BRUGES TRIENNIAL 2018

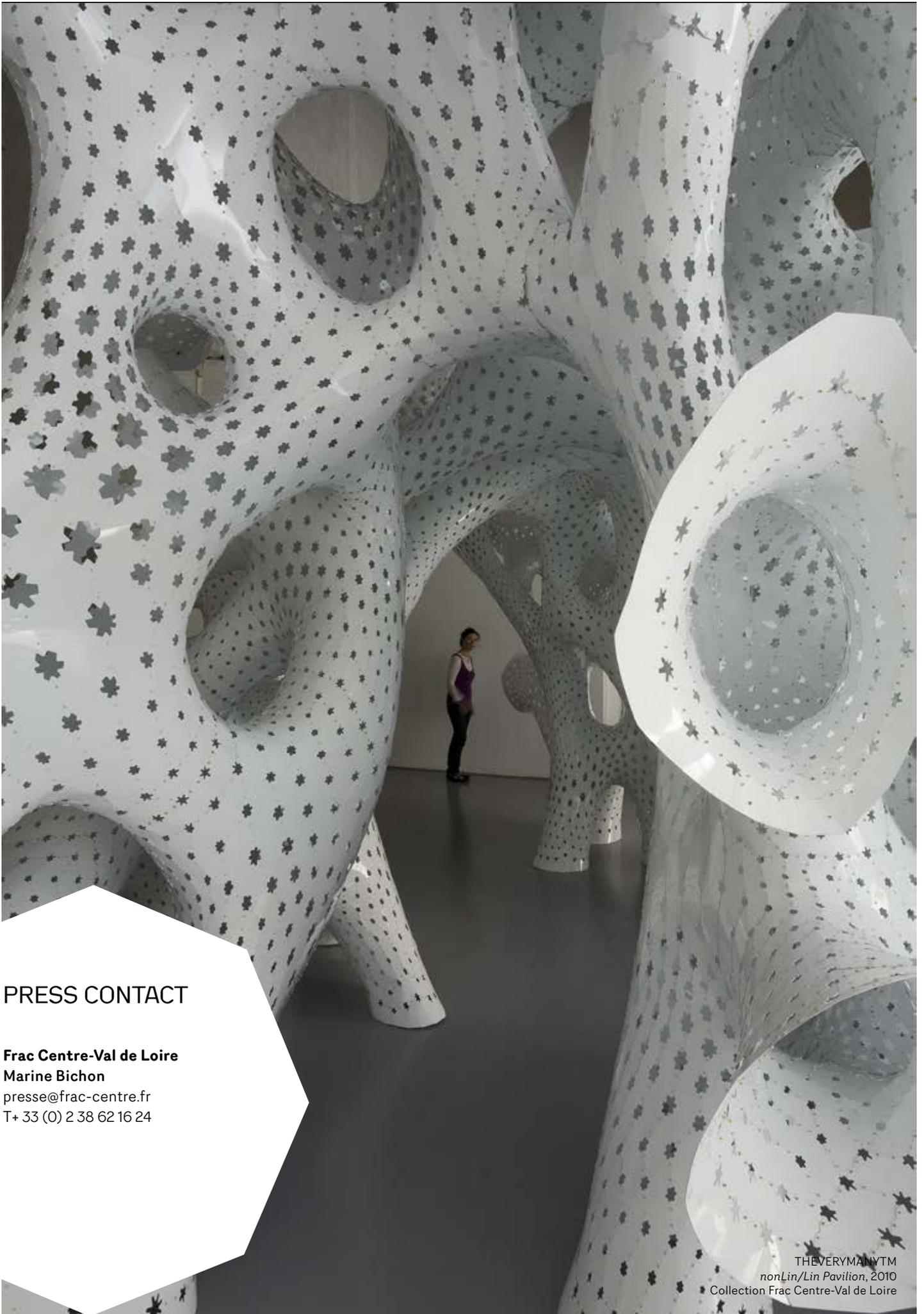## FRAC CENTRE-VAL DE LOIRE

LIQUID ARCHITECTURES

GROOTSEMINARIE
BRUGES
05/05/2018
16/09/2018

PRESS CONTACT

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THEVERYMANYTM
nonLin/Lin Pavilion, 2010
Collection Frac Centre-Val de Loire

SUMMARY

NOTE OF INTENT
LIQUID ARCHITECTURES

For its second edition, the Bruges Triennial invites the Frac Centre-Val de Loire (Regional Contemporary Art Collection) to present a selection of works that reflects the theme of the 2018 triennial. Comprising monumental works presented in the church and gardens of the Grootseminarie, the selection testifies to the growing influence since the 1990s of a new approach to architecture resulting from digital design and manufacturing tools. In the Western mind, architecture is traditionally associated with the solid state and monumental architectonics. And yet, throughout the history of architecture, the form has consistently broken out of the straitjacket of orthogonality through the efforts of architects determined to liquidate—sometimes literally—the traditional language. This search for continuity surpasses mere design to exceed and affirm itself in relation to the world. It is not by chance that this quest was the work particularly of artists and architects who advocated a synthesis between the arts, including architecture, and life by adapting one to the functioning of the other (Ionel Schein). This movement reappeared with greater force to take centre stage from the 1990s onwards with its 'blob' architecture, a direct result of the introduction of computing to architectural practice.

One could explain the dazzling arrival of these "blobs" on the scene both visually and in the conversation—by arguing that these new computer tools gave architects the possibility of reconciling conception and manufacture : the rise in numerical control machinery corresponds with the realisation that the realities of construction create the parameters that inform the process. It is true that today the same digital chain links all the steps, in line with the "from file to factor" principle.

The Objectile group, founded by Bernard Cache and Patrick Beaucé, was one of the first to combine engineering, mathematics, technology and philosophy to conceptualise and industrially manufacture curved and variable shapes on all scales and for many purposes: sculpture, design, furniture, architecture, urbanism and landscape. The French architect Marc Fornes is also a strong advocate for a rigorous and pragmatic approach to architectural experimentation, increasing the size of prototypes designed and manufactured digitally to a scale of 1:1. Each project is for him a new stage in the work, the opportunity to push the limits of digital production and the resistance of materials ever further, leading to spectacular forms with complex geometries that he intends to "inscribe in the real world." The generative and constructive potential of digital tools is also at the core of the German architect Michael Hansmeyer's approach, whose algorithms are borrowed from cell division. At Gramazio & Kohler, computer-assisted implementation complements the design and manufacturing phases. In 2005, the architecture firm founded the first robotics laboratory at ETH Zurich and acquired an industrial robot capable of executing a multitude of tasks. The issue of assembly—often given little consideration or handled poorly—was resolved with a cogent formula: the computer-controlled machinery allowed direct interaction between the data and the construction.

Conversely, the dynamic proliferation of *Bloom*, a work conceived by the architects Jose Sanchez and Alisa Andrasek, is the result of interpreting and experimenting with morphogenetic principles on the scale of a giant construction game, which is constructed by the public. However, the reality of construction bares little relation to computerised, architectural experimentation. And it is actually this pragmatism that at times calls for the ovolo and the curve, as seen in Gothic cathedrals, concrete sail architectures or David Georges Emmerich's research into structural morphology. Here too, the necessary continuity between conception and construction connotes a concern for the material and its behaviour and leads to a collaborative approach between architect, engineer, builder and residents. The architect Ionel Schein's investigations into plastic, the "Alchemical" and revolutionary material whose use allows new architectural forms to be created, is for the purpose of improving the domestic space and, therefore, human life. Plastic materials dictate the form and allow the house to grow organically: "Plastics can now give voice to an organic style." Issuing directly from nature, the all-plastic house in the form of a snail, presented at a scale of 1:1 in 1956 at the *Salon des Arts ménagers* (Paris Household Arts Show), breaks with the usual orthogonal designs. Inflatable structures by radical architects like HausRucker-Co also exploit the potential of plastic to offer concrete environments that allow physical experimentation. The development of concrete spraying technology, which has been used in architecture since the late 1950s, was another factor that allowed a new liberation of form, which one can see in the sculptural architectures that flourished in the years 1960-1970. The video *Sculpture House* by the Belgian artist Aglaia Konrad attempts to record, in a continuum, perceptions of a sculptural architecture built between 1967 and 1968 by the architect Jacques Gillet in close partnership with the sculptor Félix Roulin and the engineer René Greisch. With great formal mastery, Konrad manages to render the organic and sculptural qualities of the concrete-sailed structure. She captures the expressiveness and plasticity of rough concrete surfaces in minute variations of light and perspective

Abdelkader Damani
Director of Frac Centre-Val de Loire
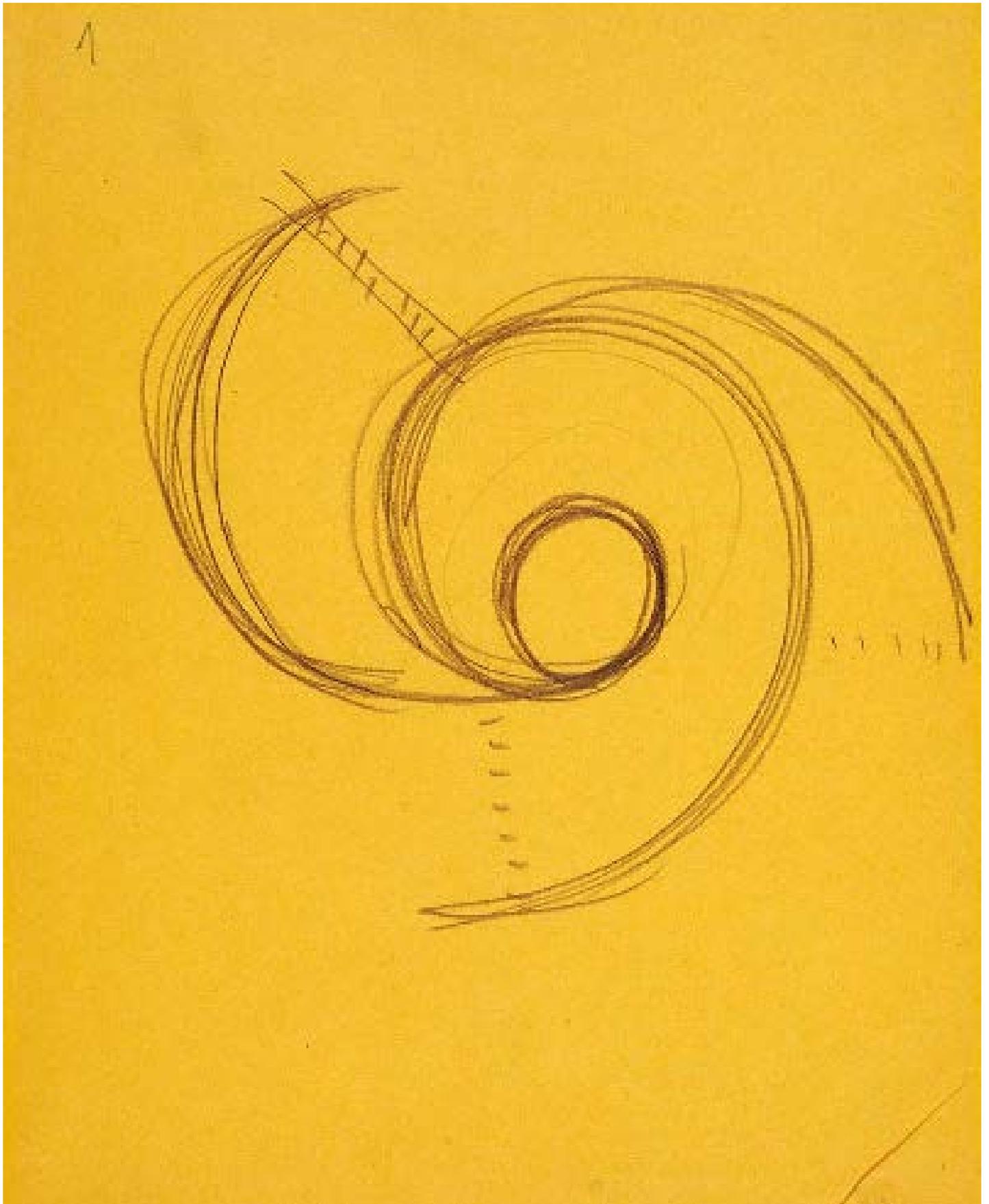
Ionel Schein, *Maison tout en plastiques*, 1955-1956
Collection Frac Centre-Val de Loire

ARCHITECTS ET EXHIBITED PROJECTS

Bloom Games (Alisa Andrasek, Jose Sanchez)

Peter Eisenman

David Georges Emmerich

Gramazio & Kohler

Zaha Hadid

Perry Hall

Michael Hansmeyer

Haus-Rucker-Co

Aglaia Konrad

Objectile (Bernard Cache, Patrick Beaucé)

Emeka Ogboh

Ionel Schein

THEVERYMANY™ (Marc Fornes)

Ionel Schein
(1936 – 2011)
Maison tout en plastiques, Salon des Arts ménagers, Paris, 1955-1956
video

In April 1955, Ionel Schein designed the first "all-plastic house" in collaboration with Y. Magnant (engineer) and R.A. Coulon (architect, professor at the Collège de France). In February of 1956 a life-size example was built and presented at the Paris Household Arts Show (Salon des Arts Ménagers), with the display drawing over 200,000 visitors. The French and international press—over 6,000 newspapers and magazines—gave wide coverage to the event. The house was financed by the Charbonnages de France (state-owned coal mining and processing company) and the Houillères du Nord (coal mining company) which saw in it a spectacular way to promote the vast number of possible applications for plastic materials derived from coal. Fourteen types of plastic were utilized in its construction. Schein advocated the use of these revolutionary materials for three main reasons: their ease of implementation, lightness and the speed with which they can be reproduced. Thus, by industrializing flexible dwelling modules in new forms, Schein was encouraging occupants to determine the organization of their own interior spaces. For Ionel Schein, plastic architecture was the architecture of life. Inspired directly from nature, the snail-like plan of this house is a major departure from the orthogonal plans commonly used. Plastic materials allow for complete control of forms and enable the dwelling to develop according to an organic pace of growth: "Plastic materials can now enable the expression of a biological style" (Ionel Schein).

**David-Georges Emmerich
(1925 - 1996)**
*Empilement autotendant à barres orthogonales dans
un réseau icosaèdrique tendu*, 1981

**Haus-Rucker-Co
(1966 - 1982)**
Gelbes Hertz (Golden Heart), 1968
video

In 1958, utilizing a game of pick-up-sticks, Emmerich developed a principle for *Tensegrity Structures* (Structures Autotendantes), in which the equilibrium reached between traction and compression results in a stable and resistant construction. This assemblage of chains and rods, which constitute the bars and struts, defines a polyhedral configuration in which the elements support each other. *Tensegrity Structures* are modular systems; they are like a "game to cram together or freely scatter, a game of movement and growth, whose morphological richness, inherent to natural structures is practically inexhaustible" (Emmerich). Tensegrity structure, without foundation and temporary, can constitute the framework of a dwelling or the basic structure for a set of modular compartments. The assembly techniques Emmerich recommended—standardization and repetition of elements—must also enable the "development of do-it-yourself construction as a constructive and personalized leisure activity," and ensure everyone has the right to build in a low-cost and democratic system.

An emblematic radical group of the Viennese scene in the 1960s and 1970s, Haus-Rucker-Co, focused from the outset on experimenting with the body, developing cognitive and sensitive spaces they utilized during performances in urban spaces. These events were designed to stimulate and free the conscience of spectators, enabling their minds to open up to another dimension. After *Pneumocosm* in 1967, Laurids Ortner and his team created the *Mind Expander I*, a veritable "instrument for perceiving the internal world." In 1969, the group imagined a totally artificial environment, featuring electronic equipment, an inflatable "Divan of love," equipped with a helmet and designed for two people, which enabled its occupants to reach a state of psychic ecstasy by means of electro-tactile stimuli. In Vienna in 1970, at the Museum of the 20th century, they presented their *Riesenbillard* ("giant billiard"), an enormous pneumatic environment designed for 100 people, which they would later install in the middle of a city street in New York. Their critique of the idea of progress, industrialization and its consequences for the environment became increasingly virulent in the early 1970s. They imagined exhibition projects such as *Cover: Shell around Haus Lange Museum* (1971), enveloping the house designed by Mies van der Rohe in Krefeld with an inflatable structure in order to protect it from the effects of air pollution. *Oase nr.7*, an inflatable pod hooked to the façade of the building at Documenta V in 1972, remains an iconic image of the group's critical and spectacular rapport with the city, always seeking new ways of dwelling in it.

LIQUID ARCHITECTURES

Aglaia Konrad
(1960)
Sculpture House, 2007
Installation

Aglaia Konrad is interested in the representation of architectures with sculptural forms. This film is about a house located on a vast piece of land on a hillside, in the Liège region of Belgium. Built between 1967 and 1968 by the architect Jacques Gillet (1931), in close collaboration with the sculptor Félix Roulin (1931) and the engineer René Greisch (1929-2000), it was the outcome of research encompassing both the functional and aesthetic dimensions of the building. Formed by multiple concrete veils, the house offers a lot of different viewpoints. Through her video, Aglaia Konrad tries to capture in a continuum the eye cast on the architecture. This film thus grasps the composition of the various masses, volumes, solids and voids, by mixing static shots and slow camera movements. The artist casts on this building an analytical eye, devoid of any kind of rhetoric. With great formal mastery, she manages to describe the organic and sculptural qualities of the building. In tiny variations of light and sequences, she captures the expressiveness and plasticity of the rough concrete surfaces. By treating the architecture in close-up shots, she only brings the natural environment forth in a parsimonious way; the editing of the video, which intermingles interior and exterior shots, thus shows the plastic continuity inherent in the design of this house. On the sidelines of the film, through headphones, the viewer can listen to excerpts of "conversations," between the architects Wim Cuyvers and Jacques Gillet, as well as between Félix Roulin and the artist Joëlle Tuerlinckx. So, in the exhibition space and time, Aglaia Konrad singles out different ways of gaining access to one and the same architecture: slow, contemplative and silent understanding through imagery, opening up to a subjective, historical and critical dimension, through sound.
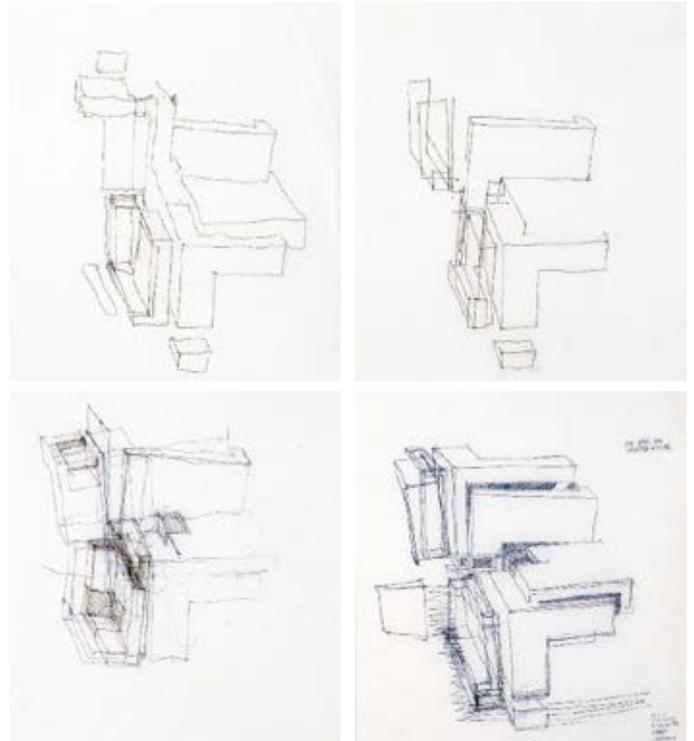
Peter Eisenman
(1966 - 1982)
Guardiola House, Santa Maria del Mar, 1986-1988
Drawings

For his *Guardiola House*, located on a sloping plot of land above the bay of Cadix, in Santa Maria del Mar, Spain, Peter Eisenman took a basic geometric shape, the cube, moved it around and then superimposed it. The result reminds us of the traces left by breaking down the movement of this mass tumbling down a slope, in the same way as a wave washing over the sand would do. The imprints "recorded" like this express in many ways a paradigmatic figure, that of an L-shape, with a slope of 8°. In his conceptual diagrams, Eisenman rotated the cubes in every direction, shifting, superimposing and creating gaps, which gradually built up the traces of what could be called a break-down more than a deconstruction of the form. The superposition of imprints engendered many possible relationships between solid and void, trace, presence and absence. The three models for the project attest to the absence of the signs that traditionally indicate that a structure is a house. On the contrary, the unbalance, the ambiguity and the complexity of the spaces, which are neither interior nor exterior, reveal a conflict between the functional expectations for the spaces and the autonomy of the form. This perception is further enhanced by the complex way the house has been staggered, the many different points of view, which cause a feeling of disorientation, a fragmented perception of space that does not envelop the individual. Most of the living areas are cantilevered over a void. Opaque walls block the magnificent view of the bay. The windows in the floor disrupt the occupants' routine activities. The ground doesn't seem to be placed where it should be, instead it floats, suspended in the air, causing confusion about what is the floor and what is the ceiling. This house illustrates Peter Eisenman's research on architecture that refers only to its own characteristics and has no meaning other than the process used to generate it.

Zaha Hadid
(1950 - 2016)
The Hague Villas, Spiral House, 1991
Drawings

Designed for The Hague Housing Festival, *The Hague Villas* project sought to encourage a new interpretation of the single-family home. In 1991, the city of The Hague invited seven international architects to design a house project in one of the city's outlying neighborhoods. Two rows of four houses on identical lots occupy a site between a residential boulevard, a canal and gardens. On the two lots allocated to her, Zaha Hadid tackled the challenge of defining a new typology for the house, an increasingly conventional type of construction benefiting from little innovation. These two villas, the Cross House and the Spiral House, are formed by the arrangement of their spaces, which, being designed in a way that fosters new spatial and social interactions, are trying to move as far away as possible from pre-conceived notions about the house.

The design of the *Spiral House* is organized around the idea of an endlessly ascending floor. This spiral coils upward inside the cubic volume, which is itself defined by the perimeter of the lot, from the entry hall all the way to the living room, then on to the bedrooms. Here and there, the spiral pierces the "rigidity" of the framework. The openings adopt the concept of spiraled evolution by forming a rotating sequence that moves from the solid surface (the walls), to the shuttered windows, then translucent openings and finally transparent ones. The bedrooms and bathrooms are the only spatially delimited areas in the house. The succession of spaces follows in the continuity of the rising spiral. Residual spaces and voids created between the exterior skin and the spiral offer unexpected views and new possibilities of communication within the house.

Objectile
(Bernard Cache, Patrick Beaucé)
Sans titre, 1991-1998
Sculptures

The Objectile atelier, founded in 1996 by Patrick Beaucé and Bernard Cache, is a research laboratory in the field of digital design and architecture that creates "non-standard" objects utilizing the most advanced available technologies. 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. More than just the name of a firm, 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 rather one that is a mathematical function that takes its place within a "continuum through variation." Through the creation of decorative wall panels in wood, screen walls, decorated trays with complex forms and objects derived from the torus form (etc.), the Objectile Production Numérique workshop, opened in Metz, France in 2002, enables them to control the entire chain of production from beginning to end, from computer assisted design to manufacturing. They now produce singular objects through industrial processes, for which "each form can lead to unlimited variations."

LIQUID ARCHITECTURES

Gramazio & Kohler
Gantenbein Vineyard Façade, Fläsh, 2006
Installation

THEVERYMANY™
nonLin/Lin Pavilion, 2010
Pavilion

The Swiss architects Fabio Gramazio and Matthias Kohler are developing a multidisciplinary practice marked by computational design and research with new materials. Founders in 2005 of the first robotics laboratory at the ETH Zürich, they acquired an industrial robot that is capable of executing a very large number of tasks, thereby undertaking a new stage in the evolution of so-called "non-standard" architecture. The question of assembly, often given little consideration or poorly dealt with, finds its resolution in a coherent formula, the computer-controlled machine enabling direct interaction between information and construction. The implementation of such machines completes the phases of computer-assisted conception and fabrication to deliver an end-to-end digitized construction process. To describe this decisive evolution, Gramazio & Kohler have developed the concept of *Digital Materiality*, whereby they emphasize the necessity of technological pragmatism. Digital technology cannot be limited to self-referencing research. The scope of its potentialities must be measured and tested in the domain of built and material reality. Thus, the research undertaken on modular "brick walls" assembled by robot was put to the test in the field in 2006 with the construction of the façades of a cutting-edge wine-making establishment (*Gantenbein Winery, Fläsch*). In 2011, aiming to test their procedures on every scale, from the 1:1 prototype all the way to the apartment tower, Gramazio & Kohler passed another milestone in the automation of construction by successfully developing with the engineer Raffaello D'Andrea the use of aerial robots (*Flight Assembled Architecture*), thereby opening vast new territories to architectural experimentation.

A leading figure of the young generation of architects experimenting with the potential of digital tools, Marc Fornes has been an early participant in the technical and epistemological mutation brought about by the spreading uptake of computer aided manufacture (CAM). In his THEVERYMANY™ laboratory, he relies on algorithmic scripts to develop "explicit and encoded protocols" that produce the singular forms of computer-generated architecture. Fornes advocates a rigorous and "pragmatic" approach to architectural experimentation, producing digitally designed and manufactured prototypes on the scale of 1:1. For Fornes, each project constitutes a new step forward in his work and an opportunity to push the limits of digital production and the resistance of materials even further, generating the increasingly complex geometries of spectacular forms, "non-standard" architecture that he intends to make a "part of the real world."

Associating technological performance with sensitivity to form, the *nonLin/Lin Pavilion* is the materialization in physical space of a design process controlled by computer scripts combining multiple parameters. Like a puzzle, the pavilion is comprised of approximately 6,500 unique aluminum elements, designed as formal variations calculated by computer. Riveted to each other, these pieces form a network of intestine-like organic, sprawling and winding forms that invade space while also opening up interior pathways. The pores punctuating the surfaces of the pavilion facilitate its assembly while providing a source of light and transparency. The special research conducted by André Bloc in his *Sculptures habitacles* or living compartments, (1962-66) are updated here: midway between sculpture and architecture, the pavilion by Marc Fornes seems to be a space of pure experimentation, a generator of pathways, inviting the visitor to partake of a physical experience of "active contemplation."
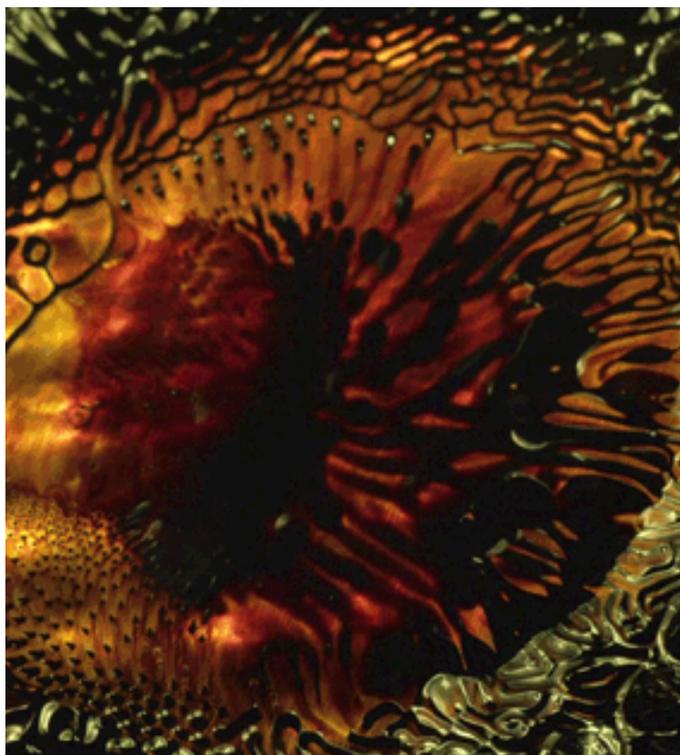
**Perry Hall
(1967)**

*Tidal Empire (Animist) - Circular Ruin Number 2 -
Faithful Animal - Paintshifter Number 1*, 2011-2012
Projection

**Michael Hansmeyer
(1973)**
Subdivided Columns, 2010
Prototype

A painter, video-maker and musician based in Massachusetts, Perry Hall has developed a versatile practice whose guiding principle consists of natural dynamic forms of organisation. A graduate of Berklee College of Music and the University of California in Santa Cruz, from the start he has made use of experimental techniques that blend ferrofluids (magnetic fluids) or sound waves with traditional painting materials like oil and acrylic. This approach, which only uses digital technology in the recording of events in real time, enables him—first in paintings and then in films and installations—to confer a progressive, autonomous and live character to the paint. For Hall, the idea is to rethink composition in terms of 'intelligent' material substance capable of self-organisation once stimulated by energy sources.

For Perry Hall, the videos *Circular Ruin, Faithful Animal, Paintshifter Number 1* and *Tidal Empire (Animist)*, created specifically for the ArchiLab 2013 exhibition (*Naturalising Architecture*), are paintings. Using a super high-definition digital camera, the artist films live the behaviour of the coloured liquid material which he prepares beforehand through a mix of substances (oil and water) and the use of stimuli. He shakes, provokes sound vibrations or introduces magnetic fluids (ferrofluids) in order to set the matter in motion and conceive painting as a dynamic process that unfolds in time. The pictorial events that occur, both man-made and random, are visually very close to natural phenomena: lava flows, torrential mudslides, whirlpools and other tidal movements. They also reveal painting as an intelligent matter capable of self-organising in a semi-autonomous manner and of growing.

Subdivided Columns are a series of columns on a 1:1 scale, designed and produced digitally. With a traditional Doric column as their starting point, they are the result of a digital subdivision process resulting in millions of facets. The ensuing volumes have irregular outlines that seem to have been eroded by the elements. In fact, there is nothing natural in this highly artificial procedure, except for the evocation of geological phenomena such as sedimentation and erosion, here made tangible by various layers of plastic that are superposed on one another without ever repeating themselves. In total, 2700 ABS sheets measuring 1 mm thick, cut with a digital milling machine, are stacked on top of one another, reaching a height of 2.70 m. These sheets are held in their centre by tubes and threaded metal rods. Hansmeyer is here inaugurating a new architectural order, a digital order this time, where ornamentation is not an addition, but an integral part of the material.

LIQUID ARCHITECTURES

**Bloom Games
(Alisa Andrasek, Jose Sanchez)**
Bloom, 2012
Installation

**Emeka Ogboh
(1977)**
Eko'polis, 2016
Sound Installation

Developed by Alisa Andrasek and Jose Sanchez on the occasion of the 2012 Olympic and Paralympic Games in London, *Bloom* is as much a playground as an architectural construction that seeks to engage people. Designed for the public space, this "crowd sourced garden" materialises certain collective practices at work on the web (*crowdsourcing*). Assembling small units of entirely recyclable plastic together (each measuring 40 cm long and with three connections), the participants invent a number of combinations (circular, sinuous, spiralling, etc.) until they form a working structure with multiple branches. Infinitely extensible and reconfigurable (the series constructed in 2012 totalled 6,000 pieces), open to all appropriations, *Bloom* is as much a call to action as a hybrid object – both micro-architecture and urban sculpture. With its flaking structure and its bright pink reflections that make it look like a work of pop art, *Bloom* stands out in the landscape like a strange creature straight out of the abyss or perhaps from a distant future.

Nigerian artist Emeka Ogboh works primarily from sound and video, using these mediums as elements of analysis and understanding of cities as cosmopolitan, migratory and global spaces. Emeka Ogboh often works in sub-Saharan Africa, performing «sound collages», the result of meticulous fieldwork: he surveys the urban space to track down and reveal the «sound infrastructure» of cities, an index of a present reality as much as of a buried history and memory.

Eko'polis is a novel proposition specifically produced for the Frac Collection. Emeka Ogboh, who combines his favourite material—sound—to produce à new collage of urban sound. This juxtaposition invites us to make a sensory plunge into a hybrid urban environment. Ogboh has worked with various sounds captured in different cities around the world, mixed with those of Lagos, also known as *Eko*. This acoustic dovetailing evokes the frenzied growth of the Nigerian capital, a megalopolis of 20 million inhabitants which is now adopting Western models of development and growth. The intermingled layers of sound evoke the complex urban identity, which is the result between tradition and innovation. In so doing, the installation ushers in a sensitive line of thinking about the future.

CURATOR

ABDELKADER DAMANI
Director of Frac Centre-Val de Loire

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Artistic Director of the Biennale d'Architecture d'Orléans Abdelkader Damani leads the Frac Centre-Val de Loire since September 1st, 2015. Trained in architecture at Oran (Algeria), he studied art history and philosophy at the University Lyon 2 and Lyon 3 upon his arrival in France in 1993. After being in charge of art and architecture projects in the "Centre Culturel de Rencontre" of la Tourette (an architecture of Le Corbusier), he leads the "VEDUTA" program at the Biennale of Contemporary Art of Lyon from 2007 to 2015. In 2014 he is co-curator of Dakar Biennale (*Our Common Futur,* DAK'ART 2014).

PRESS IMAGE SELECTION

Bloom Games
(Alisa Andrasek, Jose Sanchez)
Bloom, 2012
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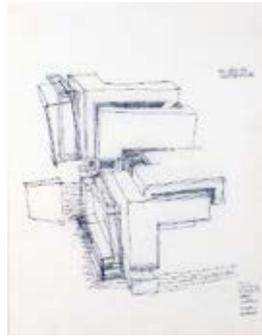
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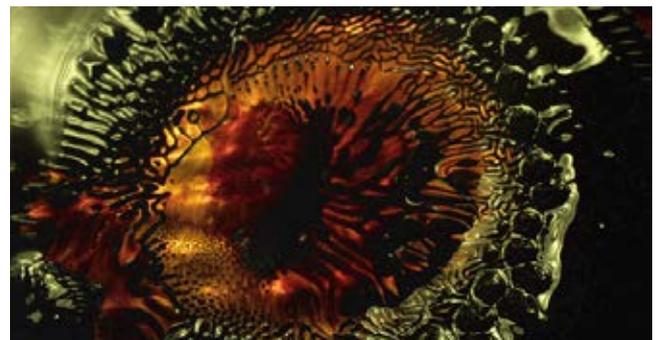Collection Frac Centre-Val de Loire

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Sans titre, 1991-1998
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THEVERYMANY™
nonLin/Lin Pavilion, 2010
Collection Frac Centre-Val de Loire
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Ionel Schein
Maison tout en plastiques,
1955-1956
Collection Frac Centre-Val de Loire

EXHIBITIONS
AT FRAC CENTRE-VAL DE LOIRE

The House for Doing Nothing
Aristide Antonas
Avril 27 - September 16, 2018

Le Centre Beaubourg
Chanéac
Avril 27 - September 16, 2018

Guardiola House
Peter Eisenman
Avril 27 - September 16, 2018

Ritournelles
Rémy Jacquier
Avril 27 - September 16, 2018

Architecture de l'Errance
New hanging of the collection
June 7, 2018 – February 24, 2019

Exhibition dedicated to the spanish experimental scene
October 12, 2018 – February 17, 2019

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