

# Press Release

29.07.2022

## Didier Fiúza Faustino (Lisbon/Paris) completes artist studio for Jean-Luc Moulène and introduces naked beast in Normandy countryside



The Good, the Bad and the Ugly (2022) by Didier Fiúza Faustino © David Boureau

A build manifest that manages at once to reference the typology of a stealth building and to be completely unmissable arrives in Saint-Langis-lès-Mortagne. Didier Fiúza Faustino's 365 m<sup>2</sup> atelier designed for French conceptual artist Jean-Luc Moulène is now complete — continuing the French-Portuguese experimentalist's investigation in centering the body within all concerns of an architect today. The studio is composed of a series of volumes distributed in constant offset and covered with black rubber membrane: intentionally in dialogue with the bodies inhabiting its space first and foremost; second with the Normandy nature that surrounds it.

Whether in the shape of an installation, film, sculpture, editorial project, temporary architecture, or built-work, Fiúza Faustino has consistently provoked the formal and conceptual demarcations between architecture, design, and art through his practice based between Paris and Lisbon that will be explored in depth through both a publication and exhibition this year.

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Spanning more than 25 years, the forthcoming book *Architecture for Disquiet Bodies* (Lars Müller: available October 2022) and a first institutional retrospective, *EXIST/RESIST – Works by Didier Fiúza Faustino: 1995–2022*, curated by sociologist and art historian Pelin Tan (MAAT in Lisbon, opening 5 October 2022) will offer a comprehensive insight into these themes present within Fiúza Faustino's body of work, independently and realized with his studio Mésarchitecture.

Per Pelin Tan:

“Didier Fiúza Faustino's works transcend borders of society, design, art, and architecture by focusing on and investigating themes related to dwellings for survival, provoking the extension of bodies and design, taking the experience of a form as a queering phenomenological experience, and tuning between architectural desire and the borders of design.”

Other current and ongoing projects include a housing complex in Leiria, a winery in Tondela in the Dão region, and a villa in Falésia, in the Algarve in Portugal as well as the scenography of the solo German debut of the Portuguese/British artist Paula Rego (1935 - 2022), at the Kestner Gesellschaft in Hannover (opening October 2022).

### **Press resources and contact**

For high-res press images (overview below) or to request a visit to the Atelier Jean-Luc Moulène, an interview, a review copy of the publication, or for further information about the press preview events at the MAAT in Lisbon or at the Kestner Gesellschaft in Hannover, please contact:

**Julia Albani** at [press@didierfaustino.com](mailto:press@didierfaustino.com), or at **+351-911 191 898**

### **Press kit**

- I The Good, the Bad and the Ugly (Atelier Jean-Luc Moulène)
- II Publication: *Architecture for Disquiet Bodies* (Lars Müller Publishers)
- III Exhibition: *Exist/Resist* (MAAT, Lisbon)
- IV An installation in Geneva and exhibition design in Hannover
- V About Didier Fiúza Faustino
- VI Photos and plans: Atelier Jean-Luc Moulène

**I THE GOOD, THE BAD AND THE UGLY**  
**ATELIER JEAN-LUC MOULÈNE (2019 - 2022)**  
**Saint-Langis-lès-Mortagne, France.**

A studio building conceived as an architectural tool for the French conceptual artist — and friend of Fiúza Faustino — Jean-Luc Moulène.

Coming to life in a new building next to an old farm complex in the countryside outside the village of Saint-Langis-lès-Mortagne, in the Normandy region of France, the space builds a new studio outpost outside of Paris for the artist.

“Each moment in the day Jean-Luc changes his activity: from 6 to 8 he draws, from 9 on he produces models, and so on. His activity is a kind of choreography, from one moment to another, to another. So my point was to create a space that allows him to adapt his trajectories according to his needs.”

To conceptualize this project, a precise and minimal language was developed around gesture, work, and creation to best meet the needs of the artist: in his different modes of production, in the use of his tools, on the scale of both the hand and the machine. More intimate spaces, conducive to reflection and rest, have also been created — all linked to different modes of light treatment (natural and artificial) and to perspectives taken within the space. At night, the structure and its open windows are almost reminiscent of a collection of solar panels, referencing its outward gaze and environmental approach to interior.

From the outside, the building is composed of a series of identical volumes distributed in constant offset over five parallel 4m wide bays. Each of these volumes has a north-facing translucent sloping façade; a north-south roof slope terminating in an opaque glass wall in continuity with the roof. Inside, the assembly defines an open space of 265 m<sup>2</sup> on the ground under 8m of height at the ridge, cut in its centre by an east-west fault where the entrance and the access to a mezzanine of 100 m<sup>2</sup> are located.

The walls and roofs are made of prefabricated wood-framed caissons fixed to a reinforced concrete slab and covered with a waterproof black rubber membrane. This uniform matt black skin transforms the building into a shadow, making it disappear into its environment like a building not meant to be seen; only used. The structure is pared down to its barest essentials — in this case referring to an ultimate site for creative practice.

The lighting in the pavilion is designed specifically for the atelier by Fiúza Faustino, and the lamps will appear as a scenographic element in EXIST/RESIST; the first institutional exhibition surveying the artist-architect's three decades of practice, opening this fall at MAAT in Lisbon.

## II ARCHITECTURE FOR DISQUIET BODIES

Lars Müller Publishers. Available October 2022

A book-as-manifesto. This forthcoming publication edited by Christophe Le Gac and published by Lars Müller Publishers in two separate French and English editions, builds a comprehensive overview of more than twenty-five years of unique creations which place the body at the center of an architect's concerns. With contributions by Marie-Hélène Fabre, Christophe Le Gac, Rirkrit Tiravanija, Pelin Tan, and Troy Conrad Therrien.

Christophe Le Gac:

"In all these texts, the body is at the heart of the debate. After the queer body, the sacred body, and the fragile body, why not put forward the hypothesis of an architectural body or, to put it differently, why not speak of a certain philosophy of architectural bodies?"

Rirkrit Tiravanija:

"Tomorrow is the Question (...) We don't need to remember anything because we have all the machinery to remember and to the point where we no longer even experience the memory the moment we put our phone on. I mean, people today take photographs or films with the phone and they do it vertically. This says a lot to me in terms of how one looks at the world. It's no longer a horizon. It's actually kind of just a path. Like it's a smaller frame. It doesn't look at the edges, it's just looking up and down. And so I think we have to ask that of the young people. What is it that they're looking forward to?"

Marie-Hélène Fabre:

"In his projects, Didier Fiúza Faustino engages in reflections on the fundamental questions of architecture. Nonetheless he always does so in an indirect manner, by wrong-footing things. This is the perspective with which, through his office titled Bureau des Mésarchitectures, he defines his architectural practice as the "implementation of an unexpected and generally unwelcome event." This desire for complications obliges him to systematically take a step to one side. In order to accept this discrepancy, we are forced to reflect on the norms and conventions these imply. The office's architectural projects are therefore equally explorations of the defining elements of architecture as well as counter-propositions".

Design: Thibault Geoffroy

21 × 28 cm, ca 352 pages, ca 200 illustrations, hardback

978-3-03778-712-0, English

Published in French as « Architecture pour corps fragiles »

Available October 2022.

To request a review copy, please contact us at [press@didierfaustino.com](mailto:press@didierfaustino.com)

**III      EXIST/RESIST – Works by Didier Fiúza Faustino: 1995–2022**  
**MAAT, Lisbon**  
**5 October 2022 – 6 March 2023**

EXIST/RESIST is the first institutional exhibition surveying almost thirty years of practice for Didier Fiúza Faustino.

Taking its title from two separate pieces by the artist-architect (Exist, 2016; Resist, 2017), the exhibition reveals a propelling tension present throughout Faustino's creative explorations and its continued resonance in face of the aggravating conditions of physical and mental survival in today's world. "An architect without scale," Faustino has developed a multi-faceted oeuvre that from urban intervention to multi-sensorial design, interrogates the binary, polarizing notions that shape our social performances and the normative deliberations that spatialize them.

The exhibition curated by Pelin Tan brings together for the first time a vast selection of works, preparatory materials and prototypes – drawings, photos, models, large scale installations, films and objects, revolving around four core strands of research that recur in Faustino's work: Housing and Dwelling, Borders of Bodies, Design as Resistance, and Agonism & Antagonism in Public Space. Featuring both past and newly created pieces, loans from international collections, and never-seen-before documentation from Faustino's private archive, with exhibition design by Faustino's studio Mésarchitecture, and conceptually devised to put in dialogue two core areas of the museum and create two distinctive spatial experiences.

In the iconic oval gallery of the museum, the large-scale structure towering at its center is an analogic data center, an inverted panoptic white room, and a TAZ (temporary autonomous zone) presented as an ex-nihilo of the artist-architect studio, which plays host to the core body of works in this mid-career retrospective.

As Faustino describes, "A generic aseptic monolithic gallery, like the office corridor of Jean-Luc Godard's Alphaville."

Works presented date back to the Faustino's graduation project *Body Building* (1995), and include pieces such as *Home Suit Home* (2013), *One Square Meter House* (2003), *Body in Transit* (2000), *Open Incertum* (2008), as well as one of the last work *Too late for Tomorrow* (2022) whose entanglement embodies Faustino's ongoing research on borders, body, survival, and dwelling.

Situated alongside this structure is the newly created installation *Democracia Portátil* (Mobile Democracy, 2016-2022), a radical proposition inviting the audience to face the possibilities and impossibilities of publicness. Conceived as a mobile structure that can be moved and fitted to the back of a pick-up truck, "*Democracia Portátil* is an artifact to create spaces of expression and exchange at the service of citizens and civil society" says Faustino, "it is the result of a creative process whose

objective is to propose spaces for negotiation and new forms of sociability." The installation will play host to a series of events, presentations, and performances throughout the show.

The annex room, then, is designed as a performative space for the audience to engage with Faustino's artistic and design thinking. Visitors are presented with a spatial and sensorial environment of loose formations, a maze constructed by the integration of re-edited pieces like *Buildthefight* (2015) and a series of video projections from the *Exploring Dead Buildings* series (2015); invited to think of everyday objects, buildings, and artifacts that interact through memory, biopolitics, and research.

The visual identity and graphic project for the show have been developed by Amman based studio Turbo, grounded in the intrinsic dynamism of Faustino's practice.

The exhibition includes loans from: Coleção Serralves – Museu de Arte Contemporânea, Fondation Antoine de Galbert, Frac-Centre – Val de Loire, Michel Rein, Paris / Brussels, Galeria Filomena Soares, Yves Klein Archive and the Centre Georges Pompidou, Paris.

Further information: [maat.pt/en](http://maat.pt/en)

#### **IV An installation in Geneva and exhibition design in Hannover**

##### **A HOME IS NOT A HOLE**

**Living the Habitat, Geneva**

**11 June - 28 August 2022**

Faustino's installation A HOME IS NOT A HOLE is currently on view as part of Open House: Living the Habitat, an exhibition showcasing 35 pavilions, mobile constructions, livable sculptures, tiny houses, or spaces evoking the theme of habitat in all its forms, installed in the Parc Lullin in Genthod /Geneva.

With Adiff, Anupama Kundoo, Andrea Zittel, Atelier Van Lieshout, Maurizio Cattelan & Philippe Parreno, Didier Fiúza Faustino, Frida Escobedo, Gramazio/Kohler, HEAD – Genève, John Armleder, Kerim Seiler, N55, Annexe, RELAX (chiarenza & hauser & co), Shelterprojects, and Una Szeemann, among others.

For his contribution, Faustino introduces a polyhedral structure designed for a plot of land in the Lapedo Valley on the prehistoric site of Lagar Velho in Portugal. With its fragility and precarious balance, it has no particular function. Yet it looks like a cell – a minimalist dwelling which forces us to consider what architecture is. The artist and architect speaks of this piece as a monument to emptiness, a *cosa mentale*; a thing of the mind. It functions in the very opposite way the protective dwelling would as the object which gives off light is closed upon itself. The exacting structure, originally designed on the occasion of the exhibition *La Maison Magique* at the *Maison de la Culture de Japon à Paris*, a collaboration between Faustino and Atelier Bow-Wow curated by Hou Hanru, could be described as a black hole turned inside out.

Further information: [openhouse2021.ch](http://openhouse2021.ch)

## **PAULA REGO | THERE AND BACK AGAIN**

**Kesnter Gesellschaft, Hannover**

**29 October 2022 – 29 January 2023**

The Kestner Gesellschaft in Hannover invited Didier Fiúza Faustino to conceive the exhibition architecture of the upcoming and first ever solo show in Germany of the Portuguese/British artist Paula Rego (1935 Lisbon - 2022 London), titled *Paula Rego | There and Back Again*, co-curated by Alistair Hicks and Adam Budak. Conceived as an opera on a human condition and staged in a sequence of acts, the exhibition is centered around Rego's 1990 masterpiece *Crivelli's Garden* and dramatised across a polylogue of narratives.

Rego was a master of uncompromising vision and a peerless storyteller, heralded as a feminist icon, whose work deftly tackles topics such as fascism, abortion, tragedy, and solidarity between women.

Further information: [kestnergesellschaft.de](http://kestnergesellschaft.de)

### **V About Didier Fiúza Faustino**

Didier Fiúza Faustino (1968, Chennevières-sur-Marne, France) is an artist-architect and the director of *Mésarchitecture* studio based between Lisbon and Paris. His work, taking shape of installations, sculptures, scenography, films, editorial projects, temporary architecture, or built-work, transcends borders of society, design, art, and architecture by exploring the relationship between body and space.

After graduating at the Paris-Villemin School of Architecture in 1995, Faustino started his own practice at the crossroads of art and architecture developing a multi-faceted approach, ranging from installation to experimentation, from visual arts to the creation of multi-sensorial spaces and buildings. In 2002, he founded the architecture studio *Bureau des Mésarchitectures* in Paris with Pascal Mazoyer and opened the Lisbon office in 2018.

His work and the private and public commissions include installations such as *Body in transit* (Venice Biennale, 2000), *Stairway to heaven* (Castelo Branco, 2001), *One square meter house* (Paris, 2006), *Arteplage Mobile du Jura* (Swiss Expo 02, 2002), *Temporary Autonomous Zone* (Unlimited, Art Basel, 2004), *The Hermès H Box* (2008), a mobile video screening hall presented at international venues including the Tate Modern, Centre Georges Pompidou, and the Beyeler Foundation; and *(G)host in the (S)hell* (Storefront for Art and Architecture, 2008).

In 2009, Faustino founded and curated the first Bordeaux Biennial under the title *Evento*. He was editor-in-chief of *CREE* (2015–2016), taught at the Architectural Association (AA) in London (2011–2017 and 2019–2022), and has been continuously invited to lecture at universities and institutions all over the world.

Recent projects include the XYZ Lounge (Ghent, 2017), the atelier of French artist Jean-Luc Moulène (Normandie, 2022), a housing complex (Leiria, ongoing), a wine cellar (Tondela, ongoing), in the Dão wine region, and a villa (Praia da Falésia, ongoing in the Algarve, as well as the scenography of the first retrospective in Germany of Paula Rego, at the Kestner Gesellschaft, Hannover (opening October 2022).

Faustino's work has been widely published and exhibited internationally, namely at MoMA – The Museum of Modern Art (New York), Guggenheim Museum Bilbao, Palais de Tokyo (Paris), Centre Pompidou (Paris), Calouste Gulbenkian Foundation (Lisbon), Maison Hermès (Tokyo), Laxart (Los Angeles), Fondation Beyeler (Basel), MOCAD – Museum of Contemporary Art (Detroit), Storefront for Art and Architecture (New York), MAXXI – Museo nazionale delle arti del XXI secolo (Rome), MUDE – Museu do Design e da Moda – Francisco Capelo Collection (Lisbon), Cité de l'Architecture et du Patrimoine (Paris), HEAD – Genève, Haute école d'art et de design, La Verrière (Brussels), Monnaie de Paris (Paris), MUCEM – Musée des Civilisations de l'Europe et de la Méditerranée (Marseille), 50th Venice Biennale, Venice Biennial of Architecture (11th French Pavilion; 9th Portuguese Pavilion), etc. The first institutional exhibition surveying almost thirty years of his practice, curated by Pelin Tan, opens in October 2022 at maat – Museum of Art, Architecture and Technology (Lisbon), and coincides with the release of Architecture for Disquiet Bodies (Lars Müller Publishers), with an overview of more than twenty-five years of his work.

His work is represented in various public and private collections, such as the MoMA – The Museum of Modern Art (New York), Centre Pompidou (Paris), Serralves Collection (Porto), MAXXI – Museo nazionale delle arti del XXI secolo (Rome), Centre National des Arts Plastiques (Cnap) (Paris), FRAC Centre (Orléans), Centro de Arte Moderna – Fundação Calouste Gulbenkian (Lisbon), Fondation Antoine de Galbert (Paris), Josée and Marc Gensollen collection (Marseille), Kunstmuseen Krefeld, among others.

Faustino was awarded the Pierre Cardin Prize (Architecture) of the Academy of Fine Arts/Institut de France in 2018 and the Architecture Silver Medal of the Dejean Prize 2010 by the French Academy of Architecture in 2010, and he is part of the French Design 100.

He is represented by Michel Rein, Paris/Brussels, and Galeria Filomena Soares in Lisbon.

Website (relaunch July 2022): [didierfaustino.com](http://didierfaustino.com)

Twitter: [@Didier\\_Faustino](https://twitter.com/Didier_Faustino)

Instagram: [@didier.faustino](https://www.instagram.com/didier.faustino)

YouTube: [Didier Faustino](https://www.youtube.com/DidierFaustino)



# Photos

The Good, the Bad and the Ugly  
Atelier Jean-Luc Moulène (2022) by Didier Fiúza Faustino © David Boureau



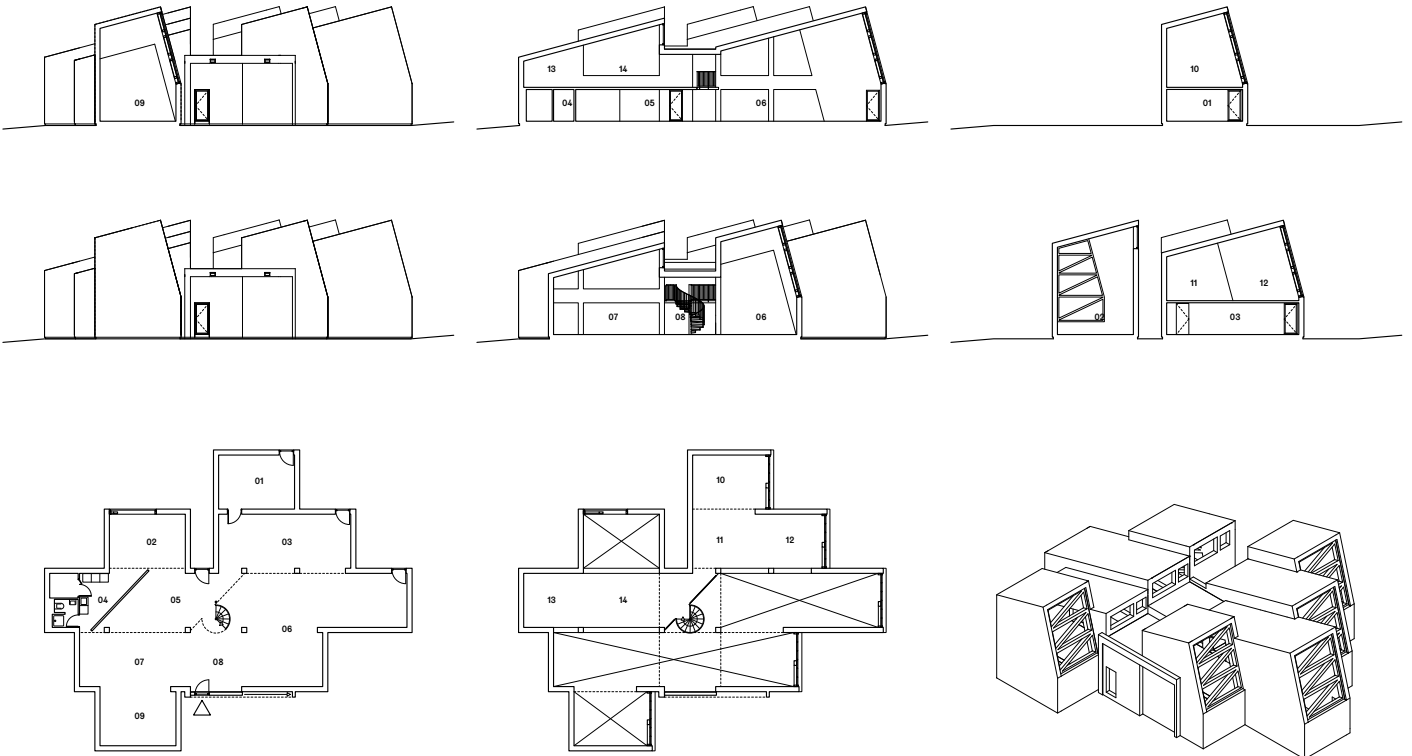






# Plans

The Good, the Bad and the Ugly  
 Atelier Jean-Luc Moulène (2022) by Didier Fiúza Faustino



- 01 ARCHIVES
- 02 MODELS WORKSHOP
- 03 STORAGE
- 04 TECHNICAL
- 05 INTERFACE
- 06 MAIN WORKSHOP
- 07 TRANSIT
- 08 HALL
- 09 TESTS ROOM

- 10 LOUNGE
- 11 LIBRARY
- 12 DRAWING ROOM
- 13 WORKSTATION
- 14 MEETINGS



# Portrait

Didier Fiúza Faustino © Corinne Mariaud

