

10<sup>th</sup> DECEMBER 2009

THE ROYAL DANISH ACADEMY OF FINE ARTS / SCHOOL OF ARCHITECTURE  
Philip de Langes Allé 10 - 1435 Copenhagen K, DENMARK

### SPEAKERS

/Sou FUJIMOTO /Sean LALLY /Juergen MAYER H.  
/Philippe RAHM /Stefano CASCIANI  
/David GISSEN /Akos MORAVANSZKY /Henry URBACH

# CLIMATE & ARCHITECTURE

## TOWARDS AN ATMOSPHERIC ARCHITECTURE

THE NANTES SYMPOSIUM OF COPENHAGEN 2009  
Directed by Philippe RAHM.

10<sup>th</sup> December 2009 at The Royal Danish  
Academy of Fine Arts, School of Architecture,  
Copenhagen, Denmark.

Today the climate has become the main aim of architects and architectural practice changes in order to integrate the new goal of safeguarding the climate. But as the balance with climate and its protection becomes the goal of architecture, it is also possible that climate becomes the resources and tools of architecture. Thus weather vocabulary used to describe atmospheric phenomena (convection, pressure, depressions, temperature, heat, relative humidity, reverberation, for example) becomes an architectural language. The Nantes symposium of Copenhagen 2009 "Climate and Architecture - towards an atmospheric architecture" seeks to integrate the climatic mission of architecture not only as the purpose of the contemporary architecture but also as the process.

Architecture as meteorology opens to other dimensions and space definitions: at a large scale, it explores the atmospheric qualities of the space (temperature, air pressure, water, vapor, light, etc) as physical and chemical phenomenon dealing with the new climatic building techniques like ventilation, heating, air conditioning, insulation, radiation. At the microscopic scale, it will explore new fields of reception (cutaneous, olfactive, hormonal, digestible, breathable), as biological and chemical perceptions dealing with the invisible qualities of the environment such as air, ions, electromagnetic waves, light or radiations. On one hand we will focus on architecture working on the meteorological scale and on the other hand on architecture as the physiological scale

1:00 PM

Pierre-Jean GARDIN  
DEAN, THE NANTES SCHOOL OF ART,  
NANTES, FRANCE

1:10 PM

INTRODUCTION LECTURE :  
Philippe RAHM ARCHITECT, PHILIPPE  
RAHM ARCHITECTES, PARIS, FRANCE

1:30 PM

LECTURE :  
David GISSEN CCA, SAN FRANCISCO, USA

2:00 PM

LECTURE :  
Sou FUJIMOTO ARCHITECT, TOKYO, JAPAN

2:30 PM

LECTURE :  
Henry URBACH SF-MOMA, SAN FRANCISCO,  
USA

3:00 PM - 3:30 PM

1<sup>st</sup> ROUND TABLE /  
DISCUSSION WITH THE PUBLIC

3:30 PM - 4:00 PM

VITAMIN

4:00 PM

LECTURE :  
Sean LALLY ARCHITECT, WEATHERS,  
CHICAGO, USA

4:30 PM

LECTURE :  
Akos MORAVANSKY ETH ZURICH,  
SWITZERLAND

5:00 PM

LECTURE :  
Juergen MAYER H. ARCHITECT, BERLIN,  
GERMANY

5:30 PM - 6:00 PM

2<sup>nd</sup> ROUND TABLE /  
DISCUSSION WITH THE PUBLIC

6:00 PM

CONCLUSION:  
Stefano CASCIANI DOMUS, MILAN, ITALY

## The Nantes symposium of Copenhagen 2009

### The argument for an architecture of the atmosphere

Can a new aesthetic be born out of our environmental awareness? Can space be inhabited like a climate? Can we envisage meteorological architecture?

Since 2006, the Regional School of Fine Arts in Nantes has spent a lot of time reflecting on sustainable development while looking for aesthetic and architectural values in technical, civic and political commitments. Can we for example think up a new school of Fine Arts whose form would not be based on the way it is used but instead on climatic values? Can we think of architecture as no longer only as a combination of rooms and programmes but as an open and interpretable atmosphere? Hot and cold, light and dark, dry and damp, could they become the architect's new materials, instead of concrete, brick and steel? It is this type of reflection that caught the imagination of a research group (Apné) at the heart of our school, now exploring new avenues which are educational, architectural and artistic all at the same time and which will likely respond to the issues of our time.

The Nantes Symposium in Copenhagen is an extra stage in the international commitment of our school which artists must seize now as much as engineers and politicians have to. At the same time as the UN summit on climate change which is taking place in December in Copenhagen, I have invited the architect Phillippe Rahm, who has been participating in our research group since 2006, to lead a symposium in Copenhagen bringing together architects and the most eloquent architecture critics to discuss these questions. It will involve not only making the building sector take responsibility when faced with climate change, but above all finding out about and devising new aesthetics capable of sustainably changing the shape and way of living in the architecture of tomorrow.

Pierre-Jean Galdin, Dean of the Regional School of Art in Nantes,  
France

### Pour une architecture de l'atmosphère

Une nouvelle esthétique peut-elle naître de notre prise de conscience écologique ? Peut-on habiter l'espace comme un climat ? Pouvons-nous imaginer une architecture météorologique ?

Depuis 2006, l'École Régionale des Beaux-arts de Nantes s'est investie dans une réflexion sur le développement durable en cherchant, dans les engagements techniques, civiques et politiques, des valeurs esthétiques et architecturales. Peut-on par exemple imaginer une nouvelle école des Beaux-arts dont la forme ne serait pas basée sur des fonctions d'usage mais sur des valeurs climatiques ? Pouvons-nous imaginer une architecture non plus seulement comme une addition de pièces et de programmes mais comme une atmosphère ouverte et interprétable ? Le chaud et le froid, le clair et l'obscur, le sec et l'humide, peuvent-ils devenir les nouveaux matériaux de l'architecte, à la place du béton, de la brique et de l'acier ? C'est ce type de réflexion qui a animé un groupe de recherche (Apné) au sein de notre école, explorant ainsi de nouvelles pistes à la fois pédagogiques, architecturales et artistiques propres à répondre aux enjeux de notre époque.

Le Nantes Symposium de Copenhague est une étape de plus dans l'engagement international de notre école face à ces nouvelles problématiques environnementales dont les artistes doivent s'emparer aujourd'hui autant que les techniciens et les politiques. En parallèle du sommet de l'ONU sur le changement climatique qui se tiendra en décembre à Copenhague, j'ai ainsi invité l'architecte Philippe Rahm - qui participe au projet de notre groupe de recherche depuis 2006 - à diriger un symposium à Copenhague réunissant les architectes et les critiques d'architecture les plus éloquents aujourd'hui vis-à-vis de ces questions. Il y sera question pas seulement de responsabiliser le secteur du bâtiment face au changement climatique, mais surtout d'y découvrir et d'y inventer de nouvelles esthétiques capables de modifier durablement la forme et la manière de vivre dans l'architecture de demain.

Pierre-Jean Galdin, Directeur de l'école des Beaux-arts de Nantes,  
France

## Architecture météorologique

Today the climate has become the main aim of architects and architectural practice changes in order to integrate the new goal of safeguarding the climate. But as the balance with climate and its protection becomes the goal of architecture, it is also possible that climate becomes the resources and tools of architecture. Thus weather vocabulary used to describe atmospheric phenomena (convection, pressure, depressions, temperature, heat, relative humidity, reverberation, for example) becomes an architectural language. The Nantes symposium of Copenhagen 2009 "Architecture and Climate - towards an atmospheric architecture" seeks to integrate the climatic mission of architecture not only as the purpose of the contemporary architecture but also as the process.

The climate is getting warmer, a phenomenon that might have catastrophic consequences in the future: more extreme weather incidents, flooding, rising sea level. Today, experts and politicians agree that the climate change is due to the massive carbon dioxide emission generated by the human activities since the beginning of the industrial era, in the 19th century. We know that the building sector is responsible for more than half of the emissions of gases that cause the greenhouse effect through the use of fossil fuels for warming or conditioning the indoor climate of buildings. The architects now mobilize themselves and take action to reduce these emissions, for example by arguing for better insulation of the buildings, the use of renewable energies, a better planning of the territory for reducing the travel distances and to increase the use of biomass.

Architecture as meteorology opens to other dimensions and space definitions: at a large scale, it explores the atmospheric qualities of the space (temperature, air pressure, water, vapor, light, etc) as physical and chemical phenomenon dealing with the new climatic building techniques like ventilation, heating, air conditioning, insulation, radiation. At the microscopic scale, it will explore new fields of reception (cutaneous, olfactive, hormonal, digestible, breathable), as biological and chemical perceptions dealing with the invisible qualities of the environment such as air, ions, electromagnetic waves, light or radiations. On one hand we will focus on architecture working on the meteorological scale and on the other hand on architecture as the physiological scale.

Philippe Rahm, architect, Paris, France  
Guest professor at the Royal Danish School of Fine Arts, School of Architecture. Director of the Nantes Symposium of Copenhagen 2009

Le climat est devenu aujourd'hui la principale préoccupation des architectes et la pratique architecturale est en plein bouleversement afin d'intégrer ce nouvel objectif qu'est sa sauvegarde. Mais si le climat et sa protection apparaissent de plus en plus comme la finalité de l'architecture, serait-il également possibles que le climat et ses phénomènes atmosphériques deviennent les ressources et les outils du design architectural. Le vocabulaire météorologique (convection, pression, dépression, température, chaleur, humidité relative, réverbération entre autres) constituerait alors un nouveau langage architectural. Le colloque de Nantes à Copenhague, "Architecture et Climat - vers une architecture atmosphérique", dans le cadre du sommet COP15 sur les changements climatiques de l'ONU, vise à intégrer la mission climatique de l'architecture non seulement comme la fin de l'architecture contemporaine, mais aussi en tant que processus, comme ses moyens. Il explore l'émergence d'une architecture météorologique.

Le climat se réchauffe, un phénomène qui pourrait avoir des conséquences catastrophiques à l'avenir: incidents météorologiques extrêmes, inondations, élévation du niveau de la mer. Aujourd'hui, les experts et les politiciens s'accordent sur les raisons de ce changement climatique dû aux émissions massives de dioxyde de carbone générées par les activités humaines depuis le début de l'ère industrielle, à partir du 19ème siècle. Nous savons que le secteur du bâtiment est responsable de plus de la moitié des émissions de gaz à effet de serre par l'utilisation de combustibles fossiles pour le chauffage ou le conditionnement du climat intérieur des bâtiments. Les architectes eux-mêmes se mobilisent maintenant pour prendre des mesures pour réduire ces émissions, par exemple en plaidant pour une meilleure isolation des bâtiments, l'utilisation des énergies renouvelables, une meilleure planification du territoire pour réduire les distances de déplacement ou un accroissement de la biomasse.

L'architecture comme météorologie s'ouvre à d'autres dimensions et d'autres définitions de l'espace. À grande échelle, elle explore les qualités atmosphériques de l'espace (température, pression d'air, eau, vapeur, lumière, etc.) en tant que phénomènes physiques et chimiques émergeant des nouvelles techniques du bâtiment comme la ventilation, le chauffage, la climatisation, l'isolation, les radiations. À l'échelle microscopique, elle sonde de nouveaux champs de réception (cutanée, olfactive, hormonaux, digestive, neurologique), les perceptions biologiques et chimiques portant sur les qualités invisibles de l'environnement, de l'air, des ions, des ondes électromagnétiques, de la lumière, des radiations. Le Symposium de Nantes à Copenhague se concentrera sur la présentation d'une architecture actuelle qui travaille entre l'échelle du météorologique et du physiologique.

Nantes: for innovation and sustainability  
Nantes is committed to the climate.

The climate and environmental crisis with which we are faced, along with the economic crisis, poses us a fundamental question: what sort of a society do we want to live in? It is in the cities that we can most rapidly construct a society based on environmental protection, development, progress and employment that provides economic attractiveness, social cohesion and quality of life for everyone. Cities and their architects are in the vanguard of change.

Nantes is fully committed to this approach. We have adopted a climate plan that aims to cut greenhouse gas emissions by 50 % and use 50 % renewable energy between now and 2050. Our multi-year energy action plan has led to a wide range of projects and practical initiatives. Beaulieu photovoltaic power plant is the biggest installation of its type located in a city centre. We are also taking action to reduce the role of the car by making travel and access to the city easier and encouraging non-polluting forms of transport. We are aiming towards a city of greater density by rehabilitating ageing housing and building eco-districts that offer 20% social housing. Sustainable architecture means designing a new living environment over time that forms part of and protects our environment and involves managing the life cycle of buildings, searching for new techniques to reduce their energy needs and increasing their capacity to capture or generate their own energy. These new forms of housing and new, innovative building standards involve everyone. Architects, town planners and politicians must work together to invent the city of the future.

Let's all work together to create a new  
lifestyle

There can be no bold, effective environmental policy unless everyone supports it. It is everyone's business to act on behalf of future generations, protect our environment out of a concern for social justice and live differently in our city, and everyone should play a part.

We need to convince people and companies, reassure them and leave them with choices, and not just restrict them in order to change their behaviour.

Sustainable development does not mean decline and social regression. The move from our current society towards an eco-society cannot ignore the question of employment, the necessary changes in companies and changes in our habits at the same time as it deals with the protection of the environment and biodiversity. An eco-society is not a society in which the privileged and the excluded live side by side, forced to live outdated lifestyles based on expensive, polluting energy. The society of the future cannot become a reality unless we develop new sectors of industry that focus on offering alternative energies and making eco-products that are less energy-consuming and affordable for all.

We all need to work together to push through this transition. It is not easy to change our lifestyles and find the way back to an economy that stimulates job creation and wealth and build an ecologically responsible society in which everyone has a place. The architects who are designing our future living environment must help us build this new city, a more just, fairer city in which the least well-off benefit fully from what it has to offer.

Jean-Marc Ayrault  
MP and Mayor of Nantes  
President of Metropolitan Nantes

## Nantes ville innovante et durable

La crise climatique et environnementale que nous affrontons, qui se double d'une crise économique, nous pose une question de fond : dans quelle société voulons-nous vivre ? C'est dans les villes que peut se concrétiser le plus rapidement possible une société construite autour de la protection de l'environnement, du développement, du progrès, de l'emploi, qui garantisse l'attractivité économique, la cohésion sociale et la qualité de vie de chacun. Les villes et leurs architectes sont les précurseurs du changement.

Nantes est pleinement engagé dans cette démarche. Nous avons adopté un plan climat qui vise 50 % de réduction des gaz à effet de serre et 50 % d'énergie renouvelable d'ici 2050. Notre Plan pluriannuel d'actions pour l'énergie débouche sur nombre de chantiers et d'actions concrètes. La centrale photovoltaïque de Beaulieu est la plus importante installation de ce type implantée en dans un centre urbain. Nous agissons aussi pour réduire la part de la voiture en augmentant le confort des déplacements et les conditions d'accès à la ville, en privilégiant les circulations douces. Nous privilégions une ville plus dense, avec la réhabilitation des logements anciens, la création d'éco-quartiers qui offrent 20% de logements sociaux. L'architecture durable, c'est l'élaboration dans le temps d'un nouveau cadre de vie qui s'intègre et respecte notre environnement, à travers la gestion du cycle de vie des bâtiments, la recherche de nouvelles techniques pour réduire leurs besoins énergétiques et augmenter leur capacité à capturer ou à générer leur propre énergie. Ces nouvelles formes d'habitat, ces nouvelles normes de construction innovantes s'adressent à tous. Les architectes, les urbanistes, les responsables politiques doivent ensemble inventer cette ville de demain.

## Coproduire ensemble un nouveau mode de vie.

Il ne peut y avoir de politique environnementale audacieuse et efficace sans une adhésion de chacun. Agir pour les générations futures, protéger notre environnement dans un souci de justice sociale et vivre autrement notre ville, c'est l'affaire de tous et chacun doit y être associé. Il faut convaincre, rassurer, laisser le choix et ne pas uniquement contraindre afin de changer les comportements, aussi bien ceux des particuliers que celui des entreprises. Le développement durable n'est pas la décroissance, qui porte en elle le recul et le déclin. Le passage de notre société actuelle à une éco-société ne peut ignorer la question de l'emploi, la nécessaire mutation des entreprises, le changement de nos habitudes, en même temps qu'elle traite de la protection de l'environnement et de la biodiversité. L'éco-société n'est pas une société où se juxtaposent des privilégiés et des exclus contraints à des modes de vie dépassés fondés sur une énergie polluante et chère. La société de demain ne pourra devenir une réalité sans le développement de nouveaux secteurs industriels tournés vers l'offre d'énergies alternatives, la production d'éco-produits moins consommateurs d'énergie et accessibles à tous.

Cette transition nous devons la mener ensemble. Retrouver le chemin d'une économie raisonnée fortement créatrice d'emploi et de richesses, construire une société écologiquement responsable dans laquelle chacun à sa place, tout en changeant de mode de vie n'est pas chose aisée. Les architectes qui pensent notre cadre de vie de demain doivent nous aider à bâtir cette nouvelle cité, plus juste, plus équitable, dans laquelle les plus modestes bénéficient pleinement de la ville.

Jean-Marc Ayrault  
Député-Maire de Nantes  
Président de Nantes Métropole

## L'école des beaux-arts de Nantes, France

L'école des beaux-arts de Nantes accueille sous sa forme classique de résidence des artistes des architectes, ... boursiers autour de cycles de projets de recherche sur des thématiques définies.

Le groupe de recherche *À propos d'une nouvelle école*, dirigé par Michel Aubry et Edith Commissaire explore depuis 2006 un projet architectural, un film, une publication sous divers aspects et médiums :

- Conçu par Philippe Rahm (dès 2006) comme un labyrinthe d'espaces libérés de toute forme et fonction prédéterminées, *Open Climate* est une réflexion en cours sur une nouvelle conception architecturale où les qualités spatiales naissent de qualités climatiques, dans la densité de l'air et l'intensité de la lumière, où l'architecture devient une météorologie ouverte et interprétable selon l'activité, selon l'heure de la journée, selon la saison.

- Réalisé pour *Après l'Eden*, l'exposition manifeste organisée en mai 2008 par le groupe de recherche au lieu unique, a accueilli une opérette de musique concrète et le prototype du pavillon de Philippe Rahm. Cette manifestation proposait une série de tournages publics du film *La Visite des écoles d'art*, l'un des objets de la recherche. Le scénario et la mise en scène sont assurés par Michel Aubry, les dialogues par David Legrand.

- *La Visite des écoles d'art*, autour de la figure du fantôme d'Eric Von Stroheim, offre à voir un film fleuve de quelque cinq heures ; une fresque inédite sur des écoles d'art (Strasbourg, Limoges, Nantes, Annecy, etc. France,) et leurs modalités de production, d'usages et d'échanges, orchestrant par là même une vision réflexive, humoristique et métaphorique, loin du réalisme fastidieux du documentaire.

En 2009, le prototype du pavillon, transformé et réaménagé, devient le décor des dernières scènes du film et de l'exposition *Climats ouverts*, présentée lors de la biennale d'art contemporain Estuaire Nantes <>Saint-Nazaire.

De nombreux intervenants et étudiants jouent tour à tour leurs rôles d'acteurs, de danseurs, de scénaristes, de décorateurs, d'accessoiristes, de costumiers, de monteurs...

- Parallèlement à cette démonstration de forces vives sur cet objet de cinéma, la recherche est mise en abyme dans la constitution patiente et précise d'un catalogue de ressources dirigé par Edith Commissaire. Textes, images et icônes se combinent et se compilent sous des chapitres aux titres évocateurs : *Corps flottants, Fonds noirs, Cibles, Objets programmatiques, Refuges, Agencements prémonitoires...*

Une publication à paraître en 2010, tel un objet de synthèse de tous les outils de cette recherche, préfiguration de l'appel à projets de la future école.

" A l'origine est une lettre de commande passée par une institution, l'école des beaux-arts de Nantes, en la personne de son directeur, à deux de ses professeurs. On peut résumer en ces termes la question qui leur est posée : « J'ai le projet d'une nouvelle école. Vous êtes enseignants et créateurs [artiste, architecte d'intérieur]. Donnez-nous donc à penser le programme d'une école d'art. » A leur initiative un groupe de recherche se met en place, dénommé "A propos d'une nouvelle école" (Apné). Rapidement, l'équipe s'étoffe. Nombre de contributeurs internes et externes la rejoignent. C'est là l'obsession : il s'agit de diversifier les éclipiques, en multipliant les occasions de croisements.

Mais Apné ne peut bien évidemment s'en tenir à "programmer" - décrire des activités et quantifier des surfaces, ce n'est pas son rôle. Elle se propose plutôt de réfléchir et concevoir de manière générique, et en toute liberté, cet A propos d'une nouvelle école. En allant, pour songer au rôle et au fonctionnement d'un lieu d'enseignement de l'art, chercher les référents parfois loin, très loin, parmi les temporalités, les espaces, le réel ou l'imaginaire. "

Emmanuel Doutriaux

[www.erba-nantes.fr](http://www.erba-nantes.fr)

## The Nantes school of art, France

The Nantes school of fine art welcomes artists, architects, grant-holders in its traditional way of offering residence to take part in research project cycles based on defined themes.

Since 2006 the *À propos d'une nouvelle école* [Concerning a new school] research group, headed by Michel Aubry and Edith Commissaire, has been exploring an architectural project, a film and a publication from various angles and using different mediums:

- Designed by Philippe Rahm (from 2006) as a labyrinth of spaces free of any predetermined form or function, *Open Climate* is an ongoing examination of a new form of architectural design in which spatial qualities are the product of climate qualities, air density and light intensity, and architecture becomes an open, interpretable meteorology, depending on the activity, time of day and season.

- Produced for *Après l'Eden* [After Eden] the exhibition organised in May 2008 by the single-place research group hosted a light opera of electroacoustic music and the Philippe Rahm's pavilion prototype. This manifestation proposed a series of public showings of the film *La Visite des écoles d'art* [Tour of the Art Schools], one of the subjects of the research. Michel Aubry was responsible for the scenario and direction, and David Legrand for the dialogue.

- *La Visite des écoles d'art*, based on the figure of Erich Von Stroheim's ghost, offers a lengthy film of around five hours; an original fresco that looks closely at schools of art (Strasbourg, Limoges, Nantes, Annecy, etc. France,) and their production methods, practices and exchanges, thereby orchestrating a reflective, humorous, metaphoric view very different from the tedious realism of the documentary.

In 2009, the pavilion prototype, transformed and rearranged becomes the setting for the latest scenes from the film and for the *Climats ouverts* [Open Climate] exhibition, presented at the Nantes <>Saint-Nazaire Estuary contemporary art biennial.

A large number of participants and students play their roles in turn as actors, dancers, scriptwriters, decorators, props managers, costume supervisors, editors, etc.

- Alongside this demonstration of cinematic talent, the research is shown as a film within the film, with the patient, precise building-up of a resource catalogue headed by Edith Commissaire. Texts, images and icons are combined and compiled in chapters with evocative titles: *Corps flottants* (Floating bodies), *Fonds noirs* (Black depths), *Cibles* (Targets), *Objets programmatiques* (Programming objects), *Refuges* (Refuges), *Agencements prémonitoires* (Premonitory layouts), etc.

The publication is due to appear in 2010, like a summary of all the aspects of the research and prefiguring the call for projects from the future school.

*"It all started with a work order sent by the director of an institution, the Nantes school of art, to two of its professors.*

*The question asked of them may be summarised as follows: "I have a plan for a new school. You are lecturers and creators [artist, interior designer]. So give us your thoughts about the curriculum for an art school."*

*A research group was set up on their initiative, known as "A propos d'une nouvelle école" (Apné).*

*The team quickly expanded, joined by a large number of contributors from inside and outside the school. And that was the obsession: we needed to diversify the ecliptics by creating more opportunities for convergence.*

*But Apné cannot obviously be restricted to "curriculum design" - describing activities and quantifying areas -, that isn't its role. Instead, it proposes to think about and design this "A propos d'une nouvelle école" generically and in complete freedom.*

*In thinking about the role and functioning of an art teaching establishment, it intends to look far afield - sometime very far - into the realms of temporality, space, the real and the imaginary - to find referents."*

Emmanuel Doutriaux

[www.erba-nantes.fr](http://www.erba-nantes.fr)

Philippe Rahm  
architect, Paris, France

Philippe Rahm, born in 1967 studied at the Federal Polytechnic Schools of Lausanne and Zurich. He obtained his architectural degree in 1993. He works currently in Paris (France) and Lausanne (Switzerland). In 2002, he was chosen to represent Switzerland at the 8th Architecture Biennale in Venice and is one of the 20 manifesto's architects of the Aaron Betsky's 2008 Architectural Venice Biennale. In 2007, he had a personal exhibition at the Canadian Centre for Architecture in Montreal. He has participated in a number of exhibitions worldwide (Archilab 2000, SF-MoMA 2001, Valencia Biennial 2003, CCA Kitakyushu 2004, Mori Art Museum, Tokyo 2005, Frac Centre, Orléans, Centre Pompidou, Beaubourg 2003-2006 and 2007, Manifesta 7, 2008).

Philippe Rahm was a resident at the Villa Medici in Rome (2000). He was Head-Master of Diploma Unit 13 at the AA School in London in 2005-2006, Visiting professor at the Ecole Nationale Supérieure de Beaux-Arts of Paris in 2003, Mendrisio Academy of Architecture in Switzerland in 2005 and 2006, at the ETH Lausanne in 2006 and 2007 and at the School of Architecture of Paris-Malaquais in Paris in 2008. He is currently guest professor at the Royal School of Architecture of Copenhagen in 2009 - 2010. He is working on several private and public projects in France, Poland, England, Italy and Austria. He has lectured widely, including at Cooper Union NY, Harvard School of Design, UCLA and Princeton. Guest professor at the Royal Danish School of Fine Arts, School of Architecture. Director of the Nantes Symposium of Copenhagen 2009.

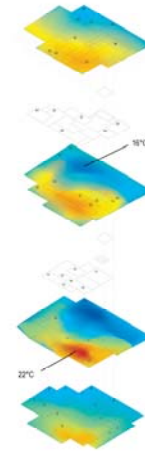
Philippe is the author of the book « *Architecture météorologique* » Ed. Archibooks, Paris, France, 2009.

[www.philipperahm.com](http://www.philipperahm.com)





Domestic astronomy, Louisiana museum, Denmark,  
Philippe Rahm architectes



Musée météorologique, Wrocław, Pologne,  
Philippe Rahm architectes

Stefano Casciani  
DOMUS

A writer, designer and artist born in Rome on 1955, he moved to Milan in 1979 to join *Domus* magazine as a freelance editor. He has been Design Editor of the magazine *Abitare* (1992/99) and is Deputy Editor of *Domus* since 2007. Awarded with the Premio Compasso d'Oro (2001) and the Lighting for Tomorrow Prize (twice, in 2003 and 2009) for his design work and research, Casciani is the author of hundreds of articles and about twenty books, mainly focussed on the relationships between architecture, design and art.

<http://www.domusweb.it/>



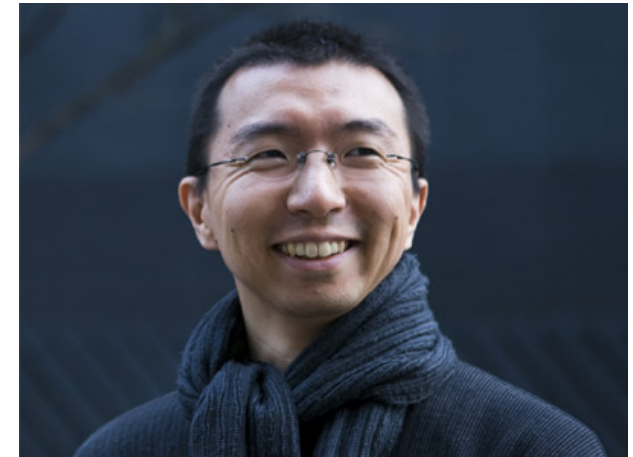
Sou Fujimoto  
architect, Tokyo, Japan

Sou Fujimoto was born in Hokkaido, Japan in 1971. After studying architecture in the faculty of engineering at Tokyo University, he founded Sou Fujimoto Architects in 2000.

In 2005 he started to gain visibility when he won the prestigious international AR - Architectural Review Awards in the Young Architects category, an award he won for three years in a row, and the Top Prize in 2006. In 2008 he was invited to sit on the jury of the AR Awards. In the same year he won both the JIA (Japan Institute of Architects) award and the top award in the Private House section at the World Architecture Festival.

In 2009 Wallpaper\* magazine presented him with its Design Award. In 2008 Sou Fujimoto published "Primitive Future", the year's best-selling architecture book. His architectural design, ever in search of new forms and new spaces between the natural and the artificial, will no doubt continue to evolve in the future.

<http://www.sou-fujimoto.com/>





Final wooden house, Sou Fujimoto



Housen 3, Sou Fujimoto

David Gissen  
CCA, San Francisco, USA

David Gissen is a historian and theorist of architecture and urbanism. He is assistant professor of architecture and visual studies and coordinator of the history/theory curriculum for architecture at the California College of the Arts. His recent work specifically focuses on developing a novel concept of nature in architectural thought and the parameters for an experimental form of practice in architectural history. David is the author of the forthcoming book *Subnature : Architecture's Other Environment* (Princeton Architectural Press); editor of a forthcoming issue of *AD Magazine* "Territory"; and editor of the book *Big and Green* (Princeton Architectural Press, 2003). His essays are included in journals and books such as *Log* (Anycorp), *Cabinet Magazine*, *Volume*, *Grey Room*, *AA Files*, *Constructs* (Yale), *The Journal of Architecture* (UK), *The Journal of Architectural Education*, *Models and Drawings* (Routledge) and *Writing Urbanism* (Routledge). His curatorial work has been staged at galleries including the National Building Museum, Yale Architecture Gallery, Maryland Institute College of Art and The Museum of the City of New York. Design work includes installations, architectural/technical experiments and speculations for institutional and municipal organizations. He is the recipient of two Graham Foundation grants, the Richard J. Carroll Lectureship from Johns Hopkins University, and the Chalsty Award at CCA. He studied architecture at the University of Virginia, Columbia University, Yale University, and recently completed a PhD at the University of London under the direction of Matthew Gandy and Adrian Forty.

<http://htcexperiments.org>

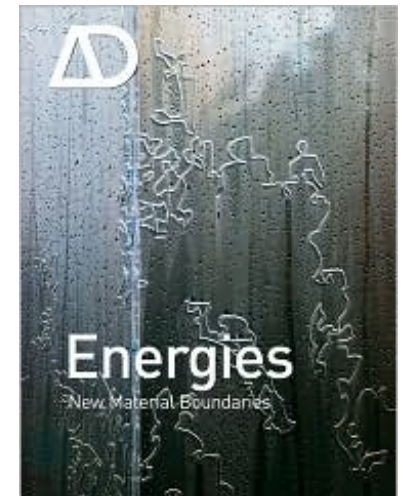


Photograph by Dan Hill (City of Sound)

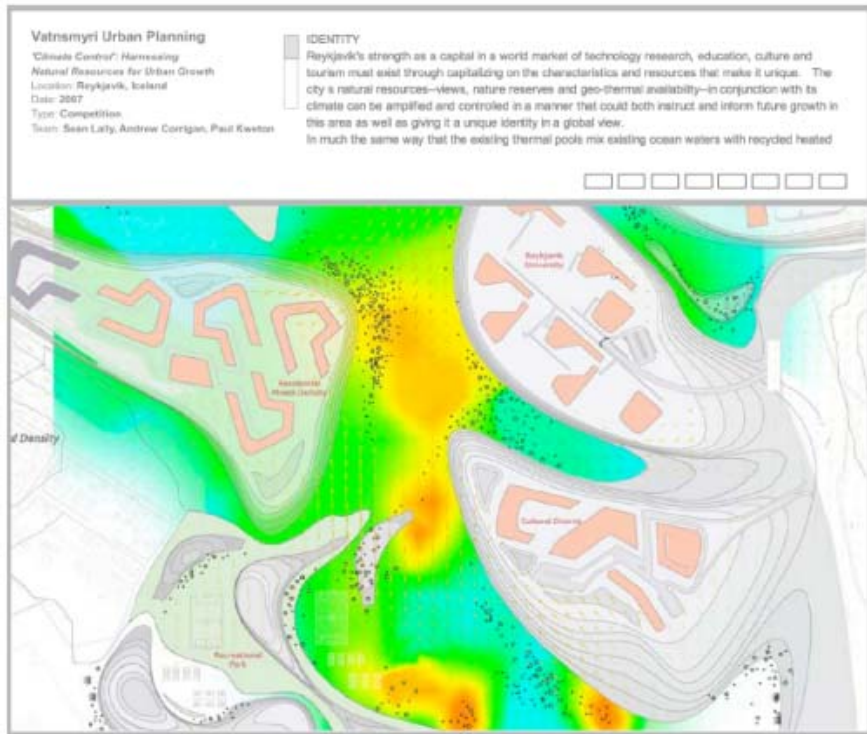
Sean Lally  
architect, Weathers, Chicago, USA

Sean Lally founded the office WEATHERS to embrace the potential overlap between the disciplines of architecture, landscape architecture and urban design. WEATHERS does this by engaging design strategies and materiality, including energy and material qualities that offer the potential to embrace a wider bandwidth of information when seeking design solutions. As an environmental design office, we pursue the spatial, organizational and social opportunities that our current design tools and building materialities offer as they trickle down to influence our daily lifestyles. Recent projects include proposals for the Academy of Arts in Tallinn Estonia, an extension to the Stockholm City Library and a proposal for the urban redevelopment of Reykjavik Iceland. Sean was an Assistant Professor at RICE School of Architecture before recently joining The School of Architecture at the University of Illinois Chicago as an Assistant Professor in 2009. Sean is most recently a co-editor and contributor to SOFTSPACE, From a Representation of Form to a Simulation of Space, from Routledge 2007 and guest editor for the AD Journal issue entitled "ENERGIES - New Material Energies" through Wiley Press 2009.

[www.w-e-a-t-h-e-r-s.com](http://www.w-e-a-t-h-e-r-s.com)



Energies: New Material Boundaries  
Architectural Design,  
Vol. 79, June 2009



Vatnsmyri urban planning

Juergen Mayer H  
architect, Berlin, Germany

Founded in 1996 in Berlin, Germany, J. MAYER H. focuses on works at the intersection of architecture, communication and new technology. Recent projects include the Town Hall in Ostfildern, Germany, a student center at Karlsruhe University and the redevelopment of the Plaza de la Encarnacion in Sevilla, Spain. From urban planning schemes and buildings to installation work and objects with new materials, the relationship between the human body, technology and nature form the background for a new production of space.

Jürgen Mayer H. is founder and principal of this crossdisciplinary studio. He studied at Stuttgart University, The Cooper Union and at Princeton University. His work was published and exhibited worldwide and is part of international collections like the MoMA New York and SF MoMA. His work was awarded with numerous prizes, i.e. the Mies-vander-Rohe-Award 2003 Emerging Architect and Winner Holcim Awards 2005 Bronze Europe for Metropol Parasol. Jürgen Mayer H. taught at Princeton University, University of the Arts Berlin, Harvard University, Kunsthochschule Berlin, the Architectural Association in London and is currently teaching at Columbia University in New York.

[www.jmayerh.de](http://www.jmayerh.de)





Restaurant , Karlsruhe, Germany



In heat , Henry Urbach Gallery, New York, USA

Akos Moravánszky  
eth Zurich, Switzerland

Ákos Moravánszky has been Titular Professor of the Theory of Architecture at the Institut gta (Institute for the History and Theory of Architecture) of ETH Zurich since 2005.

Born in 1950 in Székesfehérvár, Hungary, Ákos Moravánszky studied architecture at the Technical University in Budapest, Hungary, between 1969 and 1974 and then worked as an architectural designer in Budapest. From 1977 on he studied art history and historic preservation with a Herder scholarship at the Technical University in Vienna, Austria, where he received his doctorate in 1980. Between 1983 and 1986, he was Editor-in-Chief of the magazine of the Hungarian Union of Architects, "Magyar Építőművészet". From 1986 until 1988 he was a Research Fellow at the Zentralinstitut für Kunstgeschichte in Munich, Germany, with an Alexander-von-Humboldt-Scholarship. Between 1989 and 1991 he was invited to the Getty Center for History of Art and the Humanities in Santa Monica, California as a Research Associate. From 1991 until 1996 he was appointed Visiting Professor at the Massachusetts Institute of Technology (Cambridge, Massachusetts). In 1996 he was invited to teach the Theory of Architecture at the Institut gta of the ETH Zurich. During the academic term 2003/2004 he was appointed Visiting Professor at the University of Applied Art in Budapest, Hungary as a Szent-Györgyi Fellow. He organized international conferences and colloquia such as Freedom - Free Time: Fleeing from the Everyday in Eastern & Western European Architecture 1960-1980 at the ETH Zurich in 2007, or Experiments: Architecture Between Natural Sciences and Art in Gut Sigger, Germany 2008.

Ákos Moravánszky was President of the editorial board of the Swiss architectural journal *Werk*, *Bauen+Wohnen* and serves on the editorial board of the journal *tec21*. He is advisor to the Getty Grant Program (Getty Center, Los Angeles) and to the Fonds for the Support of Scientific Research, Austria. He is member of the Advisory Board of *Footprint*, the theory magazine of the Delft School of Design and of *Prostor*, a scholarly journal for architecture and urban design of Zagreb University.

The main areas of research and publication activities of Ákos Moravánszky are the history of East and Middle European architecture in the 19th-20th centuries, the history of architectural theory, and the iconology of building materials and constructions. He is working on a book project on material transformations in architecture. He published a number of books, including the following ones : *Precisions. Architektur zwischen Wissenschaft und Kunst. Architecture Between Sciences and the Arts*. Co-editor w. Ole W. Fischer (Berlin: Jovis Verlag, 2008). *Bearth & Deplazes: Konstrukte/Constructs*. Heinz Wirz, Editor (Lucerne: Quart Verlag, 2005) *Architekturtheorie im 20. Jahrhundert. Eine kritische Anthologie* (Vienna, New York: Springer, with Katalin Moravánszky Gyöngy, 2003). *Competing Visions: Aesthetic Invention and Social Imagination in Central European architecture, 1867-1918*. (Cambridge, Massachusetts: The MIT Press, 1998). Hungarian edition in 1998.

<http://www.moravanszky.arch.ethz.ch/>



"Shedding Light On Things. Atmospheres in Recent Swiss Architecture" November, 2008

Henry Urbach  
San Francisco Museum of Modern Art,  
San Francisco, U.S.A

Henry Urbach became the Helen Hilton Raiser Curator of Architecture and Design at the San Francisco Museum of Modern Art in 2006. His exhibitions to date include 'Your tempo: Olafur Eliasson,' 'Cut: Revealing the Section,' '246 and Counting: Recent Architecture and Design Acquisitions,' 'Double Down: Two Visions of Vegas,' 'Patterns of Speculation: J. MAYER H.,' 'Sensate: Bodies and Design,' and several others. Prior to joining SFMOMA, for nearly ten years, he directed Henry Urbach Architecture, a gallery of contemporary art and architecture in New York. He completed his M.Arch. at Columbia University and his M.A. in history and theory of architecture at Princeton University. Henry has taught at UCLA, Parsons School of Design and other architecture schools in the New York area, and currently teaches 'Strategies in Exhibiting Architecture' in the CCA Curatorial Practice program. He has written about art and architecture for many catalogues, books, magazines, and journals, and is currently working on a book about installation architecture.

<http://www.sfmoma.org/>



Freecell's *Moistscape* at  
Henry Urbach Architecture

Informations  
Contacts

Philippe Rahm architecte EPFL / FAS  
12 rue Chabanais  
FR-75002 Paris, France  
T: ++ 33 (0)1 49 26 91 55  
[www.philipperahm.com](http://www.philipperahm.com)  
[rahm@philipperahm.com](mailto:rahm@philipperahm.com)

Pierre-Jean Galdin dean, Nantes school of art  
[p-j.galdin@mairie-nantes.fr](mailto:p-j.galdin@mairie-nantes.fr)

Karine Lucas, press  
[Karine.lucas@mairie-nantes.fr](mailto:Karine.lucas@mairie-nantes.fr)

place Dulcie September  
BP 20119 \_ 44001 Nantes cedex 1, France  
T: ++ 33 (0)2.40.35.90.20  
[www.erba-nantes.fr](http://www.erba-nantes.fr)

Ola Wedebrunn  
Winnie Friis Møller  
Institute of Architectural Technology  
The Royal Danish Academy of Fine  
Arts, School of Architecture  
Philip de Langes Allé 10  
1435 Copenhagen K  
T: 3268 6208  
F: 3268 6236  
E: [WinnieFriis.Moller@karch.dk](mailto:WinnieFriis.Moller@karch.dk)

## Schedule

The Nantes symposium of Copenhagen  
about architecture and climate  
10th of December, 2009

AT THE ROYAL DANISH ACADEMY OF FINE ARTS, SCHOOL OF  
ARCHITECTURE, PHILIP DE LANGES ALLE 10  
1435 COPENHAGEN, DENMARK

1 PM

**Pierre-Jean Galdin**

DEAN, THE NANTES SCHOOL OF ART, FRANCE

1 : 10 PM

INTRODUCTION LECTURE : **Philippe Rahm** ARCHITECT, PHILIPPE  
RAHM ARCHITECTES, PARIS, FRANCE

1 : 30 PM

LECTURE : **David Gissen** CCA, SAN FRANCISCO, USA

2 : 00 PM

LECTURE : **Sou Fujimoto** ARCHITECT, TOKYO, JAPAN

2 : 30 PM

LECTURE : **Henry Urbach** SFMOMA, San Francisco, USA

3 PM - 3 : 30 PM

1st ROUND TABLE / DISCUSSION WITH THE PUBLIC

3 : 30 PM - 4 PM

VITAMIN BREAK

4 PM

LECTURE : **Sean Lally** ARCHITECT, WEATHERS, CHICAGO, USA

4 : 30 PM

LECTURE : **Akos Moravansky** ETH ZURICH, SWITZERLAND

5 PM

LECTURE : **Juergen Mayer H.** ARCHITECT, BERLIN, GERMANY

5 : 30 PM - 6 PM

2d ROUND TABLE / DISCUSSION WITH THE PUBLIC

6 PM

CONCLUSION:

**Stefano Casciani** DOMUS, MILAN, ITALY

Free admission  
How to get here



The Royal Danish Academy of Fine Arts  
School of Architecture

The school is located in the centre of Copenhagen. You can get to the school by car or by public transportation.

There are Metro trains every 5 minutes from the Copenhagen Airport Metro station to Christianshavn station. Surfacing from the station you have to take bus no. 66, it leaves approximately every 10 minutes and stops at the school. Ask the driver to tell you when to get of. The price of a ticket for this journey is around DKK 30.

If you come from Copenhagen Central Station you can take bus no. 66 all the way to the school. The price for this journey is approximately DKK 20.

A taxi ride from Copenhagen Airport to the school costs around DKK 200 and takes from 25 minutes and up, depending on traffic.

The symposium will be located in the building 51, entrance K.

