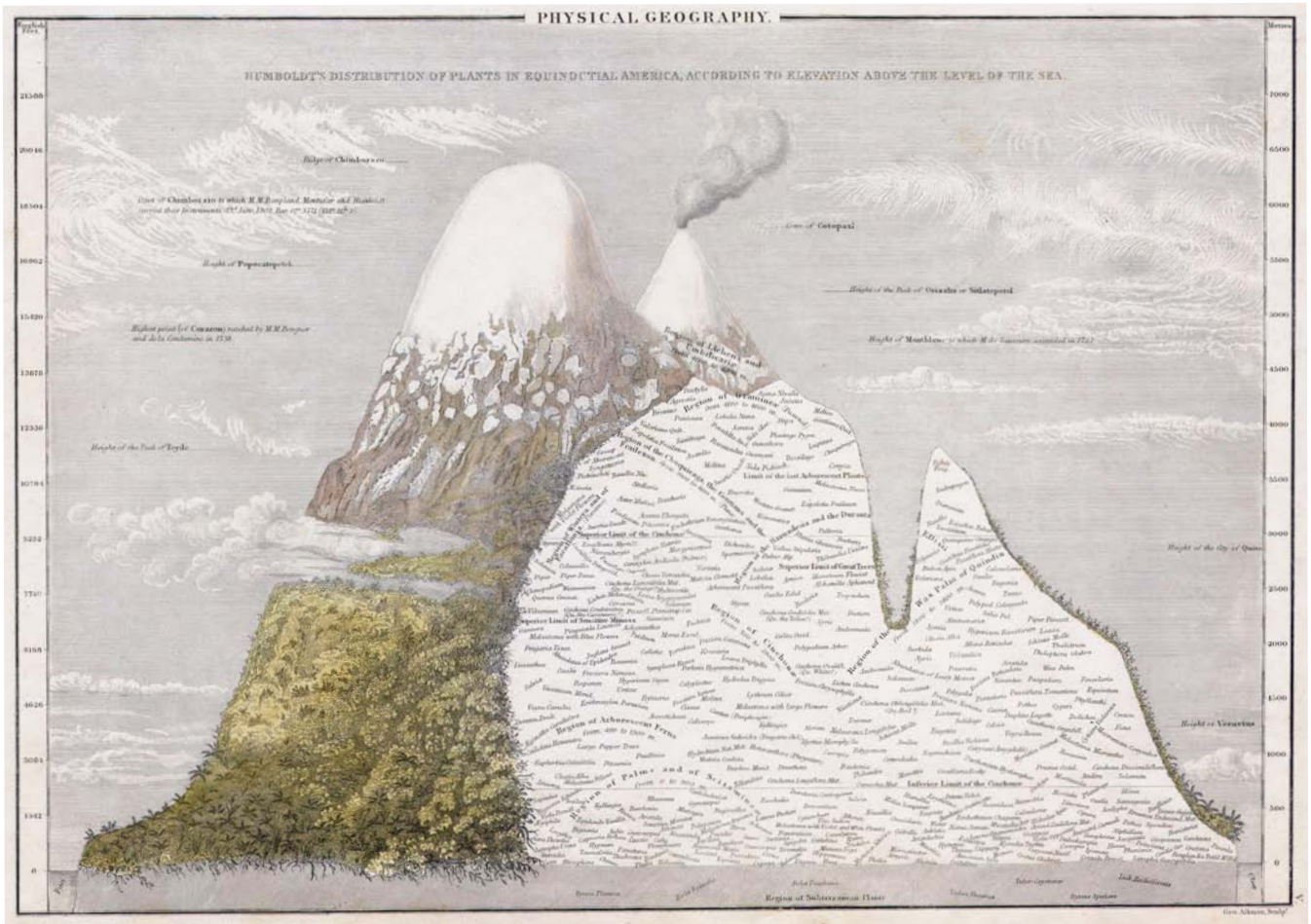


# **BAP! 2**

# **La Ville et la Terre**

**June 30, 2021**



"Black's General Atlas", Alexander Von Humboldt, print by George Aikman. Alexander von Humboldt and Aimé Bonpland proposed among the first a close relationship between climates, altitudes, geologies, and morphologies of living species, imposing a new perspective on our environment. As a pioneer of ecological thinking, Humboldt contributed to the materialist understanding of the interactions of humans with their environment, which is determined by the tensions between materials, climates and energies.

# BAP! 2

## La Ville et la Terre

Second Biennale of Architecture and Landscape  
of Île-de-France in Versailles  
May-July 2022

BAP! 2, Biennale of Landscape and Architecture of the Île-de-France Region, will take place from May 13, 2022 to July 17, 2022 in the City of Versailles under the theme of “The City and the Earth” (*La Ville et la Terre*), simultaneously in the école nationale supérieure du paysage, and the école nationale supérieure d’architecture de Versailles, and several other public venues such as the former Central Post office.

The exhibition of the ÉNSA Versailles is curated by Nicolas Dorval-Bory and Guillaume Ramillien, and will be entitled “Visible, invisible”.

## Visible, invisible

**The invention of new terroirs in architecture through material and energy.**

**Nicolas Dorval-Bory & Guillaume Ramillien  
École nationale supérieure  
d'architecture de Versailles**

Confronted to the ecological emergency, new types of architecture are progressively emerging everywhere: locally around Paris in the region Île-de-France, where this biennale takes place, throughout the national territory, but also all over the world.

To invent these architectures, designers need to consider, beyond program, what architecture is literally made of—the materials and energies of the site—thus developing new languages oscillating between visible and invisible matters.

Therefore, the biennale chooses to honor both these initiatives and the physical resources that underpin them.

### A parable

“Let the difference be expressed in a form of parable, in which a savage tribe (of the sort that exists only in parables) arrives at an evening camp-site and finds it well supplied with fallen timber. Two basic methods of exploiting the environmental potential of that timber exist: either it may be used to construct a wind-break or rain-shed—the structural solution—or it may be used to build a fire—the power-operated solution. An ideal tribe of noble rationalists would consider the amount of wood available, make an estimate of the probable weather for the night—wet, windy, or cold—and dispose of its timber resources accordingly. A real tribe, being the inheritors of ancestral cultural predispositions would do nothing of the sort, of course, and would either make fire or build a shelter according to prescribed custom—and that, as will emerge from this study, is what Western, civilised nations still do, in most cases.”

—Reyner Banham “*Environmental management*”, in *The Architecture of the Well Tempered Environment*, 1969.

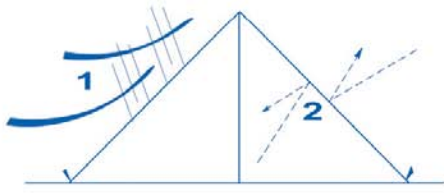
When Reyner Banham wrote these lines, did he already suspect that, fifty years later, his manifest parable would take on so much meaning in the Anthropocene context? Indeed, climate change is the catalyst for a thinking that now rightly considers our world as a finite ecosystem whose resources are not created *ex-nihilo*, without limit, but only converted. Thus, as the questions of climate change on the one hand and the preservation of ecosystems on the other hand become consensus among architects, the reasoned management of (visible) materials and (invisible) energies is gaining dimensions that gradually go beyond pure optimization and engineering. They collectively urge us to become more than this “ideal tribe of noble rationalists”, in an era of ecological and climatic awareness: a form of new realism, or new materialism, where the resource and its limits—matter or energy, as found or transformed—are the primordial tools of projection of the world.

What then could be the architectural languages, the landscapes and built forms of this new “tribe”, or rather of these tribes, working both in the visible and the invisible?

### Natural material and available energies

If architecture could thus be reduced to how to organize a quantity of available materials and energies for our common benefit, it is always in the sake of the relationship between our homeothermic body to its fluctuating environment. As such, architecture qualities are both palpable and intangible, physiological and cultural. Aesthetics of matter and energy then respond to visible and invisible phenomena.

Pragmatically, this omnipresent and sometimes paradoxical duality is evident in the era of the Anthropocene. It might be the tactile and visual dimension of a post-carbon architecture made of wood, plant fibers or rammed earth, whose CO<sub>2</sub> footprint values are nonetheless invisible. It may also be about the imperceptibility of heat flows, which nevertheless increasingly determine the building envelope and therefore the appearance of constructions.



Environmental behaviour of a tent.

1. Tent membrane deflects wind and excludes rain
2. Reflects most radiation, retaining internal heat, excluding solar heat, maintaining privacy



Environmental behaviour around a camp fire.

1. Zone of radiant heat and light
2. Downwind trail of warmed air and smoke

Environmental Management Diagrams (Reyner Banham's *The Architecture of the Well Tempered Environment*, 1969)

From the campfire or the shelter, two fundamental ways of understanding the environment, two primitive material and immaterial architectures, the biennial will exhibit various avant-garde architectural practices which, through the intersection of matter or energy (earth, water, wood, wind, stone, sun, etc.), invent new narratives and form the common ground of our relationships with the world to come.

## Organization

The exhibition will unfold in three stages within the existing spaces of the building of the Petites Ecuries (home of the School of Architecture), starting from the avenue du Général de Gaulle, to the Maréchalerie and its South Courtyard, Cour des Fontaines and the Nef, the Gypsothèque, to finally end in the North Courtyard of the Maréchalerie.

The general scenography of the biennale as well as the calendar of workshops are coordinated by ÉNSA Versailles and the curators.

### **Exhibition of resources Maréchalerie south courtyard**

Designing with the materials and energies available on site—here the Île-de-France region—means first of all evaluating them, quantifying them, exposing

them. They can be the excavated earth of the of the Grand Paris development projects, stones from regional subsoils, surrounding forests, but also the local rainfall, the amount of sunshine radiation, the direction of the prevailing winds, etc.

Land, stones, wood, plant fibers, sun, rain and winds from Île-de-France will take the form of a “monumenta” exhibition of the primary resources of the area and/or artefacts that collect them, by mobilizing regional partners from the aforementioned industrial sectors.

### **New architectural languages and practices Cour des Fontaines et Nef**

*\* subject of the call for projects #1  
practices and theories*

The next step of the biennale is about showing how architects design with those materials and energies, invent compositional modes and transformation methods that commits their sector and craftsmanship.

Guests and contributors—architects, artists, creators, local and international—will answer this exploratory question: How to understand the matter, how to experiment with it, in a sort of gradient from the telluric to the atmospheric, from the most tangible to the most abstract. The exhibition will offer them to share their way of transforming the rough matter

into construction material, in an operational or experimental way, to shape singular climate capable of meeting or humblest needs, and to answer our most ambitious aspirations for resilience. More than a dogmatic vision of what should be those new ways of expression, the exhibition is about presenting, among all the actors of this contemporary materialism, the different strategies, the sometimes contradictory directions, radical attitudes, to establish a cartography of what constitute the architecture of the Anthropocene through the visible and invisible matter.

### **Appropriations, transformation, experiments**

#### **Cour Nord de la Maréchalerie**

*\* subject of the call for projects # 2 workshops*

Here the transformation of matter will be executed, showcased and shared with public of all ages willing to experiment and engage in these new practices and pursue this research.

Through workshops, teachers, researchers and professional instructors will propose pedagogical and experimental content to share with the visitors during the two months of the biennale and will allow for new forms of transformation of the disposable matters and energies.

An platform with tools and security equipment complementing the school's Fablab will be made available to the workshops, allowing prototyping, participative projects, and experiments of all sorts.

Beside their own production, the guests and contributors will be invited to give public lectures, to participate in panel discussions and interviews to present their work and discuss about the problematic raised by the curators. Those oral contributions will be transcribed and like the rest of the productions resulting from these events, they will be featured in the catalogue of the biennale, made in partnership with Paf atelier.

On the ashes of the prosperity myth, we propose to engage with other narratives that consider the ethics and aesthetics of an Anthropocene architecture are already emerging in the transformations of materials and energies, in the visible and the invisible.



# Visible, invisible

The invention of new terroirs in architecture through material and energy.

## 0. Entrance.

La Maréchalerie, contemporary art center + Parvis  
1 artist

## 1. Resource demonstration

South courtyard of the Maréchalerie  
Materials: wood, earth, vegetal fibers, stone  
Energies: sun, rain, wind, light

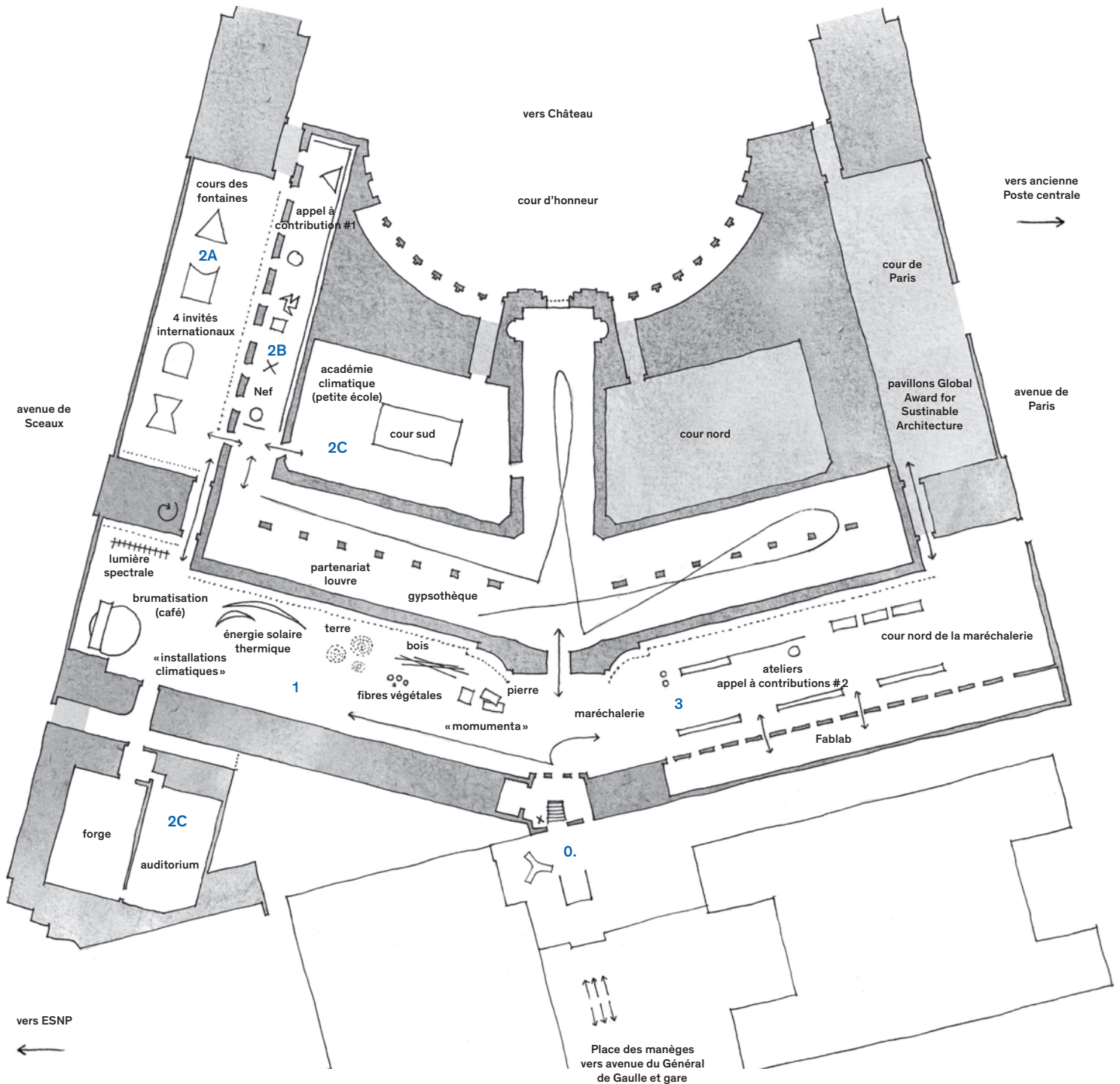
## 2. New architectural languages and practices

2A Cour des Fontaines. 4 international guests installations  
2B Nef. Curated exhibition + call for projects #1 practices and theories  
2C Testimonies. Lectures, panel discussions, interviews

## 3. Appropriations, transformations, experimentation

North courtyard of the Maréchalerie + Fablab  
Call for projects #2 workshops 8 to 10 pedagogical projects covering the nine weeks of the event

North >  
Scale: 1/750e  
Value date: June 2021



## Call for projects #1 practices and theories

This call for projects, intended for architects, artists et creators, aims for the production or exhibition of a project (existing or specially designed for the biennale) illustrating in a relevant way this approach toward matter and energy.

Ten to twenty projects will be selected and exhibited in the Nef, among a curatorial selection of others media.

### 1

## Content

*The application form must include:*

Project—5 pages A4 including

- Idea: project intention clearly defining it regarding the biennale themes (600 words max + images).—2 pages
- Feasibility: scenographic principles of the contribution (300 words maximum + images). The project intention must include the type of exhibition considered (model, text, installation, photo, etc), its dimensions, and if it's an original creation or existing object.—2 pages
- Budget—project cost (construction, shipping...).—1 page
- Portfolio of previous projects—free format
- cv of the applicants—free format

### 2

## Submission process

*The submissions must be sent by email according to the following specifications*

- Email object: “BAP2-AAC1-your name”
- Email adress: [bap-ensav@versailles.archi](mailto:bap-ensav@versailles.archi).  
Format: PDF (8 MB max or through a transfer platform)
- Due date: July 30, 2021, midnight (CET)

Any further question must be sent before July 15 at [bap-ensav@versailles.archi](mailto:bap-ensav@versailles.archi)

### 3

## Evaluation criteria

The projects will be evaluated by a selection committee presided by the curators of the exhibition, Nicolas Dorval-Bory & Guillaume Ramillien. The selection committee will choose a selection of projects in regard of the ambitions and issues identified in the introductory statement and according to the following evaluation criteria:

- 60 %: relevance and creativity of the conceptual proposal in relationship to the theme
- 20 %: architectural or scenographic principle and its economic and technical feasibility
- 20 %: previous references of the team

### 4

## Projects development

The winning candidates will have five months to define and complete their project, following this schedule:

- October 31, 2021; intermediate sketch design
- January 31, 2022; final sketch design

Any text and images will have to be sent in digital format to [bap-ensav@versailles.archi](mailto:bap-ensav@versailles.archi).

Each selected projects will be the subject of a contract between the winner and l'ÉNSA Versailles. In particular, it will establish the terms of payment of construction costs, transport, etc., as well as the conditions for the exploitation and communication of the project.

### 5

## Schedule

- June 30, 2021: launching of the call for projects
- July 30, 2021, midnight: application submission
- September 15, 2021: selection of ten to twenty winning projects by the jury
- October 31, 2021: intermediate submission
- January 3, 2022: final project submission
- May 13, 2022: opening of the biennale to the public
- July 17, 2022: closing of the biennale



## **6 Publications**

Publications in French and in English are planned as part of the exhibition **VISIBLE, INVISIBLE**, including a catalogue of the biennale, in which the documents provided by the winners can be used.

## **7 Rights**

The aforementioned contract provides in particular for the transfer of the rights of representation and distribution in accordance with the Intellectual Property Code (Article LL122-1 and following) for a period of one year from the selection of the jury and this through the world; the content and destination of the transferred rights will be duly specified. The winners will be mentioned in all media published by ÉNSA Versailles for the promotion of the biennale.

## **8 Exclusivity**

The winners undertake not to disclose any document or media of any kind, corresponding to the project submitted as part of the biennial, for a period of one year from the date of selection by the jury.

## Call for projects #2 workshop

**Intended for teachers, students and associations, this call for projects aim for the creation of a workshop demonstrating in a relevant way an approach of what matter and energy is in architecture.**

**Eight to ten projects will be selected and will take turns in la cour de la Maréchalerie.**

The ÉNSA Versailles will provide the winners with suitable logistic platform (tools, safety, Fablab,...) for the development of the projects. For the students, the workshops may possibly be validated as free ECTS, according to the specific procedure of their school.

### 1 Content

*The application form must include:*

Project—5 pages A4 including

- Idea: project intention clearly defining it regarding the biennale themes (600 words max + images).—2 pages
- Feasibility: modalities and pedagogical principles of the contribution (600 words maximum + images). The note must describe the purpose of the planned workshop and the audience for which it is intended (students, free registration, architecture school, Landscape school, other...), the number of students, the duration/frequency, the intervention modality, the material needed (material, tools...).—2 pages
- Budget—project cost (construction, shipping...).—1 page
- Portfolio of previous projects—free format
- CV of the applicants—free format

### 2 Submission process

*The submissions must be sent by email according to the following specifications*

- Email object: “ BAP2-AAC2-your name ”
- Email adress: [bap-ensav@versailles.archi.fr](mailto:bap-ensav@versailles.archi.fr)

- Format: PDF (8 MB max or through a transfer platform)
  - Due date: July 30, 2021, midnight (CET)
- Any further question must be sent before July 15 at [bap-ensav@versailles.archi.fr](mailto:bap-ensav@versailles.archi.fr)

### 3 Evaluation criteria

The projects will be evaluated by a selection committee presided by the curators of the exhibition, Nicolas Dorval-Bory & Guillaume Ramillien. The selection committee will choose a selection of projects in regard of the ambitions and issues identified in the introductory statement and according to the following evaluation criteria:

- 60%: relevance and creativity of the conceptual proposal in relationship to the theme
- 20%: architectural or scenographic principle and its economic and technical feasibility
- 20%: previous references of the team

### 4 Projects development

The winning candidates will have five months to define and complete their project, following this schedule:

- October 31, 2021; intermediate sketch design
  - January 31, 2022; final sketch design
- Any text and images will have to be sent in digital format to [bap-ensav@versailles.archi.fr](mailto:bap-ensav@versailles.archi.fr).

Each selected projects will be the subject of a contract between the winner and l'ÉNSA Versailles. In particular, it will establish the terms of payment of construction costs, transport, etc., as well as the conditions for the exploitation and communication of the project.

### 5 Schedule

- June 30, 2021: launching of the call for projects
- July 30, 2021, midnight: application submission
- September 15, 2021: selection of eight winning projects by the jury
- October 31, 2021: intermediate submission

- January 3, 2022 : final project submission
- May 23, 2022 : opening of the biennale to the public
- July 20, 2022 : closing of the biennale

## **6 Publications**

Publications in French and in English are planned as part of the exhibition **VISIBLE, INVISIBLE** including a catalogue of the biennale, in which the documents provided by the winners can be used.

## **7 Rights**

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