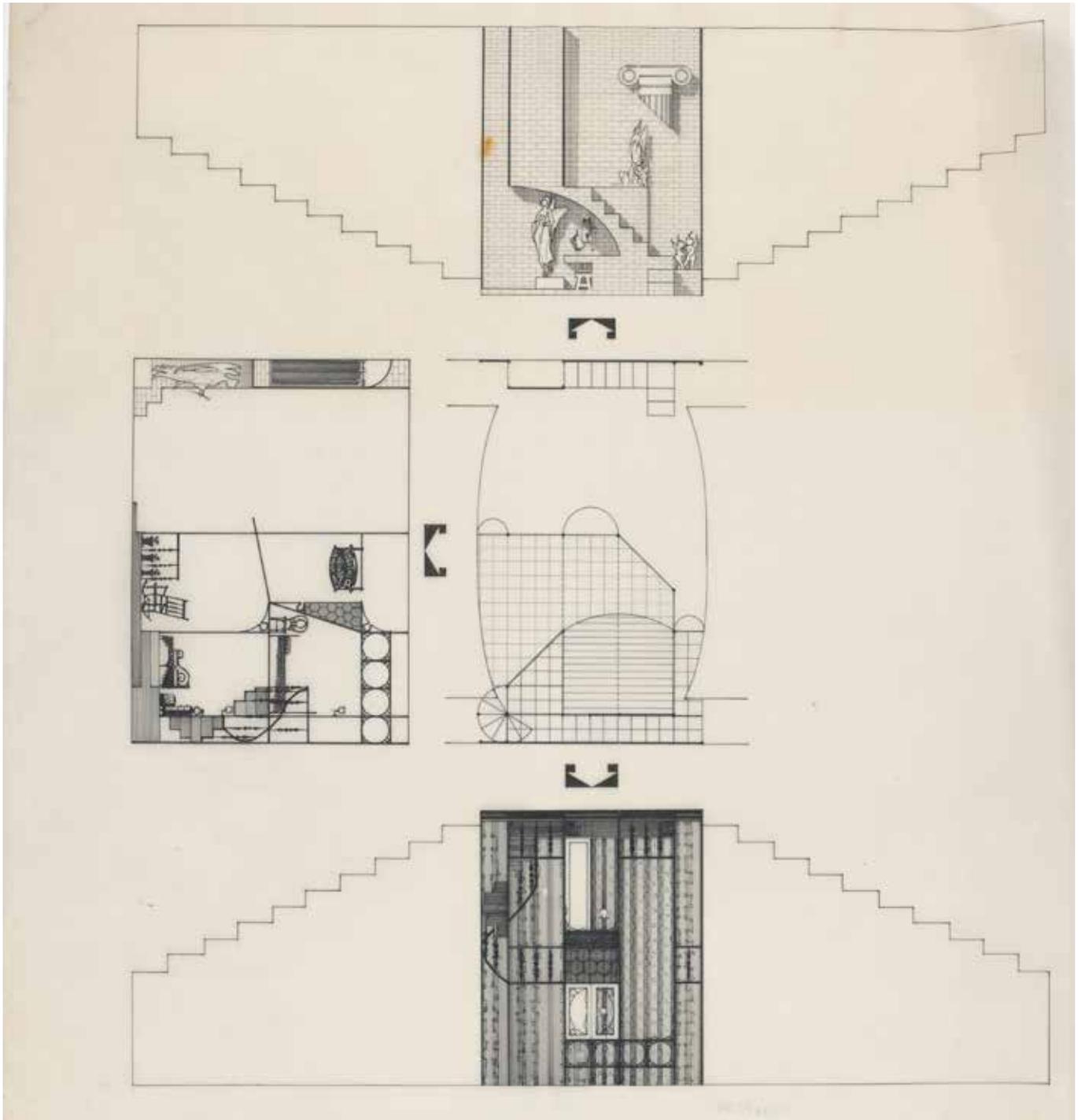
Between 1961 and 1971 the collaboration between Sérgio Ferro, Flávio Império and Rodrigo Lefèvre – later labelled *Arquitetura Nova* – produced an exceptional body of work: experiments in painting, theatre, pedagogy, building techniques and construction site organisation were aimed at reinventing the role of the architect within a Brazil under construction.

Having experienced the brutal labour conditions behind the soft curves of Brasilia first hand, Sérgio Ferro, Flávio Império and Rodrigo Lefèvre rejected both the false hope of industrialization and the deception of a free, open and democratic aesthetic promised by Modernism. Instead *Arquitetura Nova* challenged the very idea of development by embracing the existing condition of production and subverting the hierarchies of the construction site. Blurring the boundaries between designing and constructing, drawing and acting, learning and teaching, *Arquitetura Nova* drew up a manifesto of solidarity, sharing popular construction techniques as an instrument against the exploitation and alienation of the construction worker. Building became the construction of a possible life together. But such dreams became impossible after the military coup of 1964, which made large-scale development, urban growth and violent

repression the cornerstones of the Brazilian State of the following two decades.

The work of *Arquitetura Nova* will be showcased for the first time ever in a selection of drawings, images and texts from the archives of FAU USP (Faculty of Architecture and Urbanism of the University of São Paulo), IEB (Institute of Brazilian Studies) and the personal archive of Sérgio Ferro. However the exhibition transcends the historical dimension of the work to interrogate the value of the *Arquitetura Nova*'s approach vis-à-vis the current Brazilian and global politico-economic condition. From this perspective, the abrupt end of *Arquitetura Nova* with the imprisonment of Sérgio and Rodrigo in 1971 finds a counterpoint in the collection of artworks produced in the atelier organised by Sérgio Ferro during the imprisonment. The atelier's desire to radically reform construction practices is echoed in the work of *Usina_Ctah*, an NGO of architects that have supported the housing movements in the construction of cooperative housing since 1990. Together, they reaffirm the urgency of rethinking the hierarchies under which we work and live.

Davide Sacconi



Flávio Império, *Todo anjo é terrível* [*Chaque ange est terrible*] (1962)
© Collection IEB, São Paulo.

LANDSCAPES

The Architectural Beast

Collective installation

Les Turbulences - Frac Centre-Val de Loire



Ruy Klein, *Notre-Dame de La Tourette*, 2019
Collection Frac Centre-Val de Loire

In every process of evolution, there is a period of extreme contamination which means species begin to mutate. In the last 30 years, design has experienced multiple paradigm shifts generated by an eruption of new methodologies. These were derived mainly from new technologies, but also from a series of cultural changes, each prompting a reorganization in the culture of design, architecture, and art, and violating an old order, rendering it antiquated and obsolete.

Today, perhaps as never before, we share a technical language that flows from discipline to discipline, altering the paths of previously discrete branches of knowledge. Many practices—art, architecture, fashion, film, music—share similar ambitions, ideas rippling across and among them. The notion of authorship itself is in flux.

This exhibition acknowledges and propels this phenomenon. It seeks to carve a path through a jungle of aesthetic and conceptual similarities to generate contamination. Through artificial intelligence, the work featured will be in a perpetual state of transformation and mutation. The exhibition gathers a key set of practices, primarily from architecture, but also from art and fashion, to reveal facets of the strange beast that the tumultuous paradigm shifts of recent decades have left behind.

Hernan Diaz Alonso

Homo faber: a Narrative

Monograph dedicated to Günter Günschel

Les Turbulences - Frac Centre-Val de Loire



Günter Günschel, *Wasserspiel aus geodätischen Systemen*, 1953
Collection Frac Centre-Val de Loire

The term *homo faber* can be used to describe a human being that is able to appropriate and accommodate the natural world with the help of the tools and technical devices it creates. In 1957, the Swiss architect and writer Max Frisch portrayed this type in his novel “Homo Faber: un rapport”. The novel concentrated on the specific world view of modern man as an engineer mastering nature – and the decisive disfigurements this specific position entails. With its focus on the conflicts between nature, technology and the human condition, the novel by Max Frisch mirrors some essential topics of Günter Günschel’s experimental work. Günschel was one of the outstanding protagonists of experimental architecture in Germany. This presentation in the course of the Biennale is the first posthumous exhibition of his work in a museum space. Günschel’s work explores the specific “solitude” of the architect as a “homo faber” and examines the place of the human in architectural design developed in a technological age. Moreover, he scrutinizes architecture as a practice that both recreates and destroys the image of nature. In so doing, Günschel touches on questions that deserve a reconsideration in light of the current debate on the role of the human and the posthuman in the anthropocene.

Cornelia Escher

My Creations Will Speak for Me

Monograph dedicated to Fernand Pouillon
Les Turbulences - Frac Centre-Val de Loire



Daphné Bengoa, *Hauteurs de Climat de France*, Alger, Algérie, 2018

As an art historian, I was initially drawn to researching, under the visible reality of Fernand Pouillon's Algiers housing developments, the traces revealing what brought them forth. There was a mayor driven by the political urgency of housing the underprivileged; a dimension stone industrialist, a major figure in the economy of the Reconstruction; a world of architects eager to make their mark; even, after Independence, planned imperatives of eviction and rehousing. A lot of abstractions, difficult to put in images, to demonstrate.

For specialists, the Pouillon developments raise questions of urban morphology, housing typology, construction systems, and sociology. But finally, they also reveal the political project of the French colonialist in 1953: to stay in Algeria.

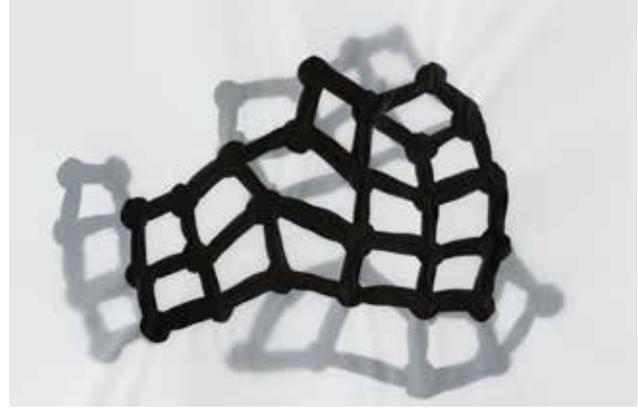
To these abstract realities may be added images bearing witness to the world of the living. Those of yesterday and today, recounting their history. The most spectacular is a film shot from *La Bataille d'Alger*. Where, on the stairs of the *Climat de France* housing development, built in an attempt to avoid civil war, a victorious insurrection arose.

In 2018, the photographer and director Daphné Bengoa staged the life that Pouillon's developments allowed, generated, nourished; meanwhile, for each of them, the pen of architect Bernard Gachet details precise information on the forms, materials, and means used by Fernand Pouillon to build a work bearing witness to his great talent. Step by step, he follows this 20th century man, a history enthusiast who deployed with rigor and humor the resources of eclecticism.

Pierre Frey

This Land's Unknown

Collective exhibition
Rue Jeanne d'Arc



Susan Hefuna, *Intersection*, 2017

This project explores Arab spatial and architectural imaginaries, which are committed to unhinging the oppressive structures of their time. Breaking with conventional historical narratives, these works promote liberation from the arbitrary identities assigned by a perpetual patriarchal and colonial gaze. Exploring fantasies of decoloniality, acracry, and ecofeminism, this project will present the multi-layered Arab spatial fictions, which aim to shatter repressive identity constructs. *Al majhoola min al-ard* is defined primarily as the 'uncharted land', but also, as 'she who has been vanished from the Earth'. Al-majhoola (fem.), in addition to being the erased, forgotten, discarded, or drowned, 'she' is also the unknown, unidentifiable, ungraspable, or untraceable; a spectre simultaneously of the past, and of the future. With pasts robbed, and futures made unimaginable, the project gathers architects and artists whose work represents the unhinging of these structures through which violence is exercised, draws a reconsidered record of these pasts, and experiments with a multiform imagination of the future.

Nora Akawi

LANDSCAPES

From Solitude to Desolation

Collective exhibition
Orléans theatre



Miguel Fernández de Castro, *Montículo*, Video still from *Caborca*, 2018

In 1950, Octavio Paz's book *The Labyrinth of Solitude*, painted an image of Mexican solitude. The characteristic feature of the Mexican was not feeling inferior, but feeling alone. The situation described by Paz and other thinkers of the time was that of a country which, after a long period of violence and instability, sought to achieve national unity and to strengthen and institutionalize the nascent modern capitalist state. However, that national project failed. The promises and illusions of modernity and progress were overshadowed by poverty, extreme violence, inequality, mass migrations, dispossession and destruction. Thus, over the past four decades, we have gone from loneliness to desolation as a defining feature of Mexican reality. It is important to emphasize that the term desolation, as opposed to loneliness, not only accounts for an affective or sentimental condition; etymologically, desolation also denotes a material, physical effect. This is an exhibition about the spatial consequences of corporate practices and national policies in relation to the dismantling of state structures.

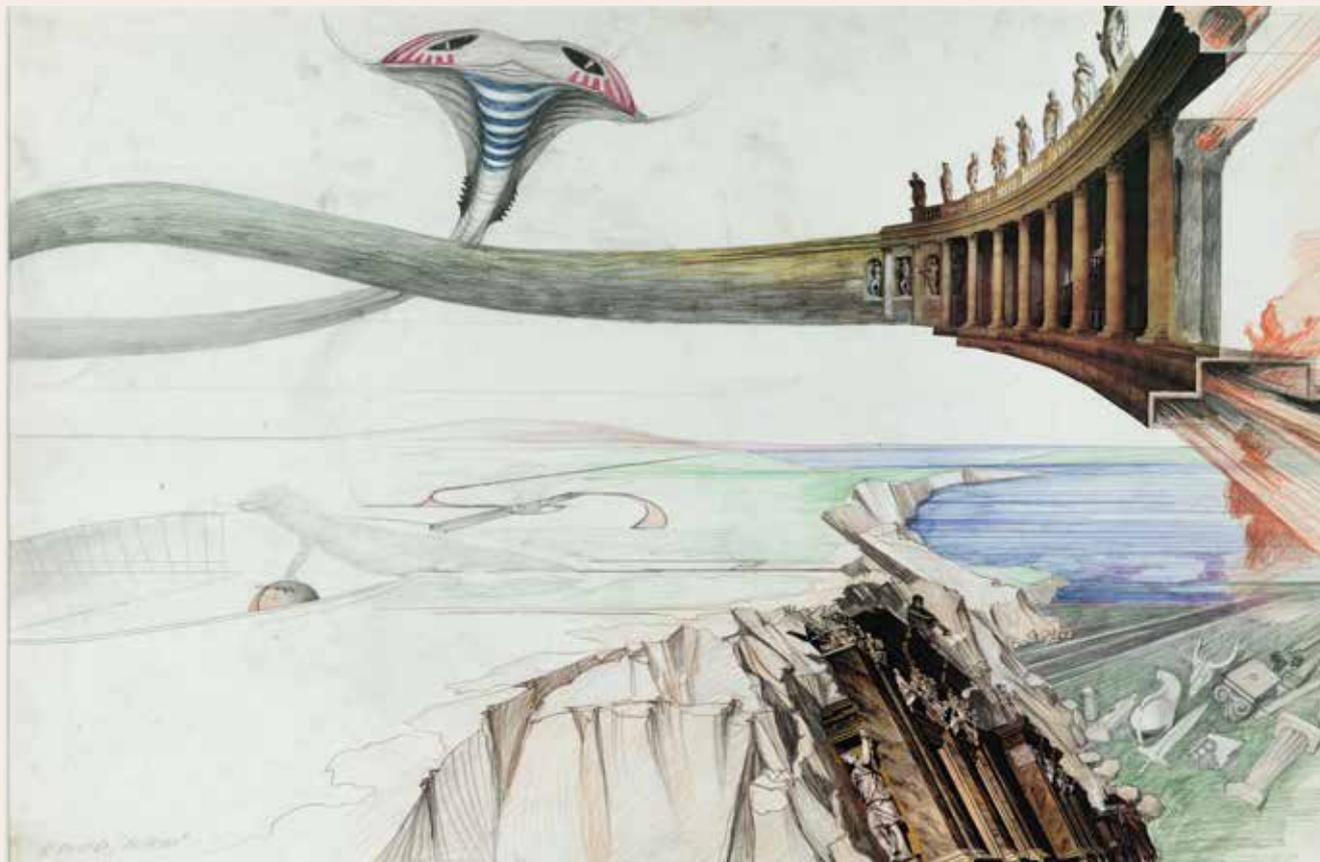
Frida Escobedo + iii
(Luciano Concheiro and Xavier Nuño)

GUEST COLLECTION

The MAXXI collection - Architecture

Collective exhibition

Les Turbulences - Frac Centre-Val de Loire



Luigi Pellegrin, *Disegni di fantasia*, 1991. Collection MAXXI (Rome)

MAXXI, the National Museum of 21st Century Arts, is the first Italian national institution devoted to contemporary creativity. The programming of the activities – exhibitions, workshops, conferences, shows, projections, educational projects – reflects MAXXI's vocation as a place for the conservation and exhibition of its collections but also, and above all, a laboratory for cultural experimentation and innovation, for the study, research and production of the aesthetic contents of our time. The MAXXI building is a major architectural work designed by Zaha Hadid, located in Rome's Flaminio quarter and features innovative and spectacular forms.

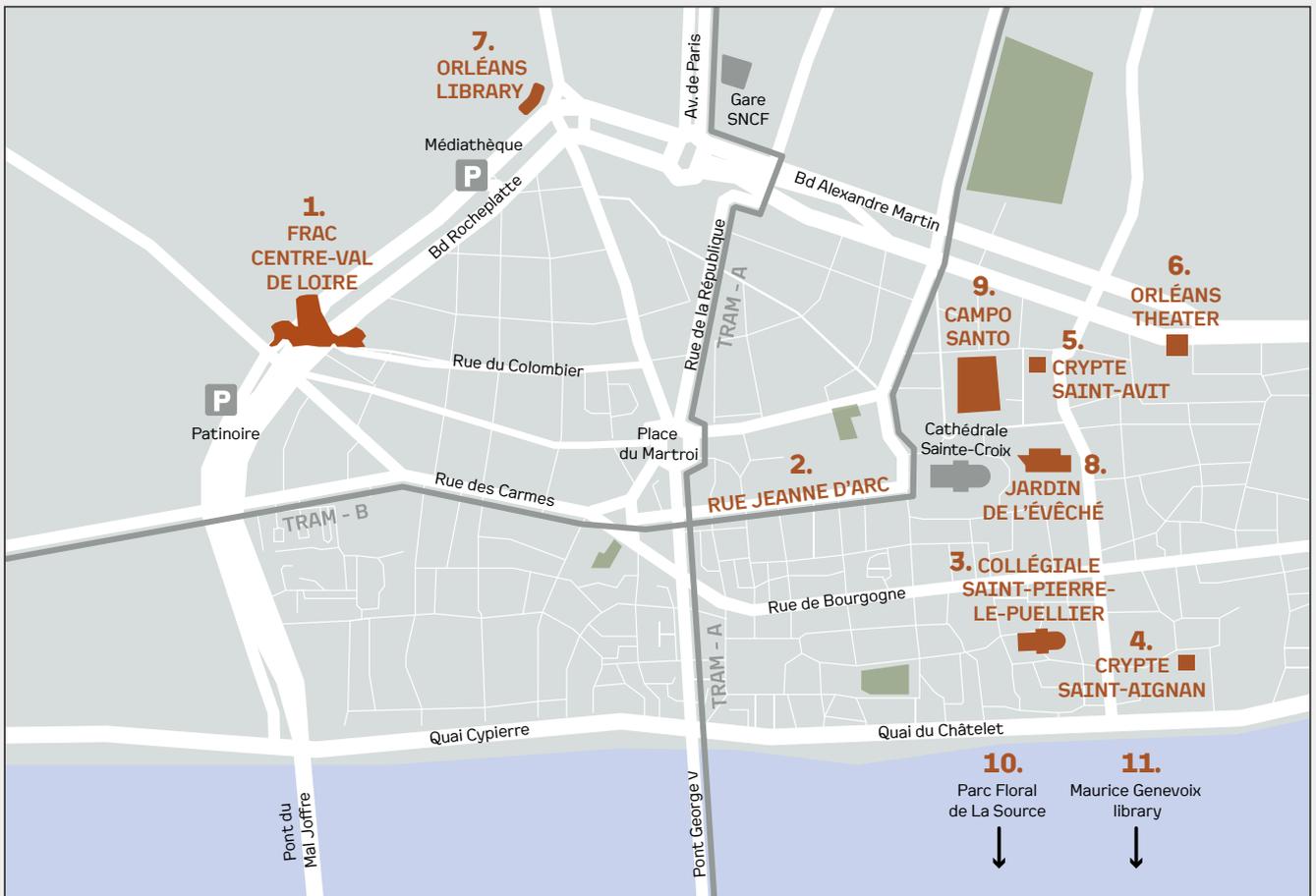
Although the collection at the Frac Centre-Val de Loire is often presented as a voyage through utopia, which over time has been able to create a theoretical basis for thought, the collections at MAXXI, tell of a concrete utopia, one which has actually been built and considered in post-war Italy. An Italy that believed in its future, where architecture was to play a key role in the country's social, cultural, and political transformation.

The contrast with the Italy of today is quite clear, and is extremely useful for evaluating the era in which we live, compared to eras where architecture was isolated from the surrounding world and incapable of producing visionary work. These landscapes occupy and construct opposing desires; on one hand the dream of an anonymous architecture that anyone can build without rules, and on the other, a visionary thought that could transform the dream into something that is actually possible, if only the situation was different and if only architecture was still respected in Italy.

Luca Galofaro

Artists and architects presented: Costantino Dardi, Sergio Musmeci, Luigi Pellegrin, Franco Purini, Maurizio Sacripanti, Giuseppe Perugini, Laura Thermes, Aldo Rossi, Zenaide Zanini

THE BIENNALE SITES



IN ORLÉANS

1. Les Turbulences, Frac Centre-Val de Loire

11.10.2019 > 19.01.2020
Wednesday to Sunday: 2 p.m. to 7 p.m.
Entrance boulevard Rocheplatte, Orléans

2. Rue Jeanne d'Arc

From 30.09.2019 > end of November
Every day continuously
Orléans

3. Collégiale Saint-Pierre-le-Puellier

11.10.2019 > 19.01.2020
Tuesday to Sunday: 2 p.m. to 6 p.m.
Rue du Cloître Saint-Pierre-le-Puellier, Orléans

4. Crypte Saint-Aignan

11.10.2019 > 19.01.2020
Visit times: www.frac-centre.fr
Rue Neuve Saint-Aignan, Orléans

5. Crypte Saint-Avit

11.10.2019 > 19.01.2020
Visit times: www.frac-centre.fr
Rue du Bourdon Blanc, Orléans

6. Orléans theater

11.10.2019 > 19.01.2020
Tuesday to Saturday: 1 p.m. to 9 p.m.
Sundays and show evenings
Boulevard Pierre Ségelle, Orléans

7. Orléans library

11.10.2019 > 19.01.2020
Tuesday to Saturday: 10 a.m. to 6 p.m.
On Thursdays: 1 p.m. to 8 p.m.
1 place Gambetta, Orléans

8. Jardin de l'Évêché

11.10.2019 > 27.10.2019
Every day: 7.30 a.m. to 6.30 p.m.
Rue Robert de Courtenay, Orléans

9. Campo Santo

11.10.2019 > 27.10.2019
Every day: 7.30 a.m. to 6.30 p.m.
Rue Fernand Rabier, Orléans

10. Parc Floral de La Source

11.10.2019 > 19.01.2020
Until 3.11.2019: 10 a.m. to 6 p.m.
From 4.11.2019: 2 p.m. to 5 p.m.
Avenue du Parc Floral, Orléans-La Source

11. Maurice Genevoix library

11.10.2019 > 27.10.2019
Tuesday, Saturday: 10 a.m. to 12 and 2 p.m. to 6 p.m.
Wednesday, Friday: 10 a.m. to 6 p.m.
Thursday: 1 p.m. to 7 p.m.
1 Place Pierre Minouflet, Orléans-La Source

IN CENTRE-VAL DE LOIRE REGION

Les Halles

28.06.2019 > 22.12.2019
Entrance 4 euros
Until 3.11.2019: 1 p.m. to 7 p.m.
from Thursday to Sunday
From 6.11.2019: 1 p.m. to 7 p.m.
on weekends
Place du 11 Novembre 1918, Azay-le-Rideau

Esplanade la Française

11.2019 > 02.2020
Vierzon

IN FRANCE

École nationale supérieure d'architecture de Montpellier

03.10.2019 > 28.11.2019
Every day: 9 a.m. to 6 p.m.
179 rue de l'Esperou, Montpellier

LES TURBULENCES, FRAC CENTRE-VAL DE LOIRE

The Architectural Beast
Homo Faber: a Narrative
My Creations Will Speak for Me



Daphné Bengoa, *La jetée*, 2018

Orléans
11/10/2019 > 19/01/2020

Nestled among the Turbulences, in a Jakob+MacFarlane building on the site of a former military supply depot (18th-19th century), the Frac Centre-Val de Loire is the heart of the Biennale d'Architecture d'Orléans. Throughout the event, the site has been dedicated to two unique figures from the second half of the 20th century - Fernand Pouillon *My Works Will Speak for me* and Günter Günschel *Homo Faber: a Narrative*. These figures and their legacy are engaged in a back-and-forth with the collective, mutated landscape designed in collaboration with the Southern California Institute of Architecture (SCI-Arc, Los Angeles) *The Architectural Beast*. The Frac's spaces also welcome the MAXXI collection in conversation with the *Waiting Land* project by Karen Lohrmann and Stefano de Martino, while site-specific productions including work by Takk and Santiago Borja, John Hejduk, Absalon, Ahmed Mater, and Chris Marker are worked into a vocabulary of solitude that punctuates the visitor's experience.

Artists and architects presented: Absalon, Atelier Manferdini, BairBalliet, Daphné Bengoa, André Bloc, Santiago Borja, John Cage, Bertrand Cavalier, Hernan Diaz Alonso, Bernard Gachet, Griffin Enright, Günter Günschel, John Hejduk, Damjan Jovanovic, Alberto Kalach, Ferda Kolatan, Karen Lohrmann et Stefano de Martino, Fabian Marcaccio, Chris Marker, Ahmed Mater, Lucy McRae, Julie Nioche, Objectile, Driss Ouadahi, P-A-T-T-E-R-N-S, Florencia Pita & Co, Fernand Pouillon, Casey Rehm, Ruy Klein, Servo LA-Stockholm, Takk, Testa & Weiser, Laure Tixier et Hervé Rousseau, Tom Wiscombe, Liam Young

RUE JEANNE D'ARC

This Land's Unknown



Rue Jeanne d'Arc, *L'étrangère sur terre*, 2019

Orléans
From 30/09/2019

Built along Cathédrale Sainte-Croix in the 19th century and extended to the Place De Gaulle following World War II, the Rue Jeanne d'Arc is one of Orléans's main roads. For the Biennale d'Architecture d'Orléans, artists and architects have designed 26 flags which have been hung along the city's parade route, conversing with a tradition of decorative banners and flags. Each flag is a window to somewhere else. Overseen by the Palestinian architect and curator Nora Akawi, the exhibition both recreates and sheds a fresh light upon the Middle East. The installation draws upon the spatial fictions of Arab liberation movements in their fight against authoritarian discourse and the structures of oppression.

Artists and architects presented: AAU Anastas, Rand Abdul Jabbar, Nidhal Chamekh, Design Earth, f-architecture, Zaha Hadid, Susan Hefuna, MTL Collective, Driss Ouadahi, Sigil Collective, Ala Younis

THE BIENNALE SITES

COLLÉGIALE

SAINT-PIERRE-LE-PUELLIER

Dreams Seen up Close



Sérgio Ferro, Flávio Império et Rodrigo Lefèvre, *Escola Normal de Brotas*
[*École Normale de Brotas*] (São Paulo, 1966-1967)
Collection IEB, São Paulo.

Orléans

11/10/2019 > 19/01/2020

Located in the historic heart of Orléans, this converted 12th century church and salt warehouse is one of the key sites of the Biennale. The space hosts the world's first monographic exhibition devoted to the 2019 Biennale's guest of honor, the Brazilian group Arquitetura Nova *Dreams seen up close*. The site is surrounded by an ensemble of installations from artists and architects, all of which grapple with ideas of resistance in the face of political, economic and social powers, and the hope of inhabiting the world differently.

Artists and architects presented: Arquitetura Nova, Usina_Ctah, Ricardo Porro, Lacaton & Vassal, Ila Bêka and Louise Lemoine

THÉÂTRE D'ORLÉANS

From Solitude to Desolation



Miguel Fernández de Castro, *Montículo*, Video still from *Caborca*, 2018

Orléans

11/10/2019 > 19/01/2020

Frida Escobedo and the iii (curatorial pair Luciano Concheiro and Xavier Nueno) have created in Théâtre d'Orléans a new landscape titled *From solitude to despair*. In his 1950 book *The Labyrinth of Solitude*, Octavio Paz developed a concept of Mexican identity rooted in solitude. Here, the Mexican subject was characterized not by a feeling of inferiority, but of isolation and of difference. This exhibition contemplates the spatial consequences of the corporate and political policies that led to the erosion of state structures.

Artists and architects presented: Miguel Fernández de Castro, Paloma Contreras Lomas, Abraham Cruzvillegas, Anne Huffschmid et Jan-Holger Hennies, Tania Ximena et Yóllotl Alvarado

CRYPTE SAINT-AVIT



Orléans

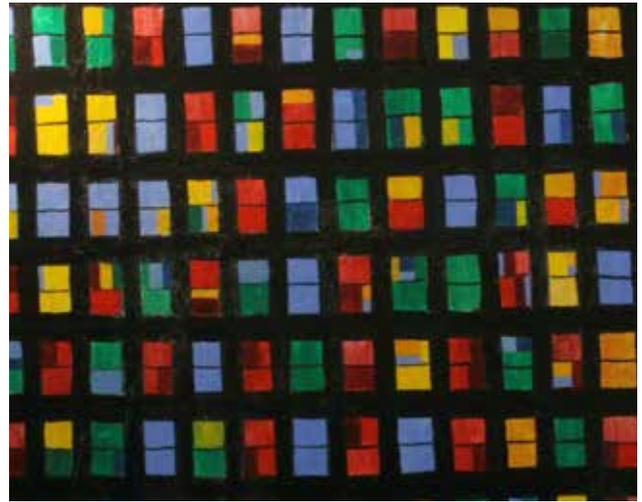
11/10/2019 > 19/01/2020

Unearthed beneath the Collège Jeanne d'Arc in the mid-19th century, the Saint-Avit crypt (11th century) welcomes a sound installation created by artists from the Sound Art and Creations postgraduate course at the École nationale supérieure d'art de Bourges (*Pendulum* class). The installation gathers auditory and sculptural works that invite the visitor to reflect on isolation and burying. The project explores the breadth of ideas about the subterranean and also refers to notions of secrecy, invisibility, fear, myths - all that circulates in silence, and that fundamentally eludes us.

Guest artist: Promotion *Pendulum* (Garam Choi, Sehui Kim, Maxime Le Moing, Lucie Pannetrat, Fanny Pratt, Gaëlle Scali, Clément Séger, Sarah Vigier)

Collaboration: École nationale supérieure d'art de Bourges

CRYPTE SAINT-AIGNAN



Ezra Wube, *At the same moment*, 2013

Orléans

11/10/2019 > 19/01/2020

Located under the Église Saint-Aignan, this 11th century crypt houses treasures of Roman art and architecture. It hosts an exhibition of video works by the Ethiopian artist Ezra Wube, *When we all met* (2008) and *At the same moment* (2013).

Presented artist: Ezra Wube

THE BIENNALE SITES

MÉDIATHEQUE D'ORLÉANS



Lina Bo Bardi, Centre social SESC Pompéia, Sao Paulo, 1977

Orléans
11/10/2019 > 19/01/2020

For the network of multimedia libraries, students from the École nationale supérieure d'architecture de Paris-Belleville have developed a two-part exhibition titled *Lina Bo Bardi: shared teachings*, devoted to the Italian-Brazilian artist and architect. Presented in the exhibition hall and the consultation spaces of the Médiathèque d'Orléans, the first part gathers furniture designed by Lina Bo Bardi as well as photographs, videos and models of her emblematic buildings. The second part is held at the Médiathèque Maurice Genevoix in Orléans-La Source.

Presented architect: Lina Bo Bardi

Collaboration: École nationale supérieure d'architecture de Paris-Belleville

PLACE PIERRE MINOUFLET MÉDIATHÈQUE MAURICE GENEVOIX



Étude pour le pavillon éphémère

Orléans-La Source
11/10/2019 > 27/10/2019

For the network of multimedia libraries, students from the École nationale supérieure d'architecture de Paris-Belleville have developed a two-part exhibition titled *Lina Bo Bardi: shared teachings*, devoted to the Italian-Brazilian artist and architect. Until October 27, an ephemeral wooden pavilion will stand in front of the Médiathèque Maurice Genevoix d'Orléans-La Source. The installation serves as the second section of the exhibition, in dialogue with the works on display in the exhibition hall of the Médiathèque d'Orléans. The structure is a loose interpretation of the circular concrete restaurant of the Ladeira da Misericórdia cultural center (Salvador de Bahia, Brazil), and is accompanied by an exhibition providing context for the project.

Presented architect: Lina Bo Bardi

Collaboration: École nationale supérieure d'architecture de Paris-Belleville

CAMPO SANTO ESPLANADE LA FRANÇAISE



Pascale Marthine Tayou, *Colonial Erection*, 2010

Campo Santo
Orléans
11/10/2019 > 27/10/2019

The main cemetery in Orléans from the twelfth to the eighteenth century, the Campo Santo today hosts many of the city's cultural events. The installation by the Cameroonian artist Pascale Marthine Tayou (*Colonial Erection*) will be exhibited here to mark the Biennale's official opening, before being transported to Vierzon at the start of November. This monumental work, composed of 54 flags from African countries, addresses questions of post-colonialism and the future of Africa through culture and symbols of identity.

Esplanade la Française
Vierzon
From November 2019 to February 2020

The Esplanade la Française in Vierzon, will from November welcome Cameroonian artist Pascale Marthine Tayou's installation *Colonial Erection*. This follows the work's initial presentation at Campo Santo in Orléans, where the work will be held in October during the Biennale's official opening. Through this work, the artist questions the impact of Western society and its models of behavior upon African culture.

Presented artist: Pascale Marthine Tayou

JARDIN DE L'ÉVÊCHÉ



Tatiana Wolska, *Atrakcja*, 2018

Orléans
11/10/2019 > 27/10/2019

Located behind the cathedral and open to the public since the 1920s, the Jardin de l'Évêché (early 17th century) hosts several cultural events throughout the year. For the second edition of the Biennale, the Frac Centre-Val de Loire and the École supérieure d'art et de design d'Orléans have invited the Polish artist Tatiana Wolska to produce an entirely original wooden installation in a workshop with students, the work being intended to be part architecture, part inhabitable sculpture.

Guest artist: Tatiana Wolska

Collaboration: École supérieure d'art et de design d'Orléans

THE BIENNALE SITES

PLACE SAINTE-BEUVE



Étude pour l'installation © École nationale supérieure d'architecture de Nantes

Orléans-La Source
11/10/2019 > 21/10/2019

Sixty years after its creation, Orléans-La Source still bears the imprint of the utopian ideas that led to its creation. Indicative of the way in which planned communities were developed, the 'esplanade' is a form used in urban planning in the 1950s and 70s to create an artificial space, with separate areas for pedestrians and traffic. To celebrate French National Architecture Day, students from the École Nationale supérieure d'architecture de Nantes are planning to explore the depths of the concealed parking lot, and to develop a critical reinterpretation of the urban project.

Collaboration: École nationale supérieure d'architecture de Nantes

PARC FLORAL DE LA SOURCE



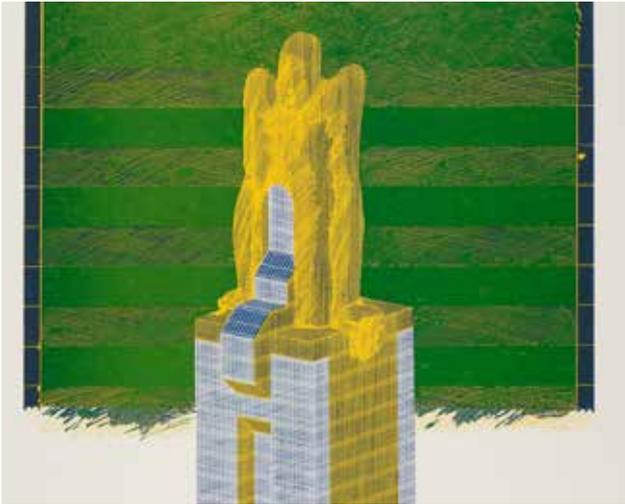
2A+P/A, A house from a drawing of Ettore Sottsass Jr. Cabinet of curiosity, 2012-2017

Orléans-La Source
11/10/2019 > 19/01/2020

Created for the 1967 Floralties, the Parc Floral de la Source stretches for more than 35 hectares over the source of the Loiret, a resurgence of the Loire. Since 2018, the Parc Floral has welcomed two permanent works from the Frac Centre-Val de Loire collection, notably during the first edition of the Biennale d'Architecture d'Orléans. These are *Estación #16*, a monumental sculpture dreamed by the Mexican architect Frida Escobedo, and the architectural pavilion *A house from a drawing of Ettore Sottsass Jr.* by the Italian group 2A+P/A.

Artists and architects presented: Frida Escobedo, 2A+P/A

LES HALLES



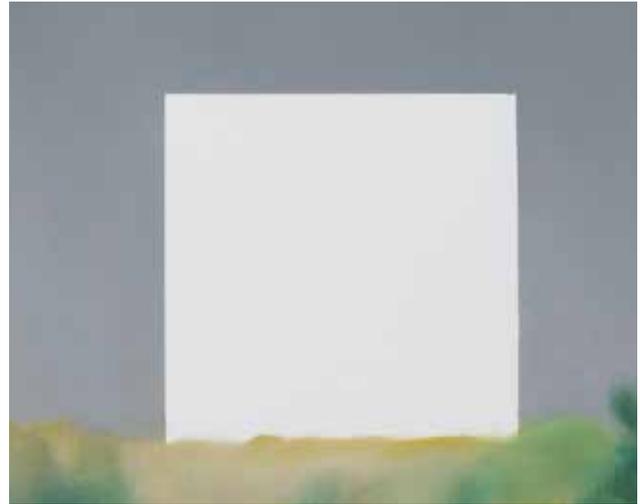
Jozef Jankovič, *Architektúra pohlcujúca sochu, alebo socha utlác ajúca architektúru, 1977*

Azay-le-Rideau
Until 22/12/2019

The town of Azay-le-Rideau is hosting a busy program of events and exhibitions around the Frac Centre-Val de Loire collection for the second edition of the Biennale. Summer and autumn in the village will see a temporary exhibition on the theme of solitude, a permanent exhibition housed in a school, a workshop with students from the École d'architecture de la ville & des territoires Paris-Est, and conferences and temporary loans. On display in the Salle des Halles (old market hall), the temporary exhibition brings together a series of architectural plans for towers dating from between 1950 and the present moment. Developing into a forceful architectural motif in the late-nineteenth century United States, the tower recreates the myth of Babel, of Icarus attempting to reach the sun. Each strives to create a world that is more elevated, more original and ultimately more ideal than the last, this competition resulting only in a landscape of discrete solitudes. While towers remain a symbol of modernity and power, many contemporary architects have seized upon this type of architecture to critically engage with new building techniques and new forms of dwelling.

Artists and architects presented: ACTAR Arquitectura, Architecture Principe, Pol Bury, DOGMA, David Georges Emmerich, Thom Faulders, Didier Fiúza Faustino, Klaus Gantler & Helmut Rieder, Michael Graves, James Guitet, Bernhard Hafner, Angela Hareiter, Haus-Rucker-Co, Pascal Häusermann, František Lesák, New-Territories, Manfredi Nicoletti, OMA, Martin Pinchis, Klaus Pinter, Arthur Quarmby, Madelon Vriesendorp

ENSA MONTPELLIER



DOGMA, *Stop city, 2007*

Montpellier
03/10/2019 > 28/11/2019

The exhibition at the École nationale supérieure d'architecture de Montpellier, *Limites à l'infini [Infinite limits]*, sets out to question the forms of 'distance' that persist in the 21st century. In doing this, the exhibition examines the critical relationship between near and far, and the constant dialogue between microcosm and macrocosm. Three concepts—moment, border, infinite—forge a path through the collection of the FRAC Centre-Val de Loire, in which the visionary language of architects is entangled with the dreamlike creations of artists. Yona Friedman, Archigram, Dogma, Charles Simonds, Archizoom, Angela Hareiter, and more contribute to these new models of eternal communal existence.

Artists and architects presented: Peter Cook (Archigram), Archizoom, Yona Friedman, Angela Hareiter, Zaha Hadid, Superstudio, Charles Simonds

HIGHER EDUCATION PROJECTS



Study for the ephemeral pavilion École nationale supérieure de Paris-Belleville

École supérieure d'art et de design d'Orléans

Workshop

Jardin de l'Évêché, Orléans
Guest artist: Tatiana Wolska

École supérieure d'art et de design Tours-Angers-Le Mans

Restoration & workshop

Tours-Orléans

École nationale supérieure d'art de Bourges

Sound installation

Crypte Saint-Avit

Université de Tours

Symposium

Visual forms of the collective / Tours
Mediation WE FRAC

Université d'Orléans

Mediation national architecture days

École nationale supérieure d'architecture de Nantes

Installation & workshop

Cultures du cœur / Orléans Gestion/Orléans-La Source

École nationale supérieure de Paris-Belleville

Exhibitions

Médiathèques d'Orléans et d'Orléans-La Source

École d'architecture de la ville et des territoires Paris-Est

Workshop

Les Tours de Babel / Azay-le-Rideau

École nationale supérieure d'architecture de Montpellier

Collection exhibitions

Montpellier

Southern California Institute of Architecture/SCI-Arc (Los Angeles)

Institut d'études brésiliennes

(Sao Paulo)

THE CO-AUTHORS OF THE BIENNALE AND ASSOCIATED PROGRAMMING

The Frac Centre-Val de Loire has partnered with institutions and non-profit associations to co-write and offer a rich programme of conferences, meetings and exhibitions.

For this second edition, many cultural structures have responded to the invitation of the Biennale d'Architecture d'Orléans to reappropriate the theme of solitude and draw together a new map on the scale of the Centre-Val de Loire region.

**Association
des gens du voyage**
(Orléans)

Atelier Java
(Nantes)

Cimade
(Orléans)

**Collectif de soutien
aux jeunes isolés
étrangers**
(Orléans)

**Concours International
de Piano**
(Orléans)

Culture du Cœur Loiret
(Orléans-La Source)

Cinéma Les Carmes
(Orléans)

**Fédération des Aveugles
de France**
(Orléans)

Fun & yoga
(Orléans)

Les 3 F
(Orléans-La Source)

Maison de l'Architecture
(Orléans)

Mémoires Plurielles
(Orléans)

Planning Familial
(Orléans)

Orléans Gestion
(Orléans-La Source)

Orléans en transition
(Orléans)

Pierres et Lumières
(Orléans-La Source)

**POLAU – pôle
arts & urbanisme**
(Saint-Pierre-des-Corps)

Radio Campus
(Orléans-La Source)

**Réseaux des
Médiathèques d'Orléans**
(Orléans)

Ville d'Azay-le-Rideau
(Azay-le-Rideau)

**Ville et Pays d'Art
et d'Histoire**
(Orléans)

Atelier Calder
(Saché)

**Centre céramique
contemporaine**
(La Borne)

**Centre de création
contemporaine Olivier
Debré**
(Tours)

**Centre Dramatique
National**
(Orléans)

Cent Soleils
(Orléans)

CeTHIS
(Université de Tours)

Chapelle Saint-Anne
(Tours)

Dante Alighieri
(Orléans)

DYNADIV
(Université de Tours)

**École nationale
supérieure d'art**
(Bourges)

**Équinoxe - Scène
nationale de Châteauroux**
(Châteauroux)

Exuo
(Tours)

**L'ar[T]senal,
Centre d'art contemporain**
(Dreux)

Le Bouillon
(Orléans)

**Le Studium - Institute
for Advanced Studies**
(Orléans)

**Librairie
Les Temps Modernes**
(Orléans)

**Maison de l'architecture
Centre – Val de Loire**
(Orléans)

**Muséum d'histoire
naturelle**
(Bourges)

RÉMÉLICE
(Université d'Orléans)

Sans Canal Fixe
(Tours)

Serres Chaudes
(Orléans)

CURATORS BIOGRAPHIES

CURATORS

years of solitude

Abdelkader Damani

Director of Frac Centre-Val de Loire and artistic director of the Biennale d'Architecture d'Orléans, Abdelkader Damani has led the Frac Centre-Val de Loire since September 1st, 2015. He trained in architecture at Oran (Algeria). On arriving in France in 1993, he studied art history and philosophy at the University Lyon 2 and Lyon 3. After having been in charge of art and architecture projects in the "Centre Culturel de Rencontre" of la Tourette (a Le Corbusier building), between 2007 and 2015 he led the "VEDUTA" program at the Biennale of Contemporary Art of Lyon. In 2014, he co-curated the Dakar Biennale (*Our Common Futur*, Dak'ART 2014). As Director of the Frac Centre-Val de Loire, he implemented the first Biennale d'Architecture d'Orléans in 2017. In 2019, he was the General Curator of the first Rabat Biennale.

Luca Galofaro

Luca Galofaro is an architect and a professor. Founder of the agencies laN (1997-2015) and LGSMA (2016), he has developed an experimental praxis for architecture, seeing it not as a fixed object, but a system of ongoing relations and exchanges, and open to theoretical, editorial and curatorial research. An associate professor at the University of Camerino since 2015, and guest professor at Confluence in Lyon, the Bartlett School in London and the École spéciale d'architecture in Paris, he obtained his master's degree in space sciences at the International Space University, UHA Huntsville Alabama. He won the gold medal for Italian architecture in 2006, was shortlisted for the Iakov Chernikov prize in 2001, and was a finalist in the 2013 Aga Kahn Award.

Davide Sacconi

Dreams Seen Up Close

Collégiale Saint-Pierre-le-Puellier

Davide Sacconi is an architect and teacher based in London. After graduating with honours in Architecture at the Università degli Studi di Roma Tre, he earned his postgraduate diploma at the Berlage Institute of Rotterdam, and then joined the Architectural Association of London to develop his PhD research on the notion of Archetype as a project for the Brazilian city. In the UK he has taught at various schools, including the Bartlett School of Architecture, the Architectural Association, and the Liverpool School of Architecture. Currently, he is the Director of the Syracuse Architecture London Program and runs Architecture Design Studio 10 at the Royal College of Art. After working as architect on a variety of architecture, landscape and urban-design projects, both independently and for internationally renowned offices, such as laN+ and MVRDV, he founded CAMPO, a space for architecture in Rome that organises events, exhibitions, publications and workshops. For Black Square, he edited the books "Interior Tales" (2015), "The Supreme Achievement" (2016) and "Savage Architecture" (2016), which comprises of a traveling exhibition that has been showcased in several institutions in Europe, including the Milan Polytechnic, and the CIVA foundation in Bruxelles.

Hernan Diaz Alonso

The Architectural Beast

Les Turbulences - Frac Centre-Val de Loire

Born in 1969 in Buenos Aires and a graduate of the Universidad Nacional de Rosario, Hernan Diaz-Alonso realized his first projects (a cigar shop, Happening, a fashion shop, Spy, as well as a school, Etnade) in his native country, Argentina. He worked with Enric Miralles in Barcelona in 1996, created his own agency, Xefirotarch, in Los Angeles in 1999 and collaborated with the Eisenman Architects agency in 2000-2001. In 2004, his projects were exhibited at ArchiLab and the Venice Biennale. H. Diaz-Alonso has had a monographic exhibition at the Art Institute in Chicago and the MAK in Vienna in 2007 and 2008, and is part of the permanent collections of MoMA in San Francisco, and in New York. His activities as a critic, lecturer, and teacher in prestigious schools, such as the Southern California Institute of Architecture (SCI-Arc) in Los Angeles, Columbia University in New York, the Architectural Association in London, and MIT, have taken him to an international level.

Cornelia Escher

Homo faber: a Narrative

Les Turbulences – Frac Centre-Val de Loire

Cornelia Escher is assistant professor for the history and theory of architecture at the Kunstakademie Düsseldorf. Her research and publications focus on the nexus of theory, practice and material environment, on transnational networks, and on architecture's interrelation with art and science. She graduated from the Freie Universität Berlin in 2007 and was a researcher at ETH Zurich, where she finished her PhD in 2014, and at the University of Konstanz. Beside her academic work, she was a member of the editorial team of the review ARCH+. She was part of the curatorial teams of exhibitions such as, *Negotiating Ungers: The solar house* (CIVA Brussels, 2019), *Atelier Bow-Wow* (ETH Zurich, 2013) and *Megastructure Reloaded* (Former State Mint, Berlin, 2008). Her book, *Zukunft entwerfen. Architektonische Konzepte des GEAM 1958-1963*, was published in 2017.

Pierre Frey

My Creations Will Speak for Me

Les Turbulences – Frac Centre-Val de Loire

Art historian, EPFL Honorary Professor, EPFL Founder and Director of Modern Construction Archives. Author, collections director, exhibition curator. Author of numerous publications, including: *Viollet-le-Duc et le massif du Mont-Blanc*, Payot Lausanne (1988), *Learning from Vernacular*, Actes Sud (2010), *Simon Vélez, mastering Bamboo*, Actes Sud (2013), and *Carin Smuts architecte*, Actes Sud (2014).

Nora Akawi

This Land's Unknown

Rue Jeanne d'Arc

Nora Akawi is a Palestinian architect and curator living in New York. She is the director of Studio-X Amman, a platform for public programming, research, and education on architecture in the Arab world, part of Columbia University's Graduate School of Architecture, Planning and Preservation and the Columbia Global Center in Amman. She teaches history/theory courses on archive politics, borderlands, displacements, erasures, and counter-narratives at Columbia University's GSAPP. Nora co-curated "Friday Sermon," the Bahrain pavilion in the Biennale Architettura 2018, Venice. She co-edited the books *Architecture and Representation: The Arab City* (Columbia University Press, Columbia Books on Architecture and the City, 2016), and *Friday Sermon: An Assembly* (Bahrain Authority for Culture and Antiquities, 2018). Nora is a member of the affiliated faculty at the Center for Palestine Studies at Columbia University. She received her professional degree in architecture at the Bezalel Academy of Art and Design in Jerusalem in 2009. In 2011, she completed her graduate studies in Critical, Curatorial, and Conceptual Practices in Architecture at Columbia University.

Frida Escobedo

From Solitude to Desolation

Théâtre d'Orléans

Frida Escobedo is an architect and designer based in Mexico City. Her work focuses largely on the reactivation of urban spaces that are considered to be residual or forgotten, through projects that range from housing and community centers, to hotels, galleries, and public art installations. In addition to her practice, Frida Escobedo has taught at Columbia University's Graduate School of Architecture, Planning and Preservation, and Harvard Graduate School of Design. She is the recipient of the 2016 Architectural Review Emerging Architecture Award, the 2017 Architectural League Emerging Voices Award, and in 2018 was selected to design the 18th Serpentine Summer Pavilion in London.

iii independientes instituto de investigaciones (Luciano Concheiro & Xavier Nueno)

From Solitude to Desolation

Théâtre d'Orléans

Luciano Concheiro is a theorist, editor, and translator. Among his books are *Contra el tiempo: filosofía práctica del instante* (Anagrama, 2016), which was the first finalist of the 44° Anagrama Essay Prize, and *Inventar lo posible: manifiestos mexicanos ontemporáneos* (Taurus, 2017), a collection of sixty manifestos written by young Mexican writers, artists, academics, and activists, which was selected as one of the 50 best designed books and book covers of 2017 by the American Institute of Graphic Arts (AIGA) and Design Observer. His work has been published in magazines and newspapers such as The New Inquiry, The New York Times, and Nexos. He holds a MPhil in sociology from Cambridge University and has been a visiting scholar at Princeton University, Harvard University, and El Colegio de México. He is currently working on a book manuscript entitled *The Uncertainty of Appearance*, which studies the families that have organized to find mass graves in Mexico during the last decade and, in the process, have built counter-forensic knowledges deeply rooted in a close understanding of the territory.

Xavier Nueno is a researcher, editor, and a PhD student in the Department of Visual and Environmental Studies at Harvard University. Between 2015 and 2018, he coordinated the editorial project *Francesc Abad. A Paper Retrospective*. As part of this endeavour, he authored his first book, *Napa(s). Persistir en lo inacabado [napa(s). to persist in the unfinished]*, which mobilizes the archive of Abad to tell the entangled stories of deindustrialization in former Spanish textile cities, the dematerialization of the art object, and the cultural field that emerged after the Spanish Democratic Transition. His work has been presented, among other spaces, at Centro Nacional Museo de Arte Reina Sofía (MNCARS), Museu d'Art Contemporani de Barcelona (MACBA), and Archivo Lafuente in Santander.

ARTISTS AND ARCHITECTS BIOGRAPHIES

AAU Anastas

Elias and Yousef Anastas

Palestine

AAU Anastas was founded by Elias Anastas, a graduate of the École nationale d'architecture de Paris-Val de Seine in 2007, and Yousef Anastas, a graduate of the École nationale d'architecture de Marne-la-Vallée and the École nationale des Ponts et Chaussées. Based between Bethlehem and Paris, the architecture agency works on the design and production of an architecture in line with both its environment and its inhabitants, while reducing energy costs. The forms of architecture aim to optimise the architectural project by considering the design process as a site of encounter between architectural and engineering ambitions, local resources, artisanal expertise, and new technologies. Their projects are regularly acclaimed, such as the *Conservatoire national de Bethléem* (2012), for which they received the "40 under 40 European Design Award", or their more recent research devoted to new ways of using stone in construction.

Rand Abdul Jabbar

Iraq

Overstepping the boundaries between arts, architecture, and design, the practice of Rand Abdul Jabbar, a graduate in architecture of Columbia University, offers an interpretation of Mesopotamian culture based on mythology, archaeology, and the Assyrian and Babylonian architectural tradition. Through her work on archives and narrative, she also explores the tension between the tangible and the ephemeral within her own family history, in relation to an unattainable world. Abdul Jabbar is an alum of the Salam Bint Hamdan Emerging Artist Fellowship (2016-17), the mentorship programme for artists from the Abu Dhabi Music and Arts Foundation (2016), Tashkeel's Tanween Design Programme (2014-15), and was recently chosen to participate in the Gulf Designers' Workshop co-organised by the Victoria and Albert Museum and the British Council. In 2016, she cofounded the Center for Architectural Discourse.

Absalon

Eshel Meir

Israël

"I try to create an infallible system, which, in some sense, is an absolute prison. At any rate, I feel alone, and in this prison I still feel alone, but better." (Absalon, *Carte blanche à Jean de Loisy*, Ivry-sur-Seine, CREDAC, 1990)

Graduating as a "qualified electrician" in Israel, Eshel Meir left for Paris in 1987, where he began his art education at the École d'Art de Cergy Pontoise, l'École nationale supérieur des Beaux-Arts de Paris, then the Institut des Hautes Études en Arts Plastiques, and assumed the pseudonym Absalon. Between sculpture and architecture, his minimal language comprises modules in white geometric shapes borrowed from the modern avant-gardes of the interwar period to subject the act of inhabiting to process of reduction. Between withdrawal and enclosure, his *Propositions d'habitat* followed by his *Cellules* and filmed performances define a minimal and sanitized space, an ascetic refuge designed for the artist himself as a project set to the architectural

scale of his own mental space. His artworks belong to several public collections (CNAP, CAPC, MAMVP, MNAM) and have been presented in numerous exhibitions. The artist enjoyed a major retrospective held at the KW Institute for Contemporary Art (Berlin, 2010-2011) then at the Museum Boijmans Van Beuningen (Rotterdam, 2012).

BairBalliet

Kelly Bair, Kristy Balliet

USA

The BairBalliet agency was founded in 2016 by Kelly Bair, associate professor at the School of Architecture of the University of Illinois in Chicago and a graduate of Colorado University in Boulder and the UCLA Department of Architecture and Urban Design, and Kristy Balliet, professor of design at SCI-Arc and a graduate of Philadelphia University and the UCLA Department of Architecture and Urban Design. The agency's speculative approach is expressed both through research projects and production. It notably focuses on the convergence of virtual and physical geometric shapes, by exploiting the three-dimensional potential of lines. Lines are generated by a virtual reality system in which they accumulate to produce surface, mass, and volume. The agency's work has been exhibited across the globe (including at the 2016 Venice Architecture Biennale; The Architecture & Design Museum, Los Angeles; and the Detroit Museum of Contemporary Art). In 2018, BairBalliet was a finalist in the Young Architect Program organised by MoMa PS1 in New York.

Ila Bêka and Louise Lemoine

Ila Bêka, Louise Lemoine

Italy-France

With backgrounds in Architecture (UIA in Venice and the ENSA Paris-Belleville) and Art History (Université Paris I), respectively, Ila Bêka and Louise Lemoine have collaborated since 2005. Their research focuses on experimenting with new narrative and filmic forms in relation to contemporary architecture and the urban environment. Evoking George Pérec's anthropology of the ordinary, their singular approach is mainly interested in the way constructed spaces model and influence our everyday life. Their first film, entitled *Koolhaas Houselife* (2008), which shows the difficulties encountered everyday by the paraplegic resident of a house designed by Rem Koolhaas, led to propel them into the limelight. Their work has been shown on the international scene via numerous exhibitions, such as at the Venice Biennale (2008, 2010, 2014), the Metropolitan Museum of Art (New York), the Louisiana Museum of Modern Art (Copenhagen), the Barbican Centre (London), and the Centre Canadien d'Architecture (Montreal). In 2016, the MoMA acquired sixteen films that at the time constituted their complete works.

Daphné Bengoa

France-Switzerland

Originally from Greece and the Basque Country, Daphné Bengoa grew up in Switzerland, where she took photography classes at the École cantonale d'art de Lausanne, which she would later complete with a Masters in Arts and Languages at the EHESS in Paris. She develops

photographic and video work based on human agency, such as the power of the imagination and the capacity for action, in her relationship to the self and the Other, the city and society. In particular, she focuses on anonymous figures of resistance: the men and women who rise up against the aberrations of a system and attempt new ways of living and working. Her work derives from the observation of our modes of existence: between the restoration of elements of expertise and the emergence of new collaborative modes, her ambition is to put the spotlight on the men and women who are mobilising to participate in the reinvention of our society. Her recent series on the architectural work of Fernand Pouillon was presented at the Rencontres Internationales de la Photographie (Arles, 2019).

André Bloc

France

"André Bloc was our war leader, our King Arthur of modernity breaking in his lance along with our own in all battles, on the frontlines of all frontiers." (Claude Parent)

André Bloc is an atypical and polyvalent artist who crystallises the French aesthetic debate of the post-war period. He developed his early projects as an engineer, before becoming interested in sculpture, painting, and architecture. Through the magazines *L'Architecture d'aujourd'hui* (1930) and *Art d'Aujourd'hui* (1949–1954), then *Aujourd'hui* (1955–1967), which he founded and produced, he fought to update the relationship between art and architecture in reaction to the formal poverty of Functionalism. In 1951, he founded the Espace group with Felix del Marle that advocated a new synthesis of the arts and that brought together, among others, Nicolas Schöffer, Ionel Schein, Sonia Delaunay, and Jean Prouvé. He also worked on interdisciplinary projects, notably with the young architect Claude Parent, with whom he undertook several projects. His estate in Meudon was to become the manifesto of his synthesis of the arts: he designed the architecture, the interior polychromy, the furniture, as well as all of the architectural artworks installed in the garden.

Santiago Borja

Mexico

A graduate of architecture at the Ibero-American University of Mexico and art at the University of Paris VII and Central Saint Martins, Santiago Borja revisits the icons of Western modernism while attempting to reveal its magical and spiritual side. At the point of intersection between art, architecture, and anthropology, the artist appropriates various objects, locations, and striking figures from the art and culture of the twentieth century, from La Corbusier to Sigmund Freud or André Breton, to give rise to a cross-pollination with non-Western (particularly the Huichol culture) or esoteric (anthroposophy) modes of thought. The artist notably presented in situ installations at the Neutra-VDL Research House II (Los Angeles, 2010), the Villa Savoye (Poissy, 2011), and the Huis Sonneveld (Rotterdam, 2016). He also participated in the Chicago Biennial (2015), the exhibition *El orden natural de las Cosas*, Museo Jumex, Mexico (2016), and the California-Pacific Triennial (Los Angeles, 2017). In 2018, he was an artist-in-residence at the Atelier Calder in Saché.

John Cage

USA

John Cage is one of the most memorable personalities of twentieth-century contemporary creation. A guest lecturer at Black Mountain College, teacher at the New School of Social Research in New York, and tutelary figure of Fluxus, his musicological and aesthetic practice and theory are firmly rooted in his deep desire – influenced by Eastern philosophy – to redefine the relationships between art and life, society and nature. A student of Henry Cowell and Arnold Schönberg, an admirer of Erik Satie, close to Marcel Duchamp and Merce Cunningham, Cage asserted a dilettante cross-sectoriality that led him from contemporary music to happenings or installations. The composer intended to liberate music from traditional structural systems in order to foster a consistently unique experience of the present moment. With his famous "prepared pianos", he produced sound sculptures that presented noises – no longer notes – to the ears, as well as presenting "sounds for the eye". He also introduced silence, but also chance and uncertainty as fundamental elements in musical composition.

Bertrand Cavalier

France

Based in Brussels since 2011 and trained at the Septante-cinq in Brussels and the Académie royale des beaux-arts d'Anvers, through traditional photography, Bertrand Cavalier explores the relationships between constructed spaces and their residents or users. His documentary approach takes the form of series – such as the one entitled *Seasonal*, dedicated to mass tourism in the mountains – which tend to analyse the complexity of a situation. *The Seasonal* series was awarded the Jury Prize at Fotofilmic 2015 and exhibited at Jeune Création in Paris; Manifesto in Toulouse; and Fotofilmic in New York, Boise, Vancouver, and Seoul, among other places. His most recent project, *Concrete Doesn't Burn*, was published in the annual Arpa magazine (École supérieure d'architecture at the University of Columbia in New York), in the annual publication TIFF of the Foto Museum Antwerp (FOMU), and was exhibited at the Breda Photography Biennale. *The Speaking in Tongues* project created within the photographers' collective La Grotte founded in 2012 was presented at Foto Museum Antwerp FOMU, at Botanique Brussels, at the Biennale de l'Image Possible in Liège and at 50° nord in Lille.

Nidhal Chamekh

Tunisia

Born in Dahmani and educated at the Institut supérieur des beaux-arts de Tunis (ISBAT) and at the University of Paris I, Nidhal Chamekh now works between Paris and Tunis. Each of his creations is located at the intersection of biography and politics; between the lived and the historical, the event and the archive. From drawing to installation, photography, and video, Nidhal Chamekh fragments and disassembles, dissecting through his artworks the very constitution of our contemporary identity. A translator for the migrants of the Calais camp known as "La Jungle", the artist undertook a documentary approach based on graphic and photographic recordings, up until the site's destruction in October 2016. His artworks have notably been

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exhibited at the first edition of the Biennale d'Architecture d'Orléans (2017), the Triennale in Aichi (2016), at the Yinchuan Biennale (2016), the Hood Museum in Hanover, United States (2016), the Venice Art Biennale (2015), and the Dakar Biennale (2014).

Paloma Contreras Lomas

Mexico

Trained at La Esmeralda school of painting, sculpture, and printmaking (Mexico), then at the SOMA pedagogical programme, a member of the Mexican artists' collective Bikini Wax, Paloma Contreras Lomas uses writing and drawing, installation and video to explore the various vestiges of Mexican politics, marked by the masculinity of its protagonists. Far from all forms of demagoguery, her work considers political caricature and humour as methods of analysis and resistance. Her artworks have notably been presented at the Museum of Modern Art (Mexico City, 2016) and at the MOCA (Los Angeles, 2015).

Abraham Cruzvillegas

Mexico

Artist Abraham Cruzvillegas explores the economic dynamics of the temporary, artisanal, and recycled. His recent project *Autoconstrucción* stems from his experience of the El Ajusco neighbourhood in Mexico City, where he spent his childhood and – for the first twenty years of his life – assisted with the construction of his parents' house, a slow process in which his whole family and his neighbours participated. The house was built using improvised techniques and materials, within an economically and socially fragile milieu. The artist has enjoyed numerous solo exhibitions, notably at the Kunsthaus Zurich (2018), the Museum Boijmans in Rotterdam (2017), the Carré d'art de Nîmes (2016), Turbine Hall at the Tate Modern, in London (2015) and the Walker Art Center in Minneapolis (2013). He has also exhibited at dOCUMENTA 13 (2012), the Gwangju Biennale (2012), the Havana Biennial (2009), and the Venice Biennale (2003).

Design Earth

USA

Design Earth was founded in 2010 by Rania Goshn, teacher at MIT, architect and geographer trained at Harvard University, University College London, and the American University in Beirut, and El Hadi Jazairy, professor at the University of Michigan and graduate of Harvard and Cornell Universities as well as the École de La Cambre in Brussels. A collaborative architecture and city planning platform, Design Earth invests the "geographic" and notably its etymological Greek root (geo: "the earth" – graphy: "writing") to return to a writing of the earth involving "both the act of writing, projecting, or representing the earth but also of writing, marking, forming, or presenting a world afresh." The agency has participated in many exhibitions, including the Venice Architecture Biennale (2016, 2018), the MAAT in Lisbon (2018), the Seoul Architecture Biennale (2017), the Lisbon and Oslo Architecture Triennales (2016). The agency has garnered some important international awards, such as the Architectural League of New York's Prize for Young Architects + Designers or the First Prize from the Fondation Jacques Rougerie (2015).

f-architecture

USA

Created in New York in 2016 by Gabrielle Printz, Virginia Black, and Rosana Elkhatib following their meeting on the benches of Columbia University, Feminist Architecture intends to invest "both architecture and its refusal in equal measure" to open up the discipline to forms borrowed from activism, criticism, or spatial intervention. The agency strives to update and unravel the ways in which contemporary spatial policies – particularly those devised by and for men – influence and act on bodies, both intimately and collectively. Considering the collaborative approach as an anti-establishment form in itself, at a time when efficiency and yield dominate, the agency works with a network of collaborators according to a quasi "ethnographic" method, in order to formulate a project that will be the most well-suited each time for the specificities of a given situation. F-Architecture won the 2019 League Prize.

Miguel Fernandez de Castro

Mexico

Through a body of work combining video, photography, sculpture, and writing, Mexican artist Miguel Fernandez de Castro analyses how subterranean economies and processes – literally, with mining activity, and figuratively with the criminal economy – are physically transforming the territory. His work is envisaged as a form of "critical geology" founded on the vocabulary and images of terrestrial geomorphological phenomena (erosion, sedimentation, or mining extraction) functioning as the symbolic expression of broader social processes. His most recent works explore the border zone between Sonora and Arizona, where the Tohono O'odham Indian Reservation is located and where various customs and territorial assertions are juxtaposed, between indigenous peoples' claims, smugglers' routes, and scientific observation or border surveillance facilities. His work has notably been shown in Conarte (Monterrey, 2018), at the University of Cambridge, the Artio Museum (Vittoria, 2017-2018), and the Museum of Modern Art (Mexico City, 2013). He received the FONCA scholarship for young artists (Mexico, 2011-2012) and The Tierney Fellowship (New York, 2010).

Bernard Gachet

Switzerland

A graduate of the École Polytechnique Fédérale de Lausanne, Bernard Gachet has roamed the world and its monuments since 1976, conserving the trace and details in his notebooks in the form of sketches and measurements: "The artist showcases what was not able to be seen before. These are objects that call to us and not the other way around, as though they were asking us to take care of them." This encyclopaedic corpus of an estimated 6,500 drawings notably constitute visual aids for his classes on Islamic architecture and town planning at the EPFL and a comparatist approach considered as a "voice given" and shared between the classical and contemporary West and Mediterranean East. In 2018, he published *Regards dessinés sur le monde*, copublished by Actes Sud and Tirages illimités, and he is currently finishing *Encyclopédie de l'architecture musulmane*. Since 1978, Bernard Gachet has been an associate of Patrick Mestelan, forming the studio Mestelan-Gachet.

Griffin Enright Architecture

Margaret Griffin, John Enright

USA

Respectively professor and deputy director at SCI-Arc, Margaret Griffin, a graduate of Syracuse University and the University of Virginia, and John Enright, also a graduate of Syracuse University and Columbia University, founded Griffin Enright Architects in 2000 in Los Angeles. It is by integrating architectural design, urban planning, landscaping, and interior design in one fell swoop that the agency intends to explore new perspectives for the built-up environment. Their practice aims to define original architectural solutions by considering certain information that is often disdained as a structural element of their projects. Their design process is based on a keen understanding and mastery of the material, geometric, and constructive implementation of the project, while also taking into account local environmental data. Griffin Enright Architecture has won over 75 distinctions, including the American Architecture Award, the Architecture Masterprize, and the regional and national AIA awards. Their work has been the subject of many publications and has been presented as part of national and international exhibitions.

Günter Günschel

Germany

German architect Günter Günschel studied architecture at the Giebichenstein School in Halle (1947-1949) then at the Berlin Academy of Fine Arts. The author of articles and books (notably *Große Konstrukteure* in 1966), he was elected as chair of experimental architecture at the Braunschweig University of Art in 1968. His work is characterised by a search for innovation in architectural forms. Graduating in 1955, he engaged in an examination of innovative materials and techniques, studying the construction of vaults, and extending the tradition of architect-engineers with his research. He pursued the dream of light, mobile architecture liberated from the contingencies of reality. In 1958, Günschel joined the Groupe d'Étude d'Architecture Mobile (GEAM). Fascinated by the mechanical production of artworks, Günschel was also interested in the effects of the use of digital architecture. From the 1980s onwards, he adopted the computer as his experimental tool.

Zaha Hadid

Iraq-UK

Born in 1950 in Baghdad, Iraq, English-Iraqi architect Zaha Hadid made her mark brilliantly on the international scene from the early eighties with her vast projects in spectacular forms, installed all over the globe. She initially studied in Switzerland, then took Mathematics at the American University of Beirut. In 1972, she entered the Architectural Association with, as her professors, Elia Zenghelis and Rem Koolhaas, from which she graduated in 1977. She started her career in Rem Koolhaas's agency, where she assisted at the Architectural Association until 1979, when she created her own agency. In 1988, she participated in the manifesto exhibition *Deconstructivist Architecture* at the New York MoMA. Since then, her works have been the focus of many exhibitions including a retrospective at the Guggenheim Museum in New York in 2006. She notably won the Mies van der Rohe Prize (2003) and the Pritzker Prize (2004).

Susan Hefuna

Germany-Egypt

A graduate of the Städelschule (Frankfurt), working between Cairo, Düsseldorf, and New York, Susan Hefuna develops a multifaceted practice that often originates from drawings. The artist notably finds inspiration in her double identity – Egyptian on her father's side, German on her mother's – to examine the question of interstices and even intersection. Grids are an important leitmotif in her work, as the structuring element of a relationship, and once a degree of porosity or even relativity between interior and exterior emerges. Susan Hefuna has enjoyed solo exhibitions, notably at the Sharjah Art Foundation (Sharjah, 2014) and the Hosthaus Museum (Hagen, 2014), and participated in numerous collective exhibitions, for instance at the LACMA (Los Angeles, 2015), the New Museum (New York, 2008 and 2014), and the Sharjah and Venice Biennales (2007, 2009). Her work has garnered several awards and been acquired for prestigious collections, including those of the MoMA and the Guggenheim Foundation.

John Hejduk

USA

John Hejduk is a singular figure of the American and international architectural history of the second half of the twentieth century. Essentially theoretical, his work is largely based on drawing, conceived as a constructive act in itself and a privileged tool for the exploration and critical re-evaluation of architectural forms. In the *Diamond Houses* series (1962-1967) in particular, he sought to establish an architectural syntax sustained by modernist vocabulary but detaching from it in favour of mathematical games founded on the exploration of geometric figures such as the cube and the grid. From 1979 onwards, Hejduk progressively introduced into his projects the possibility of a poetic narration. He thus evolved towards a fictional practice, at the crossroads of several disciplines (medicine, literature, and painting) capable of generating potential architecture. More abstract and intimate, his research at that time seemed to touch on what it had always sought to attain: the idea of an uniquely architectural condition.

Anne Huffschmid and Jan-Holger Hennies

Germany

Anne Huffschmid & Jan-Holger Hennies collaborate within the framework of an audiovisual research project on the forensic process in Mexico. Their most recent documentary entitled *Forensic Landscapes* retraces the research undertaken by families to recover the bodies of disappeared persons, victims of criminality consigned to oblivion. Anne Huffschmid is a teacher-researcher and author. She focuses on urban issues, social processes of memory, and the materialisation of violence, which she treats through audiovisual and photographic methods and formats. In 1986, she undertook her first travels and research in Latin America, leading her to devise the exhibition project *Mexico City of Women* (Nouvelle Société des Beaux-Arts, Maison des Cultures du Monde, Museo Universitario del Chopo) and to embark on a career as a cultural journalist from 1992 to 2003 for the magazine *taz* and the newspaper *La Jornada* in Mexico.

Jan-Holger Hennies is an artist and documentary filmmaker. Inspired

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by sensorial ethnography following a Masters in Visual Anthropology at the Granda Center for Visual Anthropology at the University of Manchester, he develops collaborative projects that explore different forms of films, multimedia installations, and websites. His political practice strives to raise public awareness concerning the problem of violence, marginalisation, and the practices of resistance within the Mexican territory. His short films are screened at international festivals.

Damjan Jovanovic

Serbia

A graduate and then professor at the Städelschule in Frankfurt, architect Damjan Jovanovic now lives in Los Angeles where she teaches at SCI-Arc. Her research explores the cultural effects of software in the field of architecture, but also the question of authorship, through the development of applications for non-standard architectural design. Her works and writings have been published in AD Magazine, Form, CLOG, Offramp, and SAC Journal. Damjan Jovanovic won the AIV 2014 Prize for the best doctoral project of the Städelschule Architecture Class, as well as the DAAD 2013–2014 Grant (German Academic Exchange).

Alberto Kalach

Mexico

After studying at the Ibero-American University in Mexico City then Cornell University in Ithaca, architect Alberto Kalach founded in 1981 the TAX company ("Taller de Arquitectura X") with Daniel Álvarez, with whom he worked until 2002. The architect brings special attention to bear on the problems emerging from the "vast city", by considering the city as a whole, an object to study through its geography. In particular, he studies the case of Mexico City, where he was born, for which he founded a working group (*México: Ciudad Futura*) and proposed a return to riparian organisation as a solution to the issue of water supply. His projects have won numerous awards, notably in 2004, when he was awarded first prize in the international design contest for the José Vasconcelos Library (with Juan Palomar, Gustavo Lipkau, and Tonatiuh Martínez).

Ferda Kolatan

USA

Cofounder and director of SU11 Architecture + Design in New York (1999), Ferda Kolatan graduated from the RWTH Aachen and obtained the "Honours Award for Excellence in Design" and the "Memorial Prize" from the MsAAD programme at Columbia University. He is an associate professor at the Graduate School of Architecture of PennDesign and taught at the universities of Columbia, Cornell, Pratt Institute, RPI, and SCI-Arc. His works within SU11 were published at national and international levels and notably presented at MoMA, at the Walker Art Center, Vitra Design Museum, the Beijing and Istanbul Biennales, Archilab, and SCI-Arc Gallery. His design studio at UPenn was selected for exhibition at the Venice Architecture Biennale in 2016, and he won the AIA award ARCHITECT Studio in 2017. Ferda Kolatan has published many essays and is the co-author of the book *Meander: Variegating Architecture* (Bentley Press, 2010). The American Turkish Society selected him as Young Society Leader in 2011.

Lacaton & Vassal

Anne Lacaton et Jean-Philippe Vassal

France

Anne Lacaton and Jean-Philippe Vassal founded their architecture agency in 1987. Well known for their minimalist work, centred on excavation and the enhancement of space, they stood out in the early 2000s as among the most emblematic French architects of a new interpretation of "Less is More". Their search for sobriety was also expressed through the economy of their projects, based on adaptation to the context, the optimisation of systems of construction, energy neutrality, and the high quality of the spaces. Anne Lacaton and Jean-Philippe Vassal won the Mies Van Der Rohe Prize 2019, the Global Award for Sustainable Architecture 2018, the Lisboa Triennale Award for their overall achievement 2016, the Gold Medal from the Académie d'Architecture de France 2016, the Heinrich Tessenow Gold Medal 2016, the Design of the Year Award 2013, the Équerre d'Argent 2011, and the Grand prix national de l'architecture 2008. They were International Fellows of the Royal Institute of British Architects in 2009.

Karen Lohrmann and Stefano de Martino

Germany-Italy

With a degree in architecture, art history, and scenography, Karen Lohrmann teaches at several universities, including UCLA, Harvard, and the University of Innsbruck. A graduate of Bartlett University and the Architectural Association and a professor at several universities, Stefano de Martino contributed to the creation of the Office of Metropolitan Architecture alongside Rem Koolhaas, before creating his architecture agency in London in 1989. Karen Lohrmann and Stefano de Martino launched their collaboration in 2001, with the start of their project *Waiting Land*. Immersing themselves in the characteristics of the places where they live (Berlin, Los Angeles, Naples), the pair develops research into the landscape, reality, and sites undergoing transformation. Through various media, they create real environments that are open to narrative construction. Their artworks have been exhibited in places such as CAMPO (Rome) or the Kunstarum in Innsbruck. Since 2009, they have launched the publication *Correspondents*, followed by the platform *Urban States* (2011–2014), and are the authors of *Update All Possible Worlds* (2008), *How We Spent It* (2009), and *Waiting Land* (2017).

Atelier Manferdini

Elena Manferdini

Italy

Based in Venice, California, the Atelier Manferdini was founded in 2004 by Elena Manferdini, an engineering graduate from the University of Civil Engineering in Bologna who went on to complete a master of architecture and urban design at the University of California in Los Angeles (UCLA). She currently teaches at the Southern California Institute of Architecture (SCI-Arc) and in 2014 held the Howard Friedman Visiting Professor of Practice at the University of California, in Berkeley (UCB). For Elena Manferdini, nature is the "silent protagonist" in her agency's work. The Atelier Manferdini designed the pavilion for the Los Angeles Museum of Contemporary Art and has received many awards, including that in 2017 for the facade of the Alexander Montessori

School in Miami and an ACADIA Reward of Excellence. Her works are part of the permanent collections of the SFMoMA and the LACMA.

Jumana Manna

USA

Born in Princeton (USA), before moving to Jerusalem where she spent her childhood, Palestinian artist Jumana Manna is a graduate of the National Academy of Fine Arts in Oslo and the California Institute of the Arts. She lives in Berlin. Primarily engaged in film and sculpture, her work explores how power is articulated through relationships, often focusing on the body and materiality in relation to narratives of nationalism and histories of place. Her work has been presented at the Berlinale (2016 and 2018), the Henie Onstad Museum (Oslo 2018), Lafayette Anticipation (Paris, 2018), the Venice Biennale (2017), Jeu de Paume (Paris, 2017), the CAPC (Bordeaux, 2017), the Tate Modern (London), and the Marrakech Biennale (2016). The artist has received the A. M. Qattan Foundation's Young Palestinian Artist Award (2012) and the Ars Viva Prize for Visual Arts (2017), and her works are part of the Centre Pompidou collection.

Fabian Marcaccio

Italy

Born in Rosario, Argentina, in 1963, Italian artist Fabian Marcaccio lives and works in New York. His art is characterised by the use of machines in pictorial work. From collagraphy in the early 1990s to 3D printing today, he attempts to create pictorial gestures that are impossible to create manually or mechanically: *"This type of expressive use of digital printing provides a renewed terrain for experimentation. A way of internally controlling the flux of painting, of guiding it with extreme precision and attaining a kind of unpaintable painting."* (F. Marcaccio). He has had several solo exhibitions, in particular at the Casa Daros, Rio de Janeiro (2014), the Krefeld Kunstmuseen, Krefeld (2012), the Lehmbrook Museum, Duisburg (2012), and the Kunstmuseum Liechtenstein, Vaduz (2004). His work has been presented in several group exhibitions at the MoMA PS1, New York (2002) and Documenta 11, Kassel (2002). His artworks can be found in the collections of the Whitney Museum of Art, the MOMA, the Blanton Museum of Art, the Miami Museum of Art (MAM), and the Museum für Moderne Kunst (MMK).

Chris Marker

France

Born as Christian Hippolyte François Georges Bouche-Villeneuve, Chris Marker's biography is as hard to pin down as the man himself. It evokes his Russian-American origins, his childhood in Cuba, and a Hungarian family. His artistic work is multifaceted: he was at once a director, writer, illustrator, translator, photographer, publisher, philosopher, essayist, critic, poet, and producer. The majority of his works are in the form of documentaries, which André Bazin qualified as cinematographic essays: *Le Joli Mai [The Lovely Month of May]* (1963), *Sans soleil [Sunless]* (1983), *A Grin Without a Cat* (1977), or *The Case of the Grinning Cat* (2004). His artistic world features recurring tropes such as memory, oblivion, and recollections, but also activism.

Ahmed Mater

Saudi Arabia

Ahmed Mater first acquired a degree in medicine before turning towards the practice of art. Through photography, film, and performance, he makes a politically engaged diagnosis of Saudi society, with the medical rigour inherited from his early training. His recent work presents a non-official history of Saudi socio-political life. He is interested in the representation of traumatic events, both historical and collective. He has had several solo exhibitions (Artspace, Dubai, 2009, and the Sharjah Museum of Art, 2013) and has been part of group exhibitions at the British Museum, London (2006 and 2012), the Mori Art Museum, Tokyo (2011), the Institut du monde arabe, Paris (2012), the Sharjah Biennial (2007 and 2013), and the Venice Biennale (2009 and 2011). His works can be found in collections belonging to the British Museum (London), the Victoria and Albert Museum (London), the Centre Pompidou (Paris), and the Smithsonian Institute (Washington DC).

Lucy Mcrae

United Kingdom-Australia

Through installation, film, and photography, but also artificial intelligence and edible technology, the work of artist and filmmaker Lucy McRae speculates on the future of human existence by exploring the limits of the body, beauty, biotechnology, and the self. She explores the cultural and emotional impacts science and cutting-edge technology have on redesigning the body and uses art as a mechanism to signal and challenge our ideologies and ethics about who we are and where we are headed. Lucy McRae has exhibited at museums, film festivals, institutes such as MIT, Ars Electronica, and NASA, and science forums across the globe. Her works have been exhibited at the Science Museum in London, the Centre Pompidou, and at the Venice Biennale. She is a guest professor at SCI-Arc in Los Angeles.

MTL Collective

Amin Husain and Nitasha Dhillon

Palestine-Inde

MTL Collective was founded in New York in 2010 by Amin Husain (who had arrived from Palestine to study law) and Nitasha Dhillon (originally from India with a degree in Mathematics) one year after they met at the Centre for Photography (ICP). Although they may appear to have developed in quite different worlds, they share the common background of having grown up in military contexts - one in the Israeli-Palestinian conflict and the other with a father in the military. With MTL, they combine research, activism, and artistic practices in their analysis and updating of socio-political situations (the Palestinian occupation, the Arab Spring, Occupy Wall Street, etc.), which they recount through film and photographic reports, interventions, and installations. In 2011 they created the theory magazine *Tidal: Occupy Theory, Occupy Strategy* for the Occupy Wall Street movement. Their work was presented at the Athens Biennale (2016), the Venice Biennale (2015), the Louisiana Museum of Modern Art (Humblebæk), the ZKM (Karlsruhe, 2014), and at the 10th São Paulo Architecture Biennial. MTL is a member of several militant collectives, including the Decolonial Cultural Front (DCF) and the Gulf Labor Artists Coalition.

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Julie Nioche

France

In 2007, dancer, choreographer, and osteopath Julie Nioche created A.I.M.E – Association d'Individus en Mouvements Engagés (Association of Moving and Committed Individuals) with a team of collaborators from different professional contexts. She works with performers to create sensory dances that reveal the inner self through movement. Julie Nioche's choreographies are far from an exercise in narration; dance opens itself up to the living body, erasing the ordinary limitations of the stage. Her works pay particular attention to the imagination, which constructs our identity and our awareness. She creates works that she calls "environmental"; they aim to envelop the audience in order to awaken its empathy, by calling on the senses, imagination, and individual memories.

Objectile

Bernard Cache, Patrick Beaucé

France

The Objective agency is a design and architecture research laboratory created in 1996 by Patrick Beaucé, artist-designer, teacher at the ESAD in Valenciennes and at the École des Beaux-Arts in Nancy, and by Bernard Cache, an architect who studied at the EPFL in Lausanne (1983), the ESSEC (1985), and the Institut polytechnique de philosophie. More than simply the name of an agency, Objectile is a concept created by Bernard Cache and further developed by Gilles Deleuze in *The Fold* (1988). It is a new definition of the object, no longer thought of as having an essential or definitive form, but instead one that is a mathematical function that takes its place within a "continuum through variation." A precursor of research on computational architecture, Objectile blends engineering, mathematics, technology, and philosophy to develop and industrially produce curved and variable forms at every scale for sculpture, design, furnishings, architecture, urban planning, and landscape architecture.

Driss Ouadahi

Algeria

An Algerian painter and architect born in Morocco, who studied architecture and art in Algiers and later at the Kunstakademie in Düsseldorf, Driss Ouadahi endeavours to explore and represent the infinite complexity of urban structures and design: housing blocks, the frames of edifices either being built or abandoned, labyrinths or underground passageways. Austere spaces, depicting a cold beauty where urban alienation and pictorial sublimation converge; fragments captured and collected by the artist in his wanderings around the planet are reproduced in these "landscapes of absence". The artist has presented solo exhibitions in New York, San Francisco, Düsseldorf, and Istres. He has also participated in many group exhibitions, including the 11th African Contemporary Art Biennale in Dakar (2014) and the Institut du monde arabe (Paris) in 2012 and 2018.

P-A-T-T-E-R-N-S

Marcelo Spina (Argentine), Georgina Huljich (Argentine)

USA

The P-A-T-T-E-R-N-S agency was founded in Los Angeles in 2002 by Marcelo Spina, a graduate of the National University of Rosario and Columbia University and educator at the SCI-Arc, who in 2006 was joined by Georgina Huljich, a fellow graduate of the National University of Rosario, and of the UCLA. P-A-T-T-E-R-N-S envisages design at all scales, from an everyday object to a master plan. The agency has completed projects in the United States, Europe, South America, and Asia. Its work has been published and exhibited worldwide, most notably at the Venice Biennale, the Chicago Biennial, the Museum of Contemporary Art in Los Angeles, the Art Institute of Chicago, the San Francisco MOMA, and the MAK Museum Vienna, where it is also part of the permanent collection. Embedded, P-A-T-T-E-R-N-S's first monograph, was published in 2010 by ACDCU. A forthcoming publication entitled *Mute Icons: A Pressing Dichotomy* in Contemporary Architecture will be released in autumn 2019 by ACTAR Press. Marcelo Spina is and Georgina Huljich is an adjunct associate professor at the Department of Architecture at UCLA.

Florencia Pita & Co

USA

A graduate from the National University of Rosario in Argentina in 1998 and from Columbia University in 2001, Florencia Pita worked alongside such architects as Greg Lynn, Peter Eisenman, and Asymptote, before founding her own design office in 2005. The architect aims to reconcile architecture with varying scales and with our everyday rituals. According to Pita, architecture must find its fulfilment through the ordinariness of the most basic tastes in their purest state and through diverse and eccentric styles, notably by way of meticulous work on colour. Her projects are part of several collections (MoMA, MAK Vienna, Art Institute of Chicago). She currently teaches at SCI-Arc.

Ricardo Porro

Cuba

The exuberant and biomorphic architecture of Ricardo Porro is defined by a sensuality and symbolism that reconnects with the long-held tradition declaring architectural form to be both image and use. Calling to mind human, animal, or plant bodies, his projects intend to connect humankind to the world and to the cosmic order. Originally from Havana, where he completed his studies, he went into exile in Venezuela during the revolution. He returned to Cuba in 1960 at Fidel Castro's request to carry out his first major commission for a programme of schools, in particular, the Havana School of Plastic Arts and the School of Modern Dance. In 1966, he moved to France where he taught Art History and Architecture until 1992. His first project in Europe was an Art Centre in Lichtenstein in 1969, followed by many others, in particular with Renaud de La Noue, with whom he went into partnership in 1986.

Fernand Pouillon

France

Fernand Pouillon was an architect, writer, and publisher. After graduating from architecture school in 1942, he opened a studio in Marseille in 1944. As head of department at the École des Beaux-Arts in Aix-en-Provence, he was able to complete his own projects and carry out historical research. In Marseille, his project for the La Tourette housing complex above Fort Saint-Jean and his participation in the reconstruction of the front of the Vieux Port, contributed to his renown. In the outskirts of Paris, he built notable housing complexes in Boulogne-Billancourt, Pantin, and Meudon-la-Forêt. He opened a studio in Teheran, building the railway stations at Mashaad and Tabriz. In 1953 he won a commission to design a housing complex in Algiers, including the *Climat de France housing estate* (1955-1957). In 1964 he moved to Algiers, where he lived until 1984. There he built hotel complexes, university accommodation, housing, and public facilities. In 1964 he published *Les Pierres sauvages [The Stones of the Abbey]* and in 1968 *Mémoires d'un architecte [Memoirs of an Architect]*.

Casey Rehm

USA

Developer and algorithmic consultant Casey Rehm is a graduate of Columbia University (2009) and the Carnegie Mellon University (2005). Through his studio Kinch, founded in 2011, he works on developing the relationship between digital, analogue, and human worlds. He creates architectural projects, robotic software, data visualisation, as well as multimedia artworks. His productions have been exhibited nationally and internationally. He has taught at the Rensselaer Polytechnic Institute and SCI-Arc, assisted studios at Columbia University, the University of Pennsylvania, and the Pratt Institute, and taught workshops at the University of Kentucky.

Ruy Klein

Karel Klein et David Ruy

USA

The architecture agency Ruy Klein was founded by Karel Klein, a graduate of Columbia University and the University of Illinois Urbana-Champaign who teaches at SCI-Arc, the Pratt Institute, and the University of Pennsylvania, and David Ruy, a graduate of Columbia University and St. Johns College, currently chair of postgraduate programs at SCI-Arc. Ruy Klein's pluralistic approach lies at the intersection of architecture, life sciences, and technology. The architects draw on the indeterminacies and uncertainty of our "new synthetic world", where digital and ecological approaches merge, to examine the imbrications of natural and artificial realms. The agency aims to generate an ornamental complexity that resonates with living phenomena to reach a contemporary form of the "sublime", where the computational approach and experiments on manufacturing processes are combined. Widely exhibited and published, the research of Ruy Klein received the Emerging Voices Award in 2011. Their work is held in collections belonging to MoMA (New York) and the FRAC Centre-Val de Loire.

Beniamino Servino

Italy

Beniamino Servino is an architect who graduated in 1985 from the University of Architecture in Naples. In 1994 he created the SERVÉN studio, a think-tank built around the question of the monumental in architecture and in the context of a post-ecological urban territory. More recently, as a result of the global economic crisis, he has developed a manual of the *Aesthetics of Misery Dignified*. Visionary and ironic, he imagines the present through a personal vocabulary made of memory and desire for beauty. He sees architecture as being a commitment, a "common asset"; it is a "public affair" *par excellence* that enables us to fight against the loss of culture evident among regions and in public spaces, which has left "deep scars" in the urban landscape. Beniamino Servino has recently published his thinking in three books, which create a dialogue between short texts and images: *Monumental Need*, released in 2012, *Obvius*, 2014, and *Vacua Forma*, 2017. His work was presented in France at the 2017 Biennale d'Architecture d'Orléans.

Servo Los Angeles/Stockholm

Marcelyn Gow et Ulrika Karlsson

USA-Sweden

Servo Los Angeles, directed by Marcelyn Gow, a teacher at SCI-Arc, and Servo Stockholm, are two branches that developed out of the Servo group, created in 1999 by four colleagues at Columbia University. They still work closely together in the development of architectural environments integrating synthetic ecologies with shifting material states. They focus in particular on the architectural and aesthetic potential emerging from corrupt digital processes - which are seen as rigorous and highly controlled - from design to fabrication. Servo has been presented at many institutions, including the Venice Biennale (2004), the Centre Pompidou (2003-2004), and the MAK Center for Art and Architecture (Los Angeles), and its works can be found in the permanent collections of SFMoMa (San Francisco) and the FRAC Centre-Val de Loire.

SIGIL Collective

Syria-USA

SIGIL was founded in 2014 by architect Salim Al-Kadi, architect and art historian Alfred Tarazi, artist Alfred Tarazi, and graphic designer Jana Traboulsi. Based in Beirut and New York, the collective explores through visual or in situ interventions the metamorphoses of the Arab landscape, considered through the conflicts that have arisen in the past and today. Since its creation, the collective has been involved in building wind turbines and wells in Syria, seen as architectural forms of resistance under the title *Monuments of the Everyday*. Sigil participated in the Venice Biennale (2014), the Sharjah Biennial (2017), the Melbourne Triennial (2017), and the Milan Triennale (2019).

ARTISTS AND ARCHITECTS BIOGRAPHIES

Takk

Mireia Luzárraga, Alejandro Muíño

Spain

Takk is an architecture firm founded in 2008 by Mireia Luzárraga, a graduate of the Escuela Técnica Superior de Arquitectura de Madrid (ETSAM-UPM), and Alejandro Muíño, a graduate of the Escuela Técnica Superior de Arquitectura del Vallés (ETSAV-UPC). They teach at the University of Alicante (UA) and the European Institute of Design in Madrid (IED Madrid), as well as at the Institute of Advanced Architecture of Catalonia, in Barcelona (IAAC). In 2012, their project Suitcase House, from the same year, was awarded the Konecta Foundation prize for social architecture. Takk focuses on experimental and speculative practices in the intersection between nature and culture, with a particular emphasis on the overcoming of anthropocentrism. Their respective doctoral theses concern the politics of ornament and self-sufficient micro-communities. Takk has been involved in many exhibitions, including the 13th Venice Biennale (2012) and the first edition of the Biennale d'Architecture d'Orléans (2017). They have also been granted the "Junior Faculty - La Caixa" scholarship.

Pascale Marthine Tayou

Cameroon

A self-taught artist, Pascale Marthine Tayou gave up the study of law to begin an artistic career in 1994-1995. He took on his parents' first names, which he feminised by adding an "e". His artworks encourage intercultural dialogue and establish ambivalent relationships between humankind and nature. Pascale Marthine Tayou's body of work is characterised by its diversity; it is not restricted to one medium or to a particular subject. His approach is that of an individual in motion exploring the idea of a global village. This is the context within which the artist negotiates his African origins and his expectations. He has presented several solo exhibitions (*Mu.ZEE, Oostende*, 2019; *BOZART*, Brussels, 2015; *MACRO*, Rome, 2014, and *MUDAM*, Luxembourg, 2011). Several of his works are part of renowned collections (CNAP, MNAM, MAC Lyon, MUDAM, SMAK, and the Louisiana Museum of Modern Art).

Testa & Weiser

Peter Testa and Devyn Weiser

USA

Testa & Weiser was founded in Los Angeles in 2002 by Peter Testa and Devyn Weiser, both teachers at SCI-Arc. The firm is renowned for its conceptual and technical breakthroughs, which integrate advanced material processes at all scales. For Testa & Weiser, in this post-digital age where everything is available everywhere, design has shifted from generative modelling to collecting, curating, and combining things through various forms of digital and analogue processes. They place and orient the digital interface towards architecture as a specific figurative form. Their projects have been exhibited around the world, in particular as part of the group exhibition *Archaeology of the Digital*, and are part of the collection at the Canadian Centre for Architecture. Testa & Weiser have received many prizes, most notably the Design Arts Award from the National Endowment for the Arts, the Architecture Prize from the New York Metropolitan Arts Society, and the MIT Innovation Award. Peter Testa and Devyn Weiser both teach at SCI-Arc.

Laure Tixier and Hervé Rousseau

France

In her work Laure Tixier questions architecture, urban planning, and the social organisation within them. Using such varied forms of art as watercolour, installation, ceramics, textiles, wall painting, and animated film, she creates a world that is subtle and radical and that combines sometimes disparate elements emerging from popular culture as well as from art history, science, and modern society with its utopias. She graduated from the ENSA Bourges in 1996 and was artist-in-residence at the Villa Kujoyama in 2000. In 2012 she was the French winner of the Women to Watch programme at the National Museum of Women in the Arts in Washington. Her work has been shown in solo exhibitions at the Mudam Luxembourg (2008) and the Musée de la Chasse et de la Nature (2013). She has also presented her work in several group exhibitions, including the Yokohama Triennale (2001), the Beirut Art Center (2016), the Monnaie de Paris, and the NMWA Washington (2018).

Herve Rousseau is a ceramist, potter, and sculptor. He instinctively followed a path from the clay of Beauvaisis to that of the Berry region in France. He moved to Henrichemont in 1981 and in 1985 built a large wood-fired kiln, perfect for long firing periods, which has become his signature mark. His various travels and encounters, in Africa and Japan among other places, confirmed his taste for archaic forms offering him a universal language. He seeks simplicity, an evocation of something rather than its definition, a portrayal. Hervé Rousseau's pieces are made with strong and powerful gestures, into which he pours his whole being. *La Piscine - Musée d'art et d'industrie André Diligent de Roubaix* devoted a solo exhibition to his works in 2015.

Usina_Ctah

Brazil

Founded in 1990 as part of the Terra é Nossa (Osasco) project and based in São Paulo, Usina-Centro de Trabalhos para o Ambiente Habitado ("Usina - Centre for Work on Living Environment") brings together different Brazilian experts in the field of construction to assist grassroots movements in the building of housing, community centres, schools, and day-care centres and is based on the principles of participation, mutual aid, and self-management. The collective intends to overcome the authoritarian and strictly commercial production of architecture and urban planning, and seeks to integrate and generate processes other than those emerging from capitalistic reasoning, thanks to counter-hegemonic social, spatial, technical, and aesthetic experiments. They develop and reformulate technical solutions and the organisation of construction processes to allow improved adaptation and reappropriation by non-technical people: for example, replacing concrete blocks with structural ceramic blocks, applying an assembly-line approach in construction, and using vertically placed steel structures as scaffolding.

Tom Wiscombe

USA

Founder of *Emmergent Design* and then Tom Wiscombe Architecture, Tom Wiscombe sees the constructed form as resulting from processes and systems that function in synergy; it can refer as much to art as it can to models of genetic biology, science, and mathematics. Architecture can be understood as living networks: an interconnection of sections and elements that based on simple rules gradually blend various behaviours and events into a form. Tom Wiscombe began his career as an intern at NASA's Goddard Spacefield Center before becoming involved in major projects with the Coop Himmelb(l)au team. A former student at UCLA and Berkeley, Tom Wiscombe now teaches at the Southern California Institute of Architecture (SCI-Arc) in Los Angeles. Many of his projects are part of collections belonging to Frac Centre-Val de Loire, the Art Institute of Chicago, MoMA San Francisco, and MoMA New York, and have received several awards, in particular the MoMA/PS.1 Young Architect's Award, the Architectural League Young Architect's Prize, and the AIA Design Awards.

Ezra Wube

Ethiopia

Born in Addis Ababa, Ezra Wube lives and works in both Ethiopia and New York. His work assimilates autobiographical references that reflect a personality profoundly marked by his African origins and which is also perfectly integrated into Western culture. He thus explores the idea of belonging to two world in constant dialogue. Ezra Wube uses the pictorial medium, but also varying materials such as seeds, plants, or fabric to create animations that crystallise childhood memories, experiences of places travelled through, rites, legends, and dreams. Through his short videos, Ezra Wube is able to transcend acts of daily life and reveal reality in the form of a fable. Ezra obtained a Bachelor of Fine Arts at the Massachusetts College of Art in Boston (2004) and a Masters in Fine Arts at the Hunter College in New York (2009). Since 2015 he has been organising the Addis Video Art Festival, an international platform for innovative video art.

Liam Young

Australia

Architect and director Liam Young operates in the spaces between design, fiction, and futures. His narrative approach, part documentary, part fiction, seeks to reveal the invisible connections and systems that determine our modern world. The artist proceeds through the exploration of far-off landscapes and the creation of prototypes of extrapolated future worlds. Liam Young is the co-founder of *Unknown Fields*, a nomadic research studio, as well as the think-tank *Tomorrows Thoughts Today*, a group whose work explores future urbanisms and the local and global implications of new technologies. His work has been acclaimed by the BBC, NBC, Wired, the Guardian, Time, and Dazed and Confused. He was nominated for a BAFTA for his role as a producer, and his work is present in several international collections such as the Metropolitan Museum of Art, the Victoria and Albert Museum, and MAAS in Sydney. He has taught around the world and today runs an MA in fiction and entertainment at SCI-Arc.

Ala Younis

Kuwait

A graduate in Architecture from the University of Jordan in Amman, artist and curator Ala Younis uses archival documents in installations, printed editions and film to create works that combine personal accounts and collective and national stories, and explore the process around the construction of identities. Her works have been exhibited in Darat al-Funun – Foundation Khalid Soman (Amman, 2009), the Delfina (London, 2010), the Kunsthallen Brandts Klædefabrik (Odense, 2009), the Zendai Museum of Modern Art (Shanghai, 2009), the Institut du monde arabe (Paris, 2013), the New Museum (New York, 2014), and the Venice Biennale (2015). She was also the curator of Kuwait's first pavilion at the Venice Biennale in 2013.

Tania Ximena Ruiz and Yóllotl Alvarado

Mexico

Talented and committed young artists from the Mexican art scene, Yóllotl Alvarado and Tania Ximena Ruiz Santos have decided to work together in order to question their national identity and history by finding out more about the many and varied indigenous communities and their relationship with the land.

A graduate of the Escuela Nacional de Pintura, Escultura y Grabado "La Esmeralda", as well as from the "Tránsitos" programme at the National Arts Centre in Mexico (2008-2009), Tania Ximena Ruiz Santos deconstructs the traditional and academic vision of landscape. By tackling such varied fields as mountaineering, volcanology, and personal and spiritual introspection, her art puts humankind and its activities back into the heart of the land.

In 2009 she was awarded the Arte Joven acquisitions award. She has participated in several international exhibitions in Latin America, Europe, and Asia.

Yóllotl Alvarado took up photography during his studies at the Mexico Active School of Photography from 2004 to 2007. After specialising in contemporary photography at the Centre de l'image in 2008, he graduated with a degree in Visual Arts at the Escuela Nacional de Pintura, Escultura y Grabado "La Esmeralda" in 2012.

Firmly rooted at the heart of today's political questions, his work explores the landscape as an ideological and social construct through the history of Mexico and its representative codes.

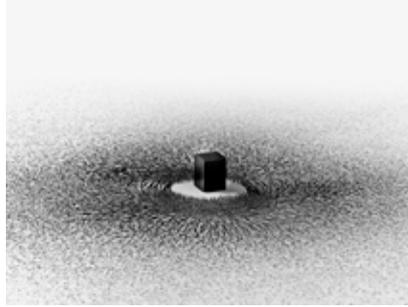
His political engagement led him to found several collaborative projects including the Cooperativa Cráter Invertido and the following collectives: "Grupo (DE)", "Frente Libertario de Liberación Libertad (F.L.L.L)", "CIDOC (Consultorio Informal de Desplazamientos a Ojos Cerrados)", and "Brigada Revolucionaria Popocatépetl (B.PR)".

PRESS IMAGES

Les Turbulences



Lucy McRae, *Compression Cradle*, 2019
Photography Scottie Cameron
Collection Frac Centre-Val de Loire



Ahmed Mater, *Magnetism III*, 2012
Diasec mounted. Courtesy Ahmed Mater



Liam Young, *Where the City Can't See*, 2017
Collection Frac Centre-Val de Loire

Homo Faber: a Narrative



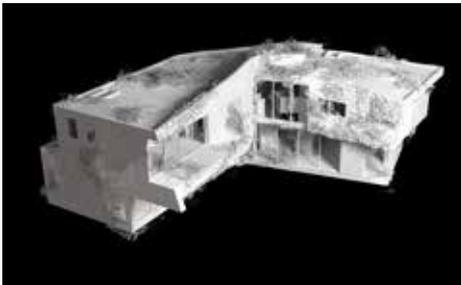
Günter Günschel, *Wasserspiel aus geodätischen Systemen*, 1953
Collection Frac Centre-Val de Loire

My Creations Will Speak for Me



Daphné Bengoa, *La jetée*, 2018
Collection Frac Centre-Val de Loire

The Architectural Beast



Griffin Enright Architects, *Brentwood Blur*, 2019
Collection Frac Centre-Val de Loire



Ruy Klein, *Notre-Dame de La Tourette*, 2019
Collection Frac Centre-Val de Loire



Alberto Kalach, *Concrete Structure*, 2017
Collection Frac Centre-Val de Loire



Hernan Diaz Alonso, *Big Scharpei*, 2017
Collection Frac Centre-Val de Loire

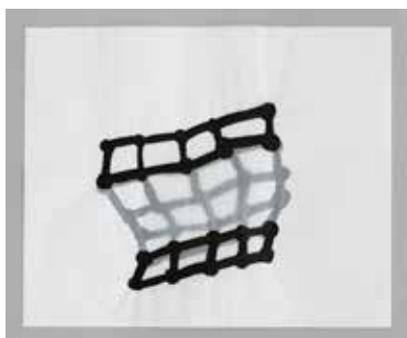
Rue Jeanne d'Arc This Land's Unknown



Zaha Hadid, *The Hague Villas, Spiral House*, 1991.
Collection Frac Centre-Val de Loire



Design Earth,
Act As if Our House Is on Fire, Act 2, 2019
Collection Frac Centre-Val de Loire



Susan Hefuna, *Intersection*, 2017
Collection Frac Centre-Val de Loire



Driss Ouadahi, *À ciel ouvert*, 2016.
Collection Frac Centre-Val de Loire

Collégiale Saint-Pierre-le-Puellier



Lacaton & Vassal, *Niamey, Niger*, 1982
© Lacaton & Vassal

Arquitetura Nova



Sérgio Ferro, Flávio Império et Rodrigo Lefèvre,
Escola Normal de Brotas [École Normale de Brotas]
(São Paulo, 1966-1967). Collection IEB, São Paulo.

ABOUT THE FRAC CENTRE-VAL DE LOIRE

Since 1991, the Frac Centre-Val de Loire has brought together contemporary art and experimental architecture in a new way within the Frac landscape in France. It focuses on the period ranging from the 1950s to the present day.

The Frac Centre-Val de Loire's collection to date comprises some 20,000 works (including 1,000 architectural models, 17,000 drawings, and 1,000 photographs) as well as many architectural collections. The collection represents the work of 447 architects and artists, constituting a unique heritage.

Internationally recognised, it is one of the three largest collections of experimental architecture in the world, along with that of the MoMA, New York, and the Centre Pompidou, Paris. In 2013, the Frac Centre-Val de Loire moved into former military depot (the site of the ArchiLab international event held between 1999 and 2006), which has since become Les Turbulences, following the masterful rehabilitation carried out by the international agency Jakob + MacFarlane.

A true "urban marker", the Turbulences, Frac Centre-Val de Loire occupies a 3,300 square-metre site.

The Frac Centre-Val de Loire in Key Dates

2019

Second edition of the Biennale d'Architecture d'Orléans

First retrospective of Superstudio in France

First edition of the Rabat Art Biennale and exhibition of the Collection of the Frac Centre-Val de Loire for the first time on the African continent

Abdelkader Damani, Frac Centre-Val de Loire director, director artistic of the Biennale d'Architecture d'Orléans, general curator of the Rabat Art Biennale

2018

Exhibition dedicated to the collection of the Frac Centre-Val de Loire at the Triennale de Bruges

First exhibition devoted to the Spanish experimental scene of the 1960s-1970s at the Frac Centre-Val de Loire

2017

Creation of the Biennale d'Architecture d'Orléans

First monograph dedicated to architect Patrick Bouchain

2016

First retrospective exhibition dedicated to the architecture agency New-Territories (François Roche)

2015

Abdelkader Damani appointed as Director

2013

Inauguration of Les Turbulences site — Frac Centre-Val de Loire

30 years of Frac Centre-Val de Loire

2008

Exhibitions dedicated to the collection, Fine Arts Museum of Taipei

2006

International competition for the rehabilitation of the military depot site and the establishment of the Frac Centre-Val de Loire. Winning Architects: Jakob + MacFarlane

Winning Artists: Electronic Shadow

Exhibitions dedicated to the collection, Barbican Art Gallery in London

2004-2005

Exhibitions dedicated to the Frac Centre-Val de Loire collection, Mori Art Museum in Tokyo

1995

Marie-Ange Brayer appointed as Director

1983

Creation of the Frac Centre-Val de Loire

1982

Creation of the Fonds Régionaux d'Art Contemporain (Frac) at the instigation of the Ministry of Culture, in the context of France's decentralisation policy

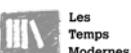
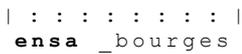
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Le Frac Centre-Val de Loire est un établissement public de coopération culturelle créé par la Région Centre-Val de Loire, l'État et la Ville d'Orléans



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EN CENTRE-VAL DE LOIRE