Office for Political Innovation (OFFPOLINN) is an international architectural practice, based in New York and Madrid, working at the intersection of design, research, and environmental practices. The office develops projects that transition across scales and medium, intended to bring inclusivity into the built environment. Currently, the office works on projects for Thyssen Bornemisza Art Contemporary, Babyn Yar Foundation, CA2M, Real Madrid and Reggio School; and its list of clients include Lafayette Anticipations, Victoria & Albert Museum, Museum of Modern Art MoMA, Art Institute of Chicago, Fundación Cisneros, Empresa Municipal de la Vivienda y Suelo de Madrid, Feria ARCO, London Design Museum, Power Station of Art (Shanghai), Fundación Mies van der Rohe, MAK Vienna. In 2016, OFFPOLINN received the Frederick Kiesler Prize for the Architecture and the Arts from the City of Vienna; the office has also been awarded the Silver Lion for Best Research Project at the 14th Venice Biennale and with the Dionisio Hernández Gil Award. OFFPOLINN’s work is part of the collections of MoMA and the Art Institute of Chicago, among many others, and it has been the object of solo exhibitions at MoMA, MoMA PS1, MAK Vienna, Princeton University, RED CAT Cal Arts Contemporary Art Center in Los Angeles, the Cité de l’Architecture et du Patrimoine de Paris, and Tabacalera in Madrid; and it also been exhibited at the Art Institute of Chicago, Zentrum für Kunst und Medien ZKM (Karlsruhe), London Design Museum, Whitechapel Gallery (London), Z33 (Hasselt), the Schweizerisches Architektur Museum (Basel), Lisbon and Oslo architecture triennales, and the Venice, Chicago, Gwanju, São Paulo, Santiago de Chile, and Seoul architecture biennales. OFFPOLINN’s work has been published in the most important architectural design outlets including A+U, Bauwelt, Domus, El Croquis, The Architectural Review, Abittare, Arquitectura Viva, and in publications like the New York Times, Wall Street Journal, the Guardian, and El País.

Andrés Jaque founded the Office for Political Innovation in 2003. He has brought a transectional approach to architectural design; practicing architecture as the intervention on complex composites of relationships. Andrés Jaque is director of the Advanced Architectural Design Program at Columbia University Graduate School of Architecture, Planning and Preservation. He has also been visiting professor at Princeton University and The Cooper Union. Andrés received his PhD in architecture from the Escuela Técnica Superior de Arquitectura de Madrid, where he also received his M. Arch. He has been an Alfred Toepfer Stiftung’s Tessenow Stipendiat and Graham Foundation grantee. In 2018 he co-curated Manifesta 12 in Palermo and he is the Chief Curator of the 13th Shanghai Biennale, Bodies of Water. His books include Superpowers of Scale (2020), Mies y la gata Niebla: Ensayos sobre arquitectura y cosmopolítica (2019), More-Than-Human (with Marina Otero and Lucia Petroiusti) (2020), Transmaterial Politics (2017), Calculable (2016) PHA NTOM. Mies as Rendered Society (2013), Different Kinds of Water Pouring into a Swimming Pool (2013), Dulces Arenas Cotidianas (2013), Everyday Politics (2011), and Melnikov. 1000 Autos Garage in Paris 1929 (2004). His research work has been included in publications like Perspecta, Log, Thresholds and Volume.

C+ arquitectas is a spatial design and research agency based in Madrid and London. With a special interest in collaborative practices, digital media and environmental pollution, it develops architecture projects, environmental mediations, ephemeral installations, exhibition design and visualisations. Its work has been exhibited at the Royal Academy of Arts (London UK), the Canadian Centre of Architecture (Canada), LABoral (Spain) or at the Museum of Contemporary Art (Chile) and published in C3, Public Culture or the Journal of Political Economy. Currently our pedagogical projects are being developed at the Centre for Interdisciplinary Methodologies (Warwick, UK) and GSAPP (Columbia, US).

Nerea Calvillo is an architect and researcher, founder of C+ arquitectas. She is the founder of In the Air, an ongoing project designed to provide digital visualization of air pollution, and was co-curator of the Connecting Cities Network. Calvillo received her PhD from Polytechnic University of Madrid in 2014 after receiving her Masters in Advanced Architecture from Columbia University as a Fulbright Scholar. She completed a post-doctorate research fellowship at
Citizen Sense, Goldsmiths, University of London, and received the Poesies Fellowship from New York University. She has taught at the UEM, Alicante University, Architectural Association, GSD Harvard and GSAPP Columbia. She is currently assistant professor at the Centre for Interdisciplinary Methodologies (Warwick, UK). Her research explores the material, technological, political and social dimensions of environmental pollution at the intersection between architecture, feminist studies of technoscience, new materialisms and urban ecological policies.
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1. Are We Human? Design of the 3rd Istanbul Design Biennial

Istanbul
2016

Andrés Jaque / Office for Political Innovation

Design and Production Team
Andrés Jaque, Laura Mora, Roberto González, Silvia Valero, Martín Noguerol, David Rodrigo, Marina Fernández, Federico Landi, Andrés Castañeda, Sebastian Kurth, Santiago Montenegro, Michael Nathan, Paola Pardo-Castillo, Andrés Villar, Julie L. Parisi, Andrea Capelli

The design of the 3rd Istanbul Biennial, “Are We Human?” follows four strategies:

1. Inquiring Archipelago
Rather than answers, the Biennial provides questions. “Are We Human?” has been designed as a platform for wide discussion. It is distributed in six different venues, each connected with a specific section of Istanbul’s dynamic and the networks of interaction in which each takes part. In each venue, the discussion is enacted through a different mode of collective querying: Depo will work as a radio station, Studio X as a lab, Galata Greek School as a school, Bomonti as a time machine, and the Archeological Museum as a wundergallery. Contents from the galleries’ interiors will jump out from their windows. Billboards, buses, and bus stops in between venues will be echoing and expanding onto the streets the debate that the platform channels. Rather than a center of diffusion, the Biennial works as a woven-within-the-city questioning platform.

2. Clustered Evidences
The Biennial brings evidences. They are not celebrated, nor elucidated, but rather displayed for examination. It is not conceived as a collection of isolated installations, but as a sequence of clusters—constellations of archaeological, design, artistic, and research work—making it possible to explore their tensions and their capacity to confront and cooperate with each other.

3. Colliding Publics
Events, presentations, panel discussions, and practical services (café, shop, etc.) are all accommodated within the exhibition spaces. Performances and exhibited works mutually expand and dispute each other. These services are taken as opportunities to interrogate the way they relate to the “Are We Human?” debate. The gallery collides all groups of people, moods, and attitudes, recognizing all of them as enactors of content and criticality.

4. Transmedia Constituencies
Every venue is thought of as a transmedia demarcation. Depo works as a radio station as well as the base for the Superhumanity Network of text production, translation, distribution, and reception. Its offline space will operate as a node in the making of an online cyber community. The calendar of contributions is hosted by a mural timeline that will get progressively covered with arriving contributions from around the world. The actual process of translating the texts will be happening in Depo, where the process becomes visible and unblackboxed to the examination of the Biennial’s visitors. Studio X becomes the headquarters of the working group that is already composing a timeline of Turkish modern design.
Every week their meetings are hosted in what is being called “the wunderscanner,” a device that exhibits the material findings of the group and empowers the capacity of the group to use their findings as instigators of research. Greek School is prepared to become an open-plan and classroom-less satellite of Istanbul’s schools; students from all around the city were enrolled in the Biennial’s discussions and activities. Bomonti, expanding its opening hours into the night, is prepared to host daily events within the space of its galleries. A dance floor and the “2 Seconds TransBoarding Room” paired their use as daytime exhibition devices with a nightlife of uncertain interaction, edited online and broadcasted to the already numerous “Are We Human?” network of distant followers.
2. COSMO MoMA PS1

New York
2015

Andrés Jaque / Office for Political Innovation
Winner of YAP MoMA PS1 2015

Team:
Andrés Jaque, Patrick Craine, Jocelyn Froimovich, Roberto González García,
Laura Mora, Sebastian Bech-Ravn, Yannan Chen, Ilgaz Kayaalp, Nicolò Lewanski, Jorge López Conde,
Senne Meesters, Laura Mora, Jorge Noguera Facuseh, James Quick,
Jarča Slamova.

Research on the politics of water:
Iván López Munuera
Research on urban infrastructures and water in New York:
Esteban de Guido de Backer

Structure Engineering:
BAC Engineering and Consultancy Group (Xavier Aguiló i Aran, Rodrigo Martín, Jaume Vallès, Hugo Díez)

Ecosystem Design:
Asepma (Jochen Scheerer)

Hydraulic Engineering:
ARUP (Sebastian Lopez, David Dubrow)

Electrical Engineering:
ARUP (Michael Incontrera)

Lighting Engineering:
Antonia Peón-Veiga

NYU Department of Interaction Science:
Arlen Bitsky, Ernie Gerardo, Hovsep Agop, Oskar Noam, Anneka Goss,
Charles Deluga, Omayeli Areyeka, Leslie Martinez, Sriya Sarkar, Nadia Palachkina, Dana Karwas

Models, web platform and app:
Joaquín García Vincente, Anna Melgarejo, Miguel Mesa del Castillo, Tatiana Poggi, FABLAB Proyectos

Arquitectónicos de la Universidad de Alicante, Ad Hoc

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Imagen Subliminal (Miguel de Guzmán)

Audiovisual production:
Bollería Industrial (Paula Currás, Ana Olmedo, Eugenio Fernández Sánchez, Enrique Ventosa)

Video voice-over:
Lee Buckley

NYC Department of Environmental Protection:
Corinne Martin, Kim Estes-Fradis

Ecosystemic Production:
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Michelle Ida Kleinman, Yannan Chen, Jiaying Fan, Dihua Yan

Botanical Advise:
Queens Botanical Garden (Rebecca Wolf)

Gardens and Ecosystems:
Balmori Associates, Camilla Hammer, GRNASFCK, Julia Frederick, Patio Interior and Marc Pascal, Regina Galvanduque and Andrés Mier y Terán, whY, Paula Livingstone, Sofia Armanet, Verdant Gardens

Advise:
Storefront for Art and Architecture, Pepe Cobo Gallery, Queens Botanical Garden

COSMO MoMA PS1 was the winner of the 2015 Young Architects Program. It was constructed as a probationary device to experience the cultural and political value of replacing the pursuit of purity, by designed co-inhabitation with toxicity.

COSMO is a movable artifact, made out of customized irrigation components, to make visible and enjoyable the so-far hidden urbanism of pipes by which New York City exists. COSMO is an assemblage of ecosystems based on advanced environmental design, engineered to treat 3,000 gallons of water by metabolizing suspended particles and nitrates, balancing PH, and increasing the level of dissolved oxygen. COSMO operates as both an offline and an online prototype. Though the COSMO app, it is possible to follow the evolution of the water in the device, to learn the insight needed to construct similar devices, and to connect with the community of experts that participated in its design.

COSMO is a party-artifact designed as a pleasant and climatically comfortable garden. As the result of a complex biochemical design, its stretched-out plastic mesh glows automatically whenever its water becomes drinkable.
3. Shanghai Biennale ‘Bodies of Water’

Shanghai
Tuesday, November 10, 2020 – Sunday, June 27, 2021

For the first time, the Shanghai Biennale will operate as an eight-month, evolving, “in crescendo” project conceived as a collective undertaking by artists, activists, and institutions, and unfolding in three phases between November 2020 and June 2021, challenging the usual art biennale format. Titled *Bodies of Water*, the 13th Shanghai Biennale will advocate for processes of planetary re-alliance relying on transspecies collectivity. Exploring forms of fluid solidarity, the Biennale will convene artists to think beyond human-centered and nation-based narratives, connecting the discussions of bodies with those of the environment. Chief Curator Andrés Jaque says: “From the depth and tempo of a breath to the evolution of an ecosystem, the Biennale will reflect on how collectivities are made tangible and bodied in wet-togetherness, exploring diverting forms of aqueousness. Beyond the confines of flesh and land, the curatorial proposal considers how discharging, breathing, transfusing, flushing, and decomposing are ways in which bodies exist together.” The president of the PSA Academic Committee, Fei Dawei states: “The preparation of the 13th Shanghai Biennale took place during the uncertain times of a health crisis. “Bodies of Water” presents itself in fluid forms to accommodate the ever-changing reality, while finding ways to confront conventional exhibition-making methods. The Biennale strives to reach a place previous exhibition forms could not access. More importantly, this exhibition is utterly experimental: in the face of the changing global conditions, curatorial practices will continue to explore the possibilities of self-renewal.” The Biennale is engaging with the history and geography of Shanghai, a long-standing arena for liquid territorial bodies, and the site for this Biennale. The city is intimately connected to the 5,000-meter descent to the East China Sea of Qinghai-Tibet Plateau’s meltwaters located at the intersection of the Huangpu and the Yangtze Rivers, and in the vicinity of the human-made Jing-Hang Grand Canal. Particles dragged from up to 6,300 kilometers of sediment are metabolized by edible plants at the Yangtze Delta, China’s most fertile agricultural site. Mineral and organic matter, travelling suspended as part of bodies of water, is then rebodied. Water flowing reconstructs geographies and vitalizes organisms. Not without struggle. The Shanghai Biennale, the oldest art biennale in China, will ultimately interrogate its own situation at PSA, a former coal-electric plant that fueled the industrialization of the Huangpu River, a cauldron of accelerated production and bodily mobilization. This edition will nurture art as an ecosystem of practices closely connected to different forms of human and non-human knowledge, sense, and intelligence. In close collaboration with Shanghai’s universities and networks of independent art spaces and activism, the Biennale will build on art’s interdependency with science, social constructs, technology, and modes of
spirituality. Rather than presenting art as autonomous, it will provide a platform to acknowledge the diversity in which research and knowledge-making happens and is disseminated.

THE PHASES: IN CRESCENDO BIENNALE
For the first time, the Shanghai Biennale will operate as an eight-month “in crescendo” project, unfolding in three phases:

PHASE 01: A WET-RUN REHEARSAL. November 10–14, 2020. A summit bringing together contributors to present their work in the form of a performative assembly taking place in the PSA’s Grand Hall and spreading out to networks of art spaces along the Yangtze River, as well as online.

PHASE 02: AN ECOSYSTEM OF ALLIANCES. November 15, 2020 – April 9, 2021. Keeping a permanent post at the PSA, the “in crescendo” project associates itself with infrastructures where online/offline social and communal life are taking place. These include streaming TV channels, social media, university programs, and serial interventions on urban dynamics.

PHASE 03: AN EXHIBITION. April 10 – June 27, 2021. Opening with a festival, the Biennale will unfold into an exhibition that will run through PSA and expand into a series of locations along the Huangpu River and across the city of Shanghai.
4. The Future Starts Here, V&A

Victoria and Albert Museum. London
2018

“The Future Starts Here”
Victoria and Albert Museum, London
12 May 2018 to 4 November 2018

Designed by Andrés Jaque / Office for Political Innovation
Team: Roberto González, Laura Mora, Paola Pardo, Inés Barros, Álvaro Carrillo, Ayushi Drolia, Marta Jarabo, Pablo Maldonado, Bansi Mehta, Sole Mallol, Martín Noguerol, David Rodrigo, Isabel Sánchez, Belverance Tameau, Silvia Valero, Clément Vergé

The design of the first exhibition of the recently created Design, Architecture and Digital Department at the Victoria and Albert Museum, “The Future Starts Here,” is the result of a long selection process that resulted in the appointment of the New York/Madrid-based office Andrés Jaque / Office for Political Innovation. Curated by Rory Hide and Mariana Pestana, the show examines the way 100 objects and technologies are currently tendering for disputed and diverging options for the future. In the show, design moves away from 1950-60s persisting notions of space-age futures to create a series of contexts in which future scenarios, announced by already existing technologies, can be seen integrated into ordinary, recognizable settings, which results in the accumulation of existing architectures: Victorian gingerbread architectures mixed with brutalist architectural components and plastic-made, free topographies—a colorful, lighted vision of the future where the exhibited objects and technologies, instead of being presented in surprising fantastic realms, can be found as contributors in the making of common situations, inserted in familiar settings (a kitchen, a bathroom, a cafe, a street, a public parlor, a landscape, a corporate office). Structured as a scalar progression in five acts, the show starts with an immersion into domestic life and the way it is currently being disputed by different notions of desirable evolution of domesticity. The narrative is introduced by a robot designed to do laundry. Following this is an arena where politics, corporations, and civil society confront and interact with each other. A back-lighted section of the planet, organized as a display in vertical levels from the deepest reachable strata of the earth to outer space, contains the way our environments are now being challenged at a planetary scale. This dichroic bubble collects technologies providing space for alternative modes of extending human afterlife. The exhibition concludes with the testimony of Cindy, a woman who uses low-tech prosthetics to deal with the toll severe diabetes has taken on her body, and by providing information and ways for the audience to take action in the making of possible futures. Together, all five acts are intended to reconstruct a sequentially scaling-up approach to a world both divided and convened by the discussions of alternative ways to construct possible futures. The exhibition works as an urbanism of five colorful techno-parliaments, where the use of large signs poses questions that help translate to the V&A audience a discussion in which objects and technology take part. As an information platform, the exhibition overlaps five channels of information. The first one is composed of the actual presence in the gallery of the objects and technologies that are being experienced and discussed. Aligned with V&A’s focus on object-based exhibitions, this show includes an exceptional collection of objects, some quotidian, that gain a new
criticality when placed within the context of the exhibition’s broader discussion. Other objects are totally unknown by the public or are seldom seen. The second channel is formed by the description and referential labeling of all objects, and the uses and contexts in which they take part. The third is the immersion of all objects in architectural and audiovisual atmospheres that provide the opportunity for these technologies to be seen as active and for the museumgoers to experience them as part of daily life. The fourth is constituted by a series of questions that reconstruct each act as an arena in which public collaboration is required to account for the criticality at stake in the various notions of what “future” means among the different technologies in the show. The final layer provides opportunities for museumgoers to take action, to express and made public their takes and to contribute them to the discourses the show preserves and communicates.
SHOULD THE PLANET BE A DESIGN PROJECT?