

CITÉ

DE L'ARCHITECTURE & DU PATRIMOINE

**PRESS
RELEASE**

**RE-EN-
COUNTER-
TING THE
WORLD**

**ARCHITECTURE,
CITIES, TRANSITIONS**

EXHIBITION FROM MAY 21ST TO OCTOBER 6TH 2014

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PRESS RELEASE

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*Cité de l'architecture & du patrimoine
1, place du Trocadéro | Paris 16^e*

Re-enchanting the world is an exhibition-manifesto on the future of the inhabited world, designed with the prizewinning architects of the Global Award for Sustainable Architecture. As the years have gone by, these architects have created a research, experimentation, questioning stage, recognized in the worldwide debate on large-scale transitions – ecological, demographic or urban.

These transitions are occurring right now, before our very eyes. From the first shock in 1974 to the systemic crisis of 2008, these are not simple jolts that have curbed the course of things but a genuine rupture that has taken place. It separates a century that founded progress on the exploitation of resources, thought to be inexhaustible, from a 21st century that must first ponder what progress we need, then look for alternatives.

As is traditionally accepted, architecture, a commissioned work, cannot truly weigh on challenges that are as global and uncertain as the depletion of resources or the violence done to human beings by the iniquity of development. The protagonists of Re-enchanting the world assert that an architect is only contemporary if he faces these realities, questions the programs, the production and decision-making methods that we have inherited from the modern industrial order.

The art of inhabiting the earth

When we visit the Mauritanian hospital in Kaedi, Hangzhou University, the rue Delacroix in Boulogne-sur-Mer, we discover places that architecture has civilized, whereas in these spots the worst was a certainty. In Hangzhou, that was being razed, in the midst of the Fourth World in Boulogne, or the underdevelopment in Kaedi.

This stage that comes close to utopia resists, invents other practices. The dialogue on it between the architects of the North and the South provides another vision of the world: on the building of cultures, the reversal of exchanges, the centers of and the reasons for innovation, on the way that architecture helps human beings to transformer the course of things.

Now that the debate on the planet's future has swelled, the stage of the Global Awards has the legitimacy to write its manifesto. Re-enchanting the world presents an architecture in movement, complex, teeming. It can disconcert, if we compare it to the unity of style of international academic works. It proposes the ethics and aesthetics of an art of inhabiting based on exchange, openness to new knowledge, commitment.

Marie-Hélène Contal, exhibition curator



Guest house and campus of the Academy of Fine Arts
Wang Shu et Lu Wenyu, Amateur Architecture Studio
Xiangshan campus, Hangzhou, China 2002-2013
Client: China Academy of Fine Arts
© Françoise Ged

AN EXHIBITION-MANIFESTO

“Re-enchanting the world” is built around three narratives:

Architecture as a process of transforming the real

A collective work, the *Manifesto* reveal the landscape of sustainable architecture in its “mental ecology,” that is, its singularity of thinking. It is set forth in six universal priorities, as challenges of rupture. This thinking is singular in that it fits each project into this “landscape in transition”, then launches processes to re-civilize, where it is built, the world.

Architecture re-enchanted through knowledge

The architects who want to re-enchant the world share a thirst for knowledge and experiences. They reopen the dialogue, in the name of ecology, with the world of thinking and science in their broadest spectrum. Some of them display, here, their laboratories for research and the reinvention of knowledge within *Cabinets of science*.

Architecture as a vision of the human establishment on earth

It is characteristic of architects who do research that they need experimentation sites. Some of them, through an exceptional project or the desire to have a laboratory on a 1:1 scale, were able to build large and complex enough spaces to create a *World fragment*, as it could be.



Agency of Al Borde, Quito, 2014



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1 › Institute for Forestry and Nature Research-IBN
Stefan Behnisch
Wageningen, Netherlands 1993-1998
Client: Ministry of Housing and Agriculture
in the Netherlands
© Jana Revedin

2 › Middle school library and teachers housing
Diébédo Francis Kéré
Gando, Burkina Faso 2004
Client: Gando commune, with the support
of the Hevert Arzneimittel company
© Diébédo Francis Kéré

3 › Rural Studio workplace and living environment
Rural Studio, Andrew Freear, director
Newbern, Alabama, United States 1999
Clients: Rural Studio; The City of Greensboro & The Greensboro
Farmers market committee; Jones Valley Teaching Farm
© Timothy Hursley

MANIFESTO

1> Has the global world really become flat?

“We are globalization,” Thomas L. Friedman wrote in his 2005 essay *The World Is Flat*.” He announced a 21st-century leveled through the dissemination of the Western model, free trade and the digital revolution – the resource crisis being a serious problem but one that did not undermine the development model. The large-scale transitions (demographics, energy, city, economy) are also global.

And level out the physical and human world as well, wherever their powerful flows are permitted to exist. XL monuments celebrate this doubly flattened world and punctuate it through their shape and size, above the lower towns that offer a contrast to them. But if we observe it from eye level, has the real been that leveled?

The Caribbean poet Édouard Glissant announced a 21st century “that for the first time, really and immediately, stunningly, is conceived as both multiple and single, and inextricable.” He and many architects are opposed to leveling by the market. They express this by using the weapons of globalization for the benefit of societies and the human condition.

The African architect Francis Kéré utilizes the fluidity of the exchanges of the global world to make it multi-polar. And to give Africa an architecture specific to its destiny. Rooted in globalization, he has many cultures that he does not place in a hierarchy: the solidarity economy of Africa is as useful for him as German green

architecture, the local experience of scarcity or Western anthropology. For each project, he looks for the right combination. This new, critical synthesis produces an architecture that is both locally rooted and universal.

The global world is flat... with peaks and oases, the German architect Stefan Behnisch argues. Europe lives with demographics that are free of pressure, and an old democracy. It would do well to take advantage of this to experiment, for example, by completing the transition from the industrial urban model that was created on this continent 150 years go.

In Alabama, Andrew Freear teaches architecture on a campus, through its own construction, that is an alternative microcosm to the *flat world*. All the training spaces are now totally open to political ecology and an architecture that fits in with his vision. “The necessity for each individual to changes his ways of conceiving” (E. Glissant) is taught by the walls.



4 › España park-library
 Giancarlo Mazzanti
 Medellín, Colombia 2007
 Client: city of Medellín
 © Diana Moreno

5 › Savonnerie Heyman. Renovation of a former industrial site
 MDW, Bruxelles, Belgique, 2011
 Program: 42 social housing units and childcare center
 Clients: CPAS de Bruxelles, Notre-Dame au Rouge/Van Artevelde
 neighborhood contract
 © Filip Dujardin

6 › “Manufactured Sites” program
 Teddy Cruz, Tijuana, Mexico, 2010
 Client: NGO Alter Terra
 © Estudio Teddy Cruz



Guga S'Thebe-Arts, Culture and heritage. Centre, Carin Smuts, Langa, Cape Town, South Africa, 1999
 Clients: Langa community, city of Cape Town and provincial Department of Arts and Culture
 © Jana Revedin

2 › Human condition, urban condition

Megalopolises of 10, 20, 30 million inhabitants: these constantly rescaled figures designate the migration to cities as the major event of the century. The extension of the precarious city, its corollary, challenges all the known tools of control, even in countries where the state handles development. The essayist Doug Saunders states in his book *Arrival City* that this influx “is reshaping our world.” “The migrant is a being in movement; he transforms and urbanizes each stop on his way, from the village where he leaves his family to the metropolis where he arrives, to little by little get closer to the center.”

Development through road systems and railroad lines and new towns is no longer enough to contain “metropolitization” or to improve the condition of its outskirts. Doug Saunders proposes an inversion: and if the precarious city contained its own solution in its internal dynamism?

Carin Smuts, engaged in the townships of South Africa, shares this view. “In this country where not a single urban planning agency registers the plans of townships, not a single public service plans their needs or manages services,” she has invented a sustainable urban micro-development that relies on the people’s culture and the informal economy to build facilities that are springboards of emancipation.

For Teddy Cruz, a specialist in the community management of shantytowns, “the most intelligent urban projects in recent years have come from Latin America: they balance planned developments and community initiatives, formal and spontaneous constructions, include the social networks and the informal economy to create new forms of urbanism, freed from the neoliberal logic. The most interesting responses to the global urbanization crisis emerge from scarcity rather than abundance.”

In Europe, uninformed metropolitan logics threaten the rich urban heritage. Wasn’t Brussels eviscerated in the 1970s, to urbanize and build – a sad paradox – the headquarters of Europe? The city’s informed fabric moreover resisted but it got worn out in the working-class neighborhoods as far as the warp, and this wear and tear calls for demolition. Unless it is renovated intelligently: the MDW office bases its work on an urbanity of solidarity to repair the city and the social contract into which it enters with each inhabitant.



Developments of the national parks of Band-i-Amir and Pamir
 Anne Feenstra, Afir Architects, Afghanistan, 2006-2010
 Program: Development of the national park of Band-i-Amir: visitors centers and renovation of the bazaar (market);
 Development of the national park of Pamir: Wakhan visitors center. Client: Bamyan province, Afghanistan
 © Afir architects

3 › Water, air, earth, scarce resources

In 2002, the geochemist Paul Crutzen coined the word Anthropocene for “the current geological era, dominated in many ways by man.” He used the study of gases captured by the Arctic glaciers, the earth’s archives, and where geologists discovered a break. Crutzen’s hypothesis – that humanity henceforth influences the earth – created shock wave that reached every circle of thinking: physical sciences, social sciences, political economics, representations of the world. The transitions to the Antropocene form a double historical break with the modern era. A multi-century break with the humanist project of possessing nature, which arose in the 16th century in Europe, then formed the scientific and philosophical project of the Enlightenment. A century-old break with the second industrial revolution and with a productivism that went far beyond the project of rationally controlling the world and that started the depletion of resources. Architecture, the art of inhabiting the earth, cannot ignore this debate. By rethinking the philosophical relationship of man to the world: from the rational control of the world to its protection? “In this global perspective,” the historian Benno Albrecht writes, “architecture stands out as the sole discipline capable of taking responsibility for the safeguard and defense of the physical world, and for our understanding of the causes and consequences of the

phenomena of change. Architecture once more assumes a new founding ethical value and is responsible for the different relationships of confidence between human actions and nature.”

Shlomo Aronson designed Israel’s vast landscapes like a civilizing narrative – “making peace with the land.” He works on millennial sites by questioning their history, delineating their layers. His work is a meditation on man’s place.

The Troppo architects live in Australia’s northern outback, where “nature looms larger than man.” Is it because this Top End was the theater of a habitat of rootless migrants, because working with the Aborigines taught them to build with as little as possible, that they have developed an architecture that leaves less and less of a footprint on the territory?

In Brussels, the engineer and architect Philippe Samyn works on keeping material costs down. Material must be economized, lightened. But if it becomes scarce, human intelligence and knowledge, “equipped, rectified” (B. Latour) are abundant and renewable as never before. Architecture must draw from them, more than from material.



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8 · Tropical houses. Troppo Architects
Australia, 1981-1983
Program: Tropical houses in Troppoville,
Coconut Grove, Darwin, Northern Territory
Clients: private
© Troppo Architects

9 · Walloon Branch of reproduction forestry material
Philippe Samyn
Marche-en-Famenne, Belgium, 1995
Client: Ministry of the Environment,
Natural Resources and Agriculture
© Christine Bastin & Jacques Evrard

10 · Israeli National Forestation and Control Erosion Program
Shlomo Aronson, 1973-2015
Programs: Israeli National Forestation and Control Erosion Program,
1976-1977; Highway no. 1 redevelopment, Tel Aviv, Jerusalem,
Dead Sea, 1973-2014
Clients : Jewish National Fund; National Park Authority,
the Jerusalem municipality, Ministry of Tourism,
the National Roads Company of Israel
© Shlomo Aronson Architects



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11 › Aranya, Construction of a rehousing district
Balkrishna Doshi, Madhya Pradesh, Indore, India, 1983-1986
Urban project and concept: Vastu-Shilpa Foundation
Program: Construction of a rehousing district for 40,000 inhabitants
Client: Development Managers for the City of Indore
© Aga Khan Award for Architecture

12 › Mexicali, Christopher Alexander, Mexico, 1975-1976
Program: Neighborhood of five low-cost houses, shop, workshops, office, five apartments and communal dining facilities
Client: State government of Baja California, Mexico
© Center for Environmental Structure

13 › Resorption of a shantytown of 100 families
Alejandro Aravena, Elemental, Iquique, Chile, 2004
Client: Chile Barrio
Residents Committee: Comite de vivienda de Quinta Monroy
© Elemental Chile



Safe Haven - orphanage, Tyin Tegnestue Architects
 Ban Tha Song Yang, Noh Bo, Thailand, 2009
 Client: Safe Haven Orphanage with the assistance of Trondheim University (NTNU),
 Professors Sami Rintala and Hans Skorte; Ole Jørgen Edna © Pasi Aalto

4 › Habitat for all, a priority, everywhere

The Chilean architect Alejandro Aravena formulated the equation of the 21st century: “building, over the next 20 years, a city of 1 million inhabitants each week, with 5,000\$ per housing unit.”

More than a transition, demographics is facing a breaking point: 7 billion people in 2011, 10 billion in 2100. The habitat of the poor will at that point concern 3 billion of us, a mobile population, that will continue, in the emerging countries, an unprecedented migration to the cities. Since the 1960s, the informal settlement (the expression is not negative by chance) has continued to spread further, the only concrete solution to the needs of those who arrive. Through weakness or deliberate inaction, the states “tolerate” it but relegate it, without any facilities, even without water or energy. How can this equation be solved?

By only retaining the valid principles of social housing formulated by the Moderns, as Balkrishna Doshi proposed 30 years ago. Conceived for the industrial city, he considered that this model was too heavy and costly to meet the immense housing needs of contemporary metropolises, too rigid to suit migrants whose development path was no longer that of workers with a fixed job.

In the West, where demographics are stable, social housing has kept more of its benefits but it has also been assessed and transformed, to become a springboard once again.

Christopher Alexander abandoned, at the same time, this normative model for pattern languages, a concept that he transposed from anthropology to the habitat to launch the self-building process (pattern design). The method is based on analyzing cultural models of populations to reveal them and reintroduce them as the structure of a new habitat for the people, both progressive and respectful of practices.

The approach, founded on empathy with the people’s culture, fights against the view of standard housing as a vector of progress. The Moderns considered that the habitat of the people was shapeless, where as it is woven in patterns formed by social and cultural links and capacities for initiatives.

For the Tyin architects, emergency housing is also a durable reality, a field of research. Emergencies stemming from disasters, conflicts, the slow emergency of climatic migrations. Because it combines reconstruction and self-building, the emergency habitat requires innovation; it enters the debate on the habitat via the laboratory.



Guest house and youth hostels
 Anna Heringer, Baoxi, Zhejiang province, China, 2014
 Client: International Biennale of Bamboo Architecture © Jenny Hi

5 › Architecture, technologies and societies

Ivan Illich's critic of industrial society was the basis of political ecology. He especially analyzed how this system became, through its own development, counterproductive and alienating. The productivist model amounts to... drying up resources to produce, leveling societies to globalize the market, creating an addiction to technical progress whose only horizon would be its own continuation. This debate is being pursued on post-transitions, and architecture has made it visible. Green-tech, low-tech, light-tech evoke stances on the status of technology in our societies. Green architecture is a stage for innovation in the construction culture. Participation, emancipation... evoke strategies of transition toward a society freed from vertical systems modeled by the industrial society and the distribution of fossil energies. Sustainable architecture distinguishes itself by its determination to match technical and progress to its acceptability by societies – their culture, their economy, their milieu. The role of the architect, both technician and strategist, then consists in keeping this link between technology and society alive.

The inventions introduced by Francis Kéré in Africa are positively disseminated because he was able to transpose them to the milieu. They can be assimilated by the practitioners, hybridized with materials and know-how.

They reorganize from within construction grammar and, ultimately, the aesthetics of African architecture. The German architect Anna Heringer uses, in Bangladesh, Austria or China, the same low-tech. She has retained, from the first part of her career in a development NGO, that “the most durable and sustainable strategy is using the existing.”

In Texas, Ted Flato and David Lake are recognized and respected for their green architecture practices. They are close to the European approach but their militancy appeals to the American culture: the individual's civic responsibility or a reminder of frugality, so present in the democracy of the Founding Fathers.

In Alibaug, Bijoy Jain believes that Indian craftsmen transmit an “anonymous architecture” and an intelligence about material that is more relevant today than academic architecture. It is through the exchange with their technical culture that contemporary architecture is in osmosis with its society.



14 › "Porch house"
 Lake, Flato Architects, Texas, United States, 2010
 Program: open prefabrication system
 for home construction
 Clients: private
 © Frank Ooms

15 › Wine tourism center
 Philippe Madec, Saint-Christol, France 2013
 Client: community of the communes of the Pays de Lunel
 © Pierre-Yves Brunaud

16 › Workshops of Studio Mumbai
 Preparation of the Weaver project
 Studio Mumbai, Alibaug, India, 2005-2014
 Client: Studio Mumbai
 © Studio Mumbai



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17 › Nueva Esperanza, Esperanza Dos, Última Esperanza-schools Al Borde, Manabí, Ecuador 2009-2011-2013 Client: city of Manabí © Andreas Vargas

18 › Ensemble in Tourcoing, Ensemble in Boulogne-sur-mer Construire, France, 2009-2013 Programs: Construction and renovation of 30 houses for social acquisition and rental in Tourcoing; Renovation of 60 houses for social rental with the inhabitants in Boulogne-sur-Mer Clients: SEM Ville renouvelée, Tourcoing; Habitat du littoral, Boulogne-sur-Mer © Cyrille Weiner

19 › Cells and religious buildings of monasteries Suriya Umpansiriratana, Chonburi, Thailand, 2003-2015 Client: Wat Khao Buddhakodom monastery; Wat Pawachira Banphot monastery © Pirak Anurakyawachon



Renovation of a city and mosques in Yemen. Salma Samar Damluji, Hadramut, Yemen, 2006-2014
 Programs: Renovation of the city of Masna'at 'Urah, Daw'an, 2006-2014; Renovation of the 'Umar Ba Wazir mosque, Sah, 2008-2010; Renovation of the Al Faqih mosque, Aynat, 2008-2011
 Projects supported by the Prince Claus Fund
 Client: Daw'an Mud Brick Architecture Foundation © Salma Damluji

6 › Utopias to open the horizon

The word progress has lost its arrogance. The major transitions have created cracks in a concept that has been measured, since the mid-19th century, by scientific progress and its applications. Which came down to making, Claude Lévi-Strauss wrote in 1986, “the quantity of energy available per inhabitant the index of societies’ degree of development.” This same index measures the ecological footprint today...

But how can the world be re-enanted without offering it a horizon? The word development has replaced the word progress. Why didn't the Brundtland Report, in 1992, speak of sustainable progress? Eliminating this word was perhaps a way of criticizing its former content. Or stating that the thinking of the future was also in transition. Because development describes a path more than an objective. The state of uncertainty is durable.

The architects who want to re-enchant the world in fact base their approach on this uncertainty. That is why they do not define architecture as the execution of an object but as the carrying out of a process. The challenge can seem modest, like the size of the projects. But can we make things move forward by building a lot of things or by building things right?

We can also gauge our own progress by observing our adversaries. Not a single architect presented here will deny that he has confronted powerful forces of conservatism, which in the end form points of reference: by

opposing them, we open up the horizon. Redefining progress begins perhaps by defending, with each project, another view of democracy and civilization.

For Patrick Bouchain, re-enchanting democracy means resisting an established order that weighs heavily on it in order to be perpetuated. He works in former industrial sites and the impoverished outskirts of the European city. He collaborates with the inhabitants to infiltrate the decision-making systems.

Re-enchanting civilization means dealing with the 99% of the heritage that is sometimes threatened with ruin. By renovating the mud brick cities of Yemen, Salma Samar Damluji acted as a contemporary architect who had found a priority. Saving heritage is urgent because it is the matrix of civilizations. This political message cleanses the view of heritage. Once again, it has arrived from the South.

Re-enchanting progress means moving away from a production system that was only able to quantify. In Equator, the architects of Al Borde intentionally stepped outside the professional and commercial system to design facilities that are alternatives to quantitative and authoritarian models.

WORLD FRAGMENTS

Some of the architects of Re-enchanting the World have succeeded, through the determination to have a laboratory on a 1:1 scale, in conducting sufficiently large and complex projects to build a fragment of the world, as it could be. To give substance to an alternative vision of the human establishment, they had to dominate, reverse the parameters of the commission.

Some of them subvert it: Wang Shu, using the time of the enormous worksite of the Academy of Fine-Arts Academy in Hangzhou to save, transmit and transform the Chinese construction and spatial culture. Others create a system on the sidelines of the dominant economy, a counter-model: Francis Kéré in his village of Gando, building schools that also transmit their own architecture and establishing, by opening careers to construction grammar and the aesthetic proposal, a contemporary architecture for Africa.

Still others transform the project into a place of cultural and social emancipation: Patrick Bouchain opens a people's university on each worksite. In Boulogne, the community house transformed, for three years, a social housing renovation into an active democracy.

In Yemen, the Hadramut valley, for Salma Samar Damluji, is "the last reserve and kingdom of mud brick architecture." This student of Hassan Fathy created a foundation for renovating sites that have been urbanized for 3,000 years.

CABINETS OF SCIENCE

The theory of a world that has entered the Anthropocene era is being studied in every sector from physical sciences and life sciences to philosophy and political economics... The philosopher Bruno Latour sees it as a new concept: "with this indefinitely extended role of the human being, humanism may have returned, but it must be acknowledged that it has a rather odd appearance as it mixes morality and geology and it lumps together under the same heading the so-called "social" sciences and the "natural" sciences. Like a Moebius ring, this Earth that seemed to contain us, we now contain in our turn through the very scope of our actions." The architects who want to re-enchant the world share this thirst for knowledge and research. They join a world in which philosophers mix with geographers, in which physical sciences inform construction thought, in which economists question ethnologists...

"Where are our laboratories?" Whenever he can, the architect and professor Thomas Herzog queries the university, industry and society... to explain that in this phase of ruptures, architecture must reopen the dialogue with the sciences. Because the habitat must deal with energy and environmental crises. Because the standards of progress, now obsolete, are to be rethought. This is certainly not a new attitude. It is even

In Alibaug, a three-hour drive from Mumbai, Bijoy Jain set up Studio Mumbai in a large compound. The architects and master craftsmen (masons, carpenters, ironsmiths, etc.) develop the projects there, create prototypes and prepare the worksites, without any intermediaries.

These microcosms are condensers of worldwide ecological thinking. Experts flow in to visit them. Is it because they offer the excellence of the architectures of international communication? No. These architectures are perfect products because they are the machinery of a globalized market. In Hangzhou, Gando, Boulogne, in the Hadramut, in Alibaug... world fragments are not objects but living environments. They are spaces in movement, complex organisms designed for the blossoming of human beings, in this spot, in this century.

They propose the universality of an architecture that, from the very depths of a place, work with its history and geography and with its society, with the state of the world as well, to bear witness to man's preoccupation, to clarify our vision. To re-enchant the world.

part of the architect's approach: enriching his projects by "poaching" knowledge, as the philosopher Michel de Certeau recommended, putting on his table, side by side, a nautilus and a treatise on geometry.

A new encyclopedism? The sustainable architecture landscape, because it wishes to act on a human scale, needs anthropology, life sciences and geography. Criticizing the development model inherited from the 20th century does not mean that it discards technology. On the contrary, it explores the "difficult humanism" of the philosopher Gilbert Simondon, who advocated including technical thinking in culture, in order to re-civilize the contemporary world.

Re-enchanting the world unveils here a few personal laboratories of architects. They exhibit their approach inside a Cabinet, inspired by the curio cabinets of the Enlightenment or the explorers' trunks of the 19th century.

Collections, drawings, objects of poetic reaction, concoctions as well, as Lévi-Strauss would have said, recount how architecture is reweaving links with knowledge.



Anne Feenstra, Kaboul, Afghanistan - Global Award for Sustainable Architecture 2012
National parc, Pamir, Wakhan, Afghanistan, 2008

40 ARCHITECTS AWARED

* Al Borde | David Barragán, Pascual Gangotena, Marialuisa Borja, Esteban Benavides, founders
Quito, Ecuador

* Christopher Alexander | Berkeley, California,
United States of America

* Shlomo Aronson | Shlomo Aronson Architects
Jerusalem, Israel

Steve Baer | Zomeworks Corporation
Albuquerque, New Mexico, United States of America

* Stefan Behnisch | Behnisch Architekten
Stuttgart, Germany

* Tatiana Bilbao | Mexico City, Mexico

Fabrizio Caròla | Naples, Italy

* Construire | Patrick Bouchain, Loïc Julienne
Paris, France

* Teddy Cruz | Estudio Teddy Cruz | La Jolla, California,
United States of America / Tijuana, Mexico

* Salma Samar Damluji | Daw'an Architecture Foundation
Wadi Dawan, Hadramut, Yemen

Balkrishna Doshi | V stu Shilp Foundation
Ahmedabad, India

José Paulo Dos Santos | Porto, Portugal

Elemental | Alejandro Aravena, director
Santiago de Chile, Chile

* Anne Feenstra | Afir Architects, Kabul, Afghanistan

Arch i Platform, Delhi, India

* Adriaan Geuze | West 8, Rotterdam, The Netherlands/
New York City, United States of America

* Bernd Gundermann, Auckland, New Zealand

* Anna Heringer | Rudrapur, Bangladesh / Laufen, Germany

Thomas Herzog | Herzog + Partner | Munich, Germany

Junya Ishigami | junya.ishigami + associates | Tokyo, Japan

* Françoise-Hélène Jourda | Jourda Architectes
Paris, France

Hermann Kaufmann | Architekten Hermann Kaufmann
Schwarzach, Austria

Diébédo Francis Kéré | Kéré Architecture
Berlin, Germany / Gando, Burkina Faso

David Lake, Ted Flato | Lake | Flato Architects
San Antonio, Texas, United States

* Kevin Low | small projects, Kuala Lumpur, Malaysia

* Philippe Madec | atelierphilippemadec, Paris, France

* Giancarlo Mazzanti | El Equipo de Mazzanti
Bogotá, Colombia

* MDW | Marie Moignot, Xavier De Wil, directors
Brussels, Belgium

Carmen Arróspide Poblete | Patronato de Cultura
Machupicchu, Cuzco, Peru

* Martin Rajnis, Prague, Czech Republic

* Sami Rintala, Dagur Eggertsson, Rintala Eggertsson
Architects, Oslo, Norway

* Rural Studio | Andrew Freear, director, Newbern,
Alabama, United States of America

* Philippe Samyn | Samyn and Partners architects
and engineers, Brussels, Belgium

* Carin Smuts | CS Studio Architects
Cape Town, South Africa

* Snøhetta, Oslo, Norway

* Studio Mumbai | Bijoy Jain, founder, Mumbai, India

* Troppo Architects | Phil Harris, Adrian Welke, founders |
Adelaide, Byron Bay, Darwin, Perth, Townsville, Australia

* Tyin Tegnestue Architects | Yashar Hanstad, Andreas G.
Gjertsen, founders, Trondheim, Norway

Suriya Umpansiriratana, Bangkok, Thailand

* Vatnavinir | Sigrún Birgisdóttir, Olga Gudrun Sigfusdóttir,
Jörn Frenzel, architects, Reykjavik, Iceland

* Wang Shu, Lu Wenyu | Amateur Architecture Studio
Hangzhou, China

***The marqued Teams of architects
will be present from the 19th to the 20th of may 2014**

SCENOGRAPHY OF THE EXHIBITION



In the 20th century, a single model of progress, based on the industrial exploitation of resources, was exported to every continent. That is why we can recognize so easily, everywhere, the architectures of Modernity and the “international style.” In the same way as the architectures of the postindustrial world that perpetuates this system seem to merge today, from one metropolis to the other.

In the 21st century, it is the resources crisis that is striking society everywhere, simultaneously, whatever their development level. The trains of transitions – urban, energy, demographic – are leaving everywhere at the same time toward the objective of a sustainable development but that do not take, this time, the same tracks because they do not have the same means.

Another architecture is thus emerging, extremely diverse and in a plethora of centers of creation. But this landscape is still barely visible or recognized because it is on the sidelines of the dominant economic world and its communication networks.

The Global Award for Sustainable Architecture was created in 2007 by the architect and professor Jana Revedin. It identifies and federates architects who contribute to the search for a new definition of progress, a balanced relationship between man and his environment, and who have built, in their location, an innovative and participatory approach to meet societies’ needs. It supports an understanding of the architecture project as a collective process, based on sharing ethics, methods and experiments.

A think tank that has become a do tank

The LOCUS Foundation awards the prize and ensures its scientific independence. It supports the transmission of knowledge and theories formulated by these architects in the world of teaching and research. It conducts experimental urban renewal projects with the prizewinning architects.

The Cité de l’architecture & du patrimoine accompanies the prize and ensures its cultural promotion. It holds the symposium each year, exhibits and publishes the architects’ work and communicates their proposals in the international debate, in a network of partner scientific institutions and universities.

The Global Award for Sustainable Architecture is recognized today as a federator in the debate on the ethics of architecture. It received the patronage of UNESCO in 2011.

The Global Award for Sustainable Architecture is directed by the LOCUS Foundation
Jana Revedin, founder President

The Global Award for Sustainable Architecture received the patronage of UNESCO in 2011

Partners

Cultural

Cité de l’architecture & du patrimoine

Network and international scientific committee

- Centre international pour la ville (CIVA), Belgium – Christophe Pourtois, director;
- Cité de l’architecture & du patrimoine, France – Marie-Hélène Contal, deputy director, Ifa;
- International Architecture Biennale of Ljubljana, Slovenia – Spela Hudnik, director;
- Museum of Finnish Architecture, Finland – Kristiina Nivari, deputy director;
- Università IUAV di Venezia, Italy – Benno Albrecht, professor

The GDF Suez Foundation supports the LOCUS Foundation



PUBLISHING



Sustainable design III.

Vers une nouvelle éthique pour l'architecture et la ville / Towards a new ethic in architecture and town planning

Marie-Hélène Contal et Jana Revedin, préface de Christopher Alexander.

Monographies des lauréats 2011-2012 du Global Award

for Sustainable Architecture: Shlomo Aronson, Israël;

Carmen Arrospide Poblete, Pérou; Teddy Cruz, États-Unis; Vatnavinir, Islande;

Anna Heringer, Allemagne; Salma Samar Damluji, Grande-Bretagne;

Anne Feenstra, Afghanistan, Inde; Surya Umpansiriratana, Thaïlande;

Philippe Madec, France; Tyin Tegnestue, Norvège.

Co-edition Gallimard – LOCUS Foundation,

May 2014 - FR/EN, 39 €



Special issue of the magazine Architecture d'Aujourd'hui

Re-enchanting the world. Architecture, cities and transitions

23 x 30 cm, 72 pages, FR/EN, 10 €



Réenchanter le monde.

L'architecture et la ville face aux grandes transitions

Under direction of M.H. Contal

Text by Christopher Alexander; Alejandro Aravena; Shlomo Aronson;

Teddy Cruz; Gilles Debrun; Andrew Freear et Elena Barthel; Jörn Frenzel;

Kevin Low; Philippe Madec; Giancarlo Mazzanti; Jana Revedin;

Sami Rintala et Daggur Eggertsson; Philippe Samyn.

Co-edition Gallimard /Cité de l'architecture & du patrimoine,

May 2014, coll. Manifestò, Alternatives,

14 x 19 cm, 224 p., FR, 17 €

AROUND THE EXHIBITION

Conference | Auditorium

Tuesday 20th of may 2014 at 5pm

Enseigner / Apprendre, l'architecture par l'essai

Marie-Hélène Contal, moderation

Andrew Freear, directeur de Rural Studio, Newburn, Alabama, États-Unis

Pascal Rollet, professeur, responsable du Master Architecture, Ambiances & Cultures Constructives ENSA Grenoble et ENSA Lyon.

Sami Rintala, Dagur Eggertsson et Hans Skotte, professeurs, TNTU Trondheim, Norvège

Bruno-Jean Hubert, professeur, responsable du Master Chine de l'ENSA Paris-Malaquais, avec le Dpt d'Architecture de la China Academy of Art, Hangzhou, directeur, Wang Shu.

Al Borde, P. Gangotena, D. Barragán et E. Benavides, professeurs, Pontificia Universidad Católica del Ecuador, Quito, Équateur

Wednesday 21th of may 2014 at 5pm

La culture populaire, ressource de l'architecture contemporaine?

Marie-Hélène Contal, moderation

Bijoy Jain, Studio Mumbai, Bombay, Inde

Christopher et Lily Alexander, Center for Environmental Structure, Berkeley, États-Unis

Patrick Bouchain, Construire, Paris

Anne Feenstra, Afir Architects, Kaboul, Afghanistan

Phil Harris et Adrian Welke, Troppo Architects, Top End, Australie

Carin Smuts, Le Cap, Afrique du Sud

Vatnavinir, Reykjavik, Islande

RDV Global Award for Sustainable Architecture

Tuesday 1st of july 2014 at 7pm

Giancarlo Mazzanti, Equipo de Mazzanti, Bogota, Colombie, GA 2010

Tuesday 23rd of september 2014 at 7pm

Francis Diébédo Kéré, Kéré Architecture, Berlin, GA 2009

RÉENCHANTER LE MONDE ARCHITECTURE, VILLE, TRANSITIONS

**Une exposition conçue
et réalisée par la Cité
de l'architecture
& du patrimoine, Paris**

Cité de l'architecture & du patrimoine
Guy Amsellem, président
Luc Lièvre, directeur général délégué

L'Exposition

Commissariat

Marie-Hélène Contal, directrice adjointe
de l'Ifa / Cité, responsable du programme
du Global Award; Avec les architectes lauréats
du Global Award For Sustainable Architecture

Assistance commissariat et iconographie

Margaux Minier et Anne Roumet,
chefs de projet, service production, Cité

Textes

Marie-Hélène Contal, avec Michèle
Champenois et Jean-François Pousse
Relecture: Claire Gausse
Version anglaise: Eileen Powis

Scénographie

Myriam Feuchot, responsable du service
Production, Cité
Assistée de Séverine Guérin, stagiaire

Graphisme

Dorothee Beauvais

Audiovisuels

«Fragments de monde». Films documentaires
sur Francis Kéré et Wang Shu: Images
et Réalisation: Julien Borel, chargé de projets
audiovisuels, Cité
Musique: Stéphane Huray, régisseur
audiovisuel, Cité

Films additionnels

«Studio Mumbai - Praxis», réalisation
et production, Studio Mumbai, 2014
«La maison de Sophie» (extrait), réal.
Jacques Kébadian et Sophie Ricard, prod.
Philippe Baudart, 2014. Avec le soutien du
ministère de la Culture et de la Communication
- Direction générale des patrimoines, du Centre
national du cinéma et de l'image animée,
de Brouillon d'un rêve et de la Scam.
«Earth earth», réalisation et production:
Roger Moukarzel pour Daw'an Mud Brick
Architecture Foundation, 2014.
Coordination technique: Jérôme Richard,
chef de projet multimédia, Cité

Production et coordination générale

Service production, Cité
Myriam Feuchot, responsable du service;
Margaux Minier et Anne Roumet,
avec Marion Zirk, chefs de projet;
Jonathan Deledicq, régisseur et Junior Mwanga,
apprenti; Et Yan Gaillard, chargé de gestion

Fabrication des cubes en carton

Cartonnage: Smurfit Kappa, PLV France
Emballages
Impression numérique: Allprint

Mobilier original «B.a.-ba»

Cyrille Candas, designer
Réalisation (flocage): Façon Relais, Tourcoing,
Mobilier fournis par Emmaüs Tourcoing,
Emmaüs Bruay-la-Buissière,
La Halte Saint-Jean et la Semvr

Mise en lumière

Raymond Belle et Dominique Breemersch

Crédits photographiques

Sauf mention contraire, les visuels ont été
réalisés par les agences d'architectes, concepteurs
des projets, tous droits réservés.

Communication & partenariats,

Cité de l'architecture & du patrimoine

David Madec, directeur

Développement et mécénat,

Cité de l'architecture & du patrimoine

Guillaume de la Broïse, directeur

Éditions

Hors-série de la revue

Architecture d'Aujourd'hui
Réenchanter le Monde. Architecture,
ville et transitions

Textes: Marie-Hélène Contal
Version anglaise: Eileen Powis
Édition Français/Anglais

Réenchanter le Monde. L'architecture et la ville face aux grandes transitions.

Coéditions Gallimard - Cité de l'architecture
& du patrimoine, mai 2014, coll. Manifestò,
Alternatives

Sous la direction de Marie-Hélène Contal

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et Elena Barthel; Jörn Frenzel; Kevin Low;
Philippe Madec; Giancarlo Mazzanti;
Jana Revedin; Sami Rintala et Daggur
Eggertsson; Philippe Samyn.

Coordination scientifique:

Aliki-Myrto Perysinaki

Coordination éditoriale:

Sabine Bledniak, éditions Alternatives

L'exposition a bénéficié

Du mécénat du Groupe Kingfisher, à travers
ses enseignes Bricodépôt et Castorama

Du soutien de Raja et de Smurfit Kappa

Du concours de l'ambassade d'Allemagne
et du Goethe Institut à Paris, de l'ambassade
d'Inde et d'Air India, de l'ambassade
d'Islande, de l'ambassade de Norvège Norsk
Form, des services culturels de l'ambassade
d'Israël en France et de la société Thallis.

De la collaboration du Fonds LOCUS,
organisateur du Global Award, dont la Cité
de l'architecture & du patrimoine
est partenaire culturel.

et du partenariat média

Aéroports de Paris, RATP, 20 Minutes,
Têtu, Trois Couleurs, Les Inrockuptibles,
L'Architecture d'Aujourd'hui, Le Monde,
ARTE, France Inter

Remerciements

Marie-Hélène Contal tient à remercier tous
les architectes du Global Award qui ont
contribué à l'élaboration de cette exposition,
par leurs propositions, leur contribution
intellectuelle et esthétique, leur débat, ainsi
que Jana Revedin, présidente du Fonds LOCUS
pour sa précieuse collaboration, scientifique
dans la préparation de l'exposition.
La Cité de l'architecture & du patrimoine
remercie Claude Ollivier, marketing manager
R&D, Smurfit Kappa pour ses conseils
techniques avisés et son ingéniosité; Ainsi que
Francine Fort et Michel Jacques, Arc en rêve
centre d'architecture, pour le prêt d'objets
de l'exposition Francis Kéré; Vanessa Becuwe,
Semvr, pour le prêt des maquettes et le don
des chaises de la permanence architecturale
de l'Union à Tourcoing.

PARTNERS OF THE EXHIBITION

Kingfisher castorama



À propos de Kingfisher plc

Chaque fois qu'un client entre dans l'un de nos magasins ou sur l'un de nos sites Web, que ce point de vente soit sous enseigne Castorama ou Brico Dépôt (Espagne, France, Pologne, Portugal, Roumanie, Russie), B&Q (Royaume Uni, Chine), Screwfix (Royaume Uni, Allemagne) ou Koçtaş (Turquie), c'est toute son histoire qui se profile derrière cet achat. L'histoire d'un projet de travaux pour améliorer sa maison, l'histoire d'un «chez-soi» avec sa famille et ses amis, l'histoire de moments singuliers. Kingfisher, c'est avant tout 80 000 personnes qui partagent la même ambition : aider concrètement nos clients à améliorer leur habitat et leur qualité de vie à la maison. Chacun contribue à cette raison d'être du groupe : «mieux dans ma maison, mieux dans ma vie» («better homes, better lives»).

En France, avec plus de 200 magasins, Castorama et Brico Dépôt contribuent à rendre l'amélioration de l'habitat plus accessible à tous. Castorama, en offrant à chacun la possibilité de bricoler de façon plus simple, plus pratique, plus innovante et plus respectueuse de l'environnement. Brico Dépôt, par une formule commerciale qui va à l'essentiel : dépôts fonctionnels, gammes courtes et lisibles, stocks immédiatement disponibles et prix très attractifs. La responsabilité sociétale et environnementale de Kingfisher se fédère, depuis 2012 et de façon volontariste, pour relever le défi du «Net Positive». Au-delà du respect de l'environnement, le plan RSE «Kingfisher Net Positive» entend dépasser la neutralité pour chercher à rétrocéder à l'environnement plus que nous consommons.

Contact Presse

Agence Dehais | michelle@agence-dehais.com
www.kingfisher.com | twitter: @kingfisherplc
www.castorama.fr
www.bricodepot.fr



Leader européen de la distribution d'emballages, de fournitures et d'équipements pour l'entreprise, RAJA se distingue par la qualité de son service, sa dynamique d'innovation et le savoir-faire de ses 1400 collaborateurs. Présent dans 15 pays européens, à travers 18 entreprises, RAJA propose, à plus de 500 000 clients, une offre de 10 000 produits disponibles sur stock en 24/48h.

En 2013, le Groupe a réalisé un chiffre d'affaires de 421 millions d'euros.

Le plus grand choix d'emballages

RAJA met à la disposition de ses clients la gamme la plus complète, la plus professionnelle et la plus innovante du marché. 500 000 clients, petites et moyennes entreprises, grands groupes internationaux, organismes publics ou associatifs, issus de tous les secteurs d'activités, font confiance au Groupe qui s'adapte à leur diversité et leur propose des solutions personnalisées.

Le multicanal au coeur de la stratégie du groupe

Le business model du Groupe repose sur une stratégie multicanal s'exerçant sur quatre canaux de ventes complémentaires qui garantissent au client une proximité constante et une réactivité accrue: catalogues, sites Internet, téléphone et force de vente terrain.

La satisfaction client une priorité

Depuis plus de 60 ans, RAJA place la satisfaction client ainsi que la qualité irréprochable de ses produits et de ses services, au coeur de ses enjeux. Chaque client est unique et le groupe s'engage à lui offrir le meilleur de l'emballage, de l'écoute et du service.

Un engagement environnemental

Le Groupe place le développement durable au coeur de son projet stratégique, dans une recherche d'amélioration permanente. Son engagement a été formalisé et structuré par la définition d'une politique reposant sur 10 principes fondamentaux et est certifié ISO 14 001 depuis juin 2011. Près de 5 000 produits verts, respectueux de l'environnement estampillés «RAJA s'engage pour l'environnement» complètent ainsi la gamme proposée par le Groupe.

Une politique active de mécénat

RAJA s'investit également dans des projets solidaires au travers de partenariats durables et de qualité, gérés directement par le Groupe, ou dans le cadre de sa Fondation RAJA-Danièle Marcovici qui a pour vocation de soutenir en France et dans le monde des projets en faveur des femmes, dans les domaines de la formation et de l'insertion professionnelle, des droits des femmes, de l'éducation et de l'action sociale.

Sous l'impulsion de Danièle Kapel-Marcovici, sa Présidente, grande amatrice d'art contemporain, RAJA développe également des actions de mécénat culturel comme: le don de produits pour des créations artistiques, une collection d'entreprise et, depuis 2010, un fonds de dotation pour la sculpture contemporaine, La Villa Datriis. C'est donc tout naturellement, dans le prolongement de ses actions, que le Groupe RAJA a souhaité devenir partenaire de l'exposition «Réenchanter le monde».

Contact Presse

Baptiste Tricoire | 01 48 17 30 13 | btricoire@raja.fr



«Smurfit Kappa apporte son concours à différents artistes, depuis près de 80 ans, dans des actions locales et d'envergure nationale. En tant que mécène de l'artiste Olivier Grossetête, Smurfit Kappa a permis la création d'une ville en carton en plein Coeur de Marseille, capitale européenne de la culture cette année. Plus de 3000 personnes ont participé à la création de cette «Ville éphémère». Proposant une version alternative de l'urbanisme, le projet appelle à une réflexion sur des problématiques environnementales.

Dans ce même élan, Smurfit Kappa participe aujourd'hui à «Ré-enchanter le monde» avec la Cité de l'architecture & du patrimoine. Notre démarche de mécénat fait partie intégrante de notre vision, pour amener à une réflexion sur l'infinité d'usage de ce matériau intrinsèquement écologique et si riche en imaginaire.

A propos de Smurfit Kappa: Smurfit Kappa est l'un des principaux producteurs mondiaux d'emballages à base de papier, avec près de 41.000 employés répartis sur environ 350 sites de production, dans 32 pays, et avec un chiffre d'affaires de 7,3 milliards d'euros en 2012.

Innovation, service, pro-activité et ressources durables sont les principaux objectifs qui président à la relation avec ses clients. Ces objectifs sont renforcés par le fait que ses usines d'emballage se fournissent en matière première auprès des usines de papier du groupe. Smurfit Kappa est le leader européen de l'emballage à base de papier, opérant dans 21 pays, et fournissant des produits en carton ondulé, caisses, bag-in-box, solidboard et emballage de solidboard.

L'entreprise propose également ces produits en Europe de l'Est où elle se développe de plus en plus. D'autres produits comme les cartes graphiques, papiers tissés et sacs en papier, permettent à l'entreprise de conserver des positions clés. Smurfit Kappa France est le numéro 1 du marché français, fort de ses 44 sites industriels et 4000 collaborateurs. Smurfit Kappa est le seul acteur pan-américain, installé dans 11 pays entre l'Amérique du Sud, Centrale et du Nord.

Pour plus d'information
<http://www.smurfitkappa.fr>

Contacts presse

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Louis Castel | louis@rumeurpublique.fr | 01 55 74 52 05

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À propos de Thalys

Thalys est le train rouge à grande vitesse qui relie Paris à Bruxelles en 1h22, mais aussi à Cologne et à Amsterdam en 3h14 et 3h16 seulement. Depuis 2011, Thalys dessert également les trois villes allemandes de Düsseldorf, Duisburg et Essen, ainsi que Brussels Airport.

Thalys est membre de Railteam, coopération entre les principaux opérateurs ferroviaires à grande vitesse européens, de la CER (Community of European Railway and Infrastructure Companies) et de l'UIC (Union Internationale des Chemins de Fer).

La signature « Bienvenue chez nous » est le mot d'ordre de la marque et de l'entreprise qui fait de la qualité de l'accueil et du service ses valeurs clés. Toutes les voitures Thalys proposent une connexion WiFi à bord (service fourni par 21Net et activé par Nokia Siemens Networks) et ont bénéficié d'une rénovation complète qui combine nouveau design et confort. Une offre de restauration repensée est également servie à la place en Comfort 1, et accessible au bar pour la clientèle de Comfort 2.

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Emotions Culinaires



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Créé par Symeon Kamsizoglou et Delphine Pique, Emotions Culinaires est le résultat d'une passion commune, d'une cuisine inspirée, d'une organisation et d'une technique sans faille.

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Contacts presse

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La compagnie AIR INDIA est la compagnie aérienne nationale de l'Inde , elle a été créée en Octobre 1932 par Jahangir Ratai Dadabhai Tata

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La compagnie opère des vols quotidiens vers l'Inde, l'Asie, les États-Unis et l'Europe (Paris, Francfort, Londres, Birmingham, Milan et Rome).

Sa flotte sur les vols internationaux a une moyenne d'âge d'environ 2 ans. La compagnie doit intégrer le réseau Star alliance en Juillet 2014 et a reçu en Octobre 2013 la récompense des lecteurs du Digest Gold. L'enquête a été menée par Synovate, l'une des entreprises les plus performantes du monde.

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 Smurfit Kappa


THALYS


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