

CITÉ
DE L'ARCHITECTURE & DU PATRIMOINE

**RE-EN-
CHANT
THE
WORLD
ARCHITECTURE,
CITIES, TRANSITIONS**

A TRAVELLING EXHIBITION

« RE-ENCHANT THE WORLD »

is an exhibition-manifesto on the future of the inhabited world, designed with the prizewinning architects of the Global Award for Sustainable Architecture*.

As the years have gone by, these architects have created a research, experimentation, questioning stage, recognized in the worldwide debate on large-scale transitions – ecological, demographic or urban.

These transitions are occurring right now, before our very eyes. From the first shock in 1974 to the systemic crisis of 2008, these are not simple jolts that have curbed the course of things but a genuine rupture that has taken place. It separates a century that founded progress on the exploitation of resources, thought to be inexhaustible, from a 21st century that must first ponder what progress we need, then look for alternatives.

As is traditionally accepted, architecture, a commissioned work, cannot truly weigh on challenges that are as global and uncertain as the depletion of resources or the violence done to human beings by the iniquity of development. The protagonists of Re-enchant the world assert that an architect is only contemporary if he faces these realities, questions the programs, the production and decision-making methods that we have inherited from the modern industrial order.

THE ART OF INHABITING THE EARTH

When we visit the Mauritanian hospital in Kaedi, Hangzhou University, the rue Delacroix in Boulogne-sur-Mer, we discover places that architecture has civilized, whereas in these spots the worst was a certainty. In Hangzhou, that was being razed, in the midst of the Fourth World in Boulogne, or the underdevelopment in Kaedi.

This stage that comes close to utopia resists, invents other practices. The dialogue on it between the architects of the North and the South provides another vision of the world: on the building of cultures, the reversal of exchanges, the centers of and the reasons for innovation, on the way that architecture helps human beings to transform the course of things.

Now that the debate on the planet's future has swelled, the stage of the Global Awards has the legitimacy to write its manifesto. Re-enchant the world presents an architecture in movement, complex, teeming. It can disconcert, if we compare it to the unity of style of international academic works. It proposes the ethics and aesthetics of an art of inhabiting based on exchange, openness to new knowledge, commitment.

*(see page 12)

Marie-Hélène Contal, curator



Overall view



View of one «priority»



View of cabinets of science

AN EXHIBITION-MANIFESTO

MANIFESTO

Through symbolic projects, the exhibition introduce six stakes wich have the priority and have to be raised by the world. It shows the way the architecture have to try and solve themand even reenchant the world.

1. Has the global world really become flat?
2. Human condition, urban condition
3. Water, air, earth, scarce resources
4. Habitat for all, a priority, everywhere
5. Architecture, technologies and society
6. Utopias to open the horizon

Each of these priorities are presented/showed by an editorial and a key project. They are developed by three files wich are illustrated by productions as in a log book. Nearly 100 additional projects, displayed on a moving cubes, develop more precisealy how, on each continent, the architecture can reenchant the world.

CABINETS OF SCIENCE

The architects who want to re-enchant the world share this thirst for knowledge and research. They join a world in which philosophers mix with geographers, in which physical sciences inform construction thought, in which economists question ethnologists... Re-enchant the world unveils here a few personal laboratories of architects. They exhibit their approach inside a Cabinet, inspired by the curio cabinets of the Enlightenment or the explorers' trunks of the 19th century. Collections, drawings, objects of poetic reaction, concoctions as well, as Lévi-Strauss would have said, recount how architecture is reweaving links with knowledge.

WORLD FRAGMENTS

Some of the architects of Re-enchant the World have succeeded, through the determination to have a laboratory on a 1:1 scale, in conducting sufficiently large and complex projects to build a fragment of the world, as it could be. To give substance to an alternative vision of the human establishment, they had to dominate, reverse the parameters of the commission.

Some of them subvert it: Wang Shu, using the time of the enormous worksite of the Academy of Fine-Arts Academy in Hangzhou to save, transmit and transform the Chinese construction and spatial culture. Others create a system on the sidelines of the dominant economy, a counter-model: Francis Kéré in his village of Gando, building schools that also transmit their own architecture and establishing, by opening careers to construction grammar and the aesthetic proposal, a contemporary architecture for Africa. Still others transform the project into a place of cultural and social emancipation: Patrick Bouchain opens a people's university on each worksite. In Yemen, the Hadramut valley, for Salma Samar Damluji, is "the last reserve and kingdom of mud brick architecture." In Alibaug Bijoy Jain set up Studio Mumbai in a large compound, develop the projects there, create prototypes and prepare the worksites, without any intermediaries.

In Hangzhou, Gando, Boulogne, in the Hadramut, in Alibaug... world fragments are not objects but living environments. They are spaces in movement, complex organisms designed for the blossoming of human beings, in this spot, in this century. They propose the universality of an architecture that, from the very depths of a place, work with its history and geography and with its society, with the state of the world as well, to bear witness to man's preoccupation, to clarify our vision. To re-enchant the world.



MANIFESTO

1> HAS THE GLOBAL WORLD REALLY BECOME FLAT?

“We are globalization”, Thomas L. Friedman wrote in his 2005 essay *The World Is Flat*. He announced a 21st century leveled through the dissemination of the Western model, free trade and the digital revolution. The large-scale transitions (demographics, energy, city, economy) are also global. And level out the physical and human world as well, wherever their powerful flows are permitted to exist. Many architects are opposed to leveling by the market. They express this by using the weapons of globalization for the benefit of societies and the human condition. The African architect Francis Kéré has many cultures that he does not place in a hierarchy: the solidarity economy of Africa is as useful for him as German green architecture. For each project, he looks for the right combination. This new, critical synthesis produces an architecture that is both locally rooted and universal.

KEY PROJECT : Guest house and campus of the Academy of Fine Arts, Xiangshan campus, Hangzhou, China 2002 - 2013 – Wang Shu and Lu Wenyu, Amateur Architecture Studio.

CHAPTER 1 : From «the west and the rest» to a new composition of the world : a relationship based on exchange amongst equal cultures

Middle school library and teachers housing, Burkina Faso, 2004 – Diébédo Francis Kéré Gando.

CHAPTER 2 : European laboratory

Institute for Forestry and Nature Research — IBN, Netherlands, 1993 - 1998 – Stefan Behnisch Wageningen.

CHAPTER 3 : The land clearer role of Universities as educational tools

Rural Studio workplace and living environment, Alabama, United States, 1999 – Rural Studio, Andrew Freear, director Newbern.

2> HUMAN CONDITION, URBAN CONDITION

The extension of the precarious city, its corollary, challenges all the known tools of control, even in countries where the state handles development.

The essayist Doug Saunders states in his book *Arrival City* that this influx “is reshaping our world.” “The migrant is a being in movement; he transforms and urbanizes each stop on his way, from the village where he leaves his family to the metropolis where he arrives, to little by little get closer to the center.” Development through road systems and railroad lines and new towns is no longer enough to contain “metropolitization” or to improve the condition of its outskirts. Doug Saunders proposes an inversion: and if the precarious city contained its own solution in its internal dynamism? Carin Smuts, engaged in the townships of South Africa, shares this view. “In this country where not a single urban planning agency registers the plans of townships, not a single public service plans their needs or manages services,” she has invented a sustainable urban micro-development that relies on the people’s culture and the informal economy to build facilities that are springboards of emancipation.

KEY PROJECT : España park-library, Medellín, Colombia, 2007 – Giancarlo Mazzanti.

CHAPTER 1 : Metropolitan culture as a resource for a better balance : the radiant city vs the tabula rasa

Guga S’Thebe — Arts, Culture and heritage Centre, Cape Town, South Africa, 1999 – Carin Smuts Langa.

CHAPTER 2 : Civilising the informal city: the south American debate

“Manufactured Sites” program, Tijuana, Mexico, 2010 – Teddy Cruz.

CHAPTER 3 : To save/to reinvent the human urban fabrics

Savonnerie Heymans - Renovation of a former industrial site, Bruxelles, Belgique, 2011 – MDW.



3 > **WATER, AIR, EARTH, SCARCE RESOURCES**

In 2002, the geochemist Paul Crutzen used the study of gases captured by the Arctic glaciers, the earth's archives, and where geologists discovered a break. Crutzen's hypothesis – that humanity henceforth influences the earth. Architecture, the art of inhabiting the earth, cannot ignore this debate. "In this global perspective," the historian Benno Albrecht writes, "architecture stands out as the sole discipline capable of taking responsibility for the safeguard and defense of the physical world, and for our understanding of the causes and consequences of the phenomena of change. Architecture once more assumes a new founding ethical value and is responsible for the different relationships of confidence between human actions and nature." Shlomo Aronson designed Israel's vast landscapes like a civilizing narrative – "making peace with the land." He works on millennial sites by questioning their history, delineating their layers. His work is a meditation on man's place.

KEY PROJECT : Developments of the national parks of Band-i-Amir and Pamir, Afghanistan, 2006 - 2010 – Anne Feenstra, Afir Architects.

CHAPTER 1 : For a renewed philosophical relationship between architecture and nature
Israeli National Forestation and Control Erosion Program, 1973 - 2015 – Shlomo Aronson.

CHAPTER 2 : New scarcities, new abundances
Tropical houses, Australia, 1981 - 1983 – Troppo Architects.

CHAPTER 3 : Materials and energies- new practices, new knowledge
Walloon Branch of reproduction forestry material, Marche-en-Famenne, Belgium, 1995 – Philippe Samyn.

4 > **HABITAT FOR ALL, A PRIORITY, EVERYWHERE**

10 billion in 2100, the habitat of the poor will at that point concern 3 billion of us, a mobile population, that will continue, in the emerging countries, an unprecedented migration to the cities. Since the 1960s, the informal settlement has continued to spread further, the only concrete solution to the needs of those who arrive. Conceived for the industrial city, the social housing was too heavy and costly to meet the immense housing needs of contemporary metropolises, too rigid to suit migrants whose development path was no longer that of workers with a fixed job. Christopher Alexander abandoned, at the same time, this normative model for pattern languages, a concept that he transposed from anthropology to the habitat to launch the self-building process (pattern design). The method is based on analyzing cultural models of populations to reveal them and reintroduce them as the structure of a new habitat for the people, both progressive and respectful of practices.

KEY PROJECT : Resorption of a shantytown of 100 families, Iquique, Chile, 2004 – Alejandro Aravena, Elemental.

CHAPTER 1 : Social / collective housing: a still valid fabric?
Aranya — Construction of a rehousing district, Madhya Pradesh, Indore, India, 1983 - 1986 – Balkrishna Doshi.

CHAPTER 2 : "To save the popular habitat, everywhere"
Mexicali, Mexico, 1975 - 1976 – Christopher Alexander.

CHAPTER 3 : Emergency housing: accident of history or symptom?
Safe heaven, Orphelinat, Ban Tha Song Yang, Noh Bo, Thaïlande, 2009 – Tyin Tegnestue Architects.



5 > ARCHITECTURE, TECHNOLOGIES AND SOCIETIES

Ivan Illich's critic of industrial society was the basis of political ecology. He especially analyzed how this system became, through its own development, counterproductive and alienating.

Sustainable architecture distinguishes itself by its determination to match technical and progress to its acceptability by societies. The role of the architect consists in keeping this link between technology and society alive. The German architect Anna Heringer who works in Bangladesh, Austria or China says: "the most durable and sustainable strategy is using the existing."

In Texas, Ted Flato and David Lake are recognized and respected for their green architecture practices. They are close to the European approach but their militancy appeals to the American culture and to the individual's civic responsibility.

KEY PROJECT : Wine tourism center, Saint-Christol, France, 2013 – Philippe Madec.

CHAPTER 1 : Facing the 3rd industrial cycle : the research of an new synthesis

"Porch house" Lake, Texas, United States, 2010 – Flato Architects.

CHAPTER 2 : Material resources and human skills : the political choice of local and its many positive consequences

Guest house and youth hostels, Baoxi, Zhejiang province, China, 2014 – Anna Heringer.

CHAPTER 3 : Repair, relearn

Workshops of Studio Mumbai Preparation of the Weaver project, India, 2005 - 2014 – Studio Mumbai Alibaug.

6 > UTOPIAS TO OPEN THE HORIZON

The major transitions have created cracks in a concept that has been measured, since the mid-19th century, by scientific progress and its applications. Which came down to making, Claude Lévi-Strauss wrote in 1986, "the quantity of energy available per inhabitant the index of societies' degree of development." This same index measures the ecological footprint today... But how can the world be re-enchanting without offering it a horizon? The word development has replaced the word progress. Why didn't the Brundtland Report, in 1992, speak of sustainable progress? Eliminating this word was perhaps a way of criticizing its former content. Or stating that the thinking of the future was also in transition. Because development describes a path more than an objective. The state of uncertainty is durable.

The architects who want to re-enchant the world in fact base their approach on this uncertainty. That is why they do not define architecture as the execution of an object but as the carrying out of a process. Not a single architect presented here will deny that he has confronted powerful forces of conservatism. Redefining progress begins perhaps by defending, with each project, another view of democracy and civilization. For Patrick Bouchain, re-enchant democracy means resisting an established order. He works in former industrial sites and the impoverished outskirts of the European city. He collaborates with the inhabitants to infiltrate the decision-making systems. Re-enchant civilization by renovating the mud brick cities of Yemen, Salma Samar Damluji acted as a contemporary architect who had found a priority: saving heritage is urgent because it is the matrix of civilizations. In Equator, the architects of Al Borde intentionally stepped outside the professional and commercial system to design facilities that are alternatives to quantitative and authoritarian models.

KEY PROJECT : Cells and religious buildings of monasteries, Chonburi, Thailand, 2003 - 2015 – Suriya Umpansiriratana.

CHAPTER 1 : Resist

Ensemble in Tourcoing, Ensemble in Boulogne-sur-mer, France, 2009 - 2013 – Construire.

CHAPTER 2 : Saving heritages

Renovation of a city and mosques in Yemen, Hadramut, Yemen, 2006 - 2014 – Salma Samar Damluji.

CHAPTER 3 : Radical vernacular experiences

Nueva Esperanza, Esperanza Dos, Última Esperanza – schools, Manabí, Ecuador, 2009 - 2011 - 2013 – Al Borde.

AWARDED ARCHITECTS

Al Borde | David Barragán, Pascual Gangotena, Marialuisa Borja, Esteban Benavides, founders
Quito, Ecuador

Christopher Alexander | Berkeley, California,
United States of America

Shlomo Aronson | Shlomo Aronson Architects
Jerusalem, Israel

Steve Baer | Zomeworks Corporation
Albuquerque, New Mexico, United States of America

Stefan Behnisch | Behnisch Architekten
Stuttgart, Germany

Tatiana Bilbao | Mexico City, Mexico

Fabrizio Caròla | Naples, Italy

Construire | Patrick Bouchain, Loïc Julienne
Paris, France

Teddy Cruz | Estudio Teddy Cruz | La Jolla, California,
United States of America / Tijuana, Mexico

Salma Samar Damluji | Daw'an Architecture Foundation
Wadi Dawan, Hadramut, Yemen

Balkrishna Doshi | Vāstu Shilpā Foundation
Ahmedabad, India

José Paulo Dos Santos | Porto, Portugal

Elemental | Alejandro Aravena, director
Santiago de Chile, Chile

Anne Feenstra | Afir Architects, Kabul, Afghanistan /
Arch i Platform, Delhi, India

Adriaan Geuze | West 8, Rotterdam, The Netherlands/
New York City, United States of America

Bernd Gundermann | Auckland, New Zealand

Anna Heringer | Rudrapur, Bangladesh / Laufen, Germany

Thomas Herzog | Herzog + Partner | Munich, Germany

Junya Ishigami | junya.ishigami + associates | Tokyo, Japan

Françoise-Hélène Jourda | Jourda Architectes
Paris, France

Hermann Kaufmann | Architekten Hermann Kaufmann
Schwarzach, Austria

Diébédo Francis Kéré | Kéré Architecture
Berlin, Germany / Gando, Burkina Faso

David Lake, Ted Flato | Lake|Flato Architects
San Antonio, Texas, United States

Kevin Low | small projects, Kuala Lumpur, Malaysia

Philippe Madec | atelierphilippemadec, Paris, France

Giancarlo Mazzanti | El Equipo de Mazzanti
Bogotá, Colombia

MDW | Marie Moignot, Xavier De Wil, directors
Brussels, Belgium

Carmen Arróspide Poblete | Patronato de Cultura
Machupicchu, Cuzco, Peru

Martin Rajnis | Prague, Czech Republic

Sami Rintala and Dagur Eggertsson | Rintala Eggertsson
Architects, Oslo, Norway

Rural Studio | Andrew Freear, director, Newbern,
Alabama, United States of America

Philippe Samyn | Samyn and Partners architects
and engineers, Brussels, Belgium

Carin Smuts | CS Studio Architects, Cape Town, South
Africa

Snøhetta | Oslo, Norway

Studio Mumbai | Bijoy Jain, founder, Mumbai, India

Tropo Architects | Phil Harris, Adrian Welke, founders |
Adelaide, Byron Bay, Darwin, Perth, Townsville, Australia

Tyin Tegnestue Architects | Yashar Hanstad, Andreas G.
Gjertsen, founders, Trondheim, Norway

Suriya Umpansiriratana | Bangkok, Thailand

Vatnavinir | Sigrún Birgisdóttir, Olga Gudrun Sigfusdóttir,
Jörn Frenzel, architects, Reykjavik, Iceland

Wang Shu and Lu Wenyu | Amateur Architecture Studio
Hangzhou, China

THE EXHIBITION - DESCRIPTIVE



The scenography, on a surface of 500 m², was imagined and designed to travel. Its device was thought to be flexible and adaptable to every place; easy to set up thanks to the lightness of cardboard; compact for the transport, the cubes travelling flat with an extremely reduced volume, and finally easily reproducible, because the cardboard is a material which we find everywhere. In each sequence of the exhibition (Manifesto / Cabinets of science / Fragments of world) corresponds a specific scenographic device.

MANIFESTO (surface area 400 m²):

Cubes playground



Descriptive

- **Map of the world (in option)**

This introduction localizes every architect of the Global Award.

To be reproduced by hand on blackboard or to print (original size 7,46 m x 3,36 m).

- **7 «sculptures» of cubes**

The general introduction and 6 themes are developed in 7 «sculptures» of cubes (4.8 m high).

24 main projects compose the fast visit; they are presented on fixed cubes (60 cm). Some are accompanied with models (15 models), put on cubes.

All in all, in the original configuration, there are more than 1026 piled cubes.

- 464 cubes compose the invisible part of the structure;

- 562 cubes are printed and compose the visible part of the exhibition. These cubes are fixed and hung on together by a system of tongues and pins.

97 other projects presented on smaller handleable cubes (30 cm) illustrate the different themes. These cubes give to see the diversity and the variety of the concrete answers to the issue exposed in every theme.

The cubes are available:

- in **digital version** (adaptation and on-site printing) : Indesign files to be adapted (for the translations of texts) and vectorial files ready to print and to cut;
- or in original **material version**.

• **3 «Tables»**

12 tables 2 x 0,60 m (3 groups of tables 4 x 1,20 m) + 12 benches. 6 chandeliers « B.A-BA » can be provided.

On tables:

- 35 monitors LCD (interview or movie on each architect) > digital files are provided. The 35 movies can be set on one or several monitors.
- 40 cubes 15 cm (curriculum vitae of each architect);
- a selection of books.

- **Sound atmosphere** (in option) > digital file is provided, but not the audio material.



CABINETS OF SCIENCE

Descriptive

27 wooden boxes contain the objects; they are closed by a window pmma (cf. list below), enlightened by internal fluorescent lighting or outside lamps fixed to the structure. Setting up of approximately thirty wooden boxes of various sizes in a steel tubular structure (scaffold). Total dimensions: 14 m long x 3 m high. The introduction of this part is a sculpture of 20 cubes, 3 x 2 x 5 cubes. Total dimensions 1,80 m long x 1,20 m wide x 3 m high. The whole (structure, boxes, lamps, objects) can be provided but it has to be set and transported in very well condition.

For each cabinet there are:

- the name of the architect is put on box (adhesive letters)
- an explanation texts is on bright box next to it (11 bright boxes); for 2 cabinet this text is on adhesive paper.

18 cabinets (from the left to the right, boxes dimensions)

- Philippe Madec (2) : 120 x 80 x 40 cm (horizontal) + 120 x 80 x 40 cm
- Rintala Eggertsson : 80 x 60 x 40 cm
- Carin Smuts : 80 x 120 x 40 cm
- Françoise-Hélène Jourda : 80 x 60 x 40 cm
- Salma Samar Damluji : 120 x 80 x 40 cm
- Suriya Umpansiriratana (2) : 120 x 80 x 40 cm + 40 x 30 x 40 cm
- Troppo : 80 x 60 x 40 cm
- Anne Feenstra : 60 x 80 x 40 cm
- Diébédo Francis Kéré (2) : 80 x 120 x 60 cm (horizontal) + 120 x 80 x 60 cm

- Studio Mumbai: 160 x 80 x 40 cm
- Construire : 120 x 120 x 60 cm
- Rural Studio : 120 x 80 x 40 cm (horizontal) + 120 x 80 x 40 cm (horizontal)
- Stefan Behnisch : 120 x 80 x 40 cm
- Christopher Alexander (3) : 80 x 120 x 40 cm + 80 x 60 x 40 cm + 40 x 30 x 40 cm
- Al Borde (2) : 80 x 60 x 40 cm + 60 x 40 x 40 cm
- Vatnavinir (2) : 80 x 60 x 40 cm + 60 x 80 x 40 cm
- Philippe Samyn (3) : 80 x 120 x 40 cm + 120 x 80 x 60 cm (hor.) + 40 x 60 x 40 cm
- Shlomo Aronson : 60 x 60 x 60 cm (wood cube)

With different smaller boxes for the name of the architects and the scenery.



FRAGMENTS OF WORLD

Descriptive

The movies must be presented under “cinema” conditions: big screen (16/9°), darkness, acoustic comfort, seats (20 chairs « B.A-BA » of the designer Cyrille Candau, realized with Façon Relais, can be provided).

=> **5 original movies (total duration 90’)**

- *La Maison de Sophie* (arch. Construire), 26’, by Jacques Kébadian, producing Cité de l’architecture & du patrimoine, 2014 (short version for the exhibition).
- *Studio Mumbai*, Praxis, 13’, producing Studio Mumbai, 2014.
- *Earth Earth*, 5’, producing Roger Moukarzel with Salma Damluji for Daw’an Mud Brick Architecture Foundation, 2014.
- *Gando* (arch. Francis Kéré), 26’, producing Cité de l’architecture & du patrimoine, 2014.
- *Village City* (arch. Wang Shu), 20’, producing Cité de l’architecture & du patrimoine, 2014.

This part is introduced by two sculptures of 47 cubes:

- 1st : 6 x 1 x 5 cubes, total dimensions 3,60 long x 0,60 wide x 3 m high ;
- 2nd : 6 x 3 x 5 cubes, total dimensions 3,60 long x 1,80 wide x 3 m de high.

TOURING OF THE EXHIBITION

The exhibition is available according two options.

MODES AND METHODS

An agreement will be signed between the Exhibitor and the Cité de l'architecture et du patrimoine.

Renting cost *

Immaterial version : 15 000 € (excluding tax)

Material version: 20 000 € (excluding tax)

Including, according to the version (material or immaterial): the elements of the exhibition (as described above), copyright and authorizations, loans of works, communications tools provided on digital support.

The exhibitor has in charge the whole expenses concerned to the presentation of the exhibition on its site, including in particular: expenses of manufacturing, setting up and dismantling, the equipment and the necessary materials (audiovisual, lightings), packaging, round trip transport, possible storage, insurance, maintenance and guarding, as well as expenses of promotion and communication.

The exhibitor also has in charge the travels of the curator for the opening and a person from the production department at the Cité to supervise the installation and the dismantling.

MATERIAL VERSION :

Material version, French / English bilingual, for France and bordering countries.

Provided elements

• «Manifesto»

Three sizes cardboard cubes (approximately 1200 cubes); furnitures (tables, benches and chandeliers); 35 monitors LCD; 15 models (subject to the agreement of the architects); 6 movies files (without video-projectors).

• «Cabinets of science»

Cardboard cubes of the introduction; furnitures (structure, boxes, lamps and small boxes); objects (subject to the agreement of the architects).

• «Fragments of world»

Cardboard cubes of the introduction; furnitures (chairs); 5 movies as digital files (without video-projector).

Volume for the transport (estimation)

- 1200 cardboard cubes, packaged flat on 4 big pallets: approximately 20 m³
 - Furnitures (tables, benches, chairs, chandeliers, etc.): 5 m³
 - 15 models in boxes: approximately 3 m³
 - 18 cabinet, including furnitures: 10 m³ for cabinets and approximately 2 m³ for the structure and the other boxes and lamps. Total: 12 m³
- TOTAL = 40 m³

Time of setting up (estimation):

10 opened days (with 6 persons), plus the electricity and the lighting.

Material version / option « TURNKEY »

The material version is rather complex and delicate to settle (although appearing to be a child's play...). The Cité proposes a «turnkey» formula.

Including round trip transport, installation and dismantling by a team, scenographic adaptation to the place, management of loans, supervision of the operations and regulations, staff training for switching on and maintenance.

Excluding all settle material to provide by the exhibitor (scaffolding, electric installation, lighting system, audiovisual material – videoprojector).

Estimation (all taxes including) (to refine according to the places):

- Transports round trip (2 trucks): 15 000 €
- Setting and dismantling (salaries): 15 500 €
- Missions (travel and stay) : 14 500 €

Budget option «TURNKEY»**Assistance : 45 000 € assistance + renting cost : 20 000 €****Total production = 65 000 € (all taxes including)**

*Prices for a presentation duration of 5 months maximum, tapering prices then for the same exhibitor or the grouping of exhibitors (touring on a continent for example), to negotiate according to the program of touring of the exhibitor.

IMMATERIAL VERSION TO PRINT :

Immaterial / digital version to adapt according to different languages and to print on site.

Provided elements :

(Without furnitures, models, and cabinets of science)

All **digital files** for:

- the manufacturing of cubes in three sizes: Indesign files to be adapted (for the translations of texts) and vectorial files to print and to cut (images);
- the audiovisual contents.

The **information and the necessary technical follow-up**: setting instructions (all the cubes are numbered), assistance and following of manufacturing, etc.

Budget option «DIGITAL»**(estimation for information on the basis of manufacturing in France)****Cardboard plates**

- Cubes 60 cm: manufacturing of 1300 cardboard plates (corrugated cardboard EB M1. White 2 faces. Dimensions 1920 x 2515 mm); 1 cube 60 cm by plate, with «surplus» and digital cut of raw cubes (450);
- Cubes 30 cm and 15 cm: manufacturing of 180 cardboard plates (White corrugated cardboard EE, slept on white. Not M1. Dimensions 1700 x 2200 mm); 2 cubes 30 cm by plate, 9 cubes 15 cm by plate, with «surplus».

Total (including delivery): 32 000 € (excluding tax)**Printing**

High-definition digital printing of cardboard plates, corresponding to 690 cubes 60 cm, 97 cubes 30 cm and 40 cubes 15 cm with digital cut according to the supplied vectorial files.

Total (including delivery): 30 000 € (excluding tax)**Total production= 62 000 € (excluding tax)****KIT COM FOR BOTH VERSIONS:**

A French / English bilingual complete kit of communication on digital file, including: press release, press kit, free of rights images, help to the visit, as well as all the necessary information: list of the contacts of the architects, data sheet, etc.

Contacts

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BOOKS



Sustainable design III.

Vers une nouvelle éthique pour l'architecture et la ville /
Towards a new ethic in architecture and town planning

Marie-Hélène Contal and Jana Revedin, preface de Christopher Alexander.
Global Award prizewinners Monograph 2011-2012 for Sustainable Architecture:
Shlomo Aronson, Israël; Carmen Arrospide Poblete, Pérou;
Teddy Cruz, États-Unis; Vatnavinir, Islande; Anna Heringer, Allemagne;
Salma Samar Damluji, Grande-Bretagne; Anne Feenstra, Afghanistan, Inde;
Suryia Umpansiriratana, Thaïlande; Philippe Madec, France;
Tyin Tegnestue, Norvège.

Co-edited by Gallimard – LOCUS Foundation, mai 2014 - two publications
FR and EN, 39 €
(Editions I + II published in june 2009 and may 2011)



Review [Architecture d'Aujourd'hui. Special Issue](#)

« Réenchanter le monde. Architecture, ville, transitions »

23 x 30 cm, 72 p., FR/EN, 10 €



« Réenchanter le monde.

L'architecture et la ville face aux grandes transitions. »

Collection of texts directed by M.H. Contal.

Texts: Christopher Alexander; Alejandro Aravena; Shlomo Aronson;
Teddy Cruz; Gilles Debrun; Andrew Freear and Elena Barthel; Jörn Frenzel;
Kevin Low; Philippe Madec; Giancarlo Mazzanti; Jana Revedin;
Sami Rintala and Daggur Eggertsson; Philippe Samyn.

Co-edited by Gallimard /Cité de l'architecture & du patrimoine,
may 2014, coll. Manifestô, Alternatives, 14 x 19 cm, 224 p., FR, 17 €

RE-ENCHANT THE WORLD ARCHITECTURE, CITIES, TRANSITIONS

This exhibition was designed and produced by La Cité de l'architecture & du patrimoine, Paris

Cité de l'architecture & du patrimoine
Guy Amsellem, president
Luc Lièvre, managing director

The exhibition

Curator

Marie-Hélène Contal, deputy manager Ifa / Cité, head of Global Award program;
With the architects of the Global Award For Sustainable Architecture

Coordination

Margaux Minier and Anne Roumet, heads of project, production department, Cité

Texts

Marie-Hélène Contal, with Michèle Champenois and Jean-François Pousse
Rewriting: Claire Gausse
English version: Eileen Powis

Scenography

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Graphic design

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In partnership with

Groupe Kingfisher, through the signs Bricodépôt and Castorama

Raja and Smurfit Kappa

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Websites

www.citechailot.fr
www.global-award.org
www.locus-foundation.org

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