22. | Fuck the Architect



started in 2009, pigment print on baryta, 60 x 80 cm.
Exhibition view from Le Voyage de Claude Lévi-Strauss, Institut Français, 2013, Casablanca.
Courtesy of the artist and Ceysson & Bénétière, Paris.
Ed. of 5 + 2 A.P.

Work in progress photographique initié en 2009 qui a pour sujet l'architecture, « Fuck the architect » interroge notre rapport à l'architecture et se constitue à la fois comme une critique et une tentative de renouvellement de ce rapport. Le projet « Fuck Architects » est un chantier de travail, un terrain de déconstruction-construction sans aucun plan d'architecture, et surtout sans aucun texte du « grand architecte »" (mounir fatmi, Le ghetto est dans la tête, 2008), « Grand architecte » qui évoque le concept théologique d'une intelligence supérieure qui organiserait l'univers.

Les photographies produisent une critique qui vise l'architecture dans son sens premier, c'est-à-dire comme art de construire des édifices. mounir fatmi a observé le devenir des projets d'urbanisation des années 60, avec la construction des « cités radieuses », « (…) ces quartiers ressemblant à des grandes salles d'embarquement d'aéroport où tout le monde attend le prochain départ. Où la violence du béton dépasse toute violence décrite par la presse pendant les émeutes. » (mounir fatmi, Ibid.). Il examine le rapport au pouvoir de l'architecture, trop souvent complice selon lui des pouvoirs politiques et financiers et dénonce une forme de domination et de violence exercées de tous temps par l'architecture sur les êtres humains. Sa critique vise également l'architecture dans un sens métaphorique : comme un élément structurant autour de nous et en nous - le point zéro en quelque sorte de notre perception du monde, qui nous impose un point de vue et dont nous ne pouvons nous extraire facilement. L'œuvre constitue une tentative de renouvellement de notre rapport à l'architecture avec un projet artistique post-minimaliste et punk, annoncé par un cri de révolte « Fuck the architect », geste à la fois rageur et désinvolte, qui fait écho à la révolte de certains chanteurs de rock ou de hip hop dans les années

« Fuck the Architect » is a photographic work in progress initiated in 2009 whose subject is architecture. It questions our relation to architecture and constitutes both a critique and an attempt to renew that relation. The « Fuck the Architect » project is an unfinished assemblage, a terrain for deconstruction and construction without a blueprint, and above all without any input from the « Great Architect » (mounir fatmi, The Ghetto is in the Mind, 2008), a « Great Architect » evocative of the theological concept of a superior intelligence that would organize the universe.

The photographs produce a critique aimed at architecture in the primal sense, as the art of building constructions. mounir fatmi observed the evolution of urban projects from the 1960s such as the construction of « radiant cities », « (…) these neighborhoods that look like large airport boarding halls where everyone is waiting for the next departure. Where the violence of concrete is far greater than the violence reported in the media during the riots in the suburbs of Paris. » (mounir fatmi, ibid.). He examines the relation of architecture to power, as he believes it is too often complicit with political and financial powers, and denounces a form of domination and violence exercised throughout history by architecture on human beings. His criticism is also aimed at architecture in a metaphorical sense: as a structuring element around us and within us – in a way, the first degree of our perception of the world, imposing a point of view, from which we can't break free easily. The work constitutes an attempt to renew our relation to architecture through a post-minimalistic and punk artistic project heralded by a cry of rebellion: « Fuck the Architect », a both angry and careless gesture that echoes the rebellion of certain rock and hip hop singers of the 1970s and 80s; a gesture that wants to kick everything down and abolish established hierarchies and categories.

70 et 80, geste qui envoie tout valser, qui veut tout renverser et tente d'abolir les hiérarchies et les catégories établies.

La photographie de la série « Fuck the architect » de 2010 met en scène le drame qui se joue entre l'humain et l'architecture dans une composition en noir et blanc. Elle montre la domination de l'architecture sur l'homme, avec l'image d'un vendeur africain à la sauvette agenouillé dans la poussière du champs de Mars, dont la survie dépend de ses ventes de bibelots reproduisant en miniature la tour Eiffel, symbole géant et universel de la culture française et de son rayonnement. « Fuck the architect » est à la fois un appel à replacer l'humain, trop souvent oublié, au centre des projets architecturaux, et en inversant les proportions entre l'homme et les tours à ses pieds, elle adresse un pied de nez, un « fuck » à l'architecture et à son concepteur.

Studio Fatmi, janvier 2018.

The 2010 photograph in the series « Fuck the Architect » features the tragedy at play between humans and architecture in a black & white composition. It shows the domination of architecture over man, with the image of an African street vendor kneeling in the dust of the Champ de Mars in Paris, whose survival depends on his selling of miniature reproductions of the Eiffel Tower, a giant and universal symbol of French culture and its influence. « Fuck the Architect » is a call to place the human element back at the center of architectural projects, as it’s too often forgotten, while, by reversing the proportions between the man and the towers at his feet, it addresses a disrespectful « fuck » to architecture and its creator.

Studio Fatmi, January 2018.

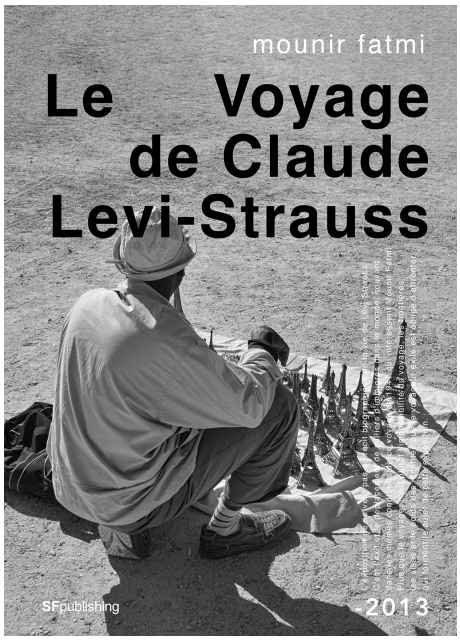
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Studio Fatmi, January 2018

exhibitions:

2013

Le Voyage de Claude Lévi-Strauss - Institut Français - Solo show



Fuck the Architect

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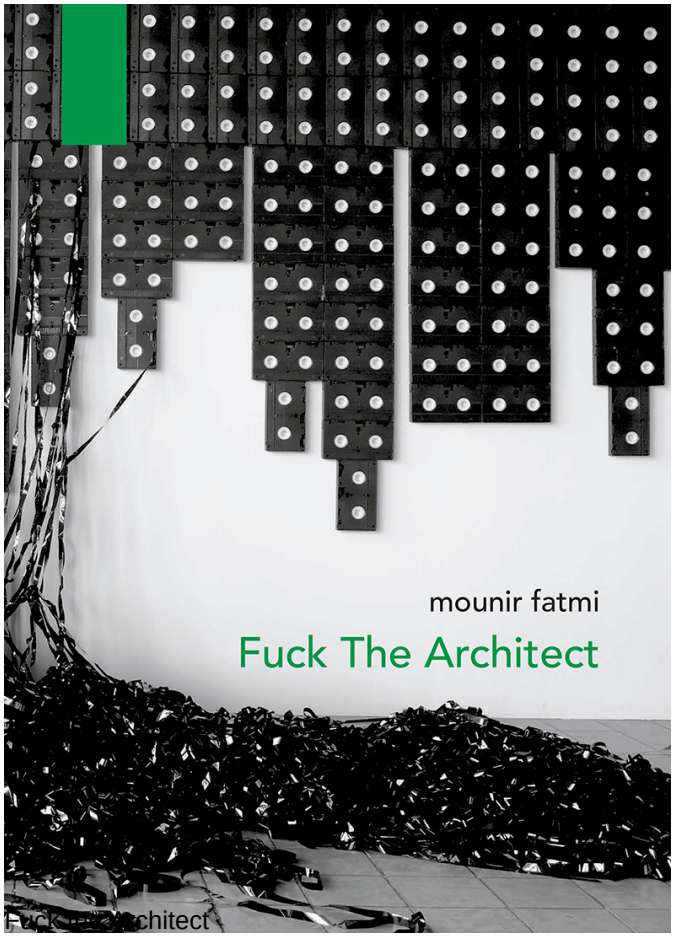


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