

HANS-WALTER MÜLLER'S THREE INFLATABLE MODULES

PUBLIC COMMISSION FOR THE LE CENTRE INTERNATIONAL D'ART ET DU PAYSAGE OF VASSIVIERE ISLAND

The immaterial house

Now I would like to speak briefly about a great architectural project that has always been dear to me – building a house that is truly immaterial but in effect technically and functionally practical. This house should be built using the new material known as “air”, blown into walls, partitions, the roof, furniture. This air must be conditionable, of course, so that the construction material itself is the general heating or refrigeration for the environment of the whole house. The ensemble of the foundations (basement) of this house will at most reach ground level. The foundations will be built in concrete.

All the sheds, kitchen, WC, laundry, and so on will be the part of the house that can be locked, that will be on the ground. As for the rest, it won't be necessary to worry about locks, because there will be nothing tangible to steal or take away. In the yard or the garden, the machine room should be placed quite far, between 50 and 100 meters in distance, so that the noise does not reach the house proper, thus preserving privacy. In the air, you build with air: immaterial materials.

On the ground, with ground: material materials.

For a complete town, the possibilities are even greater and more interesting: one single air roof with a blower and aspiration at the end for recovery and sections of air to limit the space under this immense roof.

Yves Klein

HANS-WALTER MÜLLER AT VASSIVIERE

Hans-Walter Müller, born at Worms in Germany in 1935, became a conjurer at the age of 14, well before he became an architect. This fantasy is peculiar to him; he actually considers that no research is of any value without humor and discipline. In 1961 he graduated as an engineer and architect from Darmstadt Polytechnic School in Germany. He exhibited for the first time in 1963 with his *Kinetic Machine* and was acclaimed at the Biennial of Paris in 1965. In 1967 he was prize-winner at the German Pavilion of the international exhibit in Montreal. In the same year, he presented his work at the Modern Art Museum of the City of Paris for the exhibit *Light and Movement*, and at the Maeght Foundation in 1970. Since the 70s he has built inflatables, transformed into studios for Jean Dubuffet, decors for Maurice Béjart, the *Comédie Française* and the Opera Houses of Paris, Munich and Vienna, an itinerant church and advertising stands.

In 2002, Hans-Walter Müller was invited to conceive and produce itinerant inflatable modules for the **Centre international d'art et du paysage** of Vassivière Island, with a view to expanding the spaces of the Center to accommodate teaching workshops and a variety of other activities in the surrounding area. This project, conceived thanks to a public commission by the Ministry of Culture and Communications, is included in the

framework of the Art Center's cultural policy. The idea is to create a new type of equipment that is both a work of architecture and a mobile pedagogic tool designed to be transported, installed and practiced as a play space for discovery and a meeting place, in keeping with the notion of a "garden pavilion". The conception of an architecture of light, nomadic air, its capacity to be used principally for teaching purposes, its easy and fun installation on a platform also made to be both functional and ecological, are the bases of this project.

After an initial exhibit at *The Force of Art* at the Grand Palais in Paris in 2006, the three structures were inaugurated for the first time on 14 July 2007 in the gardens of the **Centre d'art** at Vassivière.

Hans-Walter Müller in the gray module, **Centre international d'art et du paysage**, 2007

Gray module
Yellow module
Red module

KINESIS

Hans-Walter Müller is a kinetic artist. Kinetic art appeared in the late 50s as an experimentation of the notion of movement in the work of art. It is principally represented in the sculptures of artists such as Jesus Rafael Soto, Pol Bury, Agam, and the GRAV group, through the use of mobile elements. But kinetic art is also founded on optical illusions and retinal vibration, as well as the possibility of our eye looking at the same time at two violently contrasting colored surfaces. In the case of virtual kinetic art, one speaks of Op Art, of which Bridget Riley and Vasarely are the main protagonists. The expression kinetic art was adopted around 1954 to designate works put into movement by the wind, by spectators and/or some motorized mechanism. In 1955, the exhibit-manifesto *Movement* was held at the Denise René Gallery in Paris. The word kinetic comes from the Greek *kinésis*, which has also served to designate a form of artistic experience that has enjoyed considerable success: the cinema.

The joyful, optimistic atmosphere of the 60s stimulated research and experiments on a matter that has always enthused the avant-gardes: how to convey a three-dimensional movement on a flat surface? Since the 1910s, the Italian futurist artists Balla, Severini and Caro decomposed movement in painting in a series of simultaneous images. In sculpture, the Russian constructivists such as Naum Gabo, Pevsner and Moholo-Nagy make their works mobile by means of motorization or other mechanisms. Calder's mobiles are a direct chapter of this heritage. Marcel Duchamp, like his futurist and constructivist contemporaries, also engages in such research. The culminating point of these experiments came in 1912 with his *Nude descending the staircase*, a so-called chronophotographic painting: all the stages of the movement are represented on the same narrative plane. In sculpture, his 1913 *Bicycle wheel* is considered as the first kinetic sculpture made in France. The playful dimension of the movement is loudly proclaimed and the complicity of the spectator is considered a necessity. At the Third Biennial of Paris in 1963, the artists of the GRAV group – Joel Stein, Yvaral, François Morellet, Francisco Sobrino, Horacio Garcia Rossi, Julio Le Parc – publish their manifesto *Enough mystification!* Here is an extract on the role of the spectator:

"We want to interest the spectator, make him lose his inhibitions, loosen him up. We want to make him participate. We want to put him in a situation that he sets off and that he

transforms. We want him to be induced to interact with other spectators. We want to develop in the spectator a strong capacity of perception and action.”

Kinetic art, then, must imply large productions and big parties where the relation between the work and the spectator undergoes deep changes.

TOWARDS AN ARCHITECTURE IN MOVEMENT

Sculpture and painting are the privileged media of kinetic art. But what about architecture? How to make it mobile, moving, animated? The inflatable presents one possible answer, one that is simple to realize. Attentive to the materials of their time - plastics and synthetics - and freeing themselves from tradition, the architects of the inflatable try to synthesize light, sound, air and the human body.

Frei Otto and Buckminster Fuller are the pioneers of reflection concerning inflatable structures since the 50s. In many photomontages of the English group *Archigram*, one comes upon elements that are directly borrowed from these two architects. Ron Herron, a member of the group, creates “Air hab” in 1967, evoking an end-of-the-century nomadism with a car containing an inflatable house; when regrouped, these houses form “The Moment Village”. David Greene, a member of *Archigram*, creates an “shell apartment”, where the floor swells up and makes furniture and partitions appear. The Australians Poll & Smith design inflatable houses. Jean-Paul Jungmann, from the French group *Aerolande*, founded in 1966, conceives the pneumatic house “Dyodon” an entirely inflatable external and internal structure. In 1968, Bernard Quentin creates his “molecular structures”. All this at the same time that *Quasar* is working on the creation of individual inflatable houses, parallel to a complete line of furniture. The Canadians at *Interdesign* propose an inflatable town to be erected in six months, for 100,000 inhabitants, with buildings 17 floors high!

Finally, Hans-Walter Müller, an architect specialized in inflatables, is the creator of numerous projects, including the inflatable church with 200 seats at Montigny-les-Cormeilles in 1969, the studio for Dubuffet in 1971, and the 35 shelters for the homeless that he distributed one night in February 1975.

Research and technical advances have not ceased to push the limits of the increasingly wider use of inflatable structures, but the inflatable also conserves its original characteristics, namely its small volume, its weight, its cost, its easy and fast assembly, its various possibilities of usage (on water, under water, on land, in the air, in space), its reduced transportation, its playfully nomadic quality ... On the other hand, the inflatable structure has the ability to gather together and attract projects from all spheres of society - engineers, scientists, industrialists, artists, fashion designers, sportsmen, in other words to fulfill functions in research and its applications (town planning, conquering space ...), as well as in leisure, scientific and sports exploits, fashion, art... Inflatable structures can transform all the classical techniques of manufacture and construction to its advantage by enhancing these with their own specificities (water, air, various gases, gels, mousses, fluids...), following on one hand the type of envelope, and on the other what it contains, and playing on the more or less complete dosage of its refilling capacity. In a general sense, inflatable structures represent two complementary axes: one is technical invention - which tends towards transforming society - the other is the expression of everyday life by different applications in the fields of art and leisure.

**Dyodon – Experimental pneumatic house
Façade, 1967,
Centre George Pompidou, Credit: ADAGP
Ron Herron and Peter Cook, *Instant City* 1969-70
Bernard Quentin, *Molecular Structure*,
1968**

The module becomes animated ...

TEAR DOWN THE PILLARS OF ARCHITECTURE

“Pressure and tension constitute the main problems posed by an upwards architecture. Contrary to every traditional construction, the architecture of fluids does not rest on the piling that it explicitly criticizes, but rather on an ascending dynamic¹.”

In our century, an inflatable, deflatable and ephemeral architecture represent a new way to conceive and construct that has nothing in common with all the constructions of the past. Architecture itself is put to question here. A translucent architecture, a transparent architecture, a continuity of the experience inside, an architecture of welded fascia, an integral architecture of shadow and light.

An end to “two posts and a beam”, the eternal basis for calculating, the only possibility which dictates all the constructive combinations of stone, wood, metal and concrete. These inflatables transform our relation to building by transgressing not only the law of gravity but also the human law that installs the settled way of life, order and property. So many usual notions are placed in question with its appearance: security, collapse, heaviness, walls, roof, insurance contracts, perpetuity. The pillar, that emblem of the history of architecture which poet and sculptor Jimmie Durham likens to “a stele, a standing tombstone”, is literally dematerialized by Müller. Here the propulsion of a homogeneous energy made of air constructs a multitude of visible pillars and supports which, unlike all the human buildings that make their force converge on the center of the earth, designs a multitude of unheard-of orientations for houses. The architecture of the inflatables is regressive, it goes back to the fundamentals of the ephemeral nomadic dwelling place, like Mongol yurts, Eskimo igloos, Tuareg tents ...

But at the same time, the inflatable is progressive, for it deviates from and twists round the techniques of design and construction that belong to architecture.

“Man is ephemeral.
His life is ephemeral,
should what he does last?
Architecture is the link of his life,
architecture should die along with its user... “

Hans-Walter Müller, Extract from *Neuf* (architecture journal), 1970

¹ Alain Charre, “When air replaces stone”, text in course 2006

INHABITING THE LANDSCAPE

Hans-Walter Müller lives and works on a piece of land that does not belong to him, that he does not rent, but that for thirty-five years he has used in an everyday agreement with the Cerny aerodrome in the department of Essone in France. The inflatable structure that he created to organize his life and work with his wife Marie-France breathes and grows like an organism in constant evolution amidst natural undergrowth. The inflatable determines the couple's domestic and professional activities. The subdivisions of the traditional house are replaced by creating a habitable landscape that associates work and pleasure, inside and outside, in infinite sequences of experiments. The idea of the habitable landscape is to privilege space and to conceive its arrangement as a function of sound, image and projection, so that it is continually renovating. Cavities, reliefs, passages, corridors and promontories trace a particular geography that joins the human to the universe of nature. If air replaces stone in Hans Walter Müller's architecture, this is to enable the imagination to circulate endlessly rather than congeal in the walls and partitions of a project which predicts their uses in advance.

The outside penetrates the inside through visual openings created by transparent fascia or forms. Partitions that are translucent and porous to sight and touch, discolored, bright red, striped, curved, zigzagging, covered in dead leaves, rain or snow that transforms the module into an igloo: the perception of outside space is never the same. The partitions become living walls and change according to the season, the day, the hour. The translucent quality makes us aware of the other side. The outside framed by these openings become a veritable animated work of art.

RESPIRATION

A body-architecture.

In ancient times, the construction of the human body was seen as a model of architecture: mobility, articulation, circulation, injecting air, ejecting waste, "the body" of a building. Müller's module is likewise inspired by the respiratory system of the human being. The module, like the lungs, fills with air and then empties. Inspiration/Expiration. Its wall expands and contracts. Like skin. But also just like the walls of our arteries that expand and contract thanks to arterial pressure. The latter are fed blood by the heart. The module is filled with air thanks to an electric generator, its artificial heart.

The body in architecture.

Cut off from the world, time would seem to stop when we are inside the module. The spectator is in another space, a world apart, protective, warm, that he can appropriate both physically and mentally. A sort of reminiscence of the amniotic pouch, a bubble of well-being for the baby in the mother's womb. The instant spent in the module then becomes regressive. You close your eyes, guess, dream, think. The air in the module is surpressurized, in other words denser than the air outside. Your hearing perception is changed. Our voice is different, it sounds electronic. The sound does not stop bouncing off all the walls of the module before it disappears completely. This effect of architecture on our physique is also felt when we leave. The change of air, the change of pressure, the now-open module relaxes. Our body opens too. All of a sudden it grows heavier and movements become slower.

A return to reality after a dream-escape to another universe.

WHY INFLATABLES?

Text by Hans Walter Muller

***Techniques and architectures* n°304, 1975, pp. 73-74**

One could say: "cheaper"

One could say: "shelter"

One could say: "easy to install":

One thinks of something provisional: just to use ... stupidly.

For industry...

For storage.

For municipalities (party rooms).

Swimming-pool covers.

Tennis-court covers.

The same shape.

Now one knows this shape, this

half-sausage.

They are extraordinary, these magical

constructions, these "inflatables",

air-made architecture.

If only Henri Michaux had lived to see them ...

"I would build you a villa with rags

I would erect for you *sans* plans or cement

a building that you won't destroy

and that a kind of eminent evidence will sustain and

pump up, that will whine at your nose

and at the nose of all your Parthenons,

your Arab arts and your Mings

with smoke, with the dilution of the fog

and the sound of drum skin ..."

(*Contre*, Henri Michaux)

Capable of arousing a fresh sensibility for life and architecture, a construction that appeals to a new conception of life that is at the same time "real life". The re-encounter of humans and space. This explains the fear that this conception causes – the fear of builders and the fear of men. Many of the usual notions are placed in question with the appearance of the inflatables: security, collapse, heaviness, walls, roof, insurance contracts ...

So why inflatables?

Because they take us to another world, help us to think, make us forget what we learned at school.

Because we become ourselves again. Because the provisional does not exist, has no sense, these

poor inflatables that we see and forgive for being provisional, are nonetheless extraordinary.

Because their just being gives them a particular life. A provisional life? A provisional love? A

provisional meal? A provisional architecture?

In this way I discovered the age of a new architecture, that of the inflatables. Making air-filled architecture impassioned me. And then adding artificial light, sound, mixing the rain, the sun, the moon, the snow fire, shadow and the wind.

There I am ... I accept, I live. Making air-filled architecture is difficult and calls for extreme honesty.

The inside is the outside. The one is the negative of the positive. There are no small corners to hide with a low wall, buried for ever, like in today's architecture. This conception does not accept the least oversight and judges itself. An ensemble that lives - and what a surprise if you think you've bought a volume seen from the outside when you visit the inside!

Natural respiration. An architecture that breathes and lets you breathe. You rediscover architecture and its eternal nobility. You tremble, you open your eyes, listen, want to love, you are taken by a strong and active silence, you live, you realize that you are capable of living. That's the why and wherefore of "inflatables".

Since the very start I lived beside my father, an impassioned architect who never knew commercialized architecture. After my architecture and town-planning studies at Darmstadt and then as a collaborator with E. May at Mayence, I won a scholarship and came to Paris. I worked with R. Lopez and E. Aillaud. For two years I learned mime with E. Devroux and that is perhaps when I was exposed to beauty and discipline. In love with our century, I manipulated ampoules and opticals. I created a world with artificial light, my "Genesis 63" kinetic camera. Making architecture with light, forming a space by projections, being in light, being still aware that there is light behind you, not looking at a screen like at school. Being able to look or not, as you please. So that's what they are for, my inflatables.

So there are no more screens: architecture is the screen. Volume becomes an infinite screen and even changes the image. And why not penetrate these volume-screens, these volux (volumes + light = volux)? I was happy, enchanted, amazed at the cheapest materials, I began to manufacture my spaces by Scotch-taping them. I remember that to Scotch-tape a length of two breadths of 50 meters, I Scotch-taped backwards. In that way I could see what I had already done and didn't see what I still had to do. When I showed my results, a great many of the spectators only saw the patches and were insensitive to the mystery of these blown-up architectures. They called me "Patchy Müller". I have kept that principle all this time: the difference is that I don't Scotch-tape anymore, I weld at high frequency, I have become "Müller the Welder".

Conceptions are drawn in my dreams at night, often down to the least detail. Working the material directly taught me the essential. I tried to master the fluids by their limitations – "the triangulation of the fluids" – and the limitations are the inflatables, cutting their shape. In our century, this is a new construction that has nothing in common with all the constructions of the past. That's the why and wherefore of the inflatables.

For four years I have lived exclusively in and with my inflatables, next to an aerodrome. In summer we sleep on these volumes, surrounded by the trees of the forest and the stars. Color projections and shadows underneath make our bedsheets constantly change. The ensemble conducts a symphony. There are five or six of us, and when one of us moves, the others know it. We remain together in the natural hollow that has taken form. Stretching out, small mountains are formed, we get lost, we can't see one another anymore and tomorrow morning this room turned "ceiling" will become our swimming-pool. A simple water pipe will be enough. That too is the why and the wherefore of the inflatables.

A translucent architecture, a transparent architecture, a continuity of experience inside, an architecture of transparent fascia, an integral architecture of shadow and light. The translucent makes us aware of the other side. The partitions become living walls and change according to the time of day. It's a "party", this world of inflatables. But can I propose this conception of life to the public? Who wants to, who is able to live like this? I know perfectly well that in modern towns it is even more traditional than one imagines. All for lack of imagination. My research on urban conception has led me to propose a place in the form of a holiday village, so that the public can have a taste of this world. This village is easy to assemble and disassemble, it can be put up each year in a different place. That's the reason for inflatables.

We lack sensibility to the magic of things, which is "almost" inexplicable. It's a mistake to want to

understand everything. The true “phenomenon” escapes the public at large. To feel secure, the public demands the double-wall system of inflatables, which corresponds the closest to traditional static constructions. People always see only the provisional In single-wall inflatables.

Anger ...

The Minister of Cultural Affairs asked me to create a theater with an inflatable as a scenographic element. This inflatable would no longer be the shelter of a scenic place but rather a real tool for the director, to allow him to obtain spaces that change and move. Another of my projects is a jumping sphere with 12 meters in diameter that floats on a lake. When it is applauded, the sphere rises 4 meters above the water, and can turn on top of itself, so that one sees a spectacle on the inside.

I have just distributed “inflatable shelters” to the beggars in Paris: a single-wall shelter shaped like a cone and held suspended by the air that comes from subway station entrances that our beggars usually prefer to inhabit. The conception of a future town would use this marvelous inflatable “phenomenon” but it would not be an exclusively inflated town! Another interesting phenomenon is “architecture to conserve”. It has never been possible to conserve architecture completely new – we know architecture more or less conserved over centuries, and the way that it has survived naturally lends it a interesting but very often deformed aspect (...)

So, inflatables and deflatables fill my life. They have enabled me to be rigorous in my research and have taught me to appreciate the humor without which no research is of any value. Here I have only been able to speak of my passion for inflatables and my life with them, and I thank you for having suggested the title: “why inflatables?” rather than “why not inflatables?” Inflatable volumes show us the direction to take and that’s the reason for inflatables.

H-W. Müller

**Extramural action
Ecole des Lys, Périgueux
23 November 2007**

TEACHING HINTS

Question the evidence.

Light, space and perception are the elements at the core of the questioning of Hans-Walter Müller’s work. As a matter of fact, after more than twenty years he has not tired of apprehending the multiple interactions between space and light, in closed or natural places. By means of his “blown-up architectures”, Hans-Walter Müller discloses the mechanisms of perception and exposes the visitor’s body as a space for inscribing the work.

Far from being dedicated to purely scientific experiments, these modules, thoroughly impregnated with serenity, where emptiness comes with another relation to time, seem to invite us to join in some contemplative experiences where awakened dreams would finally find their space.

Based on exercices involving the body and space and analyzing the constructive principle used by the architect, we shall also explore the physical and behavioral effects that Hans-Walter Müller’s work have on the visitor, as well as the architectural specificities inherent to this architecture.

Based on Hans-Walter Müller's inflated architectures, children can question the functioning of these volumes and propose answers by producing maquettes:

- why do these inflatable architectures surprise us?
- what is the building principle behind the inflatables keeping their shape?
- what materials are used?
- what are the different manifestations of air around us and how do they influence us?
- why doesn't the installation fly away?
- what happens when we go inside inflatable architectures, how do they react to the presence of new people that come in?
- what project would I like to undertake?
- how shall I go about building my maquette?
- different techniques will be envisaged, including making a reduced-scale "inflatable architecture".

After having observed the CIAP architecture "in concrete" conceived by Aldo Rossi and Xavier Fabre, the children will explore around and inside one of Hans-Walter Müller's inflatable architectures to think of it as a life-place and reflect on the act of inhabiting beyond the pragmatic functions attributed to dwelling places:

- what do I feel in contact with these sensitive architectures?
- what does "inhabit" mean?
- what is the life of a place?
- is air a material?
- what experiments can I do to reveal the multiple qualities of a place?

This questioning on habitat can be developed by trying to sensitize the children about the qualities of space in architecture in general. This investigation can give rise to a short hands-on workshop inviting the children to fabricate and create a "mobile architecture with apertures" with paper (or how a sheet of paper can become sufficiently supple or structured to transform into volume), rubber bands (for tension), a fan (for inflating) and Scotch-tape (for sticking).

Based on Hans-Walter Müller's inflated module, and after having determined a broader perimeter of exploration, we can remark (mark as we like, with post-its, colored filters, sound and light projections, installation and displacement of objects in space) and show the places (and volumes) from different points of view trying to enhance plastically the components of the architecture:

Sound

Acoustics

Materials

Proportions

Empty spaces

Limits – flat (walls and ceiling), curved (windows), hard, soft

Open and closed spaces

Intimate space

Majestic space

Transparency, opacity and translucence

Color

Environment

Light

Hans-Walter Müller's inflatable structures, like all architecture that is humanely thought and conceived, are also like bubbles open to the world. The children will be led to discover the multiples points of view to be found or created in the architecture at CIAP and to imagine other large or small ones by fabricating (with mirrors, string, Scotch tape, piles of different material) "ephemeral belvedere bubbles" that display the locations from their best angle.

EXHIBITS AND BIBLIOGRAPHY

Born at Worms (Germany) in 1935. Conjuror at the age of 14.

1961 - graduated in engineering and architecture from the Polytechnic School at Darmstadt (Germany). Collaborates with Ernst May, Raymond Lopez and Emile Aillaud.

1963 – first exhibit: Kinetic Machine.

1965 – award winner at the Paris Biennial.

1967 – award winner at the German pavilion at the International Exposition in Montréal, *Light and Movement* at the Modern Art Museum in Paris.

1968 - *Volux*, MAM, Paris - Exposition *Volume and Itinerant Projection* in France.

1970 - Fondation Maeght, Saint Paul de Vence. *Volume theater*.

1971 – Inflatable studio for Jean Dubuffet

1975 – *Tight structure*; central scene, Fête de l'Humanité, Paris. Aviary at Saint Vrain park.

1979 – *Topoprojection* at Les Baux de Provence, *Image Cathedral*.

1980 - Decors for the *Comédie Française* and the Operas of Paris, Munich and Florence. Decors for the ballets of Maurice Béjart, Karin Waehner, Peter Gross.

1981 – *Topoprojection* at Troyes Cathedral.

1982 – *Soft room* of Salvador Dali, Centre Georges Pompidou, Paris. *Volume* at the Trocadéro for the Ministry of Town Planning.

1983 – *Itinerant Volume* at the Espace Villette, Musée des Sciences et de l'industrie.

1985 – *Itinerant Volume* for theater. Three-dimensional structure and volume, Airbus, le Bourget.

1987 - *Volume at the encounter with a building*, Paris.

1989 - *Volume* at Marseille.

1990 – *Topoprojection* at Tokyo.

1992 - *Volume theater* for the Olympic Games at Barcelona. *Topoprojection* at the basement of the Louvre.

1993 – *Direction. Topoprojection and volume at high pressure* at Florence.

1994 – *Acoustic, moving ceiling* with Bernhart Leitner at Vienna.

1996 - *Itinerant Theater Volume*, Maison de la Culture de la Loire Atlantique, Nantes.

Topoprojection, Opening spectacle of the new palace of the Republic of San Marino. *Spectacle, inflatable structures and projection* for the Wind Festival at Calvi.

1997 – *Topoprojection- "Voyage of the Image, word of the world"* on the occasion of the twentieth anniversary of the Image Cathedral at Baux de Provence. *Three inflatable volumes* for the exhibit fair at Bordeaux. *Inflatable structure* of 900 square meters at Place du Trocadéro at Paris;

- *"Springtime in winter"*. *Topoprojection* on the citadel at the Calvi Wind Festival.

1998 – *Inflatable structure* (20-meter rayon semi-sphere) for the troupe of trapeze artists at the "Arts Sauts". *Topoprojection* at the Church of Santo Spirito in Florence. *"Ommagio a Mario Mariotti"*.

1999 - *Conception, production and installation of tight structures for show rooms* in Cuba.

2002 – Invited by the **Centre national d'art et du paysage** at Vassivière Island for the

project *Tercera Estacio* at Benifallet in Spain. *Production of inflatable structures and commission of three modules* for the Art Center at Vassivière.

2006 - Presentation of these three modules at the Triennial of Contemporary Art *La Force de L'art* at the Grand Palais in Paris.

2007 - *Inauguration of the three inflatable modules* produced for the CIAP of Vassivière Island.

Exhibit *The Habitable Landscape* at the Centre d'art Contemporain in Brétigny.

BIBLIOGRAPHY

François Séguret, *L'entretien des illusions*, Editions de la Villette, 1997.

E.Benezit, *Dictionnaire des peintres, Sculpteurs, dessinateurs et graveurs*, Tome 7.

J.Leymarie, *Abstract art 1945*.

Frei Otto, *Subjektive Standorte in Baukunst und Naturwissenschaft*, 1984.

Mi Michel Ragon, *Prospective futurologie*, 1978.

R.Huyghe et J.Rudel, *L'art et le monde des formes*, 1977.

Franck Popper, *L'art cinétique*, 1970, and *Le déclin de l'objet*, 1975.

Plecy, *Grammaire élémentaire de l'image*, 1968 and 1975.

Exhibit catalogues:

Projet phalanstère, Centre d'art contemporain de Brétigny, 2007

L'œi œil moteur, Musée d'art moderne et contemporain, Strasbourg, 2006

La force de l'art, Triennale d'art contemporain, Grand Palais, Paris, 2006

Air-Air, Forum Grimaldi, Monaco, 2000

Electra, Musée d'art moderne, Paris, 1984

Architecture et Industrie, Centre George Pompidou, Paris, 1984

Cinétisme environnement, Maison de la Culture de Grenoble, 1968

Utopie, Musée d'art moderne, Paris, 1968

Lumière et mouvement, Musée d'art moderne, Paris, 1967

Quatrième biennale de Paris, Musée d'art moderne, Paris, 1965

Journals:

Le Moniteur, February 1982 and February 1986

Technique et architecture, April 1971 and June 1975

Art vivant, n°10, 13, 14, 18, 1970-71

USEFUL INFORMATION

The three modules

In compliance with all the security norms to qualify to receive public of all ages, the modules can accommodate up to 20 persons.

Dimensions of a module – height /width / length: 5 meters

The modules are totally autonomous and very silent.

Assembly and disassembly are carried out in a few minutes by the mediator of the Art Center.

Installation of the module chosen is carried out on the same morning, on a flat surface 5 Meters in diameter in the school yard or outside.

The workshops

The workshops last approximately an hour and a half, which allows for receiving 4 classes a day.

Rates

The all-inclusive price for the day is € 40 for the Limousin region and € 80 for establishments from outside the region, including:

- assembly /disassembly
- pedagogic accompaniment for the visit and the workshops
- material used by the children during the workshop
- insurance.

Travel expenses are not included.

Contacts

Educational service: Madeline Dupuy and Jean-Christophe Radke

e: pedagogie@ciapiledevassiviere.com

Documentation: Madeline Dupuy

e: documentation@ciapiledevassiviere.com

Centre international d'art et du paysage

Ile de Vassivière F-87120

t: + 33 (0)5 55 69 27 27

f: + 33 (0)5 55 69 29 31

www.ciapiledevassiviere.com