

Architects Without Architecture

Exhibition of the Frac Centre-Val de Loire Collection



FRAC
CENTRE-VAL DE LOIRE

Architects Without Architecture

Architects Without Architecture is a nod to a landmark exhibition: *Architecture Without Architects*. Curated by Bernard Rudofsky for the New York Museum of Modern Art in 1964, it celebrated the beauty of what is known as vernacular architecture. Playing on this inverted wording, the Frac Centre-Val de Loire brings together projects by architects who devised their contribution to society independently from construction itself.

Claiming the importance of their field to the social construct, they run counter to the notion of architecture existing for realized projects. Their conceptions are the result experimental narratives, harking back to the very essence of occupying space.

From the 1970s to today, new environmental, political and technological challenges have dictated – they still do – a revolution in architectural practices, which these projects try to devise and theoretically implement.

Using storytelling and imaginary worlds, going back to humble creation techniques and digitally exploring new and undefined forms, these creations defy the notion of bounded architecture. They meet in their common rejection of consumerist and functionalist values.



Ila Bêka and Louise Lemoine, *ButoHouse* (filmstill detail), 2019
Collection Frac Centre-Val de Loire

Ila Bêka and Louise Lemoine

Italy (1967) and France (1981)

ButoHouse

2019

The duo of video artists Ila Bêka and Louise Lemoine experiments with new narrative and cinematic forms in relation to contemporary architecture and the urban world.

In their film, *ButoHouse*, a walk in the Tokyo streets leads them to the door of a strange residence. Inside is a man who has been building his own home for over ten years. Trained in *Butoh*—an avant-garde choreographic mode born in 1960s Japan—he works alone and without any preliminary plan, letting his body and spirit direct the construction project. Designed day by day through improvisation, the resulting space becomes a total artwork, life leaving its mark in concrete.



Objectile, *Tore numérique (Tore plissé)*, 1991. Collection Frac Centre-Val de Loire
Exhibition view « Architects Without Architecture » © Martin Argyroglo

Objectile

Bernard Cache (Switzerland, 1958) and Patrick Beaucé (France, 1960)

Tore numérique (Tore plissé)

1991

Objectile is a pioneer in the field of digital design and architecture. More than the name of the agency, “Objectile” is a concept introduced by the philosopher Gilles Deleuze in his work on the Baroque (*Le Pli*, 1988) and developed by Bernard Cache: it designates a new object, no longer a fixed form but a mathematical function describing a “continuum through variation.”

The form and surface of this torus were chosen to test the software used to create this type of object by layering digitally cut and milled wood panels.



Aristide Antonas, *Bed System*, 2018. Collection Frac Centre-Val de Loire
Exhibition view « Architects Without Architecture » © Martin Argyroglo

Aristide Antonas

Greece (1963)

Bed System

2018

Aristide Antonas imagines architectural environments as a refuge, both a place of isolation and a social space. His installation *Bed System* consists of an archipelago of semi-transparent enclosures displaying fragments of the daily life. Each of them is organised around the despotic figure of the bed, which is considered as the symbol, the guarantor, even the heart of everyday life.

For the architect, any other aspect or domestic function is only a form of extension derived from this element of furniture. Thus, the canopy bed suggested here appears as the minimum cabin, the basic cell of a hypothetical urbanism in which the functions of the bed would be multiplied and isolated.



Cavart, *Architettura Culturalmente Impossibili* (extract), 1975
Collection Frac Centre-Val de Loire

Cavart

Italy (1970-1977)

Architettura Culturalmente Impossibili

1975

Active between 1970 and 1977, the Italian group Cavart was created in the context of a counter-culture marked by an affirmation of “radical” architectural practices. Cavart developed a critique of capitalism through focusing on ecology, collective action and citizen participation as an “absolute condition” for the reappropriation of social space.

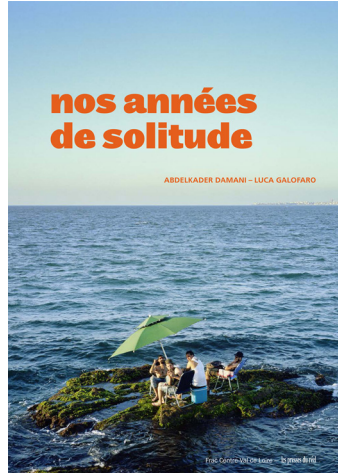
Between 1973 and 1975, they carried out a series of interventions in the quarries (in Italian *cava*) of the region of Padua. This led to “Seminario Cavart 1975”, conceived as a “competition/seminar with the goal of designing an impossible architecture”. The participating architects, designers, actors and poets were invited to generate works destined to “liberate architecture from its constraints”.

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Architects Without Architecture

Exhibition presented in the Turbulences Gallery
at the Frac Centre-Val de Loire

Including works by : Aristide Antonas, Ila Bêka & Louise Lemoine, Cavart,
Riccardo Dalisi, Hernán Díaz Alonso et Objectile.

