



CHARLOTTE PERRIAND AND I

Converging designs by Frank Gehry and Charlotte Perriand

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Collateral Event of the 17th International Architecture Exhibition – La Biennale di Venezia

The Espace Louis Vuitton Venezia is pleased to announce the opening of its new exhibition, confronting the foundational works of eminent architects Charlotte Perriand and Frank Gehry. As part of the 17th International Architecture Exhibition – La Biennale di Venezia, this presentation has been produced in the framework of the Fondation Louis Vuitton “Hors-les-murs” programme. This programme, inaugurated in 2014, presents the international projects of the Fondation in the Espaces Louis Vuitton in Tokyo, Venice, Munich, Beijing, Seoul and Osaka, making them accessible to a broader public.

Over the past century, developments in technology have increased the frequency with which we have reimagined the home. Technological advancements, together with changing social values, enabled architects to invent new solutions for the way we live. From industrial to digital technologies, each era has brought forth promises of architecture’s capacity to embody the times by embracing these innovations. Today, amidst an ecological crisis of our own making, we are attempting to house an unprecedented global population within boundaries that are in flux. The Espace Louis Vuitton Venezia presents the work of Charlotte Perriand and Frank Gehry as both historical references and as viable solutions for the issues confronting us today. Two of the projects are exhibited for the first time - Perriand’s *Tritirion* project (1937) and Gehry’s *Power Pack* project (1969).

In their respective times, Perriand and Gehry responded to the ideas of mobility, prefabrication, and efficiency and put forth ideas that redefined the home. At the onset of the last century, modernism took advantage of industrialization to reframe housing as an industrial process. Arguing for improved qualities of life and hygiene, modernist architects used industrial materials to form a new vision of the built environment. From 1934 to 1938, Perriand designed “minimum dwellings” based on modular assemblies that could be mass produced and efficiently constructed. These projects were designed to have a minimal impact on their surroundings, while providing the essential amenities for dwelling. Perriand’s understanding of ergonomics, enabled her to design compact spaces that could accommodate the full range of human positions. Simple and elegant, they were to be built with standardized elements within a system of prefabricated modules. Lightweight, they could be moved and reassembled from one location to another.

The innovations of the space race of the 1960s, enabled increasingly compact and efficient systems for life in space. In 1969, Gehry proposed a transportable self-sufficient dwelling unit. The project envisioned a separation of the “mechanical, electrical, and waste disposal system” from the “shelter.” With the potential to be run on batteries or a single power source, Gehry called the support structure a “power pack.” The architect could design the shelter to suit any taste or housing type, but the power pack could be a constant. Although the idea for the power pack remained an idea, his conceptual separation of the functions of the home into independent rooms, enabled Gehry to initiate his experiments in housing design of the 1970s and ‘80s.

In the context of today’s ecological consciousness, “minimum dwellings” and power pack are precursors to current innovations in independent energy collection and consumption. Their ambition to connect improbable utopian futures with concrete solutions is especially relevant to the real and urgent problems confronting architecture today

About the architects

Raised in Toronto, Canada, **Frank Gehry** moved with his family to Los Angeles in 1947. He received his Bachelor of Architecture degree from the University of Southern California in 1954 and studied City Planning at the Harvard University Graduate School of Design. In subsequent years, Gehry has built an architectural career that has spanned over six decades and produced public and private buildings in America, Europe and Asia. His work has earned Gehry several of the most significant awards in the architectural field, including the Pritzker Prize. Notable projects include Guggenheim Museum in Bilbao, Spain; Walt Disney Concert Hall in Los Angeles, California, USA; Eight Spruce Street Residential Tower in New York City, USA; Opus Residential Tower in Hong Kong; Fondation Louis Vuitton in Paris, France; the Dr. Chau Chak Wing Building for the University of Technology, in Sydney, Australia; the Louis Vuitton Maison Seoul, South Korea; the LUMA / Parc des Ateliers in Arles, France. Projects under construction include Philadelphia Museum of Art in Philadelphia, Pennsylvania, USA; Facebook Campus in Menlo Park, California, USA; the Grand Avenue Project in Los Angeles, California, USA; a new centre for the Youth Orchestra Los Angeles (YOLA) in Inglewood, California, USA; the Dwight D. Eisenhower Memorial in Washington D.C., USA; and the Battersea Power Station Development in London, England.

Charlotte Perriand (1903-1999), architect, designer, urban planner and photographer, is a major figure in the history of modernity. She created numerous design masterpieces, both working alone or with Le Corbusier and Pierre Jeanneret. A co-founder of the Union des Artistes Modernes, UAM (1929) and Formes Utiles (1949), she was close to Fernand Léger. She promoted collaboration among the different arts, a fusion of painting, sculpture, architecture and furniture in a dialogue encompassing all creative realms in order to integrate art in the daily lives of everyone. She contributed to the development of modern interior architecture, including the open kitchen, series production of furniture and rationalization of spaces open to the exterior and nature. Invited to advise on the production of industrial art in Japan in 1940, she also played a significant role in the history of Japanese design. She spent the latter part of her life overseeing the creation of the ski resort Les Arcs (1967-1989), contributing to the urban planning, architecture and interior architecture.

About the curator

David Nam received a Bachelor of Architecture degree from Cornell University in 1996 and a Master of Architecture degree from Yale University in 2006. While in college, he interned at Gehry Partners and joined the office from 1996-2002. Following his graduate studies, he worked in Rotterdam, The Netherlands, for The Office for Metropolitan Architecture from 2006-2007. He returned to Gehry Partners in 2007, where he has worked directly with Frank Gehry.

As a Design Partner, Nam has overseen the design of several cultural, commercial, and residential projects throughout Europe, Asia, and North America, including the recently opened Louis Vuitton Maison in Seoul, South Korea, and the LUMA / Parc des Ateliers in Arles, France. He has also designed exhibitions for the Centre Pompidou, Paris, France; the Los Angeles County Museum of Art, California, USA; and the Fondation Louis Vuitton.

About the Fondation Louis Vuitton

The Fondation Louis Vuitton serves the public interest and is exclusively dedicated to contemporary art and artists, as well as 20th century works to which their inspirations can be traced. The Collection and the exhibitions it organises seek to engage a broad public. The magnificent building created by the Canadian-American architect Frank Gehry, and already recognized as an emblematic example of the 21st century architecture, constitutes the Fondation's seminal artistic statement. Since its opening in October 2014, the Fondation has welcomed more than six million visitors from France and around the world.

The Fondation Louis Vuitton commits to engage in international initiatives, both at the Fondation and in partnership with public and private institutions, including other foundations and museums such as the Pushkin Museum in Moscow and the Hermitage Museum in Saint-Petersburg (*Icons of Modern Art: The Shchukin Collection*), the MoMA in New York (*Being Modern: MoMA in Paris*), and the Courtauld Gallery (*The Courtauld Collection. A Vision for Impressionism*) in London among others. The artistic direction also developed a specific "Hors-les-murs" programme taking place within the Espaces Louis Vuitton in Tokyo, Venice, Munich, Beijing, Seoul and Osaka, which are exclusively devoted to exhibitions of works from the Collection. These exhibitions are open to the public free of charge and promoted through specific cultural communication.

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from 10.30 am to 6.30 pm.
Open on public holidays. Free entrance.
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