



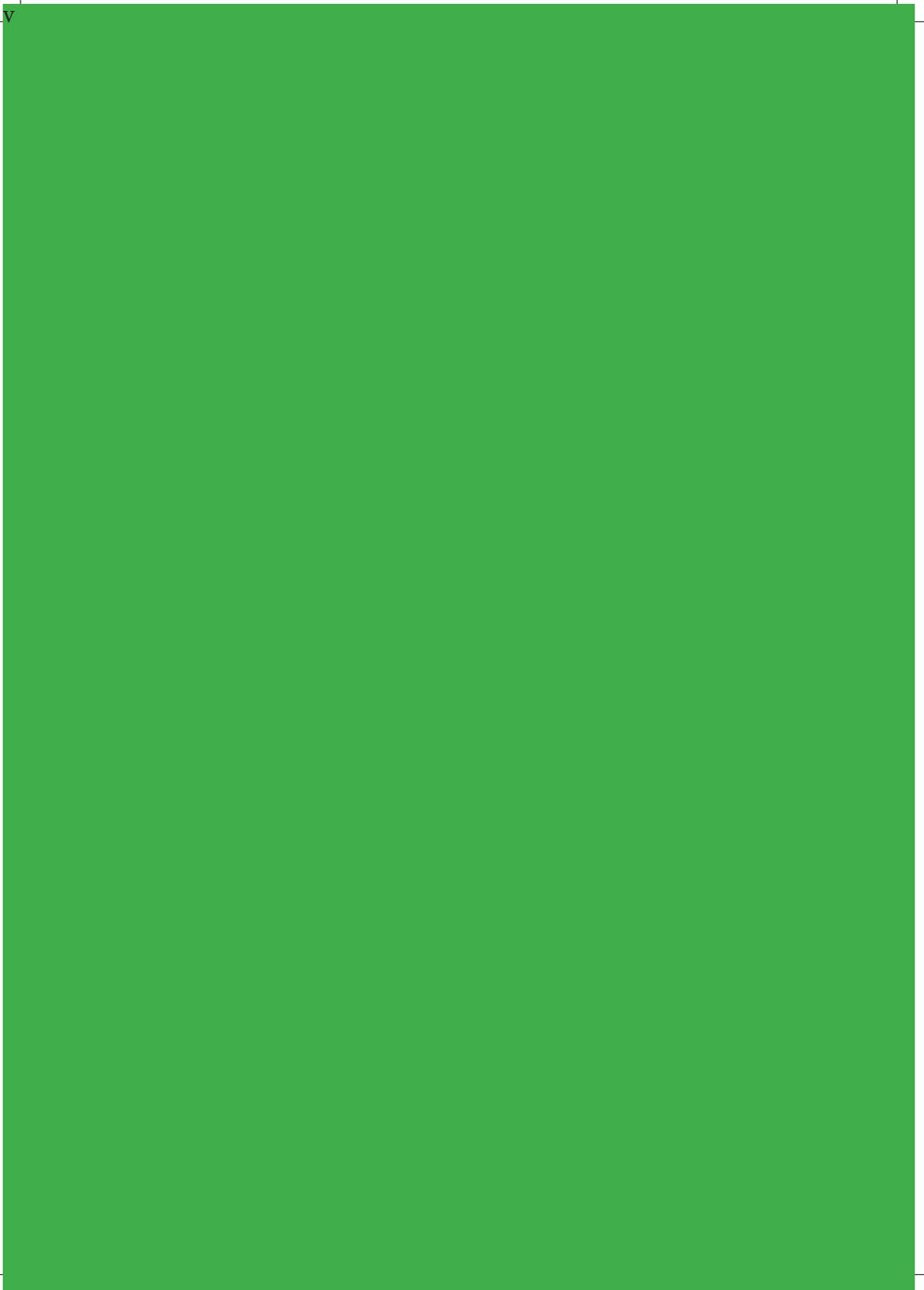
MINOR rethinking the narrative

MINOR - rethinking the narrative is an exhibition and a series of talks, walks, and workshops, initiated by **Studio Verter** and **OMI** in Rotterdam, the Netherlands. The project explores alternative ways of practicing and thinking about architecture.

The exhibition brings together works by **Olivier Goethals, Atelier Fanelsa, CENTRALA, Ania Molenda, Harriet Rose Morley, Rubén Dario Kleimeer** and **Mauricio Freyre**. Together they examine and celebrate the different minor attitudes found in architecture and adjacent disciplines like film, photography and art.

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“A minor architect is a minor destructive character,

a tinkerer
and hacker,

journalist
and editor,

alter ego
and subaltern.

But tinkerers may sabotage as well as fix, and willfully take apart rather than assemble. Hackers may scramble code as often as decipher it, and editors (to save us from our wordiness) ruthlessly slice the excess away.

[...]

Interiors proliferate outward; they escape. Objects proliferate in place; they fragment. For the architect/subject, to become minor is to exchange focused ambition for scattered flight and love of masters for that rejection of master languages with which we began.”

Introduction

The project MINOR – rethinking the narrative takes the book **Toward a Minor Architecture** (MIT Press, 2012) as a starting point. In the book **Jill Stoner** proposes an alternative way of practicing and thinking about architecture. Using various references she constructs a theory of architectural processes that she calls *minor architecture*. *Minor architecture* can be understood in opposition to *major architecture*; central is not an escape from the major but an undermining of the dominant order from within.

In four chapters Stoner traces major architecture through its prevalent architectural **mythologies** and then deconstructs each of them carefully. *The Myth of the Interior* deals with architecture's obsession with interiority and permanence. *The Myth of the Object* describes the perceived autonomy of the building-object and its function as a commodity and currency in today's society. *The Myth of the Subject* denounces architecture's celebration of the individual rather than the collective. Lastly, *The Myth of Nature* deals with mythologized nature, nature as something 'other' from the built environment, something 'out there'.

In dissecting these myths Stoner offers an alternative view on the architectural practice that engages all that has been built

instead of focusing on the singular architectural object, that embraces incompleteness and imperfection as a quality, that turns usual authorship inside out and that encourages us to enhance and embrace that which already exists.

major / MINOR

The impact of accelerating and expanding market-driven developments is becoming more visible everyday. The cult of endless growth is intimately linked to the ecological devastation, climate change and housing crises we are facing today. As we continue to design and build for profit we continue on a path towards a precarious future. It is clear that we need to rethink the narrative and rearticulate the way we go about making our cities.

Market-led economic development results in developer-led architecture and planning. With design-build contracts and public-private partnerships, power is transferred to businesses and developers. When the corporate takes charge of the urban, public space is privatized and the realization of amenities and spaces depends on whether or not they will produce a profit. Housing is becoming a luxury only affordable to some while public space is increasingly privatized or 'protected' from public use. Rotterdam is a prime example, a city in service of constant economic growth. Economic expansion is equated to progress and prosperity and real estate development is considered a prime indicator of growth and generator of profit. In a competitive city architecture has to produce

endlessly flexible environments, touting freedom, spontaneity and innovation, or reassuring visions of the past. The market is the final arbiter of freedom and the ability to follow the market – to remove all constraints – becomes the final goal. Architecture and the city need to be branded and marketed, explained in terms of profit. Attractive images boast new concepts that sell houses without kitchens as 'the new communal living' and for-rent shared office spaces as 'creative incubators'.

The **major** language of architecture is the result of a culture that is dominated by an unwavering faith in the market. Architecture is understood as permanent enclosure, static objects that resist change and contingencies. The building-object is a commodity and functions as a currency. We live in a culture that celebrates the architect as an individual author and that considers nature and culture opposites.

The way out is not linear, there are multiple exits. Minor architecture is nebulous, a blurry concept. It emerges within major architecture and flourishes right there, within the existing, inside the buildings we've already made. Minor architects **deconstruct** what has been constructed, they celebrate contingencies and embrace the instability of time. They imagine a life in the landscape of capitalist

ruins, incited by collective desires. To be minor is to interrupt and resist the reckless belief in constant progress and to advance narratives that focus on interdependency and multiplicity instead.

With **MINOR** we want to bring together the different minor attitudes found in architecture and related disciplines like film, photography and art, to explore how theory can become practice. The exhibition highlights personal methodologies, processes and approaches. Like messages from the underground they show us a different way of practicing and thinking about architecture.

MINOR does not point to one direction, there is no one way forward. A constellation of practices show partial and incomplete visions, multiple exits, different ways of working within major architecture's legacies. Boundaries between private and public, nature and culture, interior and exterior are blurred and spaces become incomplete, imperfect and indeterminate.

“Political and economic powers set forth conditions of complicity in which major architectures are made. But once made, buildings can be challenged to relinquish their share in this complicity. Though appearing to reside comfortably within the language of the majority, buildings may provide a medium within which a minor architecture might be situated. In this context, a minor architecture will operate both upon architecture’s grammatical constructions of (virtual) power and within its physical, material form. Thus might an ornate theater be transformed into a utilitarian parking garage, or half-finished corporate tower be taken hostage as a vertical favela. In these and other instances, powerful forces arise in response to vacancy—not just in the form of empty rooms adapted for reuse, but through an encoding of these vacant spaces, and a subversion of major architecture’s prevailing myths. As we

begin to investigate what minor architecture might mean, we must be prepared for its precise nature to elude capture. It rejects a definite article, divides and branches toward multiplicity. So let us shift to the plural. In their

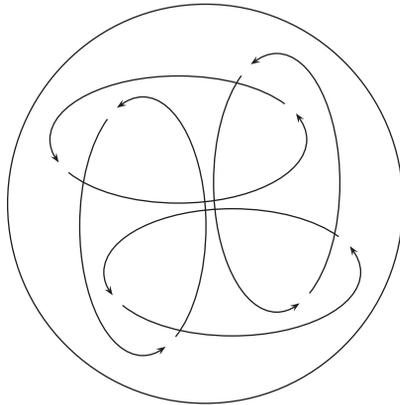
deceptively simple spatial strategies and in their many guises as intensely complex theoretical constructions, minor architectures will alter and dematerialize the constructed world. They will be necessarily ephemeral, slip through cracks of Euclidean convention, and pay no heed to the idea of the formal. Form will tend to dissipate; material will give way to immaterial. Three dimensions may become two, then two become one:

a line. The subtle aesthetic within these spaces will likely evade even the trained eye of an architectural photographer, though a canny journalist may be able to track the intricate relations of its existence, which are wrapped up in time.”

Themes

The project is organized around four themes that provide a framework for the different approaches. Each of the themes is a reaction to one of the architecture myths as formulated by Jill Stoner in *Toward a Minor Architecture*. Each minor practice might have a different focus, at the same time there is a lot of overlap and common ground. The themes are not rigid categories, rather possible entry points into the topic of minor architecture.

Impermanence (the myth of the interior)

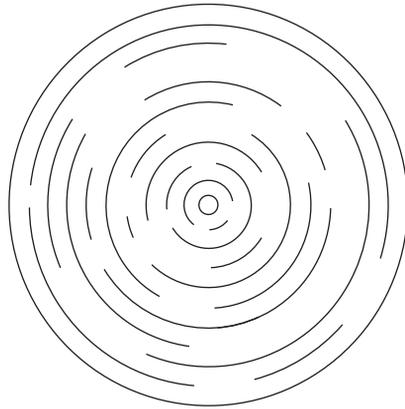


Architecture is obsessed with interiority and permanence, with enclosure and unchanging form. Impermanence concerns approaches that turn against static architecture and closed formal principles.

Keywords

transformation, change,
contingent, and fragile

Space not form (the myth of the object)

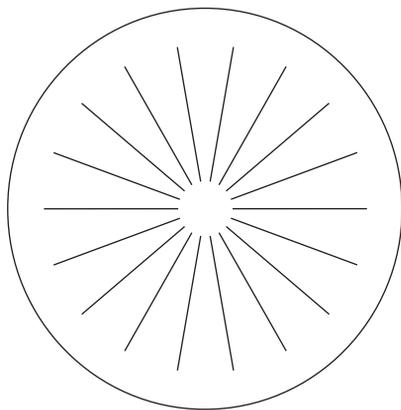


In today's society the building-object functions as a commodity and currency. Challenging this means to move away from the closed identity of the building-object, central is space not form.

Keywords

incompleteness, immanence,
and imperfection

Shifting authorship (the myth of the object)

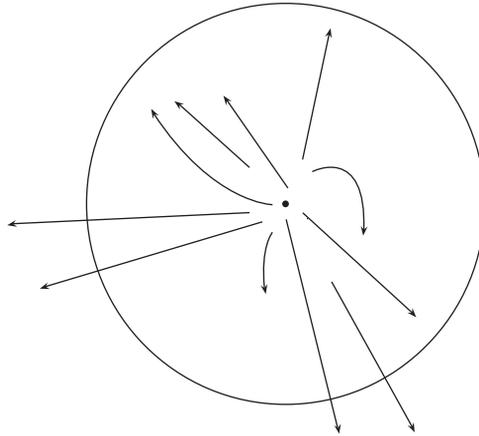


Architecture celebrates individuals not the collective. When we shift usual authorship and deconstruct the architect-subject the design process reflects not one but many identities.

Keywords

collective, shared authorship,
and collaborative practices

Integrated ecologies (the myth of nature)



The conceptual split between nature and culture has caused nature to be understood as something 'other' from the built environment, something 'out there'. Thinking in integrated ecologies we consider everything that is there, everything that has already been built or not been built as a natural resource

Keywords

re-territorialization, porous, and
accidental ecologies

Lines of
force may
resist enclosure
(interiority) and
become lines of
flight. They may
reject image,
weight, and
solidity, causing
volumes (objects) to
shatter.

The force of
collective desire
may displace
some perceived
authority (subject)
from its central
position of power.
The constructions
of culture may
be repositioned as a
primal (natural) landscape.

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IMG	01	ACCEPT CHANGE, 2016, mobile concrete flag-base and textile flag. Photo: Michiel De Cleene.
IMG	02	ACCEPT CHANGE, 2016, pen and watercolour on paper.
IMG	03	ACCEPT CHANGE, 2016, mobile concrete flag-base and textile flag. Photo: Michiel De Cleene.
IMG	04	EYEDROP, 2020, installation view. Photo: Michiel De Cleene.

All good things serve space. In architecture, the walls are at the service of the space in between those walls. In drawings, lines are related to one another by the surface between those lines. Similarly, the stillness between sounds is essential for the understanding of spoken language and the appreciation of music.

My practice revolves a lot around spatial interventions. They are mostly self-built structures which relate directly to the existing built environment. The object of interest hence becomes the redefined, charged space between the new and the given. I aim to maximize the potential of space by creating open environments for future use; new stages for prospective happenings.

Hereby, I focus on increasing the awareness of visitors, to enhance their presence as observers in the here and now. Sentiency, the sensory ability of organisms or agents to feel and to experience the environment, is a very specific spatial quality. The treatment of space is then of major significance to bring sentient beings closer to being, to consciousness itself. In this, the (art)world functions as the playful place of spatial experiment.

True creative action has in its core a spatial-temporal element. A creative action can be understood as a causal expression of spatial

empathy; because the act of creating itself is rooted in a space-like emptiness. True creative action is never an expression of one's personal thoughts; it flows from the impersonal depth through the space in between those thoughts. Like breathing, creative action happens.

01



02

- Creation/Consciousness is speeding up. More is happening in less time.
- Migration of atoms is quicker. As our bodies can vibrate at a higher rate.
- If you speed distance up you will speed up. Addition of earth is speeding up.
- 1950 5Humor 3, 5 Hz → 12 Hz. 20 Hz → 76 Hz daily response

ACCEPT
CHANGE

ANXIETY →
LAUGHTER

03



04



Atelier Fanelsa

IMG	05	Zara Pfeifer, Four Seasons Gerswalde, 2021, photograph.
IMG	06	Zara Pfeifer, Four Seasons Gerswalde, 2021, photograph.
IMG	07	Zara Pfeifer, Four Seasons Gerswalde, 2021, photograph.

Places of Rural Practice

The countryside is a place that generates patterns of life, work, and production. For us it is important to understand a specific local context through observing and analysing universal patterns that are also found in other places. New buildings should be minimised, and continued building within existing building stock should be favoured. It should become standard that when we do build, we use regional, natural and renewable materials. The notion of seasons and size is very important for designing a building that can become a breathing organism of possibilities, rather than a fixed set of predefined rooms.

As architects, we see ourselves not simply designing objects and buildings but designing processes in the field of architecture. In this way, we try to step out of the traditional object-focused approach in architecture. Approaching with an understanding towards care can help us to investigate the interconnected relationships of humans, technology, and space.

05



06





CENTRALA

IMG	08	Aquatic Plant Pot, 2018-ongoing, historical photograph.
IMG	09	Aquatic Plant Pot, 2018-ongoing, installation view. Photo: Weronika Wysocka.
IMG	10	Artisanal urban microclimates, 2021-ongoing, microclimatic walk. Photo: Simone De Iacobis.
IMG	11	The Clothed Home: Tuning Into The Seasonal Imagination, 2021-2022, installation view. Photo: Michał Matejko.

CENTRALA's projects are rarely coincidental. Together, they compose wider work threads—composite concepts that have been formed, developed and evolved over the years.

Gravity, light, wind, or water are here understood as components of architectural designs. Integrated into our architectural toolbox, they co-create our projects.

We believe that, in order to include architecture in ongoing discussions on the complex life trajectory of the planet and its natural cycles, we need to constantly stretch our imagination: revise extant ideas and create new ones. Structuring our work along conceptual lines helps us see architecture in its multiple facets—and, by careful observation, step by step, reveal its complex relations with the world that permeates it.

Initiated with an exhibition under the same title presented in the Polish Pavilion at La Biennale di Venezia in 2018, Amplifying Nature gathers projects that look at the interference of architecture and different natural phenomena.

We want to show how between the dependent weakening and strengthening signals in natural phenomena, there appears a whole spectrum of processes relevant to creation of architecture. We want to tell about an architecture that is defined as a trigger for our imagination, a construction that enables us to communicate beyond the human scale but on the scale of the planet.

08



09



10



11



Ania Molenda

IMG	12	Extract Editing Architecture, 2022, text.
IMG	13	Extract Editing Architecture, 2022, text.

Editing Architecture

"If we knew what is was we were doing, it wouldn't be called research, would it?"

– Albert Einstein

A minor architect is a destructive character, a journalist, and editor who may sabotage as well as fix by willfully taking apart in order to re-assemble. To be minor is to exchange a focused ambition for scattered flight, and love of masters for rejection of their languages. It is to ruthlessly cut through the sediment of conventions to create new vocabularies, with more space for questions, for not knowing, and for the in-between.

What does it mean when the design process becomes an editorial one, defined by the blurred mix of identities of 'being many'? When it's focused on making other voices heard, and on making slight changes and suggestions rather than total designs?

If I am a minor architect, it may be in the fact that I am longing for architecture that is fragile, vulnerable, and difficult to grasp. A caring architecture that breaks through its own silo and connects with other forms of knowing. A practice rather than a discipline defined by interdependence, not individualism and ego.

A very incomplete bibliography and a list of those from whom I have borrowed, from whom I have been learning and who inspired me.

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 Arturo Escobar
 Athens Wireless
 Metropolitan Network
 bell hooks
 Bernard Tschumi
 Bethan Bell
 Bradley L Garrett
 Brian Ladd
 Brian Massumi
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 Henri Bergson
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Ania Molenda

What is the exercise?

Ania Molenda

I think this is a tautology, cities are made by people. I think it would be helpful here to expand on the definition of city making. This is a broad term and you are looking at a specific aspect of it. So first explaining how you understand the term, or referring to an existing definition would help to put the aspect you are exploring in a context and in a broader perspective.

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Ania Molenda

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Ania Molenda

The right to what?

Ania Molenda

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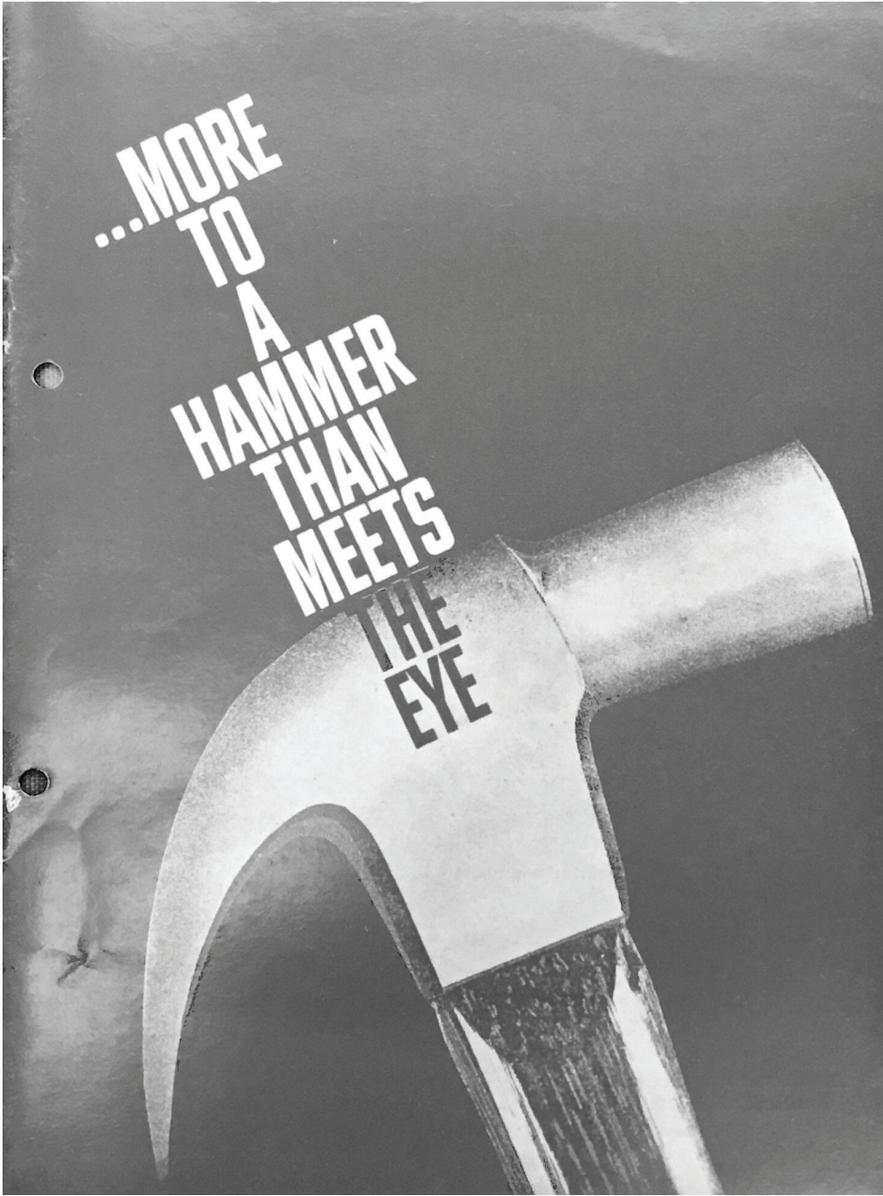
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Harriet Rose Morley

IMG	14	Image taken from a workbook from Sheila Morley's personal Archive (My Mother).
IMG	15	Harriet explaining a stick welder. Photo: Olga Micińska
IMG	16	Bo and Cecile grinding. Photo: Olga Micińska

Hard Work, Soft Work

Hard Work, Soft Work (2022–ongoing) is an iteration of Harriet Rose Morley’s long-term research looking into feminist collective working methodologies through the lens of technical craft-based pedagogy and production-based labour within the arts. For MINOR, Morley is showing fragments and moments taken from the working process of recent collaborative building workshops. The images and drawings are taken from a number of workshops, including most recently with the initiative ‘The Building Institute’ founded by artist and woodworker Olga Micińska. Including drawings and images made and taken by Mathild Clerc-Verhoeven, Cecile Hübner, Chloé Sapelkine, Gersande Schellinx and Bo Wielders, the posters share an insight in the inclusive workspaces these collaborations offer. Paired with cushions and ‘soft’ furnishings made by Morley for the exhibition space, that reflect motifs and icons reoccurring within her research into Hard Work and Soft Work.



15



16



Rubén Dario Kleimeer

IMG **17** MINOR I, Rotterdam, 2022, photograph.

IMG **18** MINOR IV, Rotterdam, 2022, photograph.

In an attempt to better understand what Jill Stoner calls 'the landscape of our constructed mistakes' I've set out to take a closer look at a mixed-use area located just south of the river Maas in Rotterdam. For over a decade, the medium of photography has proven to be a well equipped partner and voice in the ambition to do personal reflections on architectural spaces near and far. Unsurprisingly, architecture and photography have shared a special relationship since the invention of the medium in the late 19th century. Reflecting on spaces and conditions that architecture produces seem to align with photography and its capacity to share views of uncharted terrain. The images themselves, all depict courtyard alike spaces that are hidden from the from daily routes of the main streets. It is where the image of a building lets its guard down. An assemblage of rear ends which are obliged to relate to one another but hardly actually do. An inversion of its grandeur displayed in fancy materials that clatter its facades. A domain not intended to take center stage, that feeds my curiosity to better understand the spaces in which we live, work and dwell.





Mauricio Freyre

IMG	19	Transfer 4, Movimiento Continuo, 2019, paper transfer.
IMG	20	Transfer 5, Movimiento Continuo, 2019, paper transfer.
IMG	21	Movimiento Continuo, 2019, production still.
IMG	22	Movimiento Continuo, 2019, production still.
IMG	23	On the other side of the subjective, on this side of the objective, 2020.

During a shooting, the camera records images through complex processes involving many variables, most of them unexpected. The film set becomes the stage where, over long days, the possibilities are contained and the conditions are created to reconstruct an image. Its architecture is neither false nor true. My work departs from the interaction of both practices, film and architecture, understood as processes of transferring different systems of ideas to material, antagonistic structures that support unstable and diffuse structures, models that move on different scales of the real. Through my projects I reflect on the systems of representation and modes of production, exploring the operations of reduction and exclusion, where a system or a language delimits its territory in order to be operative. To explore the interaction between experience, history, representation, fiction and the imaginary, to identify common elements such as: dark zones, accidents, distortions, as well as to construct narratives that explore different registers of perception and language, is part of the research process I am currently undertaking.

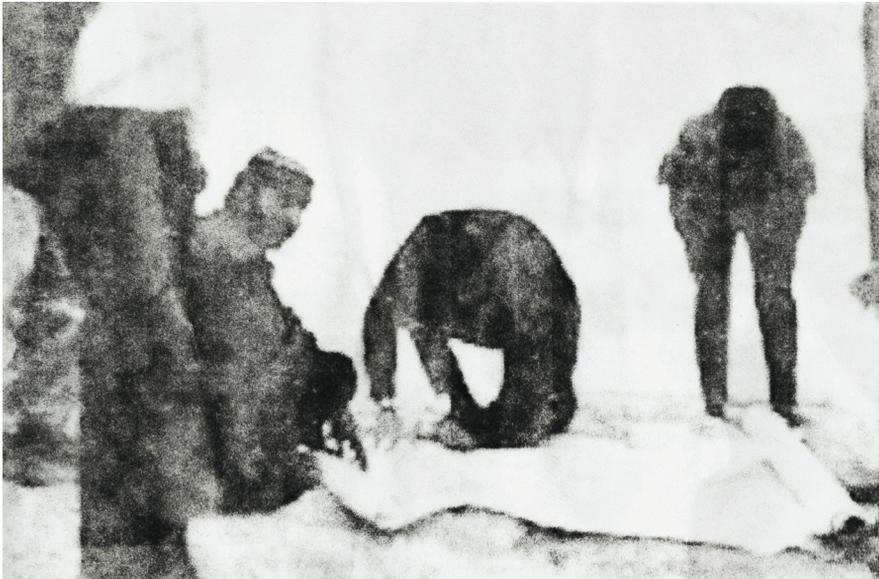
Movimiento Continuo (2019)

Taking as a case study, the history of the PREVI, an experimental housing project in Lima, projected in the late sixties with the utopian zeitgeist, it brought together the architectural avant-garde of that time. Built in a first stage, interrupted by a coup d'état and radically transformed over time, the project brought together in Lima the most radical architectural avant-garde of that time. For the research of the project, archive material is collected from different sources, one of them the personal files of one of the participants, Antonio Vázquez de Castro part of the Spanish team. Using different strategies that transform the project's archive material, the film explores different sequences, procedures and formal configurations to displace a fixed point of view on history.

19



20



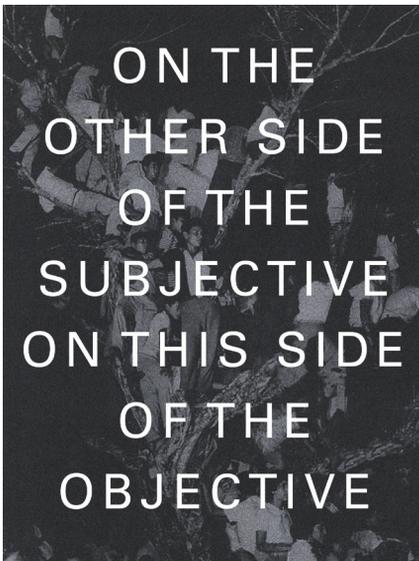
21



22



23



A line of desire locates a weak point within a seemingly orthodox and stable form. It is a pry bar that forces open a crack of thin space that weaves into and intersects with other thinnesses.

Minor architectures tend to proliferate; their already multiplicity is highly unstable, variously generative, subtractive, and reactive.

Acknowledgements

The first ideas for the exhibition and this publication arose in conversation with Pieter Kuster and Emine Yilmazgil. This project would not have been possible without the critical reflections and new perspectives offered by Jill Stoner in the book *Toward a Minor Architecture*. We are indebted to her for putting into words so many of the thoughts we have been living with. Thanks to the contributors who have created or loaned works for this project.

the 1990s, the number of people in the world who are poor has increased from 1.2 billion to 1.6 billion.

There are many reasons for this. One is that the world's population has grown by 1 billion in the last 25 years. Another is that the world's economy has not grown fast enough to keep up with the population growth.

There are also many reasons why the world's economy has not grown fast enough. One is that the world's resources are being used up too fast. Another is that the world's technology is not being used to its full potential.

There are many things we can do to help solve these problems. One is to use our resources more wisely. Another is to use our technology more effectively.

There are many other things we can do, but the most important thing is to work together. We need to work together to solve the world's problems.

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"Here is an infinite amount of hope, even for us.
So much space is available! - an embarrassment of riches disguised in mediocrity.
What is ubiquitous is also latent with specific desires.
Every city has its deep ecology, its geometries of waste, politics of space and
consequent lines of flight."
Territories of vacancy;

Contributors bios

Olivier Goethals

Olivier Goethals studied Architecture and Urban Development. He is working simultaneously as architect and artist. In his broad practice he researches the connection between space and consciousness. Olivier made spatial interventions and artistic installations for venues such as: Het Nieuwe Instituut in Rotterdam, Z33 in Hasselt, Extra City in Antwerp, Be-Part in Waregem, SMAK in Ghent & Palais De Tokyo in Paris.

Previously he worked as a freelance senior architect for De Vylder Vinck Taillieu (2008-2016). Since 2010, he is teaching at the KULeuven Architecture Department. He was a guest critic at RU Ghent faculty of Architecture, LUCA School of Arts Experimental Studio and ETH Zurich faculty of Architecture. Olivier is in charge of the design and implementation of all spatial interventions for the art collective 019."

Atelier Fanelisa

Atelier Fanelisa is an international team of architects based in Berlin and Gerswalde (Brandenburg). The studio investigates contemporary forms of working, living and commoning in the countryside, the periphery, and the city. We realize private projects, public buildings, exhibitions, and workshops. Within these formats we develop innovative and qualitative answers to questions regarding the conditions of today's society.

Atelier Fanelisa was founded by Niklas Fanelisa in 2016, having studied architecture at RWTH Aachen University and the Tokyo Institute of Technology. After his studies he worked with De Vylder Vinck Taillieu in Ghent and TBBK Architekten in Berlin. He was a Teaching and Research Associate at RWTH Aachen University, BTU Cottbus-Senftenberg, and Bauhaus-Universität Weimar. Niklas Fanelisa was Emerging Curator at the Canadian Center for Architecture in Montreal in 2019/20. He is a Rome Price Fellow of the Casa Baldi near Rome. In 2022 Niklas Fanelisa has

been appointed as Assistant Professor of Architecture and Design at the Technical University of Munich.

CENTRALA

CENTRALA (Małgorzata Kuciewicz and Simone De Iacobis) is a Warsaw-based architecture and research studio that works with reinterpretations and spatial interventions aimed at renewing the language of architecture. In their architecture research practice, they examine the relationship between architecture and natural phenomena. They conceive of architecture as a process, considering gravity, water circulation, and atmospheric and astronomical events its building materials.

Interested in memory and materiality of architecture, CENTRALA stimulates public debate on the protection of the post-war architectural heritage. Learning from the legacy of Warsaw designers (such as Zofia and Oskar Hansen, Viola and Jacek Damiński, or Alina Scholz), they restore forgotten architectural expertise: the grammar of the 1950s and 1960s Polish exhibition designs, the shared vocabulary of post-war modernism, or the use of hydrobotany in architecture.

Ania Molenda

Ania Molenda is an architect, researcher and curator based in Rotterdam. She works within the field of architecture and its peripheries, operating between theory, practice and different media.

Ania has gained a Master degree in Architecture from TU Delft and Wrocław University of Technology in 2009. Since then her work has bridged the realities of academia, experimental think-tank and the architectural practice. She has worked as a researcher and teacher at The Why Factory (TU Delft, Faculty of Architecture) as well as a freelance designer at MVRDV, Powerhouse Company and SVESMI.

Through these collaborations she has worked on projects that have been published and exhibited worldwide at events such as: Moscow International Biennale of Architecture 2010, 13th Architecture Venice Biennale, BODW Hong Kong 2012 and Salone del Mobile 2013.

Ania is interested in exploring various ways in which architecture and urban planning can crossbreed with other disciplines to offer novel perspectives for the future. Especially where aspects of openness and communication intertwine with spatial, cultural and technological realms.

Harriet Rose Morley

Harriet Rose Morley is a multi-disciplinary artist, maker, and educator currently based between the Netherlands and the UK. Morley strives to provide accessible and inclusive insight into topics of urgency within her spatial practice, such as the relationship between artistic labour, self-organisation, feminist pedagogy, and self-build ideals. Currently, she is researching feminist collective working methodologies through the lens of technical and craft-based education and labour within the arts. Her maxim is to be 'always under construction', always learning and unlearning.

Morley is currently part of the Collecting Otherwise research working group at Het Nieuwe Instituut (HNI), Rotterdam, the Netherlands (2021-2022); and member of the Netherlands based, but internationally active Antidote collective (2021-ongoing). Morley is also a curatorial adviser for the artist-run space The Balcony, The Hague, the Netherlands (since 2021). She was the first year-long resident at Hotel Maria Kapel [HMK], Hoorn, the Netherlands (2019-2021) in the framework of the artist program Solid Care (2020). Recently exhibitions include I didn't think it would turn out this way, P///// AKT, Amsterdam (2021), and You're Never Done, Glasgow International 2021, Glasgow, UK (2021).

Rubén Dario Kleimeer

Rubén Dario Kleimeer is a photographer engaged in portraying urban landscape and public space. His work questions the spaces in which we live, work and recreate.

His long-running projects have been featured in exhibitions such as 'Living the City' (Tempelhof Berlin 2020), 'Imaginary Perspectives' (Rotterdam 2018) at Contour Gallery which represents his work. Other works are 'In between. Spatial Discourse in Visual Culture' (Aedes Gallery Berlin 2014) and 'Città Ideale' (Van Kranendonk Galerie Den Haag 2013).

His Investigative visual essays are regularly published in 'Blauwe Kamer', a professional journal for urban design and landscape architecture. His work was featured in the book 'Letters to the Mayor' which was published in collaboration with Het Nieuwe Instituut. As a jury member of the 'Grote Maaskant Prize 2020', he produced interpretive photo images of the oeuvre of winner Michelle Provoost.

In addition to commissioned work, he recently taught at the Rotterdam Academy of Architecture, the Amsterdam Photo Academy and the Independent School for the City in Rotterdam.

Mauricio Freyre

Mauricio Freyre is a researcher, audiovisual artist, and filmmaker with a background in architecture. In his work, he focuses on structures and systems of ideas at the margins of the constructed and projected, emphasizing blind spots, dark areas, accidents, distortions and forms of consciousness that are excluded. A current project he is engaged in is 'Estados Generales', which traces the role of botany and its systems within colonial sciences, exploring the political and subversive dimension of the plant world in relation to a western epistemology. It has received support from ICAA, Instituto de Cinematografía y Artes Audiovisuales in Spain, DAFO in Peru, FidLAB 2021

in Marseille and Residencias Matadero in Madrid. His project 'Interspecies Architecture' has been premiered in May 2021 at the 17th Venice Architecture Biennale as part of the Taiwan Pavilion.

Recently he has obtained the National Prize for Experimental Films awarded by the Ministry of Culture in Peru. His films and installations have been included in different programs and exhibitions including 17th Venice Architecture Biennale in Venice, Centro Centro, Madrid, Collectif Jeune Cinéma in Paris, Bisagra in Lima, Imagine Science Films in New York, Lima independiente, Festival Internacional de Cine Valdivia, Film Fest Gent, Strangoscope in Florianopolis, Les Rencontres Internationales Paris/Berlin, l'Alternativa, Haus der Kulturen der Welt in Berlin, TENT in Rotterdam, Nederlands Film Festival in Utrecht and Fundación Telefonica in Lima.



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