

Come Together

A proposal for the Oslo Architecture Triennale 2016



by *FIG Projects*
Fabrizio Gallanti + Francisca Insulza

Come together

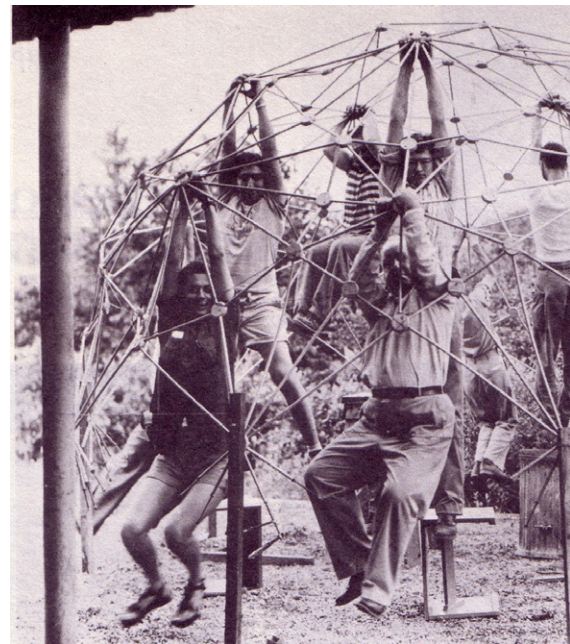
Introduction

Under the effects of successive economic crises and major geo-political changes we are witnessing in Europe to the emersion of novel forms of collective engagement. Responding to a highly dynamic scenario, composed of both negative phenomena (policies of austerity, high rates of unemployment, climatic and ecological crises, demographic compression, geopolitical instability at the edges) and positive tendencies (expanding access to higher education, consolidation of a transnational identity, the inclusion of new technologies and scientific advancements in everyday life, progressive integration of immigrants and expansion of sustainable energy production), European citizens are investing themselves in configurations with the aim of rethinking work, health, education, use of resources and the city. The never achieved European project performs as an incessant laboratory in which social integration, expansion of democracy, affirmation of multicultural models, renovation of production and management of resources are not just the result of state-directed and centralized policies but rather as the sum of infinite molecule-like actions. Examples are numerous: from the surge of a philosophical and political debate around the question of the Civic, which is then declined in multiple forms of re-appropriation and use of resources by citizens; to the expansion of social impact investment, particularly strong in the United Kingdom; to the networked production of electric energy with green technologies in Germany; to the affirmation of ecologic methods of cooperative farming and fishing in the Mediterranean. The affiliations often appear to be spontaneous and temporary, coalesced around a precise topic and location, following what the philosopher Gilles Deleuze named *agencements*, the capacity of social collectives to generate structures and contexts.

Concept

For the 2016 Oslo Architecture Triennale FIG Projects proposes to research and display how novel forms of collectivity are emerging around specific issues within contemporary Europe. Our central interest is to understand how we come together, discuss, debate, organize and act and how these decision-making and concrete practices are affecting and will modify the current forms of sovereignty and governance.

We want to understand how this effervescence expresses forms of resilience against the imposition of oppressive forms of authority including economic models that tend to reduce the space of the public or instill a society of passive consumers and obedient workers.



Buckminster Fuller, Geodesic Dome Experiment, Black Mountain College, Black Mountain, North Carolina 1949.

We want to forecast new scenarios where crucial issues are not just observed in their present conditions but are expressed through proposals for the future.

We wish to manifest how these temporary coalitions produce space and how design in its multiple components (landscape architecture, urbanism, architecture, interior and industrial design, graphic and information) can be critically engaged in conceptualizing physical configurations, expressing new symbolical values and actively contributing to the full deployment of the energy that numerous political thinkers call the "multitude".

We assume that our physical environment can be described as a continuous field, in which separation and distinction have become obsolete; where we are incessantly immersed in production, leisure, study, relax and mobility; and where the differentiation between singular and collective, private and public, urban and rural are subject to intense modification.

We want to regain a role for architecture as an active agent of social and political transformation, based on the imagination of alternative common futures.

We want to rethink Europe and its future through the different forms of collective engagement of its citizens.

Structure

4 Labs + 4 Archives + 1 Forum

The proposal centers on the idea of transforming the exhibition of the Oslo Architecture Triennale into a space in which audience and participants are engaged in debate regarding four main themes, their forms of collective action and possible future scenarios.

To promote exchange four laboratories, four archives and a forum would be established with different aims. The laboratories will host and present the results of four theme-based and interdisciplinary working groups.

Each group, composed of specialists coming from different fields, will be prompted to elaborate future scenarios based on the analysis of existing realities, the identification of potential tendencies and the elaboration of new strategies. These strategies should be ultimately visualized through different media and tools of representation and include a spatial component. In this configuration Fig Projects would curate and coordinate the research and production of each of the four groups, negotiating their final participation within the exhibition space. The role of Fig Projects will be crucial in the selection of the specialists, determination of the briefs for each group, in the changes and adaptation deriving from the feedback provided by the members and in the establishment of the working methodologies and timeline as well in the definition of the deliverables.

Each group will have a variable geometry but should generally include designers (architects, urbanists and designers – interaction, industrial, graphic, interior, product), economists, lawyers, social activists, scientists, researchers and narrators (writers, photog-



Top: Wayward Plants, Communal Garden, "The Spirit of Utopia" exhibition, Whitechapel Gallery, London 2013. Below: Berlin Square, 7th Berlin Biennale, 2012.

raphers, film makers). We expect each scenario to be configured through multiple elements: legal and political frameworks and charters, within national and European regulation; feasibility studies; innovative methods of budgeting and funding; urban and architectural projects; technological solutions and narratives. Some of the research might be developed within an existing location, while some others might propose a more abstract general vision.

The four topics that we initially propose are: **education, production, resources and agriculture.**

Education

With the surge of multiple forms of self-organization, we are today witnessing a profound rethinking of the role and organization of schools and universities. This patent quest for new formats and experimentations in the dissemination of ideas –self-education, community based learning, online courses, knowledge sharing etc. - includes families at the levels of primary and secondary schools, students at the levels of high schools and universities and citizens interested in pursuing and diversifying their knowledge base. The school as a physical entity is also being redefined, on one hand losing its centrality as the unique pole of education and on the other incorporating, due to its strategic position, functions for the community.

Production

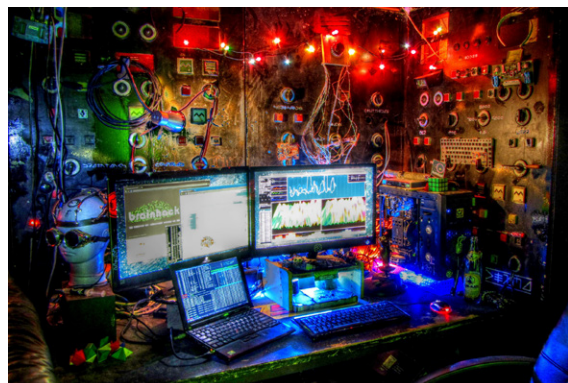
In light of innovation, technological advance and increasing engagement in the fields of impact investment and socially responsible enterprise, Europe is home today to a multiplication of initiatives often labeled as part of the Civic Economy. These ideas in which entrepreneurial initiatives are developing goods and services not yet provided by the state or the market, at times initiated as non-profit, are increasingly generating robust alternatives to consolidated economic models. Meanwhile the traditional notion of labor is also changing: constant connectivity, 24-hour markets, increasing automation but also new forms of production and livelihood are disrupting the way we think about and manage labor and also the spaces we use for production, opening possibilities for major empowerment of workers.

Resources

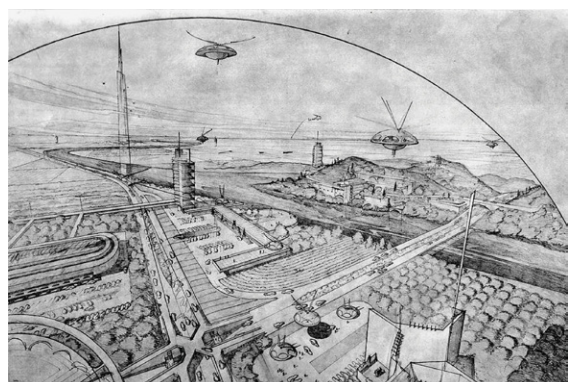
Under the umbrella concept of the Common, citizens throughout Europe are claiming ownership and direct management of spaces and resources that were traditionally in the public realm. This powerful movement that represent also a form of resilience against models of privatization has expanded to include, to name a few, innovative forms of recycling, production of sustainable energy, time-sharing, communitarian use of private assets and recovery of public spaces and infrastructures which appeared to be destined to obsolescence.



Maria and Mario Montessori



Cbase Hackerspace, Berlin



Frank Lloyd Wright, Broadacre City, 1932 – 1959.

Agriculture

The productive chains associated with agriculture are being modified by new cooperative models of producers and consumers, forms of sustainable management of land, redistribution of surpluses within interconnected networks of distribution, return of practices of foraging and experimentation with green technologies, so as to expand the reach of . These emerging scenarios are profoundly modifying the countryside as well as modes of consumption.

The debate and visualization developed by each group will be edited and prepared in dialogue with the curators and will occupy dedicated areas within the main exhibition. Dependent on the results of each group the output could be imagined not only as displays, but also as laboratories, where further activities and engagements with the audience will take place.

In conjunction with these four laboratories, each theme will be accompanied by an archive. Associated to each laboratory and developed through the 2 years of research, each archive will be installed so as to provide an historical and cultural framework to each of the themes that is developed. Heterogeneous materials and documents, related to forms of self governance and collective organizations, bottom-up initiatives, grassroots movements, associated to each topic will be collected and made available for consultation. The intention is bi-fold: to provide a historical context of examples and initiatives from which to extract guidelines that are operational today and also to provide visitors with alternative possibilities to the ones explored by each research group. In general the intent is to allow the audience to develop a critical approach to the material and proposals, and to develop their own understanding and judgments of the proposed scenarios, also incorporating critical elements that will question the approach and legitimacy of the proposals.

The forum will be a space for debate and presentations, installed at the premises of the exhibition. Its design should allow different configurations, so as to be consistent with the different topics and activities organized, on the base of the curatorial concepts and the demands of the audience.

Public space

As the expression of the concept of the exhibition, we propose to create a movable form of public space: this will be constituted by a truck, loaded with furniture, tools and equipment, which will move through the city, appearing at different sites (parks, squares, schoolyards, parking) and be used by citizens to temporarily congregate. The movements of the truck will follow a scheduled programming but also be let available for bookings by associations, NGOs, neighborhood groups, individuals.



Top: Jonas Staal, New World Summit, 2012
Below: Olafur Eliasson, Parliament of Reality, Bard College 2009.



Open Air School, Amsterdam 1932

Conference, seminars and education

The public activities can, summarily, be divided in four segments. The first part will be constituted by public presentations (lectures, round tables, debates) happening around the days of the opening, where several of the authors participating in the laboratories will address the topics of the exhibition as well as expanding the discourse, based on their expertise and background. A few keynote speakers, who are working on the notion of new collective forms of democracy and rethinking of the Common will also be invited. The second part will be based to an open call process, where citizens, either as individual or organizations will submit proposals for public activities, related to the main topic of the Triennale, to be supported by the organization and managed by a local team of curators. This format is complementary to the temporary activation of the public space.

The third segment will be more specific to each of the four topics and will take the form of workshops and courses taking place in each of the four laboratories, with more precise connections to the topic.

The fourth segment, related to the educational programs will engage local schools of different pedagogical levels, not just as recipients of dedicated tours and activities, but also to include students and professors as active agents of diffusion and conversation about the topics and proposals in the exhibition.

Competition

The competition will be substituted by a prize, in which already existing initiatives in Europe will concur to receive a monetary contribution, which could help further development their activities. The nomination process, jury and selection procedure will be determined during the research phase. The prize should have the potential to attract donors and sponsors to support it.

Two publications

Two publications will accompany the Oslo Architecture Triennale. The first will translate the research and contents of the four research platforms into an edited volume, constituted by a series of essays, visual contributions, data and info graphics and transcription of oral histories.

As the nature of the Triennale will engage the different audiences in active roles, the second publication will combine a selection of journalistic reports of the multiple activities occurring during the length of the Triennale. This document would aim to capture and transmit the richness of the dialogues and positions inspired by the exhibition.

In the course of the research phase, a strategy for on-line and social media presence, able to present in real time the progress of the work by each group will also be developed.



Pawel Althamer, Draftsmen Congress, 7th Berlin Biennale 2012

Timeline

A schematic allocation of time, before the opening of the Biennale would divide the work as follows:

Thematic research and identification of participants

January – May 2015

Commission to groups (definition of contracts, meetings, fine tuning of briefs)

May – September 2015

Research on archival material

May 2015 – January 2016

Group work

October 2015 – May 2016

Curatorial sequence and object list

January 2016 – May 2016

Exhibition design, budgeting and production planning

March 2016 – July 2016

Edition and formatting of works for the exhibition and publication

June 2016 – September 2016

Loans request, purchase of material, transports to Oslo

July 2016 – September 2016

Final production and installation

September 2016 – November 2016

Opening week

Late November 2016

Edition, proof reading and layout of publication

June 2016 – January 2017

FIG projects was founded by architects Fabrizio Gallanti and Francisca Insulza in 2003 in Santiago de Chile, and is currently based in Montreal, Canada. FIG projects explores the boundaries between architecture, urban exploration and visual arts and promotes interdisciplinary initiatives. Wide ranging in nature, their practice extends from architectural explorations (new seat for the Literature School, Universidad Diego Portales, 2003-2005, Santiago, Chile; first prize European 8 competition, Kristiansand, Norway, 2006) to urban exploration (The Block, 2004; SARS Atlas 2006) to art interventions (Donde? 2006-2012).

Their work has been exhibited in different venues including Museo de Arte Contemporaneo, Santiago de Chile; exo.org, Sao Paulo; film + arch, Graz; Shenzhen Bi-City Biennale of Urbanism \ Architecture (2007, 2009), Canadian Centre for Architecture Montreal and the Centro Cultural Sao Paulo and published in books (USE, Uncertain States of Europe, 2002;) and in international magazines such as Domus, A+U etc.

In addition to their creative practice, Francisca Insulza and Fabrizio Gallanti work as independent consultants realizing research, content production, project coordination, and writing and editing for different organizations, museums and publishers. Both have taught architecture design and urban design theory at universities in Chile, Italy, United Kingdom, Russia, Canada and USA.

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Fabrizio Gallanti, architect, has wide-ranging and international experience in architectural design, education, publication, and exhibitions. He holds a Ph.D. in architectural design from the Politecnico di Torino (Turin, Italy 2001) and an M. Arch. from the University of Genova (1995). In 1993 he was among the founding members of gruppo A12, a collective of architects dedicated to the hybridization of architectural design and visual arts (www.gruppoa12.org), with which he collaborated until 2004.

Between 2007 and 2011 he was the architecture editor at *Abitare* magazine and chief editor of the *Abitare* web-site. Between 2011 and 2014 he was the Associate Director Programs at the Canadian Centre of Architecture in Montréal, Canada. He is currently a visiting scholar at the Architecture School of Princeton University.

He has curated numerous exhibitions as well as lectures series and international seminars including multiplicity. *Una collezione di luoghi*, Triennale di Milano, Italy, (2000-2001), *Urbania*, Bologna, Italy (2009), *ArchiLiFE*, *Le LiFE*, Saint Nazaire, France (2010), *Learning from...*, Canadian Centre for Architecture (2011/2013).

He curated several exhibitions, among others: *Next to city*, Akademie Schloss Solitude, Stuttgart, Germany (1997), *SU_RUT?*, Galeria Gabriela Mistral, Santiago de Chile (2004), *Searching for an Ideal Urbanity*, Akademie Schloss Solitude, Stuttgart, Germany (2007), *Alturas de Macchu Picchu*. Martin Chambi – Álvaro Siza at work and *ABC:MTL*. A self-portrait of Montreal both at the Canadian centre for Architecture, Montreal (2012).

The research project *Tortona Stories* with Brendan Cormier was recently presented in the section *Monditalia* at the 14th International Architecture Exhibition of la Biennale di Venezia in June 2014. He is an assiduous writer and has been published widely in international architecture magazines and journals including *32*, *A+U*, *Abitare*, *Domus*, *Museion Journal*, *CLOG*, *San Rocco*, *Journal of Architectural Education* and *Il Giornale dell'Architettura*.

Francisca Insulza, architect; MArch Berlage Institute; Ph.D. in History of Architecture, Politecnico di Torino, is an independent researcher and practitioner currently based in Montreal. Specialized in research related to territorial transformations and the representation of urban dynamics and content production for exhibition and publications, she has participated in numerous collective projects including among others 'Mutations' (*Arc en Rêve*, Bordeaux; *TN Probe*, Tokyo; *La Raffinerie*, Brussels), 'USE' (Triennale di Milano, Milan); 'Solid Sea' (*Documenta 11*, Kassel, Germany), *SU_RUT?* (Galeria Gabriela Mistral, Santiago, Chile) and 'Sao Paulo Calling' (Centro Cultural Sao Paulo, Brazil).

Her other area of research is centered on architecture and design education, theme discussed in her Ph.D. thesis on the debate and

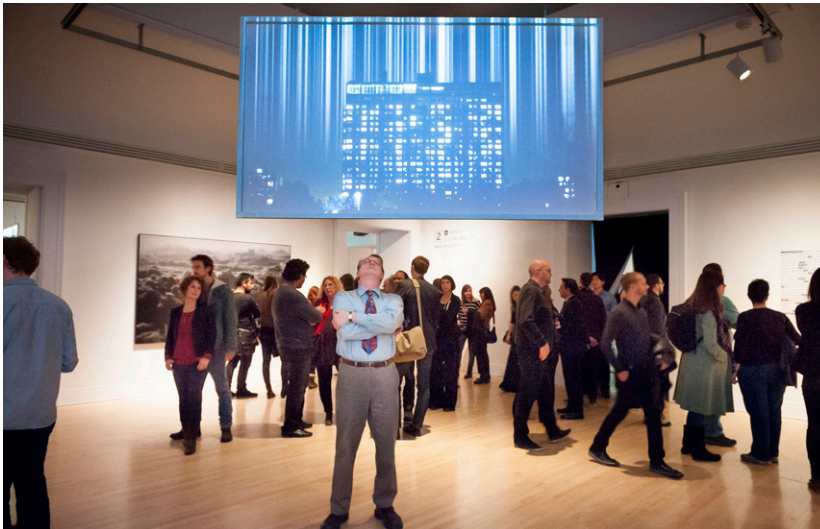
transformation of architecture schools in Italy from 1945-1972, during the large student movements of the period. In broader relation to this topic, she participated in the development of the curriculum for a Master's course at the Universidad Diego Portales in Santiago, Chile and more recently developed research on contemporary design and design schools for the Harvard Graduate School of Design.

Francisca has taught design studio and urban research in her home city of Santiago, Chile at Universidad Católica and Universidad Diego Portales and internationally at Berlage Institute in Rotterdam; Nuova Accademia di Belle Arti, Milan; Strelka Institute for Architecture, Media and Design, Moscow; and McGill School of Architecture, Montreal.

She is co-author of 'USE-Uncertain States of Europe' (Skira, 2003) and "Maddalena Effect, an Architectural Affair" (Rizzoli International, 2009) and has published in prestigious architectural magazines such as Domus, 2G, A+U and Abitare among others. Her work has also been exhibited at IMAGE, Florence (2006); film+arc, Graz (2006); the Contemporary Art Museum, Santiago (2007); and the Shenzhen Biennale (2007 and 2009); the Centro Cultural Sao Paulo (2012); and the Canadian Center for Architecture, Montreal (2012-2013).

Full CVs follow.





ABC:MTL.

A self portrait of Montreal

Canadian Centre for Architecture
Montreal, Canada

13 November 2012 – 31 March 2013

ABC : MTL is an urban abecedary and open-source initiative that maps contemporary Montréal in a diversity of ways and media. Over 90 contributions including photography, music videos, sculptures and installations, drawings, models, workshops, lectures and performances have been selected from a call for submissions.



ARCHAEOLOGY OF THE DIGITAL I

Canadian Centre for Architecture
Montreal, Canada, 2013

Archaeology of the Digital is conceived as an investigation into the foundations of digital architecture at the end of the 1980s and the beginning of the 1990s through four seminal projects that established bold new directions for architectural research by experimenting with novel digital tools: the Lewis Residence by Frank Gehry (1985–1995), Peter Eisenman's unrealized Biozentrum (1987), Chuck Hoberman's Expanding Sphere (1992) and Shoji Yoh's roof structures for Odawara (1991) and Galaxy Toyama (1992) Gymnasiums.



ARCHILiFE

Int'l Architecture Conference.

Le LiFE

Saint Nazaire, France

22 – 24 April 2010

For three special days planned as a forum for meetings, discussions and debates, ARCHILiFE brought together leading figures from different backgrounds – authors and practitioners who are all involved in meaningfully re-thinking contemporary issues of architectural praxis and activity. Among the participants: Pier Vittorio Aureli, Doina Petrescu, Hilary Sample, Marc Armengaud, Momoyo Kaijima, Dominique Gonzalez-Foerster, Didier Fiuza Faustino, Philippe Rahm, Joseph Grima, Sébastien Marot, François Roche, Eyal Weizman.



URBANIA

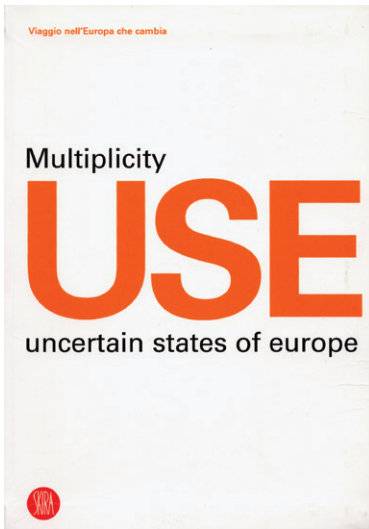
4th Int'l Festival of Urban Design

Bologna, Italy

29 – 31 January 2009

Composed of multiple synchronous initiatives Urbania attracted over 4000 participants to assist to seminars, conversations, screenings and performances, dedicated to the conditions of the contemporary cities and to the debate about possible solutions for the future. Among the participants: Bjarke Ingels, Hans Ulrich Obrist, Enzo Mari, Trisha Donnelly, Romano Prodi, Jeremy Rifkin, Gabriele Basilico, Stefano Boeri, Alejandro Aravena, Enric Ruiz-Geli.





USE
UNCERTAIN STATES OF EUROPE
 Multiple venues
 2000-2003

USE, Uncertain States of Europe investigated the transformation of the European territory. Focusing on processes of self-organization through series of site specific cases, the project represented a heterogeneous and multifaceted picture of the changing nature of the European territory at the end of the 20th century. USE was initially presented within the Mutations exhibition at Arc en Reve in Bordeaux. It was successively exhibited in Brussels and Japan. An expanded version of the research was presented at the Milan Triennale.



、影の位置は私たちが北に向いていることを示す。この単純な事実が私たちのGPS受信機によって確認される。北九州を数日歩いたので、すでに確かな方向感覚が身についていた。見知らぬ土地でどう動けばいいか勝手に判断できるようになったという自信と、仲間内でちよつとしたゲームを始めたような感覚があった。誰かが「北へ行こう」とか「この先の先にはゴルフ場がある」と断言する。しばらく立ちまわり、小さな通信の圏の中に感じ、迅速な反応がこの小さな受信機の画面に表れる。そのほとんどの場合私たちが満足する。

GPS受信機には様々な形があるだろう。基本的にはアンテナといくつかの回路を持ち、2、4の衛星群からラジオ波信号を受信する。いくつかの受信機が地上にあり、これを三角測量に使用し、作動しているGPSのそれぞれの位置を決める。私たちの受信機は青色で、手で持ちやすいように丁寧に作られている。丸く、指先で操作するボタンには滑り止めのゴムが使われ、その動作は片手で操作できる。

三角測量、これは驚きだった！ 北九州に来るずっと前に、ここで地図作成用の小さな機器をミラで買った時は、GPSが三角測量の原理で機能しているとは知らなかった。実際には、信号が衛星に行き届く時間がその受信機の位置を決めるが、その位置を正確に決めるのに必要な衛星は3つある。これを三角測量だ、2つの位置からそれぞれの場所を測量し、それを測量機に決定するためにその原理を使う。GPSは3次元のもので、測定のために3点を要し、1つの位置を測り出すために3点を要し、私たちは建築学で、既存の建築や公共空間を測定し図面にするために三角測量を使った。すると、GPSを使うのは偶然だったのだろうか？

何も役に立たないような感覚。私たちはここで何をしているんだろう？ ただ歩き回って、無作為に写真を撮り、自分たちが置いている場所のイメージをならえようとしている。でも、その全体の意味が何か欠けているような気がする。地図を作成するという考え（過去10年間知覚・感覚の分野で広まっている、マッピングとは違った意味の）はうまく採用されているが、ここに来る前に恐らく充分考えていなかった。地図は北九州の1つどころにある。それにいつも出くわすという状況から逃れられない。昔の探検家や地理学者を羨望するという念のすべでは、すでに消えてしまった。私たちはこのプロジェクトを実行しながら同時に実験しているのだ。その最終的な結果は、もし何かあるとすれば、表面の問題を提示することだろう。それは未完成で、荒削りの、未解決のものだ。この課題はもっと追求しなくてはいいのだろうか。もししたら将来私たちの旅に来る誰かができるかもしれない。

快晴の日、空気が冷たく通き通っている。私たちは血倉山の頂上にいる。眺めはすばらしい。東月洞か行くだろう。遠くの場所まで見送る。ここにいると、今まで動いてきた場所を測ることができるのだ。日本の探検の中で見つけた小さな家屋が、今夕アワの中に広がっている。水、高台、工場と複雑な関係の一方で、住宅の集まりが四方に散らばっている。

地理学は、もしそう呼べるとしたらだが、支配についての事柄だ。ミシェル・フーコーは、地理的的水平線は職眼的な仕掛けだと言う。この場所から、自分がある1つの見方での地域を理解している印象を受ける。しかし、結局は想像の中で境界を設けずとどんで来たのだ。建物やターゲットとして見ることが出来る。この無意識で不愉快な感情は、学生時代の授業や、放課後のジェノヴァを取り巻く丘の上にある華の聖地と、様々な記憶を裏返しにしている。

GPSは米軍によって開発された軍用機器である。今回収集した情報をドローイングに変換する為に使うCADのソフトウェアもまた、米空軍の為に開発された技術だ。そして、原爆の標的は別の目的ではなく北九州だったということを知り、奇妙な感情がわく。正確な位置の地点は戦争と関連して起るのか？ もしも私たちが地図の境を越えた(考慮)を取らなくてはいいのかもしれない。それが私たちの探検日記となるはずだ。

N 33°51.917', E 130°47.808'

Center for Contemporary Arts

Kitakyushu, Japan

28 January – 15 February 2002

Would it possible to draw a map of Kitakyushu from zero, and what instruments and strategy should be used to do so?

Starting from these two questions the project aimed to draw a map of an unknown territory, in this case Kitakyushu, replicating in attitude and procedure the surveys of ancient explorers and geographers. Establishing an artificial condition of lack of information, being lost and needing to define a mode of orientation and movement through the city, perceived as a "terra incognita", allowed us to gather evidence to give form to predefined ideas, attitudes, tendencies and ways of looking which are pertinent to a first time observer.



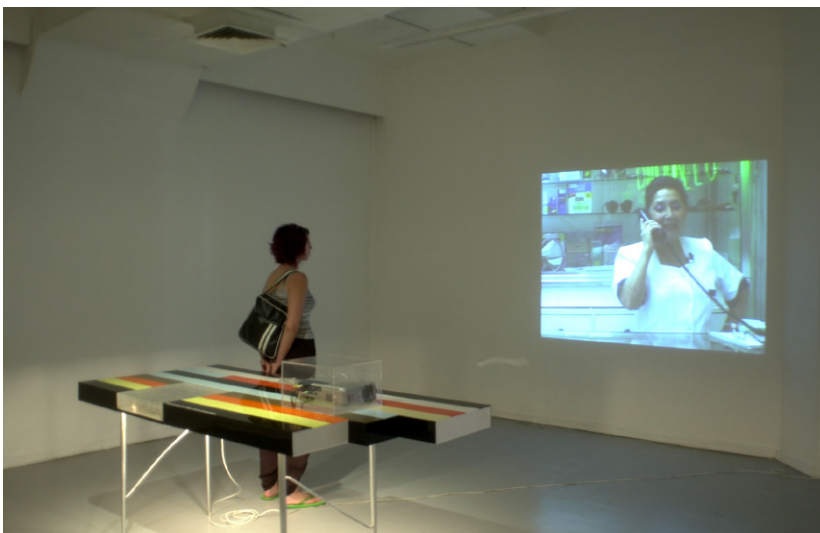
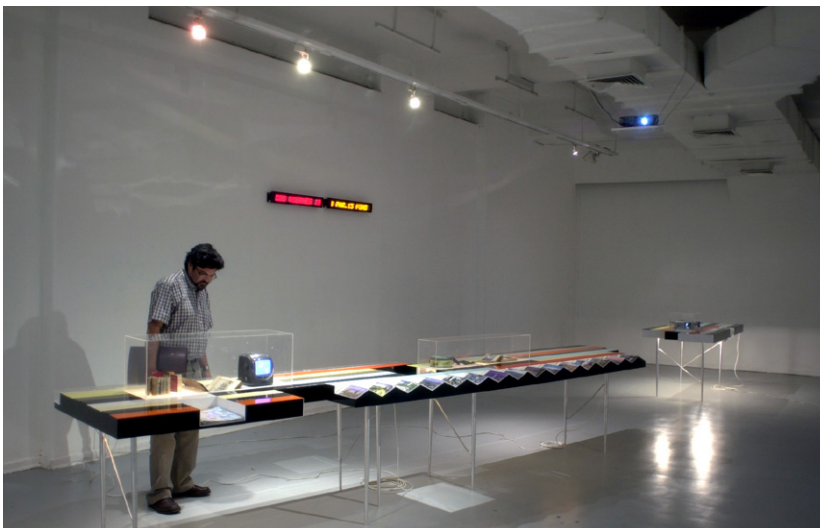


TORTONA STORIES

Biennale di Venezia

7 June – 23 November 2014

A research project on the Italian countryside which explores the territories around the town of Tortona. Three local conditions, related to the slope of the terrain (plane, hills and mountains) are presented through three agricultural practices, trying to understand the connections between landscape, technological innovation, preservation and economy. Hi-tech bio-fuel research, based on non edible plant; the recovery of a lost grape for the production of white wine and cheese production aimed at relaunching otherwise abandoned valleys are displayed at the Arsenale in Venice through objects, documents and photographic surveys.



Su_RUT

Galeria Gabriela Mistral

Santiago de Chile

18 December 2003 – 24 January 2004

Inspired by Henri Lefebvre and Michel de Certeau's interests for the everyday aspects of urban life, Su_RUT explored the center of Santiago as an uncharted territory in which economic and social depression has created new uses, landscapes and modes of appropriation. The exhibition combined contributions from different artists, collections from private citizens, documents and different media and was accompanied by an intense public program.

¿Dónde te acuerdas de alguien?



Dónde?
Multiple venues
2007-2014



An installation that explores our mnemonic relations with the city. Dónde investigates how we inhabit our urban realm. A series of questions is projected on a screen, suggesting an intimate appropriation by the viewer: where did you kiss for the first time? Where do your parents live? Where can you find the cheapest beer? Questions are modified and translated to adapt the project to different contexts. Presented in Santiago de Chile, Shenzhen – China, Sao Paulo – Brazil, Montreal – Canada.

16 October 2014

To the attention of the selection committee for the curatorship of the Oslo Architecture Triennale 2016,

Dear member, selection committee,

This letter is intended to support the candidature of FIG Projects for the curatorship of the 2016 Oslo Architecture Triennale. In my role as curator and educator, I have had the opportunity of knowing Fabrizio Gallanti and Francisca Insulza's work and have come to profoundly appreciate the width of their research approach and the political sensibility that underlies their projects.

Francisca was one of the founding members and driving forces of the collective multiplicity, a group of researchers and designers, based in Milan, who contributed to the Documenta 11 in 2002, in which I was a member of the curatorial team, with the seminal research *Solid Sea 1: The Ghost Ship*, which in an original understanding of the body of water as a continent containing cities, routes, communities, etc., tracked the disappearance of a migrant ship in the Mediterranean.

This work was an important contribution as it was located at the crossroad between urban and territorial research, documentary process and visual practice, capable of engaging the public with a deep and at the same time emotional installation space. The subtle mastery of these different components, and a sustained attention to the response of the audience is a constant thread in the work of Fabrizio and Francisca, whether as individuals or when they operate as FIG projects.

My familiarity with Fabrizio dates, more or less, from the same period, during his tenure as jury chairman of the Akademie Schloss Solitude, in Stuttgart, where he selected the jurors (Carsten Holler, Harun Farocki, Ivan Vladislavic, Fiona Raby, Hans Ulrich Obrist among others) and coordinated their work, establishing an atmosphere of informality and dialogue. Later, in his role as architecture editor at *Abitare* magazine, I had the opportunity to collaborate closely with him and was able to appreciate the amplitude of his editorial approach.

Since then, we have continued to exchange ideas and further develop mutual interest in our work, constantly exchanging ideas, opinions and suggestions. This constant dialogue has allowed me to strongly appreciate their coherence in the approach and development of the initiatives they have been involved in. It therefore feels natural to recommend them for the role of curators of the Oslo Architecture Triennale 2016. I am convinced that their approach, based on a horizontal and participative work methodology and their sustained interests in the phenomena and processes that influence and shape urban life and its transformations, would be perfect in the development of a curatorial project for the Triennale. Moreover their skills and professionalism are guarantees for the success of their commitment and hence of an engaging Triennale.

For these reasons and perhaps many more that are not expressed in this letter I unconditionally support their candidature.

Please feel free to contact me for further comments and information.

Sincerely yours,

Ute Meta Bauer



To the attention of the selection committee for the curatorship of the Oslo
Architecture Triennale 2016

Milano, October 10th, 2014

Dear Madams/Sirs,

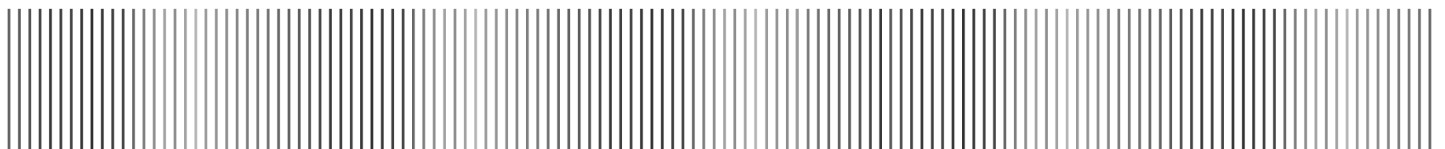
I know Fabrizio Gallanti and Francisca Insulza since 1995 and 1998 respectively. During this time we have had the opportunity of working together on specific projects and initiatives, exchanging ideas and opinions regularly, and becoming close friends. In this light a proper list of achievements and reasons why I think FIG Projects should become the curators of the next Oslo Architecture Triennale might sound superfluous and occupy too many pages.

It might be useful to summarize a few facts simply as a proof of our proximity: Fabrizio was one of the first students who graduated under my tutorage at the University of Genoa in 1995. We had the chance to curate together exhibitions and lectures at the Triennale di Milano, where I held the position of Curator for Architecture, between 1999 and 2000.

Francisca studied with me at the Berlage Institute in Rotterdam in 1999-2000. I asked her to join the curatorial team, as general coordinator, of the research and exhibition project *USE, Uncertain States of Europe*, that was part of the *Mutations* exhibition, curated by Rem Koolhaas and presented at arc en reve in Bordeaux in 2000. During this period she was also one of the founders of the research think tank multiplicity and in this capacity participated in several projects including *Solid Sea*, presented at the Documenta 11

After their return to Milano from Chile, where from 2002-2006 they worked as designers and taught at different universities, Francisca joined my professional practice as studio director while Fabrizio entered the editorial staff of *Abitare* magazine, of which I was editor-in-chief. While engaged in these collaborations with me, they continued to study, write, teach and develop parallel projects.

In 2011 they moved to Montreal and continued their work as curators (at the Canadian center for Architecture), writers, architects and educators (at the School of Architecture of McGill University).



Our connection is still as strong. Time and experience and mutual confidence have deepened and enriched our bond, which is currently based on the reciprocity of interests and projects that we are developing, in different contexts.

However, we still find time to collaborate, as in the recent digital platform The Tomorrow, which imagines the future political, social and cultural scenarios for Europe.

My appreciation for their partnership and for the extension of their expertise and network is deep and I am sure that they would contribute in a spectacular way to the institutional mission of the Oslo Triennale. I can simply state that they have my full support for this new initiative, that I am sure will represent a further point of articulation of the cultural discourse which they have construed over time.

Sincerely,

Stefano Boeri

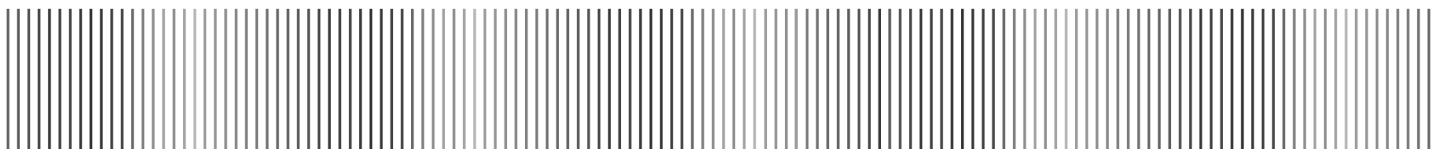
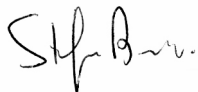


FIG Projects
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