

**— HEAD  
Genève**

## **Architectural Models: Theory and Practice in Scale**

**Programme  
2-3 December 2019**

**Department of  
Interior Architecture**

Campus HEAD  
Bâtiment H  
Avenue de Châtelaine 7  
1203 Genève

## Architectural Models: Theory and Practice in Scale

The discourse concerning the role of the model in architectural theory and practice has intensified in recent decades. From the 1976 *Idea as Model* exhibition at the IAUS in New York to the work of Thomas Demand, contemporary architectural and artistic practices have broached issues such as the relationship between the objecthood and representative condition of models, their epistemic autonomy and independence from full-scale architecture, and their association with the human body and sense of visual inhabitation.

Organised by the Department of Interior Architecture at HEAD – Genève on 2-3 December 2019, the International Symposium *Architectural Models: Theory and Practice in Scale* addresses the agency of models in the construction of contemporary spaces and their associated cultures. Featuring a host of guests including Thomas Demand, Jonas Dahlberg, Thea Brejzek, Nadja Maillard, Socha Monteiro, Jill Gasparina, Roberto Gargiani and Lilet Breddels among others, the symposium seeks to examine and reflect upon the spaces, activities and media featured in model practices, and uses open discussions and ephemeral scenography as its main display platform.

The event will be structured as a stimulating space, made to inspire, stimulate and activate thinking and debate. The conferences will be the subject of a graphic report drawn live by the graphic designer Thibéry Maillard.

This symposium benefits from the financial support of the Fonds National Suisse (FNS).

### Scientific Committee

- Dr. Javier Fernández Contreras, Dean of the Department of Interior Architecture. HEAD – Genève

- Dr. Roberto Zancan, Professor of Theory and History of Architecture. Department of Interior Architecture. HEAD – Genève

## Modèles architecturaux: théorie et pratique à l'échelle

Le discours concernant le rôle de la maquette dans la théorie et la pratique architecturales s'est intensifié au cours des dernières décennies. De l'exposition « *Idea as a Model* » à l'Institut d'architecture et d'études urbaines de New York en 1976 au travail de Thomas Demand, l'architecture contemporaine et les pratiques artistiques ont abordé des questions telles que la relation entre la condition d'objet et la nature représentative des maquettes, leur indépendance épistémique et leur autonomie vis-à-vis de l'architecture grandeur nature, ainsi que leur rapport au corps humain ou leur capacité à représenter visuellement l'occupation de l'espace.

Organisée par le département d'Architecture d'intérieur de la HEAD – Genève les 2 et 3 décembre 2019, la conférence internationale « *Modèles architecturaux: théorie et pratique à l'échelle* » explore le rôle des maquettes dans la construction des espaces contemporains ainsi que les cultures qui s'y rapportent. En présence d'invité.e.s tels que Thomas Demand, Jonas Dahlberg, Thea Brejzek, Nadja Maillard, Socha Monteiro, Jill Gasparina, Roberto Gargiani ou Lilet Breddels, la conférence se penchera sur des questions d'espaces, d'activités ou de supports utilisés dans la confection de maquettes, par le biais de discussions ouvertes et de scénographies éphémères.

L'évènement sera structuré comme un espace stimulant, conçu pour inspirer, stimuler et activer la réflexion et le débat. Les conférences feront l'objet d'un compte-rendu dessiné réalisé en direct par le designer graphique Thibéry Maillard.

Ce colloque bénéficie du soutien financier du Fonds national suisse (FNS).

# Monday, 2 December 2019

Design Room, Bâtiment H  
Avenue de Châtelaine 5, 1203 Genève

14:30–15:00

**Javier Fernandez Contreras**

Head of the department of Interior  
Architecture, Professor, HEAD – Genève  
Roberto Zancan,  
Professor, HEAD – Genève

Scientific presentation of the conference

15:00–16:15

**Michael Jakob**

Professor, HEAD – Genève

Pour une histoire des maquettes

Pause 16:15–16:30

16:30–17:45

**Vera Sacchetti**

Design critic, curator and co-founder  
of editorial consultancy Superscript

Devices for dreaming: Models in recent  
architectural exhibitions and events

The architectural model is unparalleled as a device for dreaming. Its regular use in architectural exhibitions and events attests to its allure, but also to the paradoxical impossibility of exhibiting the discipline these devices embody and attempt to represent. This talk will cover the ways in which architectural models have been used in recent architectural exhibitions and events, with varying degrees of efficacy.

17:45–18:30

**Nadja Maillard**

Scientist, Ecole Polytechnique Fédérale  
de Lausanne, Switzerland

Figures of the mise en abyme

Now common, almost banal, the notion of mise en abyme – borrowed from heraldry – is a particularly subtle and relevant way to engage dialogue across scales, in particular between a building and its reduced reproduction, the model; but other “nesting types” will be explored during the presentation: literature, arts, cinema, theatre, graphic novels, advertisement... In addition to the iterations between large and small, there are clearly, in this embedding process, different “stories” included one into another that attribute reciprocal meaning to each other.



Francesca Torzo's loom model of Z33, house for contemporary art, exhibited at the 16th International Architecture Exhibition – La Biennale di Venezia. Photo courtesy Francesca Torzo.



Nadja Maillard, Canton ball, s.d.



# Tuesday, 3 December 2019

Design Room, Bâtiment H  
Avenue de Châtelaine 5, 1203 Genève

10:00–11:15

**Thea Brejzek**

Professor, University of Technology Sydney,  
Australia

**Staging the Future: The Model as a Performance**

This presentation examines the performative potential of the exhibited scale model and focusses on what the model does rather than what it is. It traces significant shifts in exhibited theatre and architecture models, from traditional iterative and representative scale models towards self-referential models in the 20th and 21st centuries. This research argues that models conceived not as developmental tools or persuasive representations but rather as autonomous objects possess agency and examines how such models are able to make valid statements about our cultural, social and political realities.

11:15–12:30

**Jill Gasparina**

Professor, HEAD – Genève

**Waiting for Mars, une maquette de maquette**

The work *En attendant Mars* (2017), by French artist Bertrand Dezoteux is based on Mars500, an experimental simulation programme for a flight to Mars. Using scale-models of the original modules as stage for a video as well as puppets, the work shifts from the mission that is yet to-come to its simulation, and then from the simulation to its animated version.

Pause 12:30–14:00

14:00–15:15



Edward Gordon Craig, *Model A Extra-Pieces and Other Models*, 1913. Courtesy Edward Gordon Craig Foundation and Bibliothèque Nationale de France Paris.  
Photo: Lawrence Wallen.



Bertrand Dezoteux, *En Attendant Mars*, 2017 (film still)

### Kai Reaver

Professor, OCULS Oslo Center for Urban and Landscape Studies, Oslo School of architecture and Design, Norway. Director, Udaru spatial research.

### Hybrid space

The presentation argues that expected technological developments within mixed-reality challenge our understanding of foundational disciplinary terms such as “architecture” and “space”. Presenting experiments and research within AR, facial recognition, 3d-scanning, 5g positioning, and the ongoing development of the “smart-city,” the author presents a context in which architects, artists and spatial practitioners must mobilize their disciplines in defence of democratic, civil society – while simultaneously presenting the novel opportunities for human experience, cooperation between individuals, and new understandings of our environments that these new technologies may provide.

15:15–16:30

### Lilet Breddels

Art Historian, Director of Archis – a platform for architectural debate & research, and publisher of Volume Magazine, Amsterdam

### Seduced by the Model

Breddels will talk about the persuasive, rhetorical and communicational use of architectural models. The model – on very different scales. As a tool to talk.

Pause 16:30-16:45

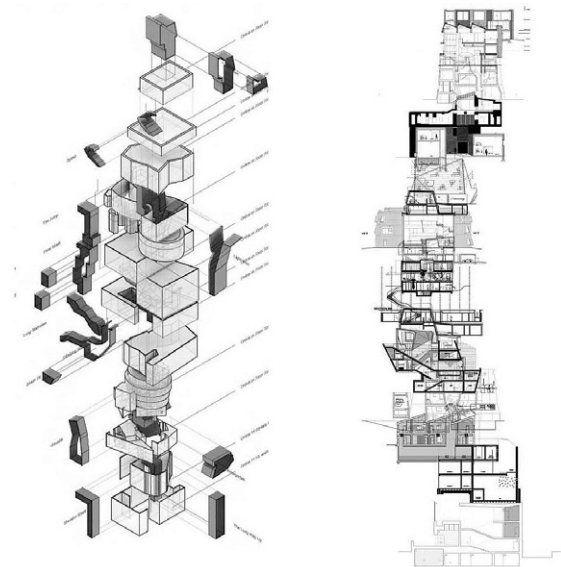
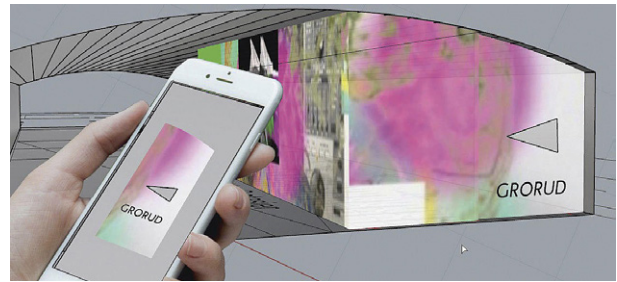
16:45–18:00

### Stefano Ferracini

Professor, ESA Saint-Luc, Brussels, Belgium

**The cube: abstraction of a three-dimensional object through an orthogonally generated, complex space.**

The exercise is an opportunity for first year Interior Design students to experiment with space and its dimensions, as conceptualised by the most important artists and architects of the first half of the last century. This is about managing constraints through a coherent composition, abstracting a real object and integrating it within a three-dimensional space. It is also about learning how to go beyond a concept and building a tangible, perfect object. With this meta-project, students get their first exposure to what interior design is about.



Kai Reaver, Grorud and Vertical Mouvement



Stefano Ferracini, The Cube Experiment, 2018

**Roberto Rizzi**

Professor, Politecnico di Milano, Italy

**Thinking through Architecture. The model as a tool for learning and knowledge**

If for the designer, and the future inhabitants, the small-scale construction in a model is the anticipation, before the construction of the work, of making or enjoying architecture, for those who have to teach or learn it, it is a very effective tool for understanding the most intimate formal dynamics of an existing work (or no longer existing), of its reasons (the simply functional ones, and the more specifically constructive, material, formal and figurative) and of its meaning (that is its existence as a living being, because it's meaningful).

For many years in the Interior Architecture Studios of the Schools of Architecture of the Politecnico of Milan, an experience of analysis and reconstruction of historical interiors (in a long-term perspective) was completed, conceiving the construction of a scale model as the synthesis of a path of analysis and excavation in the work and its sources, a way of retracing its genesis using the same tools (interpreted in scale) with which it was conceived and created, to recreate, with a careful setting up taking into account measures and light, a punctual and immersive enjoyment and that, in the chronological sequence of comparison of different examples, would allow to capture permanencies and changes in the way of building the dwelling.

**Dafni Retzepe, Philippe Buchs, Arimna Cyril Dériaz, Thierry Buache, Dériaz Buache architectes associés**  
**The Fragment as a Whole**

Architectural models are necessarily subjected to some kind of abstraction, may that be structural, spatial, or material. Starting from this simple hypothesis, the discussion orients itself around the thematic of models as fragments of a more complex context and investigates their relation. Fragments of future buildings, mock ups, careful disposition of brutal materials, are all protagonists of a certain contemporary architectural reality. Referring to them as “still life”, “readymades”, “compositions” or “collages”, the architects are looking to expand their vocabulary beyond the limits of the discipline, suggesting a voluntary auto-referentiality of the fragments - and of the discipline itself.

Collective discussion between guest speakers and young researchers



Franco Albini, Stanza di soggiorno per una villa, VII Triennale, Milan 1940  
Model by Aurelia Belotti



Installation view of Charlotte Posenenske, Vierantrohr (Square Tube), Series D, 1967, at Offenbach, Germany, 1967.  
© Estate of Charlotte Posenenske. Courtesy of the Estate of Charlotte Posenenske; Mehdi Chouakri, Berlin; and Peter Freeman, New York.



Pause 18:00-18:30

18:30-20:15  
Campus HEAD, Le Cube  
Bâtiment H

**TALKING HEADS**

Rencontre, debate

**Thomas Demand**, Artist, Hochschule  
für bildende Künste Hamburg, Germany  
(with Julie Enckell Julliard,  
Roberto Zancan, HEAD – Genève)



Thomas Demand, photo: Brigitte Lacombe

## Kai Reaver

### Assistant Professor, OCULUS Osco Center for Urban and Landscape Studies, Oslo School of architecture and Design, Norway

Reaver is an American-norwegian architect with a background from architectural design and technology research and Assistant professor at the Oslo School of Architecture and Design. He is director of the research consultancy Udaru a spatial research consultancy, and collaborated extensively with Planeta, a New York-based mixed reality startup.

Kai Reaver considers his work to be focused on building frameworks for the merging of digital services with physical space into coherent systems of governance, with a specific aspect towards developing relevant strategies for spatial practice, governance, and pedagogy in light of technological change. From 2012-2017 he worked for the internationally acclaimed design firm Snøhetta, with the design and execution of international cultural buildings and public infrastructure, while teaching in the “Studio for Space and Technique” with some of the world’s most interesting international architects, including Mark Lee, Sergison/Bates, Tony Fretton, Go Hasegawa, and Jun Igarashi.

In 2017 he committed himself to a career as an independent practitioner, researcher and teacher. He was Guest Professor at INDA Chulalongkorn Bangkok. Simultaneously he began teaching experimental research courses at various schools around the world. Within Planeta he collaborated with multiple international artists on designing cutting-edge virtual exhibitions, with in Udaru he has supported numerous architecture companies and heritage organizations with digitalization strategy and research.

Since 2018, is an adviser to The Norwegian Architects Association, a board member of Mixed Reality Norway and European, and a member of the “Digital Urban Living” and the “Ocean Industry Concept Lab” research groups. He is in the advisory reference group for the Ministry of Municipal Affairs work on building and planning

approval, and in November 2019, co-curator for the international conference “Digital Self-determinacy: a Nordic model for designing the digital shift.” He has authored over a dozen architectural policy documents, and held over 100 lectures on topics related to space, technology, and governance.

Kai Reaver’s transdisciplinary doctoral work on conceptual frameworks for the convergence of physical and digital space is situated in both the Institute of Urbanism and Landscape and the Institute of Design. His focus is on the nominally titled ‘Digital City’ as it manifests at the intersection of interaction, computation, architecture and city planning. He places a specific emphasis on the evaluation of augmented reality and digital media as embedded infrastructural components of collective urban experience, design and planning, while analyzing the respective regulatory policies these technologies entail with respect to the public realm, user privacy and data distribution.

[www.oculs.no/people/kai-reaver/](http://www.oculs.no/people/kai-reaver/)

#### Selected publications:

Kai Reaver, “After Imagery” in *Kart og Plan - Norwegian Journal for maps and drawings*, Fall 2019.

Kai Reaver, “Teknologiske tilbakeskritt - intervju med Gaute Brochmann”, in *Arkitektur N*, The Norwegian Review of Architecture, september 2018.

Kai Reaver, “Museene er for små hver for seg. Digitaliseringen av kulturarven er for viktig til å overlates til tilfeldigheter og store teknologiskaper”, in *Dagsavisen*, october 2018.



## Jill Gasparina

### Lecturer in Art theory, and researcher in HEAD Art critic, curator

A former student of Ecole Normale Supérieure – Humanities and Human Sciences (2000-2004), Jill Gasparina (b. 1981) holds an Agrégation de Lettres Modernes (2003). She also holds a master degree in aesthetics, from the University of Paris VIII.

She has been professor at Ecole des Beaux-arts de Bordeaux, Ecole Nationale Supérieure des beaux-arts de Lyon, and Ecole européenne supérieure de l'image (Poitiers-Angoulême). She has been teaching in HEAD since 2008. A member of AICA, she has been working as an art critic since 2004.

She is also a curator. She has been running the non-profit space La Salle de bains in Lyon (2009-2013). She also worked as visual arts curator in Le Confort Moderne, in Poitiers (2015-2017). She is currently working as an independent curator.

Her recent shows include a Peter Halley show (AU-DESSOUS / AU-DESSUS, Xippas Gallery, Paris, 2018), and a group show dedicated to the history of CGI in France (France Electronique, Le printemps de septembre, Toulouse, 2018).

Since 2018, she has been a member of IRAD, and researcher for the FNS-funded project "Inhabiting the extraterrestrial space" (dir. by Christophe Kihm), a collaboration between HEAD and CNES, the French space agency.

<https://head.hesge.ch/construction/personnes/gasparina-jill/>

#### Selected publications :

Jill Gasparina, "Bacchus et l'électricité", in Palais 30, *Futur, ancien, fugitif*, Palais de Tokyo 30, Paris, octobre 2019.

Jill Gasparina, "Vasarely ou l'ubiquité": du multiple à la multiplication", in *Vasarely, Le partage de formes*, Centre Pompidou, Paris, 2019.

Jill Gasparina, "Homage to the Circle", in *OLT*, Jean-Baptiste Sauvage, Catalogue Général/ Espace de l'Art Concret, Paris, Mouans-Sartoux, 2018.

Jill Gasparina, "A quoi les paysages de l'information ressemblaient-ils avant d'être traversés par des autoroutes ?" in *Erró. Rétrospective*, ed. Danielle Kvaran et Thierry Raspail, Lyon Musée d'art contemporain, Somogy, Paris, 2014 (en/fr) .

Jill Gasparina, "Le futur sans le futurisme", in *Retour D'y Voir* n. 6, MAMCO, Genève, 2013.

Jill Gasparina, "Le cauchemar de Greenberg, sur la massification de l'art contemporain", in *Les Cahiers du Musée National d'Art Moderne* n. 101, Centre Pompidou, Paris, octobre 2007.

Jill Gasparina, *I Love Fashion : l'art, le luxe, la mode*, Cercle d'art, Paris, mars 2007, 128 p.

## Thomas Cyrill Demand

### Professor of Studienschwerpunkt Bildhauerei mit Schwerpunkt Fotografie at Hochschule für bildende Künste Hamburg, Germany

Demand is an established German sculptor and photographer based in Berlin and Los Angeles. He is known for making photographs of three-dimensional models that look like real images of rooms and other spaces, often sites loaded with social and political meanings.

In 1987 Demand embarked on a formal artistic education at the Akademie der Bildenden Künste (Academy of Fine Arts) in Munich, where he studied Innenraum Gestaltung (Interior Design), focusing on theatre and church design. Architectural settings, decor, and scenographic models formed the lexicon of his early student works. He studied also at Staatliche Kunstakademie Düsseldorf, 1990-92 and at Goldsmiths College, London, 1993-94.

In 1993, he began to use photography to record his elaborate, life-sized paper-and-cardboard constructions of actually or formerly existing environments and interior spaces, and soon started to create constructions for the sole purpose of photographing them.

Demand had his first solo exhibition at Tanit Galerie in Munich in 1992. In 2004 the Kunsthaus Bregenz mounted the first comprehensive presentation of Demand's major works from 1994 until 2004. Demand's work later was the subject of mid-career retrospectives at the Museum of Modern Art, New York in 2005 and at the Neue Nationalgalerie, Berlin in 2009. Other solo exhibitions include the Fondation Cartier pour l'Art Contemporain, Paris (2001), the Serpentine Gallery, London (2006); the Irish Museum of Modern Art, Dublin; the Fondazione Prada, Venice (both 2007).

One of his long-term collaborators is British architectural firm Caruso St. John, which most notably designed his 2004 exhibition at the Kunsthaus Bregenz in Austria, and has also contributed to the design of the Nationalgalerie

show. Demand and Caruso St John won a competition in 2008, launched by the city of Zurich, to redesign the Escher Wyss Platz.

[www.thomasdemand.info/](http://www.thomasdemand.info/)

#### Selected publications:

Thomas Demand, *Thomas Demand*. New York: Thames & Hudson, London, 2000.

Roxana Marcoci, Thomas Demand, Jeffrey Eugenides, *Thomas Demand*, Museum of Modern Art, New York, 2005.

Thomas Demand, Beatriz Colomina, Alexander Kluge, *Thomas Demand*, Serpentine Gallery, London, Schirmer/Mosel, München, 2006.

Thomas Demand, Botho Strauss, Udo Kittelmann, *Nationalgalerie*. Steidl Mack, Göttingen, 2009.

Thomas Demand, Hans-Ulrich Obrist, *Thomas Demand und die Nationalgalerie: Gespräch über die Ausstellung mit Hans Ulrich Obrist, Berlin 2009 = A conversation about the exhibition with Hans Ulrich Obrist, Berlin 2009*, König, Köln, 2009.

Thomas Demand, Tacita Dean; Rodney Graham, Luigi Ghirri, Christy Lange. *La Carte d'après Nature*, Mack London, 2010.

Thomas Demand, *Model Studies I&II*, Buchhandlung Walther König, Köln, 2015

## Thea Brejzek

### Professor for Spatial Theory at the University of Technology Sydney, Australia

Brejzek studied at Rhetoric, Italian, Philosophy at the University of Tübingen, Germany and Philosophy at the University of Vienna, where she graduated in 1988. In 2004 she received a PhD in Philosophy at the Institute for Theatre, Film and Media Studies at the University of Vienna, with the doctoral thesis titled *Physicality and Virtuality: Actor, Space and Memory on the Meditated Stage*.

Informed by her dual background as opera and new music stage director and theatre scholar, Thea Brejzek's research addresses questions of virtuality and physicality on the mediated stage, "intermediality" and practice-based research in scenography and spatial design.

From 2007 to 2012 she was a Professor of Scenography at Zurich University of the Arts (ZHdK) where she was the Director of the PhD Program *Scenography*, a collaboration between the Zurich University of the Arts (ZHdK) and the Institute for Theatre, Film and Media Studies at the University of Vienna: a unique collaboration between a practice-based arts university and a research-based academic university.

She has been Visiting Professor at Bartlett School of Architecture, London, and a Research Fellow at TU Berlin

In 2017 she has been awarded with a Bogliasco Foundation Research Fellowship.

Presently she is the director of the IKEA X UTS FUTURE LIVING LAB and the Co-Director of the Joint PhD program 'Critical Spatial Thinking: Performative Practices and Narrative Spaces in Design' of the at the University of Technology Sydney, in collaboration with the Architecture Faculty at Technical University Berlin (TU). Thea Brejzek is a member of the scientific advisory board of the Bauhausfoundation Dessau and Associate Editor for Theatre and Performance Design of the Routledge Journal.

[www.uts.edu.au/staff/thea.brejzek](http://www.uts.edu.au/staff/thea.brejzek)

#### Selected publications:

Thea Brejzek, Lawrence Wallen, *The Model as Performance: Staging Space in Theatre and Architecture*, Bloomsbury Publishing, London, 2017.

Thea Brejzek, *Scenography or: Making space*, Arnold Aronson (editor) *The Disappearing Stage*, PQ Publications Series – The Arts and Theatre Institute, Prague 2012.

Thea Brejzek, *Expanding Scenography: On the Authoring of Space*, Prague Quadrennial, PQ Publications Series – The Arts and Theatre Institute, Prague 2011.

Thea Brejzek, Wolfgang Greisenegger, Lawrence Wallen (editors), *Space and Desire. Scenographic Strategies in Theatre, Art and Media*, Monitoring Scenography 03, Zurich University of the Arts (ZHdK), Zurich, 2011.

Thea Brejzek, Gesa Mueller von der Haegen, Lawrence Wallen, Szenografie, Staphan Günzel (editor), *Raum-wissenschaften*, Shurkamp Wissenschaft, Frankfurt am Main, 2009.



## Nadja Maillard

### Collaboratrice scientifique at the direction of the Ecole d'Architecture de l'Ecole polytechnique fédérale de Lausanne

She studied history at the Université de Lausanne and anthropology at the Université de Neuchâtel. In 2005, she received a PhD in history of architecture at the Ecole Polytechnique Fédérale de Lausanne (ENAC faculty), with the thesis titled *John-Théodore alias Jack Cornaz (1886-1974): un architecte à contre-jour*.

In 2006, she was the author of the Urban Composition and Architecture chapters of the study which led to the inscription of the cities of Le Locle and La Chaux-de-Fonds as UNESCO World Heritage.

From 1984 to 1990 she has been assistant at the Institut d'ethnologie Neuchâtel. Since 1996 she is the Director of Construire & Habiter where she acts as project manager and publishes works related to research in the fields of history of architecture, literature, and applied arts. Her current works explore themes such as: the culture of miniaturizing and the relations between narrativity and construction.

<https://people.epfl.ch/nadja.maillard>

#### Selected publications:

Nadja Maillard, Cyril Veillon (eds), *Isle of Models. Architecture and scale* (to be published end 2019).

Nadja Maillard, *Questions d'échelle. Sans commune mesure (anthologie littéraire)*, Actes Sud, Arles, 2018.

Nadja Maillard, *Vaud. Art et architecture*, Favre, Lausanne, 2014.

Nadja Maillard, *L'école de la Maladière. Chronique d'une (dé)construction*, Attinger, Hauterive, 2014.

Nadja Maillard, *F pour Faire*, Attinger SA, Hauterive, 2013.

Nadja Maillard, « De marches en révolutions », dans Fabienne Hoffmann, Dave Lüthi, Nadja Maillard, Catherine Reymond Bui, Catherine Schmutz Nicod, Rémy Gindroz (des), *Décors et architecture des cages d'escalier des immeubles d'habitation de Suisse romande*, Presses polytechniques et universitaires romandes, Lausanne, 2006.

## Lilet Breddels

### Director of the Archis Foundation and Publisher of Volume Magazine

Breddels, is an art historian by training and has been working predominantly in the field of space and urbanism. She is director of Archis Foundation, a cultural think tank, focussing on urban and spatial issues. Archis are also the publishers of the well-known Volume Magazine, a collaboration between Archis, AMO/OMA and Columbia University. Archis is also an advisory tool for various organisations on urban and spatial issues.

Breddels studied art history at Universiteit Utrecht (1979-1985). From 1994 to 2000 she was Coordinator Prix de Rome at Rijksakademie van beeldende kunstern of Amsterdam.

Since 2010 she is Member of the Scientific Advisory Board (Wissenschaftliche Beirat) of Bauhaus Dessau. In 2018 she became the director of New Temporary Programme: The Commoners' Society at Sandberg Instituut, Amsterdam.

She curated (with Arjen Oosterman) the exhibition *The Good Cause. Architecture of Peace – Divided Cities*, Architekturmuseum der TU München / Pinakothek der Moderne, Munich, 2014 and (again together with Arjen Oosterman) *Connected. Things about Future, Cities and People*, an exhibition that opens simultaneously at National Museum of Contemporary Art of Bucharest, New Energy Docks of Amsterdam, Bergen City Hall and Fargfabriken – Stockholm in 2014.

<https://dutchartinstitute.eu/page/1284/lilet-breddels>

#### Selected publications:

Lilet Breddels, Arjen Oosterman, Dirk van den Heuvel, Víctor Muñoz Sanz (editors), *Studio Rotor Deconstruction*, Supplement to Volume 51, October 2017.

Lilet Breddels, *Future Practice: Conversations from the Edge of Architecture*, Routledge, New York, 2013.

Lilet Breddels (editor), *6(0) Ways-Artistic Practice in Culturally Diverse Times*, Fonds BKVB, Nai Publishers, Rotterdam, 2010.

Lilet Breddels, *Framis, Alicia Framis works (1995-2003)*, Artimo Foundation, Breda, 2004.

Lilet Breddels, *Prix de Rome 1999: painting, theatre/visual arts*, Uitgeverij 010, Amsterdam, 1999.

# Javier Fernandez Contreras

## Professeur HES associé, Responsable du département Architecture d'intérieur, Design d'espace. HEAD – Genève

Javier Fernández Contreras (1982) is an architect, associate professor and dean of the Department of Interior Architecture at HEAD – Genève, Switzerland. The Department explores the agency of interior spaces in the construction of contemporary cities and societies, offering BA and MA programmes that promote speculation and direct action on contemporary design and spatial agendas.

Contreras studied Architecture at the Delft University of Technology (TU Delft) and the Madrid School of Architecture (ETSAM), where he graduated –M.Arch, 2006; PhD, 2013. In 2015 he was a finalist in the 10tharquía/tesis competition with his PhD thesis *The Miralles Projection: Thinking and Representation in the Architecture of Enric Miralles*. He has taught Architectural Design at different institutions, including ETSAM in Spain, XJTU in China and ETH Zurich in Switzerland. Contreras is author of the books *Fragmentos de Planta y Espacio* (Ediciones Asimétricas, 2019) and *The Miralles Projection* (Oro Editions, 2020). His critical essays have been published in different books and specialised media, including *Massilia Annuaire des Études Corbuséennes*, *Marie-José Van Hee architecten*, *Perspectives in Metropolitan Research*, Princeton 306090, *CIRCO*, *Drawing Matter*, *Bitácora*, *RA Revista de Arquitectura*.

At HEAD – Genève, recent recognitions include a nomination for the Design Prize Switzerland for the #Looslab project, and the selection of the associated *Cité Radieuse-Manifeste du Sud* project for *Manifesta Marseille* (with Roberto Zancan). In 2019, Contreras curated with Youri Kravtchenko the *Scènes de Nuit* exhibition at F'AR Lausanne (with the contribution of Manon Portera and BA students in Interior Architecture).

[www.hesge.ch/head/annuaire/javier-fernandez-contreras](http://www.hesge.ch/head/annuaire/javier-fernandez-contreras)

### Selected publications:

FERNÁNDEZ CONTRERAS, J. "The Miralles Projection: Thinking and Representation in the Architecture of Enric Miralles". [ORO Editions, New York, ISBN: 978-1-943532-67-4, 2020].

FERNÁNDEZ CONTRERAS, J. "Tactile and Reflective Conditions in the architecture of Marie-José van Hee". *Marie-José van Hee architecten: More Home, More Garden* [Copyright Slow Publishing, Ghent, ISBN 9789082763515, 2019]. pp. 217-229.

FERNÁNDEZ CONTRERAS, J. "Différences de Perception: Le Chablais Lémanique". JAKOB, Michael. *Prises de vue. Un paradigme pour l'observation du paysage*. [Métis Presses, Geneva, ISBN: 978-2-94-0563-09-8, 2019]. pp. 129-146.

FERNÁNDEZ CONTRERAS, J. *Fragmentos de Planta y Espacio: Sistema Diédrico en Enric Miralles*. [Ediciones Asimétricas, Madrid, ISBN 978-84-949178-4-4, 2018].

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## Vera Sacchetti

### Design critic and curator, co-founder of editorial consultancy Superscript

Vera Sacchetti serves in a variety of curatorial, research and editorial roles, most recently as one half of the curatorial initiative *Foreign Legion*. She was associate curator of the *4th Istanbul Design Biennial, A School of Schools*.

She is co-founder of editorial consultancy *Superscript*. She is co-curator of *TEOK Basel* and *Add to the Cake: Transforming the roles of female practitioners*, at the Museum of Decorative Arts Dresden.

She has been managing editor at the Barragán Foundation and curatorial advisor for the BIO 50 Biennial of Design in Ljubljana, Slovenia. Following her training and practice as a communication designer, Vera attended SVA's MFA in Design Criticism as a Fulbright scholar. With Superscript, she headed the *Towards a New Avant-Garde event series* at the 2014 Venice Architecture Biennale.

She has served as web editor at *Domus*, co-edited "The Adhocracy Reader" for the 1st Istanbul Design Biennial, and headed communications at the EXD'11/LISBOA design biennale.

Her writing has appeared in *Disegno*, *Metropolis* and *The Avery Review*, *Domus*, *Frame*, among others publications.

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Vera Sacchetti, *Surrealist Design*, in Mateo Kries (Eds.), *In Objects of Desire: Surrealism and Design 1924 – Today*, Vitra Design Museum, 2019.

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Vera Sacchetti, Jan Boelen (editors), *Design as a Tool for Transition: the Atelier Luma Approach*, LUMA Foundations, Arlés, 2019.

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Vera Sacchetti, Avinash Rajagopal, *The Unmaking of Autoprogettazione*, in Kjetil Fallan (editor) *The Culture of Nature in the History of Design*, Routledge, London 2018.

Vera Sacchetti (editor), *Designing Everyday Life*, the BIO 50 – Slovenian Design Biennial in catalogue, Museum of Architecture and Design Ljubljana, 2014

## Roberto Zancan

### Professor in history and theory of Architecture at HEAD – Genève

Roberto Zancan, research doctor and professor of history and theory. He graduated in Urbanistica at Istituto Universitario di Architettura di Venezia – IUAV with 110/110 e lode (1992). He received a Certificat d'Études Approfondies en Architecture - CEAA, in Jardins et Paysages Historiques at École Nationale Supérieure de Paysage de Versailles - École d'Architecture Paris-Versailles, Versailles, France (1994). He received a PhD in Urban Design at Istituto Universitario di Architettura di Venezia – IUAV (Dissertation Title: Spazialismi Italiani. Cultura Disciplinare e Modernizzazione nell'Epoca della Ricostruzione; Dissertation Advisor: Bernardo Secchi, Year: 1999). and a Post-Doc in Progettazione urbanistica – Trasformazioni nella funzione sociale del cinema nel passaggio tra modernità e nuovo abitare at Politecnico di Bari, Istituto di Progettazione (1999-2001). He has been Associate Researcher at the Study Centre of the Canadian Centre for Architecture, Montreal (2003). Then he received a Post-Doc in Fenomeni di diffusione della urbana at Dipartimento di Architettura e Rappresentazione Progetto of the Università degli Studi di Catania (2004-2008).

He has been Professor régulier, in History and Theory of Environmental Design at École de Design, Université du Québec à Montréal - UQAM (2007-2011); Visiting Professor, Kyung Hee University, Seoul, South Korea (2007); Assistant Professor Laboratorio di Laurea Facoltà di Scienze dell'Architettura, Laurea Magistrale in Architettura per il Paesaggio Università Iuav di Venezia (2006-2009); Visiting Professor in Landscape Design, École d'Architecture de Paysage, Faculté de l'Aménagement, Université de Montréal (2004-2006); Assistant Professor di Analisi delle strutture urbane, Facoltà di Ingegneria, Corso di laurea in Ingegneria Ambientale e Territorio, Università di Trento, Trento, 2005-2006; Assistant Professor, Analisi delle strutture urbane, Facoltà di Architettura di Siracusa, Università degli Studi di Catania, (2000-2007).

He has been Vice-Directeur of the monthly architecture magazine, of design and art DOMUS,

Milan (2011-2013), Head Curator of the program Inside the Academy for BE OPEN Foundation (2014-2015), Associate editor of Architecture d'Aujourd'hui (2014-2015) and Research Coordinator at the UNESCO Chair in Conservation and Regeneration of Urban Heritage at the University of Iuav in Venice (2015-2017).

Founder of the environmental action group Ground Action, he wrote *Spazialismi italiani*, and *Corrispondenze: Teorie e storie dal landscape*. Designer of the HPO laboratory for the re-use and creative design of the old hospital Misericordia e Dolce di Prato, team leader and member of the scientific committee of Landworks Sardinia, with Elena Pirazzoli he has curated *Urbs Oblivionalis*, a research on the spaces of terrorism in Italy presented at the Monditalia Section of the Biennale di Architettura di Venezia 2014, and, with Francisco Spadoni, the Internacional Fórum de Arquitetura of Natal, from the Instituto de Arquitetos do Brasil, Departamento do Rio Grande do Norte.

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#### Selected publications:

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Roberto Zancan, *Corrispondenze. Teorie e storie dal landscape*, Roma, 2005.

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