

La Maison Magique

マジカル・ハウス

Exposition

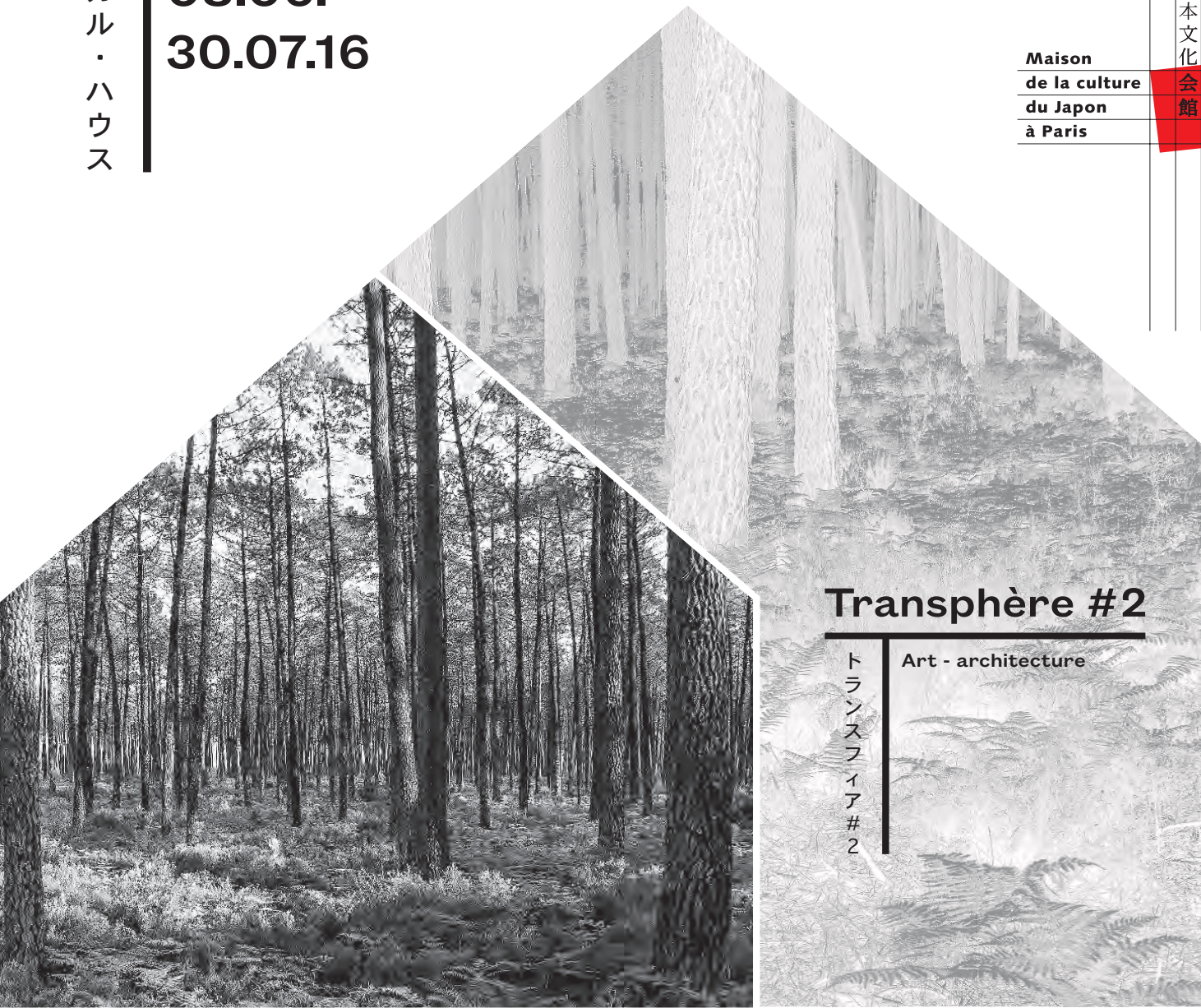
08.06.—

30.07.16

パリ

日本文化
会館

Maison
de la culture
du Japon
à Paris



Transphère #2

Art - architecture

トランス
スフィア #2

Atelier Bow-Wow et Didier Fiuza Faustino

アトリエ・ワン
（塚本由晴、貝島桃代、玉井洋二）
+
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Press Kit Transphere # 2

Art – architecture

**Atelier Bow-Wow and
Didier Fiuza Faustino**

The Magical House

Exhibition
08.06.— 30.07.16



Atelier Bow-Wow and Didier Fiuza Faustino,
The Magical House, 2016 © Graziella Antonini

Maison de la culture du Japon à Paris

101 bis, quai Branly
75015 Paris

Exhibition

From June 8 to July 30, 2016

Tuesday to Saturday
from 12pm to 8pm
Closed public holiday

Free entry

Organization

MCJP
Association pour la MCJP

Transphere : a new series of exhibitions

Transphere is a series of exhibitions that opens the door to the imaginary worlds of both emerging and established artists from Japan.

Over the course of three years (with three exhibitions per season), this invitation to travel to the heart of contemporary Japanese creation will offer audiences a broad cross section of the varied artistic practices at work today.

A series initiated by Aomi Okabe, Artistic Director of Exhibitions at the MCJP.

What does the French public really know of contemporary Japanese art? Apart from some international stars like Yayoi Kusama and Takashi Murakami, Japanese artists remain, for the vast majority, practically unknown in France. Japanese creation is all too often reduced to hackneyed stereotypes: the manga aesthetic, torrid eroticism, etc.

Since its opening in 1997, the MCJP has sought to showcase all facets of traditional and contemporary Japanese art, as evidenced for example by the 2015 exhibitions: *Fiber Futures – Japan's Textile Pioneers* and *COSMOS\ INTIME – The Takahashi Collection*. The new series, *Transphere*, offers to bring about a veritable transformation of the MCJP into a space of production and of contemporary creation. Some of the Japanese artists invited for the occasion will collaborate with artists of other origins. The specificity of *Transphere* is that each exhibition will present a previously unseen work. This new production, presented alongside older works, will transport the public to a universe that will be radically different each time.

Exhibitions as part of the *Transphere* series in 2016

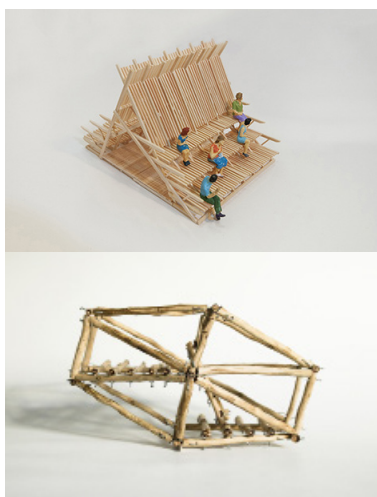
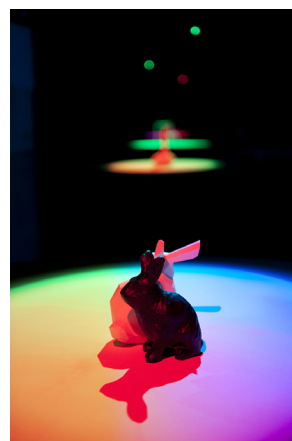
Transphere #1

Fertile Landscapes

Daito Manabe + Motoi Ishibashi

March 16 - May 7, 2016

Photo : Daito Manabe + Motoi Ishibashi,
rate-shadow, 2016 © Graziella Antonini



Transphere #2

The Magical House

Atelier Bow-Wow and Didier Fiuza Faustino

June 8 to July 30, 2016

Photos : Atelier Bow-Wow, *Chigi House*, 2016 © Atelier Bow-Wow ;
Didier Fiuza Faustino, *A home is not a hole*, 2016 © ADAGP

Transphere #3

Rei Naito

January 24 - March 18, 2017

Photo : *human*, 2012 + bottle exposed to radiation, Rei Naito,
collection of Hiroshima Peace Memorial Museum
© Gallery Koyanagi



Press Release

The Magical House is a project designed for *Maison de la culture du Japon à Paris (The Japan Cultural Institute in Paris)* by the Atelier Bow-Wow (Yoshiharu Tsukamoto, Momoyo Kaijima and Yoichi Tamai, Tokyo) and Didier Fiuza Faustino (Bureau des Mésarchitectures, Paris). These architects have long explored the issue of the habitat, inventing innovative and often provocative 'machinery / habitats'. They have come together to create a 'magical environment' for the second component of the *Transphere Exhibitions* cycle..

The **Atelier Bow-Wow** and **Didier Fiuza Faustino** are among the most outstanding representatives of this generation of architects of the last decade who have emerged to bring a fresh look to the definitions of architecture hitherto established. Their research on the living conditions in contemporary cities is artistically subversive and socially engaged.

For this exhibition, *The Magical House*, the architects have chosen to work with a common material in a logic of cyclical production. This material - wood - used in the construction of the two architectures, is sourced in Portugal, where Didier Fiuza Faustino comes from, and will be returned at the end of the show for a second life. The two houses, rebuilt in the middle of a forest, will be accessible to all. Although the architects have decided to work with this same material, the cells they present offer visitors two complementary visions.

For this collaboration, Didier Fiuza Faustino designed a polyhedron with rounded edges. Closed on the outside by translucent walls, balancing on one of its sides, the hermetically sealed structure is like a refuge, a cell in which one might protect oneself from a hostile environment. You could close yourself inside in order to open up to other areas, to travel elsewhere, even within oneself. This cabin might also be a childhood memory, a space shuttle in which we imagine traveling through the cosmos.

Alongside this sensitive, intimate installation, the Atelier Bow-Wow has made the generous offer of a roof-shaped structure the public can enter under to take shelter, or sit upon, making it a place of exchange and conviviality. Both opaque and transparent, this structure reminds us as much of the slatted facades of traditional Japanese townhouses, or *machiya*, as it does of the roofs of the first Shinto shrines.

Visitors are invited to experience both architectures plunged into a darkness inhabited by a shadow play of light, and of sound and silence, creating a poetic atmosphere inspired by *In Praise of Shadows*, the masterpiece by the writer Junichirō Tanizaki, and the concept of the 'uncanny' described by Sigmund Freud.

Though the exhibition invites poetic meanderings, it also makes it possible to rethink current urban issues, the problems of space, but also to question the relationship between individuals and their privacy. It will be conducive to the organization of workshops and meetings.

Curator : **Hou Hanru** (Artistic Director of the National Museum of XXI Century Arts - MAXXI, Rome)



© Didier Fiuza Faustino

New Works

Based on a dialogue between the Atelier Bow-Wow and Didier Fiuza Faustino for the exhibition *The Magical House*, the project was proposed and organized by the curator, Hou Hanru.

Atelier Bow-Wow

Chigi House

2016, an installation composed of pinewood, felt and lightbulbs

Dimensions 458 × 600 × h. 400 cm

Chigi House (implementation plan)

2016, blueprint on paper, A0 format

Chigi House (making-of)

2016, looping slideshow on a TV monitor

Why is the house magical?

It's a roof where you can lay down underneath but it's a seat where you can be the spectators for performance.

It's lighting the space but casting the shadow at the same time.

It's made of weak wooden pieces but strong enough by forming a scissors truss.

It's opaque but transparent, reminding of wooden grill traditionally applied on the façade of townhouse "machiya" in Japan.

It's grasping the ground and releasing the grounds energy towards the sky, reminding the oldest roof styles of Japanese shrine.

It's showing the faces behind the object and material, although the actor network of construction is totally global.

Atelier Bow-Wow

* «Chigi» literally means 'a thousand woods' in Japanese. It is the name given to the style of traditional roofs seen in sanctuaries in Japan. Their shape makes it possible to liberate terrestrial energy toward the heavens.

Atelier Bow-Wow, Chigi House
2016 © Graziella Antonini



Didier Fiuza Faustino

A home is not a hole

2016, installation composed of skinned eucalyptus trunks, plywood made of silver birch, canvas, mosquito netting, felt and fluorescent lights

Dimensions 600 × 700 × h. 400 cm

A home is not a hole (implementation plan)

2016, blueprint on paper, A0 format

A home is not a hole (making-of)

2016, looping slideshow on a TV monitor

Collaboration is primarily a common path to the design process of a work / installation. I think Hou Hanru very wisely proposed a rapprochement with Atelier Bow-Wow in order to consider the meeting of two architectural practices which both attract and repel. Our respective singular work habits thus converged somewhat unexpectedly and yet spontaneously on a common ground. The core of this duo was established right from the beginning of our research on land northeast of Leiria, in Portugal. It was in Santa Eufémia (Leiria) that our two architectural approaches, imagined and fantasized, came into being in contact with a timber that could be used to build a cabin such as I had designed a few kilometers away, twenty years before (*My First House*, 1996). This time, the cabin is stripped, is fragile and unstable. Its balance is jeopardized – a slight intervention that henceforth makes it uninhabitable. *A home is not a hole* becomes autonomous and de facto, sculptural.

It is through a rejection of the act of using architecture that the issue of my intervention at the Maison de la culture du Japon à Paris is determined. It no longer constitutes a destination for the body, but has its own destination, which is the landscape.

Didier Fiuza Faustino



Didier Fiuza Faustino,
A home is not a hole, 2016
© Graziella Antonini

Around the exhibition

> MEETING *

Wednesday, June 8 at 6:30 p.m.

with **Momoyo Kaijima (Atelier Bow-Wow)** and **Shooshie Sulaiman**

In collaboration with Kadist Art Foundation

Contemporary architectural creation is part of a social and cultural debate that questions our relationship to urban space - public, private - and questions the encounter between art / architecture. These topics and others will be discussed throughout the evening by Momoyo Kaijima, co-founder of Atelier Bow-Wow, and artist Shooshie Sulaiman whose multifaceted work includes an architectural dimension. It will also be an occasion to enjoy the structure designed by the Atelier Bow-Wow for MCJP in another manner. Conceived as an immersive work, open to the public and disposed to meditation, it will provide time for a public meeting space favorable to discussion and reflection.

> POETRY EVENING*

Saturday, June 25 at 6 p.m.

Plunged into darkness, *The Magic House* sensitively combines art, architecture and poetry.

The MCJP offers an immersion in this dreamlike world with a poetry evening during which

Anny Romand will be the voice of the poet **Masayo Koike** for *Maison en poèmes (Houses in poems)*.

> PUBLIC YOUTH WORKSHOPS

Kamishibai

Wednesday, June 22 at 3 p.m. and 4 p.m. / Wednesday, July 6 at 3 p.m. and 4 p.m.

Storyteller **Hiromi Asai** will present (in French!) two plays by Kamishibai, Japanese theatre with illustrated plates on the theme of nature.

June 22 : « Le chaperon magique »

July 6 : « Le poisson-démon »

Budding Architects !

Wednesday, June 29 at 2 30 p.m. / Wednesday, July 13 at 2 30 p.m.

In collaboration with the **Centre Kapla**

Led by two animators from the Kapla Centre of Paris, children can unleash their imaginations by creating architecture as surprising as that of *The Magical House* !

* Free entry

Exhibition room (level 2)

Limited number of seats /

reservation : transphere2016@gmail.com



The Magical House

Hou Hanru

Artistic Director of the National Museum of XXI Century Arts - MAXXI, Rome

We are living in a time where the notion of 'home' has changed and mutated and in which our ways of living and working—the established boundaries between home and social space—have been deconstructed due to 'globalization'.... A home has become to a great extent an open house in constant change and reconstruction, a space of social dialogue...while the borders separating the inside and the outside, between the established and the alternative, between the self and the other, are quickly blurred and reorganized...

Exploring this condition of existence in the world, a collaborative project has been conceived for la Maison de la culture du Japon à Paris, by two architecture practices— Didier Fiuza Faustino (Bureau des Mésarchitectures), and Atelier Bow-Wow (Yoshiharu Tsukamoto, Momoyo Kaijima, Yoichi Tamai)—respectively based in Paris and Tokyo, initiated and curated by myself (Hou Hanru). I have been working with both practices for more than a decade. This project is site-specific, but it can also travel easily to another venue with adapted versions. All the structures are prefabricated and easily assembled. It's at once at home and away... like our contemporary way of living and belonging in the time of globalization. (...)

Log production is a common starting point. Unfinished logs are the basic material for the architecture designed for the project. Different but equally intelligent design approaches, all environmentally friendly, are developed by both architectural firms who have been working on some of the most unique and distinct independent initiatives in architectural experiments in their own localities and the global scene. Their research into various contemporary urban conditions of inhabiting the city and the world at large has been intellectually profound and artistically provocative. The products conceived for this specific project, under the curatorial concept of the Magical House, are of low cost and high efficiency. They form a magically beautiful environment in La Maison de la culture du Japon à Paris in which the audiences are solicited and mobilized to experiment with extraordinary experiences of inhabiting, sharing and conversing that help them 'escape' from the everyday comfort zone of repetitive banality. A new form of social life is created here. It's a magical house in which one can experience the extraordinary, or even live a 'new life', in the play of darkness and lightness, silence and sound, poetry and cultural-social-economic-political reflections.

Eventually, the materials, which are produced in Santa Eufémia (Leiria), Portugal, will be returned to Portugal and used again. The materials will also live a new life... (...)

Precisely, they have referred to ideas derived from Junichirō Tanizaki's *In Praise of Shadows* and Sigmund Freud's concept of the uncanny (*Das Unheimliche*). Their common project seeks to create a 'magical environment' in which the everyday life environment is transformed into an 'estranged' one, an unknown but mysteriously beautiful one oscillating between light and shadow, transparency and opacity... These references help to further confirm a common position shared by both groups. They share the conviction that a house is not simply a functional shelter with modern comforts. Instead, it should be a real habitat for human beings – creatures with a body and soul. It's a venue for living the fullness of life, which can only be obtained by meditating and enjoying the relations and interactions between man and nature, between the mind and the built space, between function and poetry, between daily practices and fantasy, between the self and the other, between home and society... And, as Tanizaki and Freud pointed out in their own ways, 'darkness' and 'uncanny-ness', or obscurity and uncertainty, are the ideal conditions for us to probe into these reflections through sensational and psychological experiences. (...)

Finally, both Faustino and Atelier Bow-Wow are dealing with a fundamental question of social space and individual desire – urban space as both a place of communion and alienation, a place at once desirable but inaccessible... This is translated into magically beautiful forms and expressions. They are building a place in which the hidden, the forbidden, the purportedly forgotten, omitted, or, the uncanny, *das Unheimliche*, the shadowed... are revealed, encountered and enjoyed by the public. (...)

The house that stands on the sea

Masayo Koike

The breaking waves
entered the room like it was completely
natural to do so
without knocking
They soak the stone floor
soak the sofa legs
and always drench the couple's toes
What I thought looked like a slipper
was a dead fish
The house that stands on the sea
No division between the rooms
The scene
ripples like liquid and becomes abstract
no windows
no doors
no walls

There is a roof
It's impossible to hide
impossible for anyone to peek in at me
What can I do?
Oh my sweet home
I meant to hide these feelings in each room
so no one could spy on them
but before I knew it the task became too hard
No inside or outside right or left
But gravity exists so there is up and down
I become a wind that rages across the sea
Sometimes I look down at the roof
When the wind rages across the sea

(translated from Japanese by Dan Bradley)

Sweet home, dark hole

Philippe Vasset

Living comes down to hosting the world, to organizing it to fit one's own dimensions. The house is an outside in scale model, an elsewhere that is quickly tamed.

But we can also live against what surrounds us, hole up at home to protect ourselves from an environment considered harmful. Housing becomes a refuge, a cell where people gather to open up to other spaces, this time interior.

Let's have a look at this polygon with rounded hedges: to what residential category does it belong? Lacking a base it is an unstable structure, escaping gravity as much as it does our regard: impossible to know what angle at which to look at it, or even to visualize the position a body would adopt inside this sarcophagus. It looks like a projection of three-dimensional space, a screen offered to our mental impulses. (...)

The structure is hermetically sealed and has no exits. One can only imagine what it contains, and how it could be used. Like St. Patrick's gallery, it is a kind of quantum box, like that in which the Austrian physicist Schrödinger kept his famous cats. What it produces is not observable: one must literally project oneself into it.

In the face of this construction, we feel like a savage worshiping an artefact, a metal cockpit from a doomed vessel that we might have patiently reproduced with the means at hand, from trunks cut from familiar ground, the trees against which we leaned as a child to dream and, cut and pruned, have become a faithful reproduction of the space shuttles in which we imagined ourselves sailing, gliding from suns to planets and slaloming between meteorites. All that remains of these dishevelled space races is a cabin, an opaque structure still shaped by the black hole of our desires.

Atelier Bow-Wow

(Yoshiharu Tsukamoto, Momoyo Kaijima and Yoichi Tamai)

The Atelier Bow-Wow is an agency based in Tokyo and founded in 1992 by Yoshiharu Tsukamoto and Momoyo Kaijima. Yoichi Tamai joined the Atelier Bow-Wow in 2015.

They are interested in various fields ranging from architectural design to urban research through the design of public space. Their achievements are produced and based on the theory called «behaviourology» (behaviourist architecture). The agency has designed houses, public and commercial buildings mainly in Tokyo and in the United States and Europe. Their urban studies have led to an experimental project called «micro-public space», a new approach to public space being presented worldwide.

Influenced by the specificity of the Japanese urban landscape, they offer an innovative architectural approach by producing smaller dwellings whose singular and scalable layouts insinuate themselves into the vernacular landscape of cities and proposes a new urban typology. Their approach and the concepts that frame them are shown in the numerous works of which they are the authors, revealing social and political thinking that is deeply rooted in issues of contemporary cities.

The achievements of the Atelier Bow-Wow are produced from the concept of «behavioural architecture». The word «behaviour» includes here the behaviour of natural elements such as light, air, heat, wind and water, human behaviour and that of the building. «Behaviourist architecture» studies these behaviours and aims to synthesize them to optimize their performance in a specific context. It focuses on their repetitive, rhythmic, shareable aspects, and moves architectural design from a concept based on individuality to a concept based on community.

Present in major group exhibitions such as Archilab, the biennials of Venice and Shanghai, they also participate in international competitions and exhibit their work in many cultural institutions like the Haus der Kulturen der Welt (House of World Cultures) in Berlin, where they recently showed in 2015, and the Hermès Forum in Tokyo and the Canadian Centre for Architecture in Montreal in 2013.

They are currently participating at the International Architecture Exhibition - La Biennale di Venezia as well as *Architecture as Art* of the Milan Triennale Exhibition.



Didier Fiuza Faustino

Didier Faustino is an architect and artist working on the relationship between body and space.

He started his own practice at the crossroad of art and architecture just after graduating in architecture in 1995. He has been developing since then a multi-faceted approach, ranging from installation to experimentation, from visual art to the creation of multi-sensorial spaces and buildings. His projects are characterized by their critical perspectives, their freedom of codes and their ability to offer new experiences to the individual and collective body.

In some of his iconic works, such as *Body in transit* (Venice Biennale, 2000), a minimal space critiquing the transport of illegal immigrants, or *One square meter house* (Paris, 2007), a building prototype questioning the notions of land value and ownership, Faustino's subversive stance invites us to question the political role of creation as well as our own position as a subject and a citizen.

With other main projects like *Stairway to heaven* (Castello Branco, 2001) –a public space for individual use– or (G)host in the (S)hell (Storefront NYC, 2008), he leads us to reconsider the boundaries between private and public, between personal and communal.

Faustino has designed several mobile architectures for private clients and international events: *Arteplage Mobile du Jura* (Swiss Expo 02, 2002), *Temporary Autonomous Zone* (Art Basel unlimited, 2004), *The Hermès H Box* (2006), a mobile video screening hall presented worldwide (London Tate Modern, Centre Georges Pompidou in Paris, Beyeler Foundation in Basel...).

Exhibitions have been dedicated to his work in France (Frac Centre, Cité de l'architecture et du patrimoine – CAM, Le Magasin in Grenoble), Portugal (Foundation Calouste Gulbenkian, Japan (CCA Kitakyushu, Hermès Foundation in Tokyo) and the USA (Laxart in Los Angeles, Storefront in NYC), among others. He has been invited as well to international biennials (Venice, Tapei, Yokohama, Sao Paulo, Istanbul, Beijing, etc.) and frequently gives lectures at major universities and international institutions. In 2009, he founded and curated the first Bordeaux Biennial Evento dedicated to art in the public space.

Didier Faustino currently works on three main architectural projects: a library and cultural center in Mexico City for Foundation Alumnos 47, an experimental house in Spain for the editor of the Solo Houses and a winery in Portugal. He also dedicates part of his time to teaching and is in charge of Diploma Unit 2 at the AA School in London since 2011.

Starting from September 2015, he will be the new editor in chief of the French architectural and design magazine CREE.

He is represented by Galerie Michel Rein in Paris, Galeria Filomena Soares in Lisbon and Galeria Parque in Mexico City.

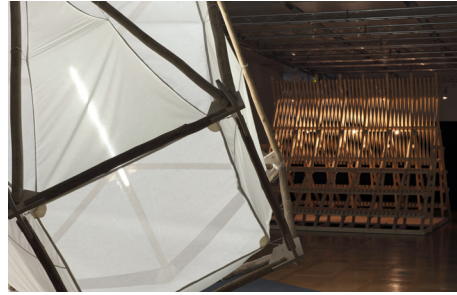


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Visuals for the press



**Atelier Bow-Wow and
Didier Fiuza Faustino**
The Magical House
2016
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Atelier Bow-Wow
Chigi House
2016
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Didier Fiuza Faustino
A home is not a hole
2016
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Atelier Bow-Wow
Chigi House
2016
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Didier Fiuza Faustino
A home is not a hole
2016
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**Yoshiharu Tsukamoto
et Momoyo Kaijima**
© Atelier Bow-Wow



Didier Fiuza Faustino
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