

FRENCH PAVILION  
16TH INTERNATIONAL ARCHITECTURE EXHIBITION

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LA BIENNALE  
**INFINITE  
PLACES**  
DI VENEZIA

CONSTRUCTING BUILDINGS  
OR PLACES?

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MAY 26 – NOVEMBER 25, 2018

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L'HÔTEL PASTEUR (RENNES) LE CENTQUATRE (PARIS) LE TRI POSTAL (AVIGNON)  
LES GRANDS VOISINS (PARIS) LE 6B (SAINT-DENIS) LA CONVENTION (AUCH)  
LA FRICHE LA BELLE DE MAI (MARSEILLE) LES ATELIERS MÉDICIS (CLICHY-SOUS-BOIS-MONTFERMEIL)  
LA FERME DU BONHEUR (NANTERRE) LA GRANDE HALLE (COLOMBELLES)

**CURATORS: ENCORE HEUREUX**

NICOLA DELON – JULIEN CHOPPIN – SÉBASTIEN EYMARD

WITH COLLECTIF ETC – DEVALENCE – JOCHEN GERNER – RONAN LETOURNEUR – ALEXA BRUNET – CYRILLE WEINER – YES WE CAMP – BIENNALE URBANA

# INFINITE PLACES

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# CONSTRUCTING BUILDINGS OR PLACES?

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PRESS KIT



Architecture not only has the capacity to give birth. It also has a capacity for rebirth. It helps us build, create, and construct. It also helps us reinvent: to give a new life to abandoned or neglected places, to transform, rehabilitate, and reconvert buildings, sites, or neighborhoods.

In this 16th edition of the Internationale Architecture Exhibition – La Biennale di Venezia, the French Pavilion gives its place of honor to these innovative architectural projects, in the service of the city. The French submission, entitled *Infinite Places*, highlights ten exemplary projects, located in the four corners of France. I would like to thank and congratulate the *Encore Heureux* group, the commissioners of this exhibition, for its magnificent work and its commitment to enhancing the reputation of our architects.

The ten *Infinite Places* presented here consist of projects developed for abandoned buildings – from former office to former funeral homes – located in outlying districts. Today they provide places for avant-garde projects, artists, creative individuals and groups, entrepreneurial or civic initiatives.

I hope that all architects in France will favor the development of such projects, that they will support further path-breaking initiatives, new ways of thinking, and new ways of developing space – to reinvent places that one might otherwise considered doomed. I hope to free architects from rigid ways that sometimes limit their profession, which put the brakes to their desire for invention, for thinking outside the existing frame.

I hope to free architects from all the constraints that can be imposed in on them in the effort to respect cultural heritage, the environment, and issues of security. This is the meaning of the “permission to do” which has been written into the law, and which I wish to expand.

It enables architects to act according to a logic of results, instead of a logic of norms. Today, it is being applied to a certain number of domains, like fire safety. And I hope we can extend it into new fields – energy use, sound quality, or reuse of materials – with the aim of expanding its general use. I also hope that future professionals will receive training in working with the existing built environment, in addition to their training in new construction, which is currently at the core of their curriculum. This is a role that the schools of architecture have been assigned by the ministry of Culture. I am calling on them to do so.

The projects on display in this 16th edition of the French Pavilion, as well as the exhibition itself, provide an important model for future work. It makes our country proud. I wish to thank all the teams, artists, and partners that took part.

**Françoise Nyssen**, Minister of Culture

# MINISTRY OF EUROPE AND FOREIGN AFFAIRS

Architects figured prominently in a recent ranking of the world's most influential French people, with 8 entries in the list of 50. This speaks volumes about how French architects have become essential players in enhancing France's influence throughout the world. Demonstrating a vitality that impresses our partners, they contribute to the renewal of the image of our country by designing new buildings, be they a museum in Estonia, a major theatre in China, or a French school in Senegal. The recent inauguration of the Louvre Abu Dhabi, designed by Jean Nouvel, was a significant development in this international success.

The Ministry for Europe and Foreign Affairs is focusing its efforts on this key area combining cultural reach and foreign trade through a series of initiatives that I would like to endorse, in connection with the Ministry of Culture. The organization of architecture projects in new markets, the promotion of a debate of ideas, academic cooperation, the training of young foreign urban planners, the touring of exhibitions and the organization of economic forums are all actions that we are taking with our diplomatic network to promote French architecture and its success on the world stage.

The International Architecture Exhibition – la Biennale di Venezia is at the heart of these exchanges. Each edition confirms its importance as a unique space for innovation and creative freedom. Faced with the magnitude of contemporary challenges, the Biennale creates the conditions for an open and stimulating dialogue at international level.

With this goal in mind, we have engaged the *Encore Heureux* team of architects to curate the French Pavilion this year. With their exhibition *Infinite Places*, Nicola Delon, Julien Choppin and Sébastien Eymard invite us to discover ten styles of French architecture, ten pioneering places where future desires are designed and built each day, open to possibilities and invention.

The French Pavilion, itself designed as an infinite place, aims to be a world Pavilion, a place where, throughout the programme, exchanges and dialogue between cultures will enrich a collective reflection on the international challenges of contemporary architecture.

**Jean-Yves Le Drian**, Minister of Europe and Foreign Affairs

This year, in its 16th edition, the International Architecture Exhibition seeks to remind us of a dimension of architecture no doubt somewhat neglected, and yet so fundamental: “thoughtfulness”. Our concerns focus so often on the built object, or one intended to be built, that we often underestimate the importance of this frame of mind that goes beyond needs or the desires of others. “Being informed by, or to be deficient in thoughtfulness” would be a way of evaluating these places, these public venues or points of passage, in terms of their “generosity”. The theme of *Freespace*, proposed by Yvonne Farell and Shelley McNamara – which has been adopted by the commissioners of this biennale – highlights the “generosity and thoughtfulness of architecture”, by focusing on notions of “optimism, of continuity, and desire for interaction”. *Freespace* needs to be a place of opportunities, a democratic space, un-programmed and open to unforeseen uses, as yet undefined, such that buildings create new ways of sharing and participating for people over time, long after the architect has left the scene... places that are in some sense infinite in possibility.

The French Pavilion seeks to squarely address this challenge and to convey this expectation of generosity. To this end, the Institut français, responsible for the operation of the Pavilion, working with the ministry of Europe and Foreign Affairs, has committed itself to the *Infinite Places* project advanced by the *Encore Heureux* agency.

This concept of infinity, of places that remain unlimited, obliges us to change our outlook. It means that we need to consider these places as perpetually unfinished as well, that we accept the unexpected in their use and thus their many possibilities for appropriation.

To this end, *Encore Heureux* has chosen to group together ten places in France that embody these new ways of doing, which the group considers inspirational in terms of what they create on and with their territories. In this way, the *Centquatre-Paris*, *l’Hôtel Pasteur*, *la Grande Halle*, *les Ateliers Médicis*, *la Friche la Belle de Mai*, *le Tri Postal*, *les Grands Voisins*, *le 6B*, *la Convention*, *la Ferme du Bonheur* will be present in some form in the exhibition and will activate the Pavilion during the weekends of the Biennale.

In this same spirit of pragmatism and experiment, *Encore Heureux* has joined with the “Collectif Etc” to reuse the wood materials from the *Studio Venezia* created by Xavier Veilhan for the contemporary Art biennale in this same Pavilion.

“A contextual strategy of joyous frugality: this attitude is a first act of freedom for transforming the French Pavilion, starting with what it had been a few months before [...] applying the principles of temporary use and occupation, based on the potentials of what was already there, *Encore Heureux*.”

“Architecture must rediscover a sense of a second life – of having a way of life that is both active as well as passive. It must mark the passage of time and forget it as well.” This is a reminder from Yvonne Farell and Shelley McNamara. *Freespace* we are really here!

**Pierre Buhler**, President of the Institut français

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French Pavilion ©Matteo de Fina



# FRENCH PAVILION INFINITE PLACES

The concept for *Infinite Places*, developed by the *Encore Heureux* team, led by the architects Nicola Delon, Julien Choppin, and Sébastien Eymard, showcases places produced by new and inventive processes that generate architectural processes of value. This exhibition project, which considers the territory as a whole, highlights initiatives on the part of civil society and communities that embody a certain free spirit of experimentation along the lines of the “permission to do” and the ensuing possibilities opened up by architecture. These projects are expressions of programmatic freedom and generosity, and they live up to the theme of *Freespace*, adopted by the two general curators of the 16th International Architecture Exhibition – La Biennale di Venezia, the Irish architects Yvonne Farrell and Shelley McNamara.

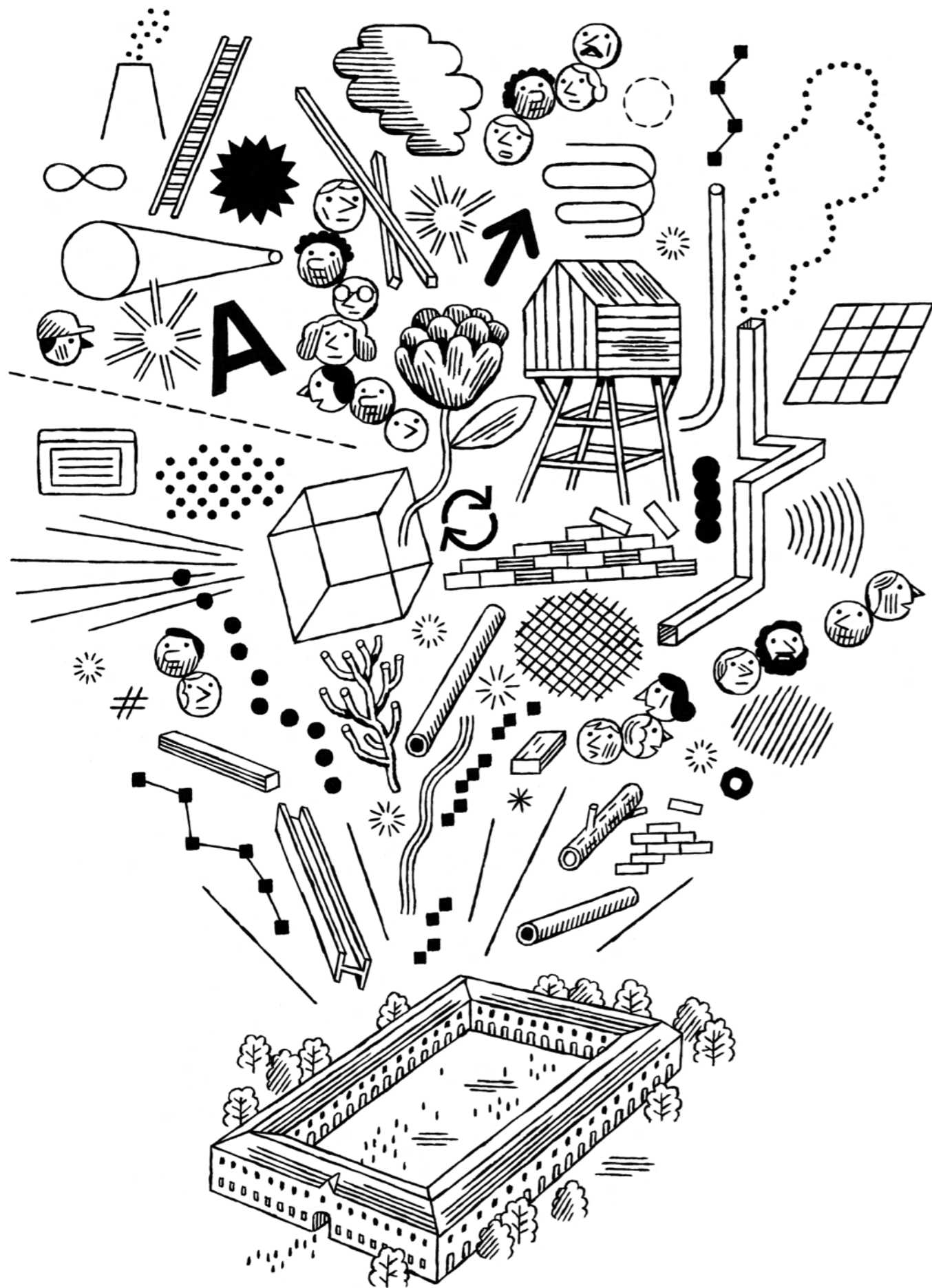
## 1 Statement

### 1.1 The intention

“Infinite places are pioneering places that explore and experiment with collective processes for dwelling in the world and for building community. These are open places, possible places, un-finished ones that establish spaces of freedom and the search for alternatives – places that are difficult to define because their principal characteristic is to be open to the unexpected, to endlessly build for future possibilities. In the face of the enormous challenges of our time – in which ecological changes conflict with the dominance of commercial economy, at a time of withdrawal into nationalist identities and authoritarianism, it is all the more urgent to maintain hope... to find inspiration in experiments that are sometimes ephemeral, but that are nonetheless concrete and based in solidarity.

Here we present a subjective selection of ten places that emerged out of specific encounters. They are not meant to serve as models, but as sources of weak signals that open up protean, shape-shifting, and subversive perspectives. They exist by virtue of their determination to engage in experiment. Almost all of them started with an abandoned building, or a neglected site. Here architecture finds its means of expression through the confrontation of pre-existing spatial qualities with an organic process of transformation, whose meanings depend on common needs and the aspirations of those who commit themselves to it with courage and determination. In this spatial and temporal combination, the generalist architect serves as an invaluable guide, at the outer margins of the role that she is normally assigned. The architect does not stay within the bounds of building construction but also seeks to make places.

An infinity of possibilities, both here and now.”



Drawing by Jochen Gerner

## 1.2 The 10 exhibited places

“The choice of these ten places came out of intense discussions we had in our lives as architects. Having at some point contributed to their past or future existence, we are sensitive to what they are, and we are touched by those who bring them to life. They are very different in nature and in function. Some extend out over several hectares. Others are limited to a few hundred square meters. Some of them have existed for decades. Others are projected for the future.

Each of these stories starts from an encounter between individuals and a place that recognizes a potential. When the previous activities have disappeared and only an empty edifice remains, the latter is available, at least to the imagination. Sometimes they are a burden for certain elected officials or property owners, who maintain the state of abandon without having obtained the means to address the hopes that these spaces raise. But they are also opportunities for certain artists and visionaries, who adapt to their precarious status and dare to embark on adventures. The methods are incremental and diverse: sometimes the squat can awake, auto-construction can facilitate, and architectural permanence can prefigure. All of them subscribe to and cultivate a mixture of genres, activities, and groups.”

Curators: Encore Heureux

Nicola Delon, Julien Choppin and Sébastien Eymard

### ① L'HÔTEL PASTEUR (RENNES)

### ② LE CENTQUATRE - PARIS (PARIS)

### ③ LE TRI POSTAL (AVIGNON)

### ④ LES GRANDS VOISINS (PARIS)

### ⑤ LE 6B (SAINT-DENIS)

### ⑥ LA CONVENTION (AUCH)

### ⑦ LA FRICHE LA BELLE DE MAI (MARSEILLE)

### ⑧ LES ATELIERS MÉDICIS (CLICHY-SOUS-BOIS-MONTFERMEIL)

### ⑨ LA FERME DU BONHEUR (NANTERRE)

### ⑩ LA GRANDE HALLE (COLOMBELLES)

THE EXHIBITED PLACES



## L'HÔTEL PASTEUR (RENNES)

**In the imposing building that formerly housed the faculty of sciences, a hotel designed and constructed through collective re-appropriation.**

A hundred or so local actors (sportspeople, doctors, artists, scientists, social activists, biologists...), experimenting in turn to adapt this building to their specific requirements, have established an unprecedented program to accommodate citizen potentials.

**Address:** 2 place Pasteur, 35000 Rennes

**Structure:** collegial association

**Size:** 58,889 ft<sup>2</sup> (buildings) 29,773 ft<sup>2</sup> (plot)

#### Key statistics

1,188 hours of free french lessons for asylum seekers  
365 days open per year  
300 projects hosted per year (from one hour to three months)  
628 Lb of mushrooms harvested  
250 associations hosted per year only  
1 single key, never lost in five years  
1 ton of wood reused

#### Actors

Architects: Nicolas Chambon et Encore Heureux (2019), Emmanuel Le Ray (1898), Jean-Baptiste Martenot (1895)  
Owner: City of Rennes  
Project leaders: Notre Atelier Commun association with Sophie Ricard and then SPLA Territoires Publics  
Funding: self-financing of completed projects grant from City of Rennes  
Users: residents of the project (associations, collectives, etc.) public, forthcoming kindergarten.



## LE CENTQUATRE – PARIS (PARIS)

**In a former funeral home under a glazed roof, a cultural factory subtly combining the times, spaces, and desires of a heterogeneous public.**

Its central halls are open for informal practices (jugglers, break dancers, comics, performers...) and are linked to a demanding artistic program, which shapes a hybrid artistic space in permanent transformation.

**Address:** 104 rue d'Aubervilliers, 75019 Paris

**Structure:** public institution for cultural cooperation

**Size:** 396,112 ft<sup>2</sup> (buildings) 170,586 ft<sup>2</sup> (plot)

#### Key statistics (2016)

588,223 visitors  
1,588 shows  
311 artistic residencies  
51 private events  
29 start-ups created  
15 touring projects  
9 exhibitions

#### Actors

Architects: Atelier Novembre (2008), Edouard Delebarre de Bay (1874)  
Owner: City of Paris  
Project leaders: EPCC LE CENTQUATRE-PARIS  
Funding: 50% public and private subsidies (City of Paris, regional council 75, patrons) 50% of own resources (space rental and private lets, ticket sales, etc.)  
Users: business tenants (bookshop, solidarity store, restaurant, café) single lets (space rental) residents (start-ups, artists) local associations audiences.





## LE TRI POSTAL (AVIGNON)

**In the former mail sorting center adjoining the city ramparts, a long-term shelter project.**

A collective dedicated to helping the homeless works through temporary use to reinvent from day to day the possibilities for a mixed-use shelter complex, that combines dwellings, workshops, gardens, cafeteria, child-care center, and auditorium, in an effort to actualize the dream in the complexity of the real.

**Address:** 5 bis Avenue du Blanchissage, 84000 Avignon

**Structure:** collegial association

**Size:** 26,910 ft<sup>2</sup> (buildings) 22,066 ft<sup>2</sup>(plot)

### Key statistics

850 members of the association in 2016  
236 pages planning study  
150 guests invited to the gala dinner  
80 artists in residence  
40 associations hosted  
11 mobile berths  
8 months of architectural residency

### Actors

Architects: PEROU et NAC (2015), TOURATERRE (2015)  
Eugène Chirié (1965)  
Owner: SNCF Real Estate  
Project leaders: Association LeTri Porteur  
Funding: HAS (habitat alternatif social), ANAH (agence nationale de l'habitat), City of Avignon and Grand Avignon  
Users: homeless people, resident associations, artists, craftworkers, market gardeners, volunteers, public.



## LES GRANDS VOISINS (PARIS)

**In the former maternity ward of a major hospital and taking advantage of its vacancy of use, a temporary neighborhood has been put in place.**

By enabling the coexistence of an emergency shelter for vulnerable persons, workspaces for young creators, and conviviality open to all, with festivals, a campground, or hot urban baths, the multiple actors in this temporary assemblage of social, artistic, and economic acts, will have called into question through their action the fate of this future eco-quarter.

**Address:** 82 Avenue Denfert-Rochereau, 75014 Paris

**Structure:** partnership between two associations and a SCIS

**Size:** 236,806 ft<sup>2</sup> (buildings) 365,973 ft<sup>2</sup> (plot)

### Key statistics

7,000 nights camping  
2,647 public events  
2,000 volunteers and 150 jobs created  
1,000 people work here  
1,000 visitors per day  
600 people accommodated  
200 organizations hosted on the site

### Actors

Architects: Yes We Camp (aménagement temporaires, 2015-2018), J. & A. Fourquier et J. Filhol, Philippe Alluin et Jean Paul Mauduit (1997), Marcel Desprez et André Larrousse (1978), Georges Mathy (1960), Félix Debat (1934), Justin-Jean-Marie Rochet (1911), Paul-Marie Gallois (1886), Théodore-François-Marie Labrouste (1879), Pierre-Martin Gauthier (1845), Charles-François Viel (1807), Daniel Gittard (1650)  
Owner: APHP then SEM PARIS BATIGNOLLES  
AMÉNAGEMENT  
Project leaders: Aurore Association, SCIC Plateau Urbain, Yes We Camp Association  
Funding: 100% of own resources, (studio rental, catering and bar services, tourist and emergency accommodations).  
Users: residents in social housing, tenants, volunteers, public users.



## LE 6B (SAINT-DENIS)

**In a Brutalist setting formerly used for the offices of a large industrial corporation, an island of collaborative work saved from demolition.**

Through their temporary use, some forty artists, architects, musicians, graphic artists and artisans have managed to invent a generous cultural and economic vitality and have set aside the timeframes of traditional planning.

**Address:** 6-10 Quai de Seine - 93200 Saint-Denis

**Structure:** Association

**Size:** 75,347 ft<sup>2</sup> (buildings) 89,340 ft<sup>2</sup> (plot)

### Key statistics

6,000,000 € revenue generated by residents  
25,000 visitors per year  
300 emerging artists exhibited each year  
150 artists' studios  
12€/m<sup>2</sup> monthly rent for residents  
1 annual festival from June to September

### Actors

Architects: Julien Beller (2022), Burgade et Rondeau, AIA (1977)  
Owner: Quartus  
Project leaders: association Le 6b  
Funding: 20% public or private subsidies (City of Saint-Denis, State, EPT Plaine Commune, Conseil Général 93, DRAC, Ile-de-France region, Brémont Fund, Quartus) 80% of own resources (studio's rentals, evenings and various events)  
Users: locals, volunteers, public.



## LA CONVENTION (AUCH)

**In a former convent in the heart of the town that was difficult to access, a shared and self-constructed habitat.**

In the face of the loss of appeal affecting mid-sized towns, a group of inhabitants continues its daily work in a collective that can stand up to reality, through dwelling, work, construction, and festivity.

**Address:** 18 rue de la convention, 32 000 Auch

**Structure:** Copropriété et collectif d'habitants

**Size:** 21,668 ft<sup>2</sup> (buildings) 24,703 ft<sup>2</sup> (plot)

### Key statistics

15,000 hours of self-construction  
2,200 hours of mingas  
365 stair treads  
325 tons of hand-cleared rubble  
72 meetings before signing the deed of sale  
35 inhabitants including 13 children  
7 floors with 4 terrace levels

### Actors

Architects: Jean-Marc Jourdain et Nicolas Bachet (2015)  
Dominique Alet (1978), Unknown (17th)  
Owner: individual owners  
Project leaders: collective of the inhabitants of la Convention  
Funding: Individual  
Users: owners and residents occasional public.





## LA FRICHE LA BELLE DE MAI (MARSEILLE)

**In former tobacco factories, a pioneering urban cultural quarter has been under construction over the past twenty-five years.**

The ongoing densification of uses and users (workshops, auditoriums, offices, exhibition halls, gardens, a skate park, schools...) has succeeded over the course of time in generating an urbanism by means of culture, while in the process inventing its own governance, its processes, and its forms.

**Address:** 41 Rue Jobin 13003 Marseille

**Structure:** Société Coopérative d'Intérêt Collectif (SCIC)

**Size:** 1076,391 ft<sup>2</sup> (buildings) 484,376 ft<sup>2</sup> (plot)

### Key statistics

450,000 visitors per year  
25,833 ft<sup>2</sup> of exhibition space  
600 events per year  
400 people work on the site  
70 residents  
20 shared garden plots  
2 community radios

### Actors

Architects: BKCLUB (2018-2020), Caractère Spécial § Matthieu Poitevin Architecture (2015-2017), Olivier Moreux (2014), Duchier Pietra (2014), Construire (2013), Matthieu Place (2013), Matthieu Poitevin architecture – ARM architecture (2002-2015), Michel Désiré (1868)  
Owner: City of Marseille with delegation by administrative emphyteutic lease to the project holder  
Project leaders: SCIC La Friche la Belle de Mai  
Funding: 75% public and private subsidies (City of Marseille, local authorities, State, patrons) 25% of own resources (space rental, ticket sales)  
Users: residents, operational partners (concert halls, skatepark, etc.), artists, producers, public.



## LES ATELIERS MÉDICIS (CLICHY-SOUS-BOIS-MONTFERMEIL)

**In a fragile and stigmatized area, an open artistic venue is a sign of an emancipatory cultural dynamic.**

The stakeholders of this important project of opening up via culture, initiated in 2005 through a voluntary but unconvincing policy, have set in place an art based on trust and woven out of everyday activity starting out from an ephemeral building.

**Address:** 4 allée Françoise Nguyen, 93390 Clichy-sous-Bois

**Structure:** public institution of cultural cooperation

**Size:** 9,978 ft<sup>2</sup> (buildings) 4,962 ft<sup>2</sup> (plot)

### Key statistics

58 000 inhabitants in the two cities  
150 artists accommodated from the first year of operation  
18 elementary schools in the two cities  
15 ministers have visited the site since 2011  
3 presidents have visited the site since 2011

### Actors

Architects: Encore Heureux (Ateliers Médicis, 2018) Jean Sebag (Utrillo Tower, 1972)  
Owner: City of Clichy-sous-Bois  
Project leaders: EPCC ATELIERS MEDICIS  
Funding: 100% public subsidies (Ministry of Culture, Ile-de-France region, Seine-Saint-Denis Department, City of Paris, EPT Grand Paris Grand Est, City of Clichy-sous-Bois, City of Montfermeil)  
Users: artists, inhabitants, local partners (associations, etc.), public.



## LA FERME DU BONHEUR (NANTERRE)

**At the fringes of the Paris X campus, an agricultural and artistic farm cultivates a fragile and radical avant-garde.** Between a recycled ballroom parquet, the favela theater, and a kitchen open to the four winds, a new vernacular urbanism is being invented that combines the smells of animals in an urban transhumance with the poetry of people producing honey and electronic festivals, offering other imaginaries to all.

**Address:** 220 avenue de la République, 92000 Nanterre

**Structure:** Association

**Size:** 9,171 ft<sup>2</sup> (buildings), 26,910 ft<sup>2</sup> (farm), 430,556 ft<sup>2</sup> (champ de la garde)

### Key statistics

3,307 Lb of fruit, vegetables, cereals, and wild plants harvested  
200 trees planted  
150 plant species recorded in 2012  
100 electronic discos organized  
30 regular volunteers  
25 years of existence  
7 shows created by Roger des Prés  
5 employees  
2 hectares of land decontaminated

### Actors

Architects: without architect (1996), Jules Valez (1904)  
Owner: City of Nanterre (farm), State (field)  
Project leaders: Paranda Oulam association  
Funding: 25% public and private subsidies, (State, Regional direction of cultural affairs, Departmental Council 92, Ile-de-France region, arcadi, Agro Paris Tech, Fondation de France, J'agis pour la nature, partners) 75% own resources, (evenings, space rental, restaurant, etc)  
Users: public, woof volunteers, guest artists



## LA GRANDE HALLE (COLOMBELLES)

**In the middle of 160 hectares (395 acres) left vacant by the Société Métallurgique de Normandie, the first steps towards establishing a "third place" for the circular economy.**

In the face of the remains of Caen's epic industrial saga, a group of local actors initiate the progressive recovery of the territory by building a construction site to ingeniously lead the way towards the reuse of the territory.

**Address:** rue des ateliers, 14460 Colombelles

**Structure:** Société Coopérative d'intérêt collectif (SCIC)

**Size:** 34,660 ft<sup>2</sup> (buildings) 398,265 ft<sup>2</sup> (plot)

### Key statistics

2,000 visitors in 2017  
360 members of the association  
36 founding members of SCIC  
15 concerts  
11 lunches in the Cité de Chantier  
7 presentations in conferences on third places  
3 architectural and usage residencies  
1 reused lot in the consultation files for the contractors

### Actors

Architects: Construire et Encore Heureux (2019), Collectif Etc (2016), unknown (1909)  
Owner: SEM Normandie Aménagement  
Project leaders: Le Wip association SCIC Le Wip & Co  
Funding for building work: public (SEM Normandie Aménagement, Normandy region, communauté urbaine of Caen-la-mer, City of Colombelles, établissement public foncier de Normandie, European regional development fund, French environment & energy management agency)  
Income: residents (45%), hire of great hall (32%), restaurant operators, miscellaneous services  
Anticipated users: residents (artists, craftsman, independants), cultural programmers, occasional partners (companies, promoters, etc), public.

## 2 The exhibition

### 2.1 Cabinet of curiosities

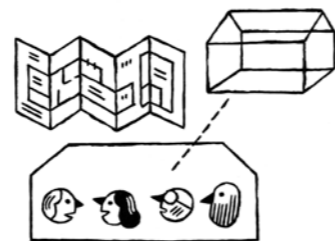
Each of the ten places is presented through the choice of elements carefully mounted, as a collector of spaces might have done. By presenting objects brought from the sites themselves along with additional models, we seek to capture and transmit some of the spirit of each place. Through an accumulation of fragments, we display the full range of our attachments. Along the lines of Proust, we share the madeleines. We want to show what makes up a space in which one can feel free in a certain sense.

### 2.2 Stories

Infinite places are built up bit-by-bit, starting from the already existent and bringing together the voices of an often-complex community of actors. In both the moment of action and also when taking a reflective distance, these voices are offered up for reading here.

These are the words of the women and men who carry out the projects, who initiate them, construct them, study them, organize and inhabit them. Here diverse activities, dense chronotypes, multiple and coexisting interests, require shared forms of governance. These places often bring out and highlight a community that the city tends otherwise to absorb into the anonymity of the everyday. Their useful roles are only to be found in lived experience. They maintain and heal the invisible architecture of social relations. Construction yes, but in the service of building up new social capacities.

The thirty-two individual or collective statements displayed on these walls are drawn from texts and interviews presented in the catalogue exhibition. They are illustrated with portraits drawn by the artist Jochen Gerner.



Drawings by Jochen Gerner.

## 2.3 Geographies

Visitors of the Pavilion invited to contribute to an inventory of infinite places around the world here. To enable them to work with the forms provided, we have identified certain recurrent traits that serve as indications of a global energy shared by the most diverse localities.

An infinite place would thus be:

- a place that reawakens something neglected
- an inspiring place that is unique and cannot be reproduced
- a welcoming place, a place of refuge, or solidarity
- a place of work, of life, of festivity
- a place that explores communal forms of governance
- a place that cultivates the unexpected
- a place with no requirements for consumption
- a place that occupies the full height of a space
- a place that is both fragile and powerful at the same time

### 2.4 Atelier

This workspace is invested by the actors of the ten invited places who intervene regularly, in turn or collectively, during the six months of the exhibition. The Pavilion is then activated and becomes a space for experimentation, work and collective design.

A number of specific commissions and collaborations are planned, including presentations of:

- drawings by Jochen Gerner
- models created by Make it
- films by Ronan Letourneur
- photographs by Alexa Brunet
- maps by the Paris Urbanism workshop (l'Atelier Parisien d'Urbanisme)





© Encore heureux



**Moments of Infinity**  
**Photographic series created by Alexa Brunet (2018)**



L'Hôtel Pasteur, Rennes



Le Centquatre-Paris



Le 6B, Saint-Denis



La Convention, Auch



Le Tri Postal, Avignon



Les Grands Voisins, Paris



La Friche la Belle de Mai, Marseille



Les Ateliers Médicis, Clichy-sous-Bois – Montfermeil



La Ferme du Bonheur, Nanterre



La Grande Halle, Colombelles



### 3 Scenography

#### 3.1 The reuse of construction materials from *Studio Venezia* by Xavier Veilhan

The decision to re-use materials from the installation of the *Studio Venezia* project by Xavier Veilhan (French Pavilion for the International Art Biennale of 2017) was a first act of freedom, in starting with how the Pavilion had been several months ago. The intent was to install the exhibition space by applying the principles for temporary use based on the potential of the already-there. In this framework, the raw material for the *Infinite Places* exhibition derived from close attention to the Pavilion as conceived by Xavier Veilhan, once it had been carefully taken down. A significant part of the design for the exhibition was thus constructed on the site with its existing resources.

*Encore Heureux* developed the exhibition design in collaboration with the collectif Etc, who was also in charge of its construction.

#### 3.2 The Collectif Etc

Since 2009, the Collectif Etc works on the link between production of the space and civic dynamics. Based in Marseille since 2014, this autonomous group of ten architects intervenes throughout France and abroad, in extremely diversified situations. Thereby, if its main activity is the production of self-built and involving urban development, the group also figures urban studies, scenographies, exhibitions, furniture, short films, pedagogical workshops, initiation of meetings, debates or edition of books.

THE SCENOGRAPHY



Xavier Veilhan, *Studio Venezia* (2017) –  
Photo ©Giacomo Cosua – ©Veilhan/ADAGP, Paris, 2017



THE SCENOGRAPHY



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## 4 Esperienza Pepe: an infinite place in Venice

The Guglielmo Pepe barracks was built between 1591 and 1595 on the island of Lido, in the Venetian lagoon, to house the defenders of the Serenissima. Military activities stopped in 1999 and the site has been decommissioned ever since.

In 2016, the association Biennale Urbana started reactivating the building for short periods with the *Urban Intervention Camp* project. Cultural activities and workshops were organized with partners from the lagoon or elsewhere.

This year, thanks to a one-year temporary occupation convention, granted by the Agenzia del Demanio, Biennale Urbana invited *Infinite Places* to design and build together the conditions for a unique cultural experience and to organize trans-disciplinary residences.

Matching practical, concrete and local pair of the experiments presented here, the Esperienza Pepe project is an act of research-action carried by a collective will.

This collaboration of Italian and French actors enable the opening of the magistral court to local and international initiatives.

Fifteen minutes by vaporetto away, come discover and participate in the invention of a future infinite place in Venice.

*Esperienza Pepe* is a photographic diptych created by Cyrille Weiner, where the mysterious beauty of an abandoned barracks gives rise to desire.



## 5 The events

Over the course of the six months of the Venice Biennale, the French Pavilion and Esperienza Pepe at Lido will serve as places of hospitality, reflection, experiment, and events for the residents of Venice and foreign visitors in conjunction with the ten places presented in the *Infinite Places* exhibition.

See [www.lieuxinfinis.com](http://www.lieuxinfinis.com) for further informations

May 26 – French Pavilion – 11:00 am

### **Invisible Architecture**

Conversation on the Friche Belle de Mai with Jean Nouvel, Patrick Bouchain and Matthieu Poitevin

With Marc Bollet, President of the Friche la Belle de Mai and Agnès Vince, Director, in charge of Architecture, Ministry of Culture

“It's not architecture that changes things but what people can do. This is precisely what can transform a place and transfigure social relationships. We architects should accept that our objects, if they are only objects, are useless.

The real thing is scared, it is ugly for ease. It is easier to describe ugliness than beauty. Besides, it is impossible to describe beauty, that is what we recognize. The real is narrow, the possible is immense. This is the basis of this architecture: to make reality possible. That's why the wastelands are wonderful. A wasteland offers possibilities when a new building offers only definitive solutions. A unique reality. What folly, what pretense to believe that there is only one truth. La Friche la Belle de Mai is a story, long, hard and beautiful, a true story.” Matthieu Poitevin, April 2018

May 26-30 – Esperienza Pepe

### **Infinite Places at the Lido**

After the opening of the exhibition, the ten infinite places will continue their narratives and sail off to the Lido, the departure point for a collective adventure in bringing together Venetians and free-thinkers from around the world in the exploration of new possibilities. In this unusual location, these ten sources of creative energy – all of them contributing to a new form of citizenship – will set up quarters to compare approaches and to work on the ties that bind them together, to recognize their specific differences, and to share in common festivities.

With L'Hôtel Pasteur (Rennes) – Le Centquatre-Paris (Paris) – Le Tri Postal (Avignon) – Les Grands Voisins (Paris) – Le 6B (Saint Denis) – La Convention (Auch) – La Friche la Belle de Mai (Marseille) – Les Ateliers Médicis (Clichy sous-Bois – Montfermeil) – La Ferme du Bonheur (Nanterre) – La Grande Halle (Colombelles).



May 27 – French Pavilion

### **Infinite possibilities**

Presentation by Pascal Gontier of his last book “HOME, Open and customized habitat”.

“Home is an open and customized habitat, designed to respond to a very old and very deep human aspiration: to participate in the design, or even the construction of its home. This atavistic need now meets a growing latent demand of individuals wishing to participate fully in the creation of their living space and the organization of the city. Home can be defined as a collective housing whose accommodations are fully personalized, from the design and organization of interior spaces, to the configuration of facades and external extensions.

A regulation system allows the inhabitants to enjoy a maximum of freedom to create their housing, while guaranteeing the rights of the neighbors and the general balance of the building. Home is not fixed in a predefined architectural composition: it is a free space, open to infinity of possibilities.” Pascal Gontier, April 2018

June 1-30 – Esperienza Pepe

### **Escales Liées**

“Escales Liées” is the third edition of the IGLOU festival, which brings together artists, urbanists, and researchers from a wide range of disciplines to create a month-long living residence at the Esperienza Pepe, a new and fertile territory for creativity. The teams will be in public view, and visitors will be able to circulate freely between them for the entire duration of the various projects – be they artistic or architectural.

June 13 – French Pavilion

### **Biennale Urbana**

Biennale Urbana will propose a discussion on exploring and inhabiting abandoned spaces of the lagoon of Venice as an occasion to challenge educational programs and cultural productions. Together with other partners and associations they will confront alternative practices and projects for the lagoon and their possible future relations.

June 23 – French Pavilion – 10:30-18:00

### **“The collaborative Hypothesis”**

#### **Radio talk show with various collectives of French architects**

Atelier Georges will develop a collective work based on “The collaborative Hypothesis”, to bring to life places that can function as theaters of exchange for the building of the city. The object in its paper form will be activated and amplified on the occasion of the Venice Architecture Biennale and will serve for a day as the theater for a conversation giving voice to the contributors to the work.

With the collectives Yes We Camp, Ya+K, Approches, Bruit du Frigo, Carton Plein, Juliette Six (ex Cochenko), Fil, Saprophytes, Etc, Bellastock, Parenthèse, 2M26, Mit, Quatorze, Bergers Urbains, ANPU, Échelle Inconnue, AAA.

July 8 – French Pavilion – 15:00-17:00

### **Master Class**

The Ministry of Culture has entrusted Jean-Marc Ibos and Myrto Vitart, 2016 winners of the *Grand Prix National de l'Architecture*, with the organization of a Master Class, open to students of French schools of architecture and international academic institutions. It is part of the National Architecture Strategy launched in 2015, which aims to better articulate training, research and architecture professions. The National School of Architecture of Paris-Val-de-Seine and the National School of Architecture and Landscape of Lille organize this event in connection with the “Grands Prix” and in association with the Dipartimento Culture del Progetto de IUAV University of Venice.

The Master Class takes place in Venice, at the IUAV, during the International Biennale of Architecture, on the theme synthesized by Yvonne Farrel and Shelley McNamara under the title *Freespace*. A tour of the exhibition *Infinite Places* will take place, in this context, at the French Pavilion, with Julien Choppin / Encore Heureux, and will be followed by a public debate in which students will participate.

**The event is scheduled Sunday, July 8 from 15:00 to 17:00.**

A *Return of Master Class* event will be organized at the Cité de l'architecture et du patrimoine in Paris, during fall 2018.

This Master Class is supported by MAF.

July 9-14 – French Pavilion & Esperienza Pepe

### **The 6B process**

A sample of the 6B will be found in Venice: 60 residents (out of 300!) will occupy the French Pavilion, the Esperienza Pepe barracks, and the Alliance Française. At this time, the 6B will offer a very special occasion for each of its actors to co-construct the future of the building. Inhabitants, artists, researchers, current and future partners will get together to tell the story of the 6b. Artistic installations, open workshops, performances, and festivities will give form to this moment of residency and reflection beyond its walls.

July 18-25 – French Pavilion & Esperienza Pepe

### **“Carte blanche” to the Grande Halle**

The renovated Grande Halle will open in 2019. How can one make it into a common good, shared and enriched by all, that can enable experimentation and unforeseen uses – ones that are spontaneous and free? How does one pass from concept to reality in 3000 square meters? What are the details that change everything? WIP invites you to live the “Third-Place experience” through role-playing, encounters, and surprises, with the future users and partners of the Grande Halle and those in France and Italy who explore these subjects through research and practice.



July 27-29 – Esperienza Pepe

**Faire & Savoir-Faire**

In conjunction with the exhibitions to be held in Venice of *Infinite Places* and the Liliane Bettencourt exhibition *Prix pour l'intelligence de la main* within the “Homo Faber. Crafting a more human future” event (September 14-30), The Ateliers Médicis, in collaboration with the foundation will organize encounters around artisanal practices that seek to replace current materials and form the core of a sustainable and responsible architecture. In order to promote exchanges between practices of doing and of knowing, two groups invested in the renewal of practices and uses, Les Bâtiuses and Aman Iwan, invite students from the art and design professions, the arts and crafts, and from architecture to participate in workshops around raw earth, with an attention to the territories, their populations, and a dialogue between languages and identities.

August 2-8 – Esperienza Pepe

**Shared Habitat: la Convention**

In the heart of the narrow medieval streets of the city of Auch, a collective group of inhabitants have renovated an unusual place in order to dwell differently. Out of solidarity and based from their van, thirty inhabitants of the Convention will occupy Esperienza Pepe barracks and share their experience of communal life and governance, through lectures, workshops, and shared construction – all so many pleasures that await you at Esperienza Pepe.

August 16-19 – French Pavilion & Esperienza Pepe

**Les Grands Voisins or inclusive city**

The specificity and extraordinary strength of the Grands Voisins project is to be built around the presence on site of hundreds of vulnerable people, whose reception is usually relegated to the peripheries. This experience of immediate juxtaposition of social, cultural and economic functions within a space temporarily available in an urban center, demonstrates that the real estate vacancy in the heart of the city is a resource easily mobilized to trigger projects of temporary occupations combining dynamic and social inclusion. The Grands Voisins invite you to three days of exchanges and shared life to better identify this process and encourage other similar deployments.

August 20-24 – Esperienza Pepe

**Le Tri Postal: meeting on hospitality**

For a week, the Tri-porteur leaves Avignon to meet up in Venice and think about the economic and governance model of le Tri Postal, former postal sorting center working for several years to welcome homeless people and engaged in a long-term hospitality project. These reflections will echo those carried out by l'Hôtel Pasteur animated by similar issues.

August 20-24 – Esperienza Pepe

**L'Hôtel Pasteur talks about “its governance”**

After five years of experimentation, the Hotel Pasteur has entered the phase of rehabilitation works and is taking advantage of the time given to it in Venice to revamp and continue its work around the development of a shared governance, a plural and contributive economy in a network of places, projects and people in the Rennes area. Put the citizen back at the heart of the decision-making process of the operation of the place, welcome services and elected officials to make school, debate and initiate the meeting between institutions and associations more marginal, developers and architects, elected and inhabitants; these are the main ongoing projects of l'Hôtel Pasteur to work together.

August 25-27 – Esperienza Pepe

**Building commons**

This second residency organized by the ten Infinite places presented in the exhibition, will be a moment of feedback on their time and experiences in Venice.

September 10-16 – French Pavilion & Esperienza Pepe

**“The construction sites of the Grand Paris Express are already infinite places!”**

The Grand Paris Express, the largest infrastructure and development project in Europe, includes an innovative artistic and cultural program, based on close attention to customs, inhabitants, and territories. This artistic and cultural program, initiated in 2016 by the Société du Grand Paris, and under the artistic direction of José-Manuel Gonçalves is considered through the lens of infinite places. Architects, designers, artists, collectives, actors and classes of the Grand Paris explore the dimensions and potentials for use, for citizen appropriation, social and cultural experiment, temporary uses and artistic creation in the future stations during their construction process right up to the opening of the new metro.

“Spontaneous practices” a concept for the arts developed by the CENTQUATRE-PARIS will take the French Pavilion and the courtyard of the Esperienza Pepe as new fields for Venetian play.

With: Susanna Fritscher and Cyril Trétout for the Saint-Maur Créteil station, Duy Anh Nhan Duc and Chartier Dalix for the Courneuve Six-Routes station, the Parenthèse and Ne Rougissez Pas! Collectives, the artist Jan Vormann, the Wynkl dance association, the Classes of the Grand Paris Express...

*A Fond de dotation du Grand Paris Express project, under the artistic direction of José-Manuel Gonçalves with the support of Eva Albarran & Co agency, the CENTQUATRE-PARIS public structure and the Manifesto society.*

September 18-21 – French Pavilion & Esperienza Pepe

**SNCF, agent of urban transformation**

To circulate the ideas, the men, the buildings and to reveal the resources of the places, it is to contribute to the manufacture of the city of tomorrow.

For this event, SNCF invites thinkers, elected officials, operators, artists and collaborators to question what binds us and commits us through our know-how and experiences in urban transformation, with one goal: reinventing together future possible.

September 22 – Fondazione Cini (San Giorgio Maggiore island)

**Savoir & Faire savoir**

In response to the workshop led by the Bâtiſseuses and Aman Iwan on material (see “**Faire & Savoir-Faire**” event) and extending the thematic of *Freespace* as developed by the general commissioners of the Venice Biennale, Yvonne Farrell and Shelley McNamara, a talk is organized between:

- Encore Heureux – curators of the *Lieux Inſinis* exhibition
- Alain Lardet and Ramy Fischler – respectively the commissioner and scenographer for the *Prix pour l'intelligence de la main* developed by the Bettencourt Schueller Foundation as part of the “Homo Faber” event
- Les Bâtiſseuses and Aman Iwan – two collectives involved in the renewal of interest in building together.

This conversation is about the role of the tool and of matter in the “building commons” adventure. A tour of the *Pour l'intelligence de la main* exhibition is scheduled following the talk.

September 26-28 – French Pavilion & Esperienza Pepe

**Plaine Commune, a territory for culture and creation**

Plaine Commune considers art and culture as leverage for urban innovation. On the occasion of the Venice Biennale, Plaine Commune will present its project for “urba-cultural” territory to elected officials, urbanists, artists, and researchers to give it renewed vigor. Plaine Commune is an area encompassing nine cities located to the north of Paris: Aubervilliers, Epinay-sur-Seine, L'Île-Saint-Denis, La Courneuve, Pierrefitte, Saint-Denis, Saint-Ouen, Stains and Villetaneuse.

October 1 – Esperienza Pepe

**Academy of Cultural Urbanism (by the POLAU)**

Cultural urbanism: a flexible instrument at hand for integrating the urban project? With a view to the increasing number of requests for incubators and training, the POLAU arts&urbanism hub has initiated the Academy of Cultural urbanism. It promotes an increased competence of professionals at the intersection of artistic and cultural production with those engaged in urban planning and development. In Venice, the network of academics will come together for a Workshop on “methods-tools-concepts” in the *Infinite Places*.

October 2-3 – Pavillon français

**“Barbara: Laboratory on in-residency planning”**

Instinctively having confidence, learning to delegate, settling into an extended timeframe, drawing upon energies and savoir-faire, leading with flexibility: these are all ways of “doing” to be generated and brought to the heart of permanent architecture. Born out of a desire to take a reflective view of these experiences in the field, the Barbara collective will convene the 27ème région in Venice to explore these practices that question the roles of contracting agents, of work and usage.

October 4-6 – Esperienza Pepe

**Stalker and Biennale Urbana**

Laboratories exploring abandoned urban spaces, the collectives Stalker and Biennale Urbana roam neglected spaces still protected from galloping urbanism. Esperienza Pepe is one of those abandoned places that they transform into a place of life inviting the inhabitants of the Lagune to intervene every week. Stalker and Biennale Urbana meet for three days to share their experience and encourage other similar initiatives in Italy and abroad.

October 11-13 – Esperienza Pepe

**Patrick Bouchain / The proof by seven**

A hamlet, a village, a village, a city, a metropolis, a suburb, an overseas department. Seven experiments to test the law LCAP art. 88 of the permit to do.

October 20-21

**La Ferme du Bonheur and the rural Lido**

La Ferme du Bonheur, a free cooperative zone on the outskirts of the University of Paris-X Nanterre, will bring its equipment and its fertile urban compost to Venice to come into contact with the local forms of life...between agriculture and poetry, animal nature and landscape.

## 6 The catalogue

Editorial Direction: **Encore Heureux**  
Bilingual version: **French / English, 300 pages**  
Editor: **éditions B42**  
Graphic Design: **deValence**



Template of the catalogue

The exhibition catalogue is a collective work. **The first part** is composed of texts written by ten authors from the Human Sciences. Thanks to their different disciplines, the aim is to deepen the ideas that emerge of the production of those places.

### Guest Authors

Luc Gwiadzinski (geographer), Pascal Nicolas Le-Strat (sociologist), Raphaël Besson (economiste and urban planner), Fazette Bordage (creator) with Christine Spianti, Joëlle Zask (senior lecturer in philosophy), Patrick Pérez (architect, anthropologist), Jade Lindgaard (journalist), Patrick Viveret (philosopher), Gilles Clément (gardener, writer), Patrick Bouchain (architect, scenographer).

**The second part** provide a portrait of each of the ten situations, illustrated by drawings and photographs. The floor is given to the different actors of these places (project leaders and architects) interrogating their own practices through a Question and Answer.

### Guest Authors

Sophie Ricard (architect, coordinator at Hôtel Pasteur, official representatives of Territoires Publics), Jacques Pajot (architect, atelier Novembre), José-Manuel Gonçalves (director of CENTQUATRE-PARIS), Pascal Fauvel, Gilbert Castillo et Renaud Dramais (president and administrators of CASA), Sebastien Thiéry (political analyst, coordinator of PEROU), Agathe Chiron (designer), Pascale Dubois (coordinator Les Grands Voisins with association Aurore), Yes We Camp team, Plateau Urbain team, Julien Beller (architect founder and president of the association of 6B), the collectif of inhabitants at La Convention, Jean Marc Jourdain (architect and inhabitant of La Convention), Matthieu Poitevin (founding architect of Caractère Spécial), Alain Arnaudet (director of la Friche la Belle de Mai), Ateliers Médicis team, Roger des Prés (founder and artistic director of la Ferme du Bonheur), Ophélie Deyrolle et Pauline Cescau (cofounders and coordinators of the Wip), the Collectif Etc (architects and builders of la Cité de Chantier on the site of la Grande Halle).

### Contributors

Alexa Brunet (photographer), Jochen Gerner (illustrator), APUR (Atelier Parisien d'Urbanisme).

### B42 Editions

B42 is a publishing house created in 2008 by Alexandre Dimos. It publishes works dedicated to graphic design, typography, popular cultures and contemporary creation, writings by designers, researchers and artists. Major texts of the history of design and typography stand alongside questioning individual or collective experiments.



## 7 The curators: **Encore Heureux**

**Nicola Delon** born 20th August 1977

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**1995-2002** – Studies at the School of Architecture of Toulouse, at the University of Montreal and at the National School of Architecture of Paris La Villette

**2005** – Winner of the New Albums of Young Architects

**2014** – Scientific commissioner of the exhibition *Matière Grise* at Pavillon de l' Arsenal - Winner of the scenographic concept for COP21

**2015** – Ambassador for Architecture at the Assises of the Young Creation

**Julien Choppin** born 29th August 1977

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**1996** – Collaborates with Pieter Dijkstra and carries out several installations at Assier Renaissance Castle

**2002** – Obtains his diploma of architect from the National School of Architecture of Paris La Villette

**2005** – Winner of the New Albums of Young Architects

**2014** – Scientific commissioner of the exhibition *Matière Grise* at Pavillon de l' Arsenal - Winner of the scenographic concept for COP21

**2016** – Artistic Director of the exhibition *Vies d'ordures* at MUCEM

**Sébastien Eymard** born 26th november 1973

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**1994-1998** – Studies at ENSAIS in Strasbourg where he graduated

**2008** – Partners with Patrick Bouchain and Loïc Julienne to found the Construire agency

**2010** – Coordinates research on social housing that culminates in the publication of "Construire ensemble, le Grand Ensemble" and participation in the foundation of the Universités Foraines

**2016** – Joins Encore Heureux agency

THE CURATORS: ENCORE HEUREUX

## Encore Heureux

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Founded in 2001 by Nicola Delon and Julien Choppin, Encore Heureux claims a general practice for designing buildings, installations, games or exhibitions. Winner of the New Albums of Young Architects in 2005, the agency designed and delivered several cultural and tertiary buildings, public and private (concert hall, cinema, museum, innovation center). In 2014, the architects curated the exhibition *Matière Grise* at the Pavillon de l' Arsenal in Paris on the theme of the reuse of materials in architecture. In 2015, the agency won the scenic design concept for the Paris-Le Bourget site for COP21 and created the *Pavillon circulaire*, an experimental architecture demonstrating re-use possibilities.

Since 2016, Sébastien Eymard has joined the adventure as a third partner and the agency has settled in CENTQUATRE-PARIS. The team is now composed of about twenty architects and develops about fifteen projects throughout France..

THE CURATORS: ENCORE HEUREUX



Nicola Delon, Julien Choppin et Sébastien Eymard © Elodie Daguin



## **Ministry of Culture**

The ministry of Culture defines, coordinates, and evaluates state policy in relation to architecture, archives, museums, and heritage of monuments and archaeology, through the general directorate of cultural heritage.

The first article of the Law of 1977 pertaining to architecture defines it as “an expression of culture”, and stipulates that architectural creation, the quality of construction, and the harmonious insertion of buildings that respect natural or urban landscapes as well as heritage are in the public interest.

The general directorate of heritage oversees the twenty national academies of architecture in France. It guarantees their students a high level of quality in their initial professional training, based on research in excellence, and integrated into a superior educational system, recognized the world wide. This requirement is the key to enabling new generations of professionals to emerge, and to address the major challenges faced by European Architecture through the many ways they can exercise the profession of architecture.

The ministry plays an integral role in the international dissemination of architecture as well as furthering the international influence of France.

Aid to young professionals also takes the form of promotional initiatives for young talent in the domains of architecture and landscape, at both the national and European levels: organizing the prizes for the “Albums of young Architects and Landscape Architects”, Europan, Fablab in the national architecture academies, participation in the MIPIM, etc.

The general directorate of heritage is responsible for the economic, cultural, scientific, and technical development of the conditions for the practice of architecture and provides administrative supervision of their professional order.

The ministry of Culture is committed to policies of furthering knowledge, preservation, and enhancement of the built environment, in both cities and countryside. It takes care that these are taken into account in the conceptual process, as well as the execution of development at the territorial, landscape, and urban levels.

[www.culture.gouv.fr](http://www.culture.gouv.fr)



# PRODUCERS AND PARTNERS

## **Ministry of Europe and Foreign Affairs**

The ministry of Europe and Foreign Affairs formulates and implements France's foreign policy.

It works to promote peace, security and respect for human rights in France's bilateral relations and within international organisations. It also participates in implementing cooperation and sustainable development policy and actively contributes to the fight against climate change. It supports French companies abroad, communicates France's attractiveness to foreign investors and promotes tourism. The ministry also promotes France's cultural and scientific renown, as well as endorsing use of the French language. It is also in charge of protecting French citizens abroad and handling the relevant administrative issues that concern them.

In order to carry out its missions, it is supported by:

- Its diplomatic and consular network (162 embassies, 16 permanent delegations, 91 consulates and general consulates and 14,000 staff members across the world).
- Its cooperation and cultural activity network (6,000 people spread across cooperation and cultural activity services, 98 Instituts français, 363 approved Alliance Française language centres, 492 schools in 137 countries, 255 Campus France establishments, 26 French research institutes, 160 archeological missions and 12 implementing agencies).

[www.diplomatie.gouv.fr](http://www.diplomatie.gouv.fr)



## Institut français

The Institut français is the public institution in charge of the foreign cultural action of France. Its action is at the intersection of artistic sectors, intellectual exchanges, cultural and social innovation, and linguistic cooperation. It supports the promotion of the French language throughout the world, the circulation of works, artists and ideas and thus promotes a better understanding of cultural issues.

The Institut français, under the tutelage of the Ministry of Europe and Foreign Affairs and the Ministry of Culture, actively contributes to the diplomacy of influence of France. Its projects and programs take into account local contexts and rely on a unique capacity for deployment through the vast network of cultural services of the French Embassies, Instituts français and alliances françaises present on the five continents.

In the visual arts and architecture, the Institut français's missions are:

- to favor the presence of French artists or artists living in France in biennals and prescribing international meetings;
- Raise awareness among international partners and the French network abroad, the diversity of the French creative scene and major issues concerning the world of art, architecture and its evolution.

In the field of architecture, the Institut français aims to link its action to the current major issues of the sector which are urban cultures, the problem of "living together", the various forms of citizenship and the project management, but also the conditions for a sustainable development. This complexity of the urban space can no longer be apprehended only by a vision of architect or even urban planner, the Institut français associates according to projects, various skills and knowledge that have in particular sociologists, geographers, landscape, economists.

In order to mobilize a wider public on these social issues, the Institut français:

- promotes the dissemination of skills and experiences related to the three dimensions Architecture / Urbanism / Landscaping;
- encourages innovative initiatives and research (meetings, colloquiums, workshop, etc.);
- supports new generations of architects and landscapers (Albums of Young Architects and Landscapers - AJAP);
- mobilizes international cooperation networks to create the conditions for a wider debate between the various professional and political actors, but also with the participation of the inhabitants concerned. This in search of a common good.



[www.institutfrancais.com](http://www.institutfrancais.com)  
[facebook.com/institutfrancais.pageofficielle](https://facebook.com/institutfrancais.pageofficielle)  
[@IFParis](https://twitter.com/IFParis)

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## Emerige

### To dream, create, erect

Real estate development combines both the material and the immaterial. Housing, offices, and commercial projects are much more than simply functional floor areas. Every day, they are part of the lives of women and men who aspire to wellbeing, to conviviality, to aesthetics and specificity.

This is why we have chosen to address the specific expectations that we share with architects, artisans, partners, or artists, for over thirty years, The Emerige Group is a strong advocate for taste and quality in large-scale projects. In 2016, the group was awarded the prize for "Reinventing Paris" along with Morland Mixed Capital, for an iconic project designed by David Chipperfield, that will also include a spectacular work by Olafur Eliasson. Encore Heureux will contribute its expertise in the reuse of materials for building a Project Pavilion.

In 2017, Emerige is developing two large projects with a significant cultural component. One of these is the creation of an artistic and cultural center on the upstream point of the Ile Seguin at Boulogne-Billancourt. RCR architects (winners of the 2017 Pritzker prize) and Baumshlager Eberle are part of this project. The group has also been named winner of the "Invent the Metropolis of Greater Paris" competition with Dominique Perrault and Encore Heureux to develop a cultural fabrication facility on the Babcock wasteland in Courneuve.

As the first signatories of the "1 building, 1 work" charter, along with *Encore Heureux*, we are convinced of the importance, and we are constantly advocating the creation of bonds between culture and every population.

## SNCF

### The SNCF group transports and transforms the city

Being open to the initiative, to the other, to creation is a chance: it is the possibility to innovate in the ways of doing things. An "entrepreneurial" generation made up of hybrid, evolving collectives that work to make living together uses, economy, aesthetics, citizenship and conviviality, connect with architects, planners, communities and promoters to make the city. It is no longer about planning, tracing, organizing but giving the opportunity to welcome, transform, reinvent to reveal the genius of the places, the buildings and their occupants.

Since its creation in 2015, the disclosure of possibilities has been part of the history of SNCF Immobilier, SNCF Group's business line dedicated to the management and development of land heritage and railway real estate assets.

With the entire SNCF group including AREP, a subsidiary dedicated to urban and architectural design, we are developing our know-how and putting it to the test of the world and its changes.

Thereby are created places of infinite exchanges that allow crossing, sharing and diversity. Living together becomes a concrete reality which materializes each time differently, because these projects are anchored in a history and a territory with their own imaginary, their own resources and networks of pre-existing links.

Revealing the resources of the place to welcome possible futures, it is our contribution to the production of the city of tomorrow. In this 80th year of the SNCF Group, our presence at the Venice Architecture Biennale illustrates our long-term commitment to innovation and sharing for the circulation of ideas, people and buildings.



## **Grand Paris Express - Fonds de dotation**

The Grand Paris Express is the largest infrastructure and development project in Europe: 200 km of automatic metro lines, connected with the metro, RER and Transilien networks and 68 new stations to build. Due to the size of its network, the project is a technical but also an economic, social and cultural challenge. Its implementation will contribute to enhance the attractiveness of the region, to promote the equality of the territories of the metropolis and to create, for millions of users, a new way of living their territory and their transport time. The new transport network has adopted a cultural dimension, in order to make the building sites and then stations and their neighborhoods real living spaces. It is about contributing to the invention of a heritage of tomorrow, popular and alive, embodying the belonging of all to the Grand Paris.

## **Ministère de la Cohésion des Territoires**

Le ministère de la Cohésion des Territoires elaborates and implements the Government policy in the matter of balanced development and planning of the whole national territory and solidarity between the territories.

It prepares and implements the government policy on urban planning and housing. It ensures the support of territories in their development and the reduction of territorial inequalities; as such, he is responsible for the policy against inequalities in favor of disadvantaged neighborhoods in urban and rural areas.

## **Caisse des Dépôts**

Caisse des Dépôts and its subsidiaries are a public group, a long-term investor dedicated to serving the general interest and regional economic development.

Since 2016, Caisse des Dépôts has launched a sponsorship program to support young creators in the field of architecture and landscape. These two fields are closely related to the missions of Caisse des Dépôts in urban planning and in the financing of social housing in France. This new sponsorship program will contribute to the emergence of a new talented generation of architects and landscapers.

Caisse des Dépôts is proud to sponsor “Infinite Places” project at the 16th Biennale di Venezia di Architettura. This proposal by *Encore Heureux* studio for the French Pavilion is entirely consistent with the ambition of Caisse des Dépôts to promote a type of innovation in architecture which is concerned by the social, environmental and patrimonial issues at stake.

## **Quartus**

QUARTUS is the first French independent urban developer dedicated to new uses. Founded in 2014 by Franck Dondainas, QUARTUS gathers the main real estate activities (Residential, Tertiary, Logistics, Project set-ups, Engineering, Seniors' Club Residences, Co-living). Located in 8 sites in France, points of single contact for its expertise, QUARTUS co-designs and creates, in an integrated way, urban districts designed for the new habits of the modern world. With 250 employees, QUARTUS generates revenues of around 400 million euros at the end of 2017. Collaborative buildings, apartments or shared offices, unique concierge services, new generation logistics platforms, etc. Projects under development by 2020 are multiple and are estimated at more than 700 million euros.

## **Fondation Bettencourt Schueller**

“Give wings to talent”

The Bettencourt Schueller Foundation strives to embody the will of a family, driven by entrepreneurial spirit and awareness of its social role, to reveal talents and help them to go further. She devotes her time and energy to choosing, supporting and valuing people who today imagine the world of tomorrow, in three areas that concretely contribute to the common good: life sciences, arts and solidarity. Faithful to her philanthropic spirit, she awards prizes and supports projects through donations and very personalized support. Since its creation in the late 1980s, it has supported approximately 520 laureates and 1,600 projects from various teams, associations, institutions, organizations. For the 16th Venice Biennale, the foundation supports a serie of events on artisanal and architecture practises in the french Pavilion and Esperienza Pepe.

*Part of the program has been designed with the support of the Bettencourt Schueller Foundation.*

## **Plaine commune et Plaine commune développement**

The territory of Plaine Commune is built around nine cities in the northern suburbs of Paris: Aubervilliers, Epinay-sur-Seine, La Courneuve, Ile-Saint-Denis, Pierrefitte-sur-Seine, Saint-Denis, Saint-Ouen, Stains and Villetaneuse. Rich in the diversity and youth of its inhabitants, Plaine Commune is a major space for urban reconquest and territorial solidarity. Strategic territory in Île-de-France, Plaine Commune carries metropolitan-scale development projects, favored by the immediate proximity of Paris and a major transportation service. With its powerful demographic, economic and university dynamic, the territory is today identified as the Territory of culture and creation of the Grand Paris. As such, culture and creation are the thread of his development project.

## **Freespace**

### **Manifesto of the curators**

"*Freespace* describes a generosity of spirit and a sense of humanity at the core of architecture's agenda, focusing on the quality of space itself.

*Freespace* focuses on architecture's ability to provide free and additional spatial gifts to those who use it and on its ability to address the unspoken wishes of strangers.

*Freespace* celebrates architecture's capacity to find additional and unexpected generosity in each project - even within the most private, defensive, exclusive or commercially restricted conditions.

*Freespace* provides the opportunity to emphasise nature's free gifts of light – sunlight and moonlight, air, gravity, materials – natural and man-made resources.

*Freespace* encourages reviewing ways of thinking, new ways of seeing the world, of inventing solutions where architecture provides for the well being and dignity of each citizen of this fragile planet.

*Freespace* can be a space for opportunity, a democratic space, unprogrammed and free for uses not yet conceived. There is an exchange between people and buildings that happens, even if not intended or designed, so buildings themselves find ways of sharing and engaging with people over time, long after the architect has left the scene. Architecture has an active as well as a passive life.

*Freespace* encompasses freedom to imagine, the free space of time and memory, binding past, present and future together, building on inherited cultural layers, weaving the archaic with the contemporary.

# THE 16TH INTER- NATIONAL ARCHI- TECTURE EXHIBITION

With the theme of *Freespace*, the Biennale Architettura 2018 will present for public scrutiny examples, proposals, elements – built or unbuilt – of work that exemplifies essential qualities of architecture which include the modulation, richness and materiality of surface; the orchestration and sequencing of movement, revealing the embodied power and beauty of architecture.

The Exhibition will have a spatial, physical presence of a scale and quality, which will impact on the visitor, communicating architecture's complex spatial nature.

The Exhibition invites emotional and intellectual engagement of the many who come to the Biennale in order to understand architecture more fully, to stimulate discussion on core architectural values and to celebrate architecture's proven and enduring contribution to humanity.

When Jørn Utzon thinks about a concrete and tiled seat at the entrance of Can Lis, Majorca, it is moulded perfectly to the human body for comfort and pleasure. Spatially, it is a 'word' of greeting, of welcome.

Angelo Mangiarotti and Bruno Morassutti 'say' the same thing at the entrance to 24 Via Quadronno, Milan where a gently sloping path, with a seat at the entrance threshold 'holds' you and welcomes you home from the city.

Lina Bo Bardi raised the museum of modern art in Sao Paolo in order to make a 'belvedere' for the citizens to overlook the city.

The Medici Palace in Florence represents power and wealth but the stone seat which forms part of the solid façade almost turns the building inside out. The solid wall becomes the enclosing wall of the public space. What is solid seems outward looking and generous.

We believe that everyone has the right to benefit from architecture. The role of architecture is to give shelter to our bodies and to lift our spirits. A beautiful wall forming a street edge gives pleasure to the passer-by, even if they never go inside. So does a glimpse into a courtyard through an archway; or a place to lean against in the shade or a recess which offers protection from the wind and rain.



We are interested in going beyond the visual, emphasizing the role of architecture in the choreography of daily life.

We see the earth as Client. This brings with it long-lasting responsibilities. Architecture is the play of light, sun, shade, moon, air, wind, gravity in ways that reveal the mysteries of the world. All of these resources are free.

It is examples of generosity and thoughtfulness in architecture throughout the world that will be celebrated in the 16<sup>th</sup> International Architecture Exhibition. We believe these qualities sustain the fundamental capacity of architecture to nurture and support meaningful contact between people and place. We focus our attention on these qualities because we consider that intrinsic to them are optimism and continuity. Architecture that embodies these qualities and does so with generosity and a desire for exchange is what we call Freespace.

We invite all participants and every national Pavilion to bring to Venice their *Freespace*, so together we may reveal the diversity, specificity and continuity in architecture based on people, place, time, history, to sustain the culture and relevance of architecture on this dynamic planet.

'A society grows great when old men plant trees whose shade they know they shall never sit in', Greek Proverb."

**Yvonne Farrell et Shelley McNamara,**  
general curators of the Biennale

In addition to the project *Infinite Places* in the French Pavilion, the French presence in Venice offers a range of projects and initiatives in 2018.

### **The French presence at the 16th International Exhibition of Architecture in Venice**

**LACATON & VASSAL ARCHITECTS** (Paris, France)  
Anne Lacaton; Jean-Philippe Vassal

**STUDIO ODILE DECQ** (Paris, France)  
Odile Decq

### **OBRAS**

Marc Bigarnet and Frédéric Bonnet have been working together since 1993. The European 3 contest, which followed the Parc de l'Ereta, is their first joint work.

After ten years of associated work, they create "OBRAS, that means work in English", the word refers to the commitment over a decade in Alicante. The agency's work is then built around an approach that seeks a reconciliation between the different scales to think the territory with materiality, manufacture the landscape with architecture – and reciprocally – combine nature and density, heritage and contemporary uses. Frédéric Bonnet is also invested in teaching, at the ENSA Clermont-Ferrant at the beginning of his career, then at the EAVT and at Mendrisio. In 2014, Frédéric Bonnet's entire work was rewarded by becoming the winner of the Grand Prix de l'Urbanisme. OBRAS will be presented in the category Special Section The practice of teaching.

### **Grand Prix AFEX**

As part of its missions, the AFEX, French Architectes Export, organizes since 2010 the AFEX Great Price of French architecture in the world. The 2018 edition - organized with the support of the Ministry of Culture, the Ministry of Europe and Foreign Affairs and UNESCO - rewards buildings delivered abroad by French architects between the 1st of January 2016 and December 31, 2017. The Great Prize and the Price list Distinctions ceremony will take place on May 24 at 6:30 pm at the Zorzi Palace, UNESCO Regional Office for Science and Culture in Europe.  
[www.afex.fr](http://www.afex.fr)

# FRENCH PRESENCE IN VENICE IN 2018

## **Architecture-Studio**

### **Trans-missions**

#### **Ca'asi, Venice**

Following the success of the edition of the New Chinese Architecture in 2010, of Young Arab Architects in 2012 and of Young Architects in Africa in 2014, the CA'ASI launches, upon the 16th International Architecture Exhibition, the Young Architects in Latin America contest.

On this occasion, the CA'ASI opens its doors to young architects to offer an offbeat look to the theme chosen for the Biennial, *Freespace* in 2018, or the relationship between Venice and architecture.

The best projects of this international contest open to young architects from Latin America will be exhibited at CA'ASI in 2018 as part of the collateral events of the 16th International Architecture Exhibition (May 26-November 25, 2018). This competition represents a unique opportunity to highlight the important role played by the Latin-American world today and whose architecture is bringing a renewal.

**[www.archistudio.fr](http://www.archistudio.fr)**

#### **Fondation Wilmotte**

For 12 years, the Wilmotte Foundation has been promoting the meeting of heritage and contemporary creation through the organization of the Price W, dedicated to students and young architects.

For its 8<sup>th</sup> edition, the foundation invited students to bring the Fort de Villiers back to life, a reflection support for contemporary graft, to make it a center dedicated to innovation, sport and culture.

The projects will have to be part of the OG 2024, without being limited to this horizon.

The best projects, selected by the jury on April 24, will receive an endowment. They will be published in a dedicated book.

The opening of the exhibition dedicated to them will take place on May 24, 2018 from 7:30 pm in the Foundation gallery in Venice.

**[www.fondationwilmotte.fr](http://www.fondationwilmotte.fr)**

## **The French Pavilion**

"In 1895, the city of the Doges organizes an art exhibition by inviting Italian and international artists to exhibit one or two unpublished works in a Pavilion built for the occasion (now called the central Pavilion) in the heart of the Giardini.

From the second edition in 1897, the Pavilion proved too small to accommodate all the foreign nations that are more and more numerous to participate. Countries then seek to own their own flag.

France has had its own Pavilion since 1912. The work of Venetian engineer Fausto Finzi, the building was constructed across from the German Pavilion; with the British Pavilion, which closes the view on the mound, it forms a place reserved for the great powers, its arrangement expressing the relationships of political power leading up to World War I. Two years later, the Russian Pavilion was built alongside the German Pavilion.

The French Pavilion's architecture was intended to recall the classical ideal of the 17<sup>th</sup> century. In 1922, a rear room was added as an extension to the central salon, raising the Pavilion's total area from 340 m to 420 m. In 1912, the exhibition Pavilion was not yet a genre unto itself, and in the absence of typological models the architects wrought transformations, taking inspiration from ancient temples and villas, Slavic farms and churches of all types.

The building was then not so much the container for an exhibition as it was the spokesman for the nation it represented, which is expressed in the architecture by a reference to a characteristic historical style.

In 1972, for the first time the Biennale adopted a theme: "work and behavior". The first international architecture exhibition was not held until 1980, with the title "The Presence of the Past" in the Arsenal's rope-works.

While some of the earliest Pavilions (Belgian, Dutch and Spanish) were rebuilt in the 1950s, France's has remained unchanged to this day, even though the possibility of reconstruction was raised when the lease was renewed in 1990.

That year, for the Biennale of Contemporary Art, with this extreme paradox – affecting the prohibited site of modernity – Jean-Louis Froment invited Jean Nouvel, Christian de Portzamparc and Philippe Starck to present their proposals at the Pavilion for the building's reconstruction, but they remained in the draft stage."

*Source: La France à Venise, 1990, Association Française d'Action Artistique, Éditions Carte Segrete*

# HISTORY OF THE FRENCH PAVILION

## **The French Pavilion in the International**

### **Architecture Exhibition from 1990 to 2016**

**1990** Curator: **Jean Louis Froment**

Associated curator: **Marc Sanchez**

Theme: **Jean Nouvel, Christian de Portzamparc, Philippe Starck.**

This architecture exhibition took place during the Biennale of Contemporary Art. It took the form of a competition for the best project for the reconstruction of the French Pavilion. Each architect, Jean Nouvel, Christian de Portzamparc, and Philippe Starck, presented his project for the French Pavilion's reconstruction. Although Jean Nouvel emerged as the winner of the competition, the reconstruction of the French Pavilion was never undertaken.

**1991** Curator: **Patrice Goulet**

Theme: **40 + 40 architects 40 years of age, a portrait of a generation at work building.**

It all began with an observation: histories of architecture, and those dealing with the contemporary period in particular, generally only deal with buildings that have already managed to be published. In response to this situation, this exhibition, which had already been displayed at the Institut français d'architecture, focused on architects below the age of 40 who had already built at least one building, who were selected in particular for their sense of innovation and their capacity to surpris.

From 1992 to 1995 – No Architecture Biennale

**1996** Curator: **Frédéric Migayrou**

Theme: **The Fractured Monolith.**

Frédéric Migayrou chose to present a group of architects under the shared theme of the "fractured monolith" around the two protective figures of André Bloc and Claude Parent. Through this cross-sectional concept, the curator sought to define the specificity of French architecture after the war and to expose a genealogical vein founded on experiment and a critical relationship to space.

From 1997 to 1999 – No Architecture Biennale

**2000** Curators: **a team including the architect**

**Jean Nouvel, the mayor of Hérouville, François Geindre, the sociologist Henri-Pierre Jeudy and the writer Hubert Tonka.**

Theme: **Permanent Emergency.**

The majority of the earth's population exists in a state of permanent emergency, living in indescribable conditions, in immense megalopolises. It is imperative to address these living conditions and agglomerations. In the summer of 2000, an architect, Jean Nouvel, a politician, François Geindre, and an intellectual, Henri-Pierre Jeudy, put out a call.

As the Pavilion in the Giardini was ill-suited to this project, the exhibitions, colloquiums, projections, and encounters took place on a vaporetto fitted out by the architect Matthieu Poitevin.

**2002** Curator: **Marie Ange Brayer and Béatrice Simonot**

Theme: **Contexts.**

This exhibition brought together 11 architects, eight of them having participated in Archilab, and three younger teams, recent prize winners of the Nouveaux Albums des Jeunes Architectes. It consisted of an exploration of architecture beyond the construction of objects, as the production of a cultural, technical and economic field. The objects on display emphasized the architect's capacity for intervention in an ever-changing world, and proposed a more interactive and participative architecture, which itself would generate "environments."

**2004** Curator: **Françoise-Hélène Jourda**

Theme: **Sustainable Metamorphoses: living and dwelling differently.**

The theme of sustainable development was explored by highlighting the requirements for urban metamorphosis in the framework of the city. Three teams of five architects and landscape designers reflected on the future evolution of the geographical zone of a city in 2014, 2034 and 2064.

**2006** Curator: **Patrick Bouchain**

Theme: **Metavilla.**

Conceived by 25 young architects, graphic designers and city planners [most of them from the collective EXYZT] and led by the architect Patrick Bouchain, the French Pavilion was set up as a base for living and working, where the team was to live. Patrick Bouchain and his team transformed this exhibition Pavilion into a dwelling Pavilion.

In response to the Biennale's theme – "Metacity," they proposed to build the metavilla ("Mets ta vie là" – put your life there), designed to receive the public and passers-by to reflect the image of those who invested in giving it form: the members of the young collective EXYZT (including Pier Schneider) intervened, as well as Otar Iosseliani, Lucien Kroll, Jean Lautrey, Liliana Motta, Michel Onfray, Daniel Buren, Coline Serreau, Renzo Piano and others, initiating the permanence of architecture as a vector of the project.



**2008** Curator: **Francis Rambert, journalist, critic and director of the Institut français d'architecture**

Theme: **Generosity, Generous vs. Generic.**

An exhibition around the movement of the architects' collective French Touch, with a chronological arrangement displaying projects built since 1960 that served as points of reference, and contemporary projects as well.

**2010** Curator: **Dominique Perrault**

Theme: **Metropolis?**

Through studies of five French metropolises (Paris, Lyon, Marseille, Nantes and Bordeaux) the curator proposed a "new reading of urban space, of its occupation, and the possibilities it holds in its folds."

**2012** Curator: **Yves Lion**

Theme: **Grands & Ensembles.**

The curator proposed a reflection on large housing developments, on their transformation and their role in the makeup of cities. He developed his points through the study of an area of east Paris, a veritable laboratory for the metropolis. The École nationale supérieure d'architecture of Marne-la-Vallée, and the local authorities took part in the project.

**2014** Curator: **Jean-Louis Cohen**

Theme: **Modernity, Promise or Menace?**

The French Pavilion proposes to highlight several of the contradictions that have marked the invention of modern architecture and its deployment in response to society's expectations. Modernity will have been, first of all, a promise, that of rational and affordable housing and healthy cities, that also of exhilarating inventions, like the light structures of Jean Prouvé.

**2016** Curator: **Obras & collectif AJAP14**

Theme: **News from the front.**

The common vision of the curators aims to exclude any territory from the reflection. This vision goes by a reinforcement of the quality of the arrangements of the rural territories, the urban campaigns or even the suburban subdivisions, which are generally deprived, while trying a collaborative work experience. The curators are convinced that architecture can produce wealth outside the logic of competition and economic growth.

HISTORICAL OF THE FRENCH PAVILION

**Key figures of the 15th International**

**Architecture Exhibition**

**260 000** VISITORS

**65** INVOLVED NATIONS

**47** NATIONAS PAVILIONS

AROUND **85** ARCHITECTS,  
30% OF THEM ARE UNDER  
**30** YEARS OLD

**45%** OF THE VISITORS  
ARE UNDER 26 YEARS OLD

**26%** OF THE VISITORS  
ARE STUDENTS

**3500** M<sup>2</sup> OF EXHIBITION

**6 MONTHS** OF EXHIBITION

**PANORAMA**  
**2016**

## **French Pavilion, 16th International Exhibition of Architecture – La Biennale di Venezia 2018**

**Jean-Yves Le Drian**, Minister of Europe and Foreign Affairs  
**Françoise Nyssen**, Minister of Culture

### **General coordination**

MINISTRY OF EUROPE AND FOREIGN AFFAIRS  
MINISTRY OF CULTURE  
INSTITUT FRANÇAIS

### **Exhibition**

#### **Curators**

Encore Heureux - Nicola Delon, Julien Choppin, Sébastien Eymard  
with Édith Hallauer et Sara Carlini

#### **Presented places**

L'Hôtel Pasteur (Rennes)  
Le Centquatre (Paris)  
Le Tri postal (Avignon)  
Les Grands Voisins (Paris)  
Le 6B (Saint-Denis)  
La Convention (Auch)  
La Friche la Belle de Mai (Marseille)  
Les Ateliers Médicis (Clichy-sous-Bois / Montfermeil)  
La Ferme du Bonheur (Nanterre)  
La Grande Halle (Colombelles).

#### **Architects of the places exhibited**

Nicolas Chambon and Encore Heureux for l'Hôtel Pasteur,  
Atelier Novembre for le Centquatre-Paris,  
PEROU, NAC & Touraterre for le Tri postal,  
Julien Beller for le 6B,  
Jean-Marc Jourdain & Nicolas Bachet for La Convention,  
Matthieu Poitevin (ARM Architecture et Caractère spécial), Matthieu  
Place, Construire, D+P Architectes, Olivier Moreux, BKCLUB for la  
Friche la Belle de Mai,  
Encore Heureux for les Ateliers Médicis,  
Construire, Encore Heureux & collectif ETC for la Grande Halle.

# GENERIC

#### **Exhibition design**

Encore Heureux: Nicola Delon, Julien Choppin, Sébastien Eymard, with  
Sonia Vu, Mélanie Bouissière, Manon Dol, Margot Cordier, Clément Gy  
with Léia Robert, Anaïs Petitjean, Cécile Baranger, Lola Paprocki, Mara  
Usai, Alice Queva, Harald Hermogenes Batol Bjoerkum.  
Collectif ETC: Julien Abitbol, Charlène Bay, Maxence Bohn, Aline  
Burle, Cédric Bouteiller, Florent Chiappero, Michaël Guéguénou,  
Benjamin Guillouet, Léo Hudson, Cécile Kohen, Victor Mahé, Malo  
Mangin, Louise Manginot, Antony Martz, Caroline Mercier, Théo  
Mouzard, Guy N'Doule, Maddalena Pornaro, David Riollier.

#### **Coordination and production**

Encore Heureux: Anna Tardivel, Sarah Bastide, François Glory  
with Cécile Four

#### **Models**

Make-it: Georges Baudvin, Adélie Danière, Félix Chavroche,  
Émile Allion, Dorine Teiller  
Audiovisual: Hoop (Nicolas Guichard)  
Mapping: Jules Baudvin

#### **Photographs**

Photographers: Alexa Brunet, Cyrille Weiner, Antoine Cormier  
Postproduction & prints: laboratoire Mimesis (Félix Béroujon)

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Jochen Gerner

#### **Graphic design and typography**

deValence: Alexandre Dimos, Ghislain Triboulet with Alex Chavot  
and Alexandre Debelloir

#### **Videos**

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Images: Nicola Delon, Stéphane Milon, Ronan Letourneur, Nicolas  
Wujek  
Sound: Bertrand Chaumeton  
Calibration: Arnaud Gallinière

#### **Catering**

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#### **Technical direction of the French Pavilion**

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Basing: Straat (Olivier Marais, Samuel Misslen, Romain Tanguy, Benjamin Vermot)

Transport: J.J. Guigard et Fils, Waterways

Signage: Graphic Report

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**Italian translation**

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16. Mostra  
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