Andrés Jaque / Office for Political Innovation

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DOSSIER
About us

Office for Political Innovation (OFFPOLINN) is an international architectural practice based in New York and Madrid working at the intersection of design, research, and critical environmental practices. The office develops projects in different scales and media, intended to bring inclusivity into the built environment. Currently, the office works on projects for Thyssen Bornemisza Art Contemporary, Art Institute of Chicago, Lafayette Anticipations, CA2M, Real Madrid, Colegio Reggio, and Grupo La Musa.

In 2016, OFFPOLINN received the Frederick Kiesler Prize 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 projects have 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. Its work has been included in exhibitions at the Art Institute of Chicago, ZKM (Karlsruhe), Tel Aviv Museum of Art, London Design Museum, Whitechapel Gallery (London), Z33 (Hasselt), the Schweizerisches Architektur Museum (Basel), Lisbon and Oslo architecture triennales, and the Venice, Chicago, Gwanju, 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.
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63. Sábana Santa de Tromsø
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67. MAK Sweet Urbanism
68. Urban Enactments
69. Väsby Lab Residential Compound
1. Colegio Reggio Explora

El Encinar de los Reyes, Madrid
2019

Andrés Jaque / Office for Political Innovation
Team
Roberto González García, Luis González Cabrera, Alberto Heras, Jesús Meseguer Cortés, Paola Pardo-Castillo, Juan David Barreto, Inês Barros, Ludovica Battista, Shubhankar Bhajekar, Elise Durand, Maria Karagianni, Bansi Mehta, Alessandro Peja, Mishti Shah, Saumil Shanghavi

Structural Engineering
Qube Ingeniería de Estructuras (Iago González Quelle, Víctor García Rabadán)

Services Engineering
JG Ingenieros (Juan Antonio Posadas)

Quantity Surveyor
Dirtec Arquitectos Técnicos (Javier González Nieto, Javier Mach Cestero)

The design of Reggio School is based on the idea that architectural environments can prompt in children a desire for exploration and inquiry. In this way, the building is thought of as a complex ecosystem that makes it possible for students to direct their own education through a process of self-driven collective experimentation—following pedagogical ideas that Loris Malaguzzi and parents in the Italian city of Reggio nell’Emilia developed to empower children’s capacity to deal with unpredictable challenges and potentials.

Avoiding homogenization and unified standards, the architecture of the school aims to become a multiverse where the layered complexity of the environment becomes readable and experiential. It operates as an assemblage of different climates, situations, and regulations. Its vertical progression stacks a ground floor, engaged with the terrain, where classrooms for younger students are placed, and a second floor where students in intermediate levels coexist with water and soil tanks that nourish an indoor forest reaching the upper levels under a greenhouse structure. Classrooms for older students are organized around this inner forest, as in a small village. This distribution of uses implies an ongoing maturity process that is translated into the growing capacity of students to explore the school ecosystem on their own.

The second floor is conceived as the main social gathering space of the school. More than 26-feet high, in the empty space around the roots of the inner forest, the big central space of around 5,000 square-feet provides a cosmopolitical agora where vegetation, water, and soil frame a changing program of gymnasium, art classroom, conference and events hall, and gathering space for school assemblies. Services, waste management, and storage are part of the processes the school’s architecture provides access to. Thanks to this material-transparency dynamic inserted in the circulation system of the school, students and the educational community can grow and evolve around common discussions.
2. Plasencia Clergy House

Cáceres
2000-2004

Andrés Jaque / Office for Political Innovation with Miguel de Guzmán and Enrique Krahe
Dionisio Hernández Gil Prize

Construction management:
Architects: Miguel de Guzmán, Andrés Jaque, Enrique Krahe
Quantity Surveyor: Marco Antonio Durán

Design, coordination and edition:
María-Solange Faria, Raquel Limeres, Henar Molinero, Ana de Miguel

Consultants:
Structures: Alfonso Pérez-Gaite, Belén Orta
Mechanical Engineering: Vectoria Consulting
Quantity Survey: José Ramón Pérez-Arroyo

Photography:
Miguel de Guzmán

Whereas the Catholic Church has officially claimed to construct its social and ideological expansion through a centralized model controlled from the Vatican; in practice, when seen from its periphery, the Catholic Church operates on a daily basis as an ecosystem of alternative, subversion, misunderstanding, and invention. This co-inhabitation of two diverging orders within the same institution was the origin of this project. The former seminary for minors of the historical city of Plasencia, built in the fifteenth century in the domain of the city’s cathedral and expanded in the nineteenth century, became redundant due to the reduction in candidates willing to initiate their training to become priests at the early age of 12. Geriatric residences were needed to provide accommodation for the aging population of dispersed countryside parish priests. The project consisted in transforming the former seminary for minors into a clergy house for retired priests. In terms of design, the main challenge was to transform a building designed to instruct and unify children’s bodies and behaviors, into an architecture that instigates alternatives and pluralism in daily life practices. A number of devices and strategies were introduced to mediate in this evolution: from devices that instigate broader participation in decision making, to protocols allowing residents to participate in the formulation of the house’s daily life, to a self service chapel (designed to allow each priest to make decisions about its temporary configuration).
3. 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, Jarcia Siamova.

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, Anna Goss, Charles Deluga, Omayeli Arenyeka, 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

Photography Director:
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:
Michelles Hofet, Valerie Lechene, Abreu Lucas, Rennie Lauren Jones, J. P. Buonocore, Yoonseok Lee, 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-inhabitance 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.
4. Escaravox

Matadero-Madrid
2012

Andrés Jaque / Office for Political Innovation
COAM Award 2013

Design, coordination and edition
Ruggero Agnolutto (Project leader), Fernando Arocha, Ángela Bailén, Almudena Basabe, Elisa Bua, Álvaro Carrillo, Catalina Corredor, Roberto González García, Michal Just, Jorge López Conde, Marco Marcelletti, Paola Pardo-Castillo, Khristian Serena, Patrycja Stal, Dagmar Stéeova, Silvie Talackova.

Consultants
Structures: BomaImpasa
Equipment: Juan Carlos Lafuente, Álvaro Zamora
Sociological research: Silvia Rodríguez
Photography: Miguel de Guzmán

The Escaravox are two 40-meter-span mobile shading devices. They are equipped with sound amplifying systems, stage lighting, and audiovisual projection equipment, so that together with sliding stands, they can accommodate spontaneous public gatherings. They are constructed by assembling inexpensive mass-produced elements, such as irrigation systems, greenhouse fabrics, and plastic chairs.

Located in the public square of Madrid’s former central abattoir—part of the contemporary culture compound Matadero-Madrid—the infrastructures are designed to be available for people to use them, without being invited or curated, through a simple booking process. Different protocols to make them accessible have been experimented with since their opening, gathering an average public of 600 people when active.
5. House in Never Never Land

Cala Vadella, Ibiza
2007-2009

Located on sloping land leading to the quaint natural port of Cala Vadella in Ibiza, the House in Never Never Land is designed to make compatible the preservation of the environmental richness of the valley it stands in (including a unique presence of migratory birds and small mammals) with the hedonistic life the clients aim to develop in the building and with the long term maintenance of the construction’s financial exploitability. The design of the house is driven by a cosmopolitical ambition of interspecies mediation, as much as by the will to facilitate the building’s long term feasibility.

The configuration of the main building makes possible the expansion of the large living room into a ramped multifunctional outdoor space ending in the first in a series of connected swimming pools. Avoiding any hierarchy, one bedroom is placed on either side of the living room. Bedrooms are separated from the living room with foldable walls. When desired, the party activity in the living room can expand into the bedrooms by simply collapsing the walls that separate them.

To preserve the environmental richness of the valley, the design of the house incorporates a series of calibrations. The three buildings comprising the compound are elevated from the ground for at least 80% of their footprint. The permeability of the terrain, the animal routes it contains, and its vegetal covering are therefore largely preserved. The geometry of the buildings was shaped to avoid the removal of trees. All services at risk of producing accidental leaks or spills are contained within a concrete vessel, to lower the risk of the house polluting the valley in the long run. The compound is divided into three buildings to make it possible for parts of the house to be leased separately, increasing the prospects for the house to be temporarily rented out to make its maintenance financially feasible.
6. PHANTOM. Mies as Rendered Society

Barcelona
2012 - 2013

Andrés Jaque / Office for Political Innovation

Design, coordination and edition
Paola Pardo, Ana Olmedo, Ruggero Agnolutto, Roberto González, Jorge López Conde, William Mondejar, Silvia Rodríguez, Dagmar Stéeova, Paloma Villarmea

Graphic Design
spread.eu.com

With the collaboration of
Fundació Mies van der Rohe

PHANTOM. Mies as Rendered Society
Arts Institute of Chicago Permantent Collection
Fundació Mies van der Rohe
Iberdrola Collection
Grupo Konecta Collection
ACS Collection

PHANTOM: Mies as Rendered Society is an intervention at the Barcelona Pavilion based on a two-year ethnography carried out by the Office for Political Innovation. The project drew from an account of the role played by the so-far-unnoticed basement included in the 1986 reconstruction.
In the 1980s, the team responsible for reconstructing the 1929 German National Pavilion in Barcelona included a 1,050 square meter basement with a height of 2.4 meters to facilitate the control and maintenance of the Pavilion’s services and installations. The team also decided that access to the basement should be made difficult so as to avoid its future use as an exhibition space in which Mies and the Pavilion could be explained. Since the 1980s, the basement has hidden all the things that subvert the illusion that the building is not frozen in the same state as the 1929 spring morning when the Pavilion first opened. The basement is the Pavilion’s portrait of Dorian Grey, containing broken travertine slabs, faded velvet curtains, and broken sheets of glass. The space also hides everything needed to inscribe the Pavilion in a larger geo-social context: the flags that allow the pavilion to mediate politically, the remains of the commercial activities that the Pavilion hosts, and the kitchen where the Pavilion’s staff has lunch. For the upper floor to seem metaphysical, the basement needs to accommodate the Pavilion’s “phantom public,” the well-known notion about politics developed by Walter Lippmann [The Phantom Public (New York: Harcourt, Brace, 1925)] that Mies, in 1955, declared to have been the origin of his architectural insight.

PHANTOM: Mies as Rendered Society was presented in 2012. A significant portion of the items safeguarded in the basement upon which the Pavilion was built were distributed to different locations throughout the Pavilion’s upper floor. It is on view in the Permanent Collection Galleries of the Art Institute of Chicago.
7. RÒMOLA. A Marble-Made Tent in the Galaxy

Madrid
2017

Andrés Jaque / Office for Political Innovation
Awarded 2018 Europe Best Restaurant Design

Team

Structural Consultancy:
Mecanismo. Ingeniería de Estructuras (Juan Rey, Jacinto Ruiz)

Service Design Consultancy:
DITEC. Diseño y Tecnología Ingenieros Consultores

Quantity Surveyor:
Alfonso Sáenz

Safe & Security Coordinator:
José María Gutiérrez

Photography:
Miguel de Guzmán y Rocío Romero. Imagen Subliminal

RÒMOLA. A Marble-Made Tent in the Galaxy
This project transforms the former 1946 garage of Gutierrez Soto’s most significant building, located in the geographical center of Madrid, into an assembly of bakery, café and experimental restaurant. The original volume and structure of the building is recovered, leaving a 5-meter-high space with massive openings onto the streets.

“Zahara is a mix of desert, coincidence and cafetería”
Pedro Almodóvar, La mala educación.
Since 2008, architecture in Madrid has suffered the hegemony of low-wage-based corporative franchises that have concluded a slow invasion of the city. Within nine years, this process has marginalized and set close to extinction the whole material and human context of marble, leather, gold-chrome-plated metal, and rare woods paneling craftwork that has, since the 1960s, been the social base in the development of the network of Madrid’s cafeterías: shining, comfortable places where anonymous service is provided and where this service, delivered with equal and standardized courtesy to everyone, has quickly turned them into spaces where women and LGBTQ communities. This project is the result of a strategy to work with a small number of super-qualified marble manufacturers, leather upholsterers, metal benders and chrome-platers, rare-wood panelers and artisan varnishers behind the material production of Madrid’s cafeterias by taking their capacities a step further: to reintroduce into the city’s ecosystem the counter-austerity dissident space of the independent cafetería as a resistance to corporative hegemony.

A marble-made tent in the galaxy.
Taking advantage of supermarble’s capacities to resist traction.
In the 1990s and 2000s the tiny town of Novelda (Valencia) became the hub for a transnational flow of rare marbles. Now inactive, the town’s extensive pools of accumulated dusty marbles, onyx, and granites from around the world can be seen as an archeology of pre-austerity times. Whereas brick and hydraulic tiles are stock in a discourse of false authenticity, groundness and faked localism; Novelda marbles now embody a refreshingly contingent value. This ungroundness condition of the marbles is registered by a number of technologies attached to it, such as the glass fiver and resin reinforcements, articulated anchoring systems, intended to render marble as a sort of supermarble, capable not only of resisting compression but also traction. In what has been a unique engineering challenge, the project takes this capacity to its limits, by creating a supermarble-made self-standing tent. The tent accommodates the customers’ tables and allows other uses (including cooking) to being organized in a C-shaped periphery around it.
8. Superpowers of Ten

2013-2016

**Andrés Jaque / Office for Political Innovation**

**With the special participation of artists and architects**
Paula Currás, Eugenio Fernández, Ana Olmedo, Enrique Ventosa, Álvaro Carrillo, Rebeca Hourdaki, Víctor Nouman, Adrián Suárez

**Research, discussion and production Office for Political Innovation**
Paula Currás, Lubo Dragomirov, Roberto González García, Álvaro Guillén, Alberto Heras, Andrés Jaque, Irene Kargiou, William Mondéjar

**Sound artists**
Jorge López Conde

**Set Direction**
Roberto González García

**Photography**
Jorge López Conde, Miguel de Guzmán, Zuloark

**Transgender actresses**
Belle Dominique (Lisbon); Sherri Payne (Chicago); Rosshell Terranova (Ciudad de México); Gloria Diamond (Karlsruhe)

**Voice-Over**
Susana Correia (Port.), Megan Murphy (Eng.), Paola Jasmer (Esp.), Kerstin Servus Holger (Eng.)

Superpowers of Ten was developed and presented for the first time as part of New Publics, curated by José Esparza Chong Cuy for the Lisbon Architecture Triennial Close Closer, directed by Beatrice Galilee.

In 2015 it was presented in the Chicago Architecture Biennial, The State of the Art of Architecture, curated by Joseph Grima and Sarah Herda.

In 2016 it was presented in the Jumex Museum, as part of the exhibition curated by Jose Esparza Chong Cuy with he curatorial assistance of Viridiana Zavala (Jumex Museum) and Alberto Heras Hernández (Office for Political Innovation)

In 2016 it was presented in the ZKM Karlsruhe, as part of the exhibition Reset Modernity, curated by Bruno Latour, Martin Guinard-Terrin, Donato Ricci and Christian Leclercq.

In 1977, Ray and Charles Eames produced Powers of Ten: A Film Dealing with the Relative Size of Things in the Universe and the Effects of Adding Another Zero; an exploration of the way daily life is produced in the collaboration of different scales—from the subatomic level or a human cell to the outer edges of the Milky Way. The selective framing and narrative of Powers of Ten, which centers on a heterosexual couple having a picnic on Chicago’s lakefront, presents a progression that zooms between framed scenes in which abrupt jumps in scale and the conflicted interaction between genes, bodies, societies, and technologies appear smooth, frictionless, and apolitical.

As a nomadic temporary architecture, SUPERPOWERS OF TEN is an operatic large-scale performance that offers a reinterpretation of the Eameses’ Powers of Ten. The performance re-enacts the film, revealing alternative narratives, political conflicts, and forgotten historical events. New characters such as Kodak’s “Shirley Card,” polio, and the transgender pioneer Flawless Sabrina are invited to star together with the picnickers, clusters of galaxies, and human DNA that are featured in the Eameses’ original film.

SUPERPOWERS OF TEN critically denies the possibility of framing daily life as contained by a universe automatically accountable, and proclaims the potential for contemporary architectural practices to operate in those fields the movie left out of the frame.
How do you determine the responsibilities?
Who has the power to control the traffic of objects in orbit?
Who takes the decisions?
9. TUPPER HOME

Madrid
2006

Andrés Jaque / Office for Political Innovation
Finalist to the European Union Award Mies van der Rohe

Construction management:
Andrés Jaque, Pedro Pinto-Correia

Design:
Teresa del Pino, Helena Bartosova, Sarah Caperos, Rebecca Frisoli, Iris Hutinger, Pedro Pinto-Correia, Jorge Ruano

Photography:
Miguel de Guzmán

Consultants:
Structures: Belén Orta
Sociological research: Pablo Hurlé
Marketing: Laura Arenas

Learning from demonstrative marketing strategies (developed for Tupperware by Brownie Wise in the 1950s, and later applied by Herbalife, Avon, and Thermomix), TUPPER HOME — developed by the Office for Political Innovation and licensed by Tupper Ware — is a catalog of independent producers, offering a fixed price to manufacture and install a set of TUPPER HOME components. Homes become in this way the prototypes for future transformations, in a mouth-ear dynamic, within a network of people linked by their engagement in collective architectural experimentation. The process is designed to help in creating trust in independent domestic inventions, whose performance, as in the Tupperware parties, is experienced in a friendly environment. These inventions intensify the usability of smaller apartments, to avoid the necessity of moving into larger apartments and the subsequent impact of the increase in the cost of the mortgages of home-buyers.
TUPPER HOME SOCIETY: GRASS Rooth URBANISM GAINING SCALE IN HOUSE BY HOUSE INTERIOR REDECORATION

TUPPER HOME system is an alternative to strategic urbanism. A network of people get together by experimenting the transformation of the interior of their homes and get connected by the collective evaluation and discussion of their results.
Estudio comparativo: cómo una reducción de la superficie de la vivienda, compensada por la elevación del rango tecnológico, puede generar un grado mayor de satisfacción en el día a día del usuario.
10. IKEA Disobedients

Madrid, 2011; New York, 2012
2011-2012

Andrés Jaque / Office for Political Innovation

IKEA Disobedients
Architecture & Design Purchase Fund (2012)


With the special collaboration of Madrid: Alexis Alderius, Javier Fontés de León, Aurora Godard, Antonia González, Paco Lirola, Manuel Llusia, Candela Logrosán, Marina López, Juan Daniel Martín, Carlos Mora, Nayana Resende, Theo Vallas Vila.


Production
Ruggero Agnolutto, Roberto González García, Michal Just, Jorge López Conde, William Mondejar, Paola Pardo-Castillo, Daia Stééová, Claudia Suárez, Silvie Talackova, Enrique Ventosa, Javier Vidal.

Sociological Research
Silvia Rodríguez

Director of Research New York
Ana Peñalba

Voice-over Video Madrid
Nicole Pearson

Voice-over Video New York

IKEA Disobedients is a response to the world’s most important architectural actor, IKEA, and its promotion of homes as “independent republics” made of comfort and familiarity. Comprising alternative pop-up showrooms around the world, online-distributed movies, and the hacking of IKEA products; IKEA Disobedients reappropriates IKEA’s transmedia strategy to empower alternative domesticities, where otherness and engagement are encountered. Launched in 2011, the work helped stop cases of eviction in Madrid, during the post-2008 financial crisis. IKEA delivers societies. IKEA is a purveyor of social structuration. 98% of the people depicted in the IKEA catalogue are young. 92% of them are blond. They are either children, or busy having children. Everything IKEA manufactures is aimed at turning the sphere of domesticity into a sunny, happy, apolitical space inhabited by contented, healthy, young people. The independent Republic of Our Home. The sense of a home or a household’s life, however, may also be constructed from day to day in quite different fashions. Not all of us are healthy. Not all of us are young. Not all of us are into having children. A different way of constructing ordinary life may, however, be conceived. Disobeying IKEA’s
injunction to contain social interactions within sunny apolitical home-enclaves is what we propose as an urban counter-notion of the domestic: not a neutral space, but one installing controversy and disagreement precisely at the site where affections may also emerge.
11. Rolling House for the Rolling Society

2009

Andrés Jaque / Office for Political Innovation

Design
Alberto Rey, Alejandro Martín, Lina Vergara, Camila Carli, David Gómez

Construction management
Andrés Jaque, Aser Calderón, Estrella Benito

Associate companies
Escofet, Grandhermetic, Industrias Navarrete Pich y Aguilera (Aser Calderón)

Photography
Miguel de Guzmán

Prototype
Prototype presented at Construmat, Barcelona, in April, 2009.

Developer
Fundació Mies van der Rohe

The Rolling House for the Rolling Society is a transnational urbanism of non-familial shared homes, happening through the melding of online and offline architectures. In the EU alone, more than 80 million people live in shared apartments: students, workers, migrants sharing apartments, young professionals accessing expensive penthouses though sharing, older people renting their empty rooms, etc. Sharing a home is a massive and diverse phenomenon, constructed by social media, money transfer platforms, and low cost airlines, in which architecture participates in the form of occupying practices, rather than through building.

The Rolling House for the Rolling Society is a project developed in three formats: research and archive of existing cases, design strategy to empower existing cases through design, the making of a prototype. The first prototype of the Rolling House was presented and experienced in Barcelona in 2009.
ANATOMY OF THE ROLLING SOCIETY

a city of associated interiors made of sharing, provisional inhabiting and the pursuit of the desired profit that only difference can relieve

there's no longer an unpolitical sweet home, urbanism is in interiors, the livingroom is the real political arena that we get to live
12. Island House in Laguna Grande

Corpus Christi, Texas
2015

Andrés Jaque / Office for Political Innovation with Patrick Craine

Team
Roberto González García, Laura Mora, Fabio Andrés Morales, Sebastian Bech-Ravn, Danay Kamdar, Flavio Martella, Jorge Noguera Facuseh, Víctor Nouman, Gustavo Parra Rodríguez.

The fifty-island archipelago of Laguna Grande, on the south coast of Texas, is one of the biggest wild island-barriers of the world. This archipelago contains some of the most ancient animal and vegetal species adapted to saline aquatic ecosystems and protects the lagoon from the pollution resulting from the nearby presence of oil platforms. The islands are the habitats where mammals and other coastal species overnight, and they are endangered by the combined effects of climate change and the incremental increase in the acidity of the water. 

Island House in Laguna Grande is not designed as an architecture for humans, but built instead to empower the environmental diversity of Laguna Grande. The structure collects and preserves rainwater and, through the mediation of sensors on the ground, sprays water to dilute toxicity and combat drought.
13. **Intimate Strangers**

**London Design Museum**

2016


**Andrés Jaque / Office for Political Innovation**

**Project Leaders**
Andrés Jaque, Roberto González

**Research**
Paola Pardo-Castillo, Julie Klovstad, Michael Nathan, Andrés Villar

**Design team**
Laura Mora, Sebastian Kurth, Martín Noguerol, David Rodrigo

**Audiovisual production and edition**
Jorge López Conde, Eduardo López Rodríguez

**Sound artist**
Jorge López Conde

**Text edition**
John Wriedt

**Intimate Strangers** is a multimedia installation, resulting from two years of fieldwork at Grindr’s headquarters in West Hollywood. The project was produced and first presented at the Design Museum of London. Launched in 2009 by Nearby Buddy Finder, Grindr was the first gay-men-oriented Locative Geosocial Media. There are over one million active Grindr users at any time, yet 20% of the company’s servers are located in countries where gay sex is banned. The app has been seen as a space for LGBT emancipation, providing access to sex for a global population of gay men, of which no less than 11% remain closeted. A limited number of single-men profiles are available for users to check by dragging their fingers across sexy photographs behind the potassium-coated ion-strengthened glass of their smart phones. Grindr has helped to normalize gayness. It has become a place for gay celebrities to be seen, a location for streaming media from JW Anderson’s 2016 Summer menswear show, and a place for Paper Magazine to recruit models. Grindr has also been seen as a counter-queer space in the age of same-sex marriage. The app has been criticized for its contribution to transforming gay societies from being spaces of rough collective gender activism into becoming networks of comfortable lifestyle consumption based on contexts of healthy-looking individuality and one-to-one intercourse.

Grindr is urban but it is not a city. It is not fixed to a piece of land but distributed in unstable constellations. Bodies, mirrors, cellphones, servers, satellites, clothes, skins, backgrounds, software, interfaces, etc. all participate in the making of a collective neural system, unapologetically jumping from one city to another, and into the countryside. Not just accommodated by the urban, Grindr has become a kind of urbanism in its own right. It is both super-immaterial and super-material. It is a network of constantly moving parts, linked by desire. The setting is permanently active, constantly being produced: by updating profiles, by dragging one profile to the next one, by disappearing from one person’s screen to become available on another’s. If Buckminster Fuller dreamt of a world of omnidirectional connectivity in the air, Grindr is the fulfillment of his vision. It is an urban enactment in which LGBT realities are made in online and offline realms, where proximity, intimacy, profiling, and the mathematics of sex are experienced and disputed. Urban tribes are defined and empowered, and racial or bodily features—no blacks, no fems, no fat—become reasons for rejection. Isolated gay men, living in countries where homosexual practices are banned and punished, gain access to an alternative space for interaction. Intolerant governments can also use Grindr to track, harass, and arrest gay men. But at a time when many western cities are being sanitized through gentrification, locative sex has become an urbanism in which emancipation, empowerment, connection, rejection, crime—love...
and fear—are brought together.
Andrés Jaque / Office for Political Innovation
Team Coordination
Walter Cuccuru, Alejandro Saigalik
Development
Patricia Acosta Morales, Ángela Bailén López, Diana Calvache Martínez, Mehrdad Nazemi, Carolina Silvana Vaca Manjarres, Sizhou Yang, Adeline Ruiz, Silvia Rodríguez,
Graphic Design
María Jaque
Photographs
Alejandro Saigalik y Miguel de Guzmán
Video
Sizhou Yang
Partners
SEACEX, Sociedad Estatal Para la Acción Cultural Exterior
UEM, Universidad Europea de Madrid
MATADERO-Madrid
MUSAC, Museo de Arte Contemporáneo de Castilla León
Ministerio de Vivienda de España
Ayuntamiento de Madrid
Fundación Mies van der Rohe
Imagen Subliminal

14. Fray Foam Home. When Decoration Becomes Political

12 Venice Architecture Biennale
2010

Fray Foam Home. When Decoration Comes Political
Victor Hwang Collection (London)
Domestic interiors are arenas with the necessary conditions to make the political realm possible. Fray Foam Home is the restoration of a network of spaces upon which a specific home—an apartment shared by four people, on Pez Street in Madrid—is truly built: the network of landscapes, resources and infrastructures that are necessary so that the forms of comfort, supplies and fictions that are activated in daily lives can be possible. The distribution of water, the exploitation of energy resources, the intellectual property rights or the ideology of audiovisual contents are compulsory transit points of the polemics which connect us as societies, and in which our collectivities take shape. And yet, are these political extensions of the domestic visible in the interior of houses? Is it possible to take the dispute to the point at which it originates?

Architecture often generates strategies to promote territorial distribution of uses, resources and consumptions that guarantee spheres of sweet peaceful localism. FRAY FOAM HOME stems from the acknowledgement of a discredited architectural periphery: the architecture of Christmas trees, of flower arrangements, of tablecloths, of birthday decorations and photographs taped to mirrors. An architecture of the expression, exposure and dissemination of the personal realm, of the invitation to collective events, of the projection of dreamt futures.

An architecture rendering politics that, far from creating new realities, could furnish the existing with parliamentary guarantees.
15. Teddy House

Coruxo, Vigo
2005

Andrés Jaque / Office for Political Innovation
Grande Área Prize. Colegio Oficial de Arquitectos de Galicia.

Design, coordination and edition
Teresa del Pino, Helena Bartosova, Tat Bonuhei, Sarah Caperos, Iris Hutinger, Luigi Ligotti, Pedro Pinto, Jorge Ruano, Herminia Vegas

Consultants
Structures: Belén Orta
Mechanical Engineering: Nieves Plaza
Economic Study and Quantity Survey: Ádega da Costa

Photography
Miguel de Guzmán

Located in a beach town, this holiday home built in the early 1940s was transformed to become the permanent home of a retired couple who will occasionally welcome their children and grandchildren. Having for more than four decades spent their summers in the house, the owners asked for the transformed version of the house to be able to expand the social hierarchies and moods it promoted in the past only during the summer to the whole year. The design process started with a careful examination of the owners' collection of summer photographs, to allocate architectural mediations that would make it possible for the house and its garden to permanently allow and instigate the unprejudiced and joyful daily life of summer.

In the Teddy House, different daily uses are meant to happen without spatial compartmentalization. The intervention is composed of a continuous ramp, of variable width to accommodate different spatial conditions. In the shower areas, for instance, it widens slightly to fit a bench that favors spontaneous encounters; over the void of the original house it bulges to create a multipurpose space (with folding bunk beds and sleeping cabins); and, finally, it forks to offer views of the garden and the sea.

All the design solutions are meant to turn the house into a pet for its users: something that needs care and with which one can establish emotional ties. This is why the project was called the Teddy House.
16. Different Kinds of Water Pouring into a Swimming Pool

RedCat, CalArts California Institute of Arts, Los Angeles 2012

Andrés Jaque / Office for Political Innovation

Design, Coordination and Edition
Roberto González, Paula Currás, Ljubo Dragomirov, Irene Kargiou, William Mondejar, María Alejandra Sánchez Londoño

Curatorship and edition
Ruth Estévez

Based on seven study cases of the relationships between migration, domesticity, and water in contemporary Los Angeles, the project reveals Los Angeles as a city shaped by the encounters of individual life trajectories. The spatial and territorial designs behind each case were displayed at RedCat Gallery, in downtown Los Angeles, as prototypes of hidden contemporary urbanisms.
17. Techno-Geisha

2003

Andrés Jaque / Office for Political Innovation
In collaboration with conceptual artist Alicia Ríos

Design and production
Tania Álvarez, Carmen Ovejero

Coordination and edition
María-Solange Faría, Jorge Ruano, Herminia Vegas

Sociological research
Pablo Hurlé

Photography
Miguel de Guzmán

Model
Sybille Streck

Techno-Geisha is a collection of wearable devices. The project was presented as a performance at the Domestico nomad gallery in Madrid in collaboration with conceptual artist Alicia Ríos. Techno-Geisha is the design of a subject, though the design of clothing: a designed character super-equipped to maximize her/his/other capacity to be intimate with strangers, and to feel at home cruising the unknown. It is also an architectural proposition, for we believe that architecture is not the production of spaces where existing beings can be accommodated, but the way material devices produce possible subjectivities.
18. 12 Actions to Make Peter Eisenman Transparent

Cidade da Cultura, Santiago de Compostela
2004

Andrés Jaque / Office for Political Innovation

Design, coordination and edition:
Tat Bonuehi, María-Solange Faria, Agnes Flocault, Luigi Ligotty, Teresa del Pino, Jorge Ruano, Herminia Vegas

Graphic design:
Enrique Pujana

Consultants:
Structures: Belén Orta
Mechanical Engineering: Nieves Plaza

Photography:
Miguel de Guzmán

The 12 Actions to Make Peter Eisenman Transparent consisted of a program of strategies intended to allow the population of the City of Santiago and its visitors to gain access to understanding and discussing the process of construction of the Cidade da Cultura.

A first set of actions was meant to allow the public to easily visit the building site and spend time in it as if it were a public park. These strategies included a bus line connecting the building site to the main public transport nodes, stations with restrooms and vending machines, the celebration of open houses, and tours.

The second group comprised actions intended to make transparent those facts that only experts would otherwise be able to read, including color codes to make visible the demarcations of different construction companies, LED screens to explain what tasks were being executed at each moment, balloons to indicate the amount of money already spent, and stickers on every truck arriving or leaving the building site to indicate the contents of the truck and its port of origin or its destination.

A third group of actions included a series of strategies to provide space to discuss those issues raised by members of the public not directly involved in the process, to allow them to become part of the project discussion.
Entorno de evaluación y medida
Los procesos de construcción se hacen visibles, evaluables y participados por medio de la inserción de pancartas, banderas y globos de helio que informan del uso de los edificios en construcción y del tanto por ciento de obra ejecutada.
Autobus Cidade da Cultura
Linea de autobuses que conecta la Cidade da Cultura con los nodos principales de transporte público en Santiago de Compostela

Parque urbano Obra Cidade da Cultura
Se define un recorrido con equipamientos públicos para que la obra pueda ser utilizada por los vivitantes como un parque urbano. Además de visitar la obra, que en la Cidade da Cultura puedan runirse, tomar el sol o hacer deporte.
Legibilidad de los trabajos
Asociadas al recorrido de visitas se colocan pantallas de leds explicando a tiempo real los trabajos en ejecución.

Hacer visible el debate
En displays de gran tamaño se exponen las opiniones de los visitantes recogidas por videomatones en obra y en puntos singulares de Santiago de Compostela y en mensajes SMS.
Balizar los contratos
Los recintos donde opera cada empresa constructora adjudicataria de las diferentes obras, se señalan en el paisaje con líneas de balizas de colores.

Cada obra un color
Un código de colores asignados a las diferentes constructoras hace visibles e identificables en la obra los trabajadores, equipos y recintos asociados a cada una de las empresas constructoras.
Limites territoriales de la Cidade da Cultura
Todos los transportes de entrada y salida de materiales y residuos son identificados para hacer visible en el territorio la verdadera extensión de la obra. Dónde comienzan y terminan los trabajos de la Cidade da Cultura.

Transmisión de sonido
En pequeñas calles del centro de Santiago, durante algunos minutos en el horario de trabajo en la obra, se emite con altavoces de reducida potencia el ruido tomado directamente en el recinto de la Cidade da Cultura.
Invasión de información
El centro de Santiago se invade con displays que informan a tiempo real de la evolución de las obras y de las opiniones de los visitantes recogidas por videomatones y mensajes SMS.

Celebración participada de los eventos de la obra
Las diferentes fases y los momentos singulares de los trabajos se explican públicamente y se celebran en convocatorias abiertas.
Medios auxiliares al servicio de las actividades culturales
Los momentos muertos del calendario de la obra se ponen al servicio de instituciones y asociaciones culturales para promover un programa de eventos que construyan la institución al mismo tiempo que se construyen los edificios.

Observatorios de seguimiento en Santiago
Puntos significativos de la ciudad se quitan con pequeñas torres para hacer posible la evolución de los trabajos de la Ciudad da Cultura.
19. Coworking Center in Torrelavega

Torrelavega, Cantabria
2013

Andrés Jaque / Office for Political Innovation

Coordination, design and edition
Paloma Villarrea, Santiago Benenati, Roberto González, William Mondejar, Daia Stéeeová

In an urban fabric lacking gathering spaces where a fragmented civic society can get together, the Coworking Center in Torrelavega is conceived as an indoors infrastructure for social encounter. Publicly run, and intended to reduce the unemployment rate among young people, the building works like a complex ecosystem capable of replacing the city itself for young people who find themselves excluded from the existing city’s scenarios of social interaction.
RESET CA2M. Integral Transformation of Centro de Arte 2 de Mayo

Móstoles
2016

Andrés Jaque / Office for Political Innovation

With the special collaboration of artists: Dora García, Cabello-Carceller y Sergio Prego

Design and Production Team

In response to being invited to renovate the CA2M, a museum in central Spain, the project proposes that rather than close the building during remodeling, the museum should remain open so that the architecture itself is an object on display.

RESET CA2M endeavors to show that architecture is much more than the realization of a finished object, but rather requires navigating a tangle of bureaucracies and regulations. The original building, constructed in 2008 as a museum of contemporary art, has never worked well for its purposes. The museum recently received a donation of important and significant art—from contemporary giants like Damien Hirst to older artists like Dan Flavin and Donald Judd. This collection, added to the museum’s original collection, has expanded the institution beyond what the original museum building imagined and intended.

Instead of demolishing the building to construct a new one on the same site, the Office for Political Innovation designed a protocol and master plan to transform the museum without closing the institution, which would affect not only the building but the network of people responsible for running it.

The project is based on three principles. The first one is to distribute the transformation of the building over time. Rather than a final version of the building built at once, the project is a timeline of actions that accumulate, one on top of the other, to produce a totally different material setting and infrastructure for the museum.

The second principle is that the process of architectural transformation can be coupled with the contents of the museum. So the actual building of the museum becomes an exhibition. It allows architecture to be discussed, scrutinized, and analyzed by the public, and it becomes an action of enrollment.

The third one has been conceived as a precautionary principle: by doing things sequentially there is an opportunity for each change to be experienced and discussed—not only by the architect or museum staff, but by a broader network of affected actors who then have the opportunity to inform the next steps with their opinions of what has already happened.

19ème arrondissement, Paris
2015

Andrés Jaque / Office for Political Innovation

Master Plan
Christian Biecher (Biecher Architects)

Design and Production Team
Roberto González García, Laura Mora Vitoria, Fabio Andrés Morales, Sebastian Bech-Ravn, Danay Kamdar, Flavio Martella, Jorge Noguera Facuseh, Gustavo Parra Rodríguez, Andrés Villar Calle.

Dwelling + Collective Kitchens + Intergenerational Care = Le Bateau Cuisinier

The project is part of a plan promoted by the municipality of Paris to respond to structural changes in daily urban life, testing twenty-three innovative projects located in former industrial locations of the city. Le Bateau-Cuisinier replaces centrality—as unique urban-life quality marker—with sociability by considering how social and relational capital is created and how it can be used as a quality measurement.

Le Bateau-Cuisinier takes advantage of its proximity to Rosa Park high-speed railway station in order to promote a new model of domesticity wherein residential uses coexist with communal and infrastructural spaces, intergenerational centers, and productive services of low environmental impact in the same building.

The compound accumulates design choices focused in allowing and promoting the coexistence of heterogeneous users and their future development. The transformable façade and the structure (6 m spans, more than 3.10 m stories clear height, and calculated overloads of more than 9 KN/m2) is made out of laminated timber and allows for changing and diverse uses.
22. The Transvector

Lafayette Anticipations, Paris
2018

Andrés Jaque / Office for Political Innovation

The Transvector. The Center Cannot Hold
The Transvector: a space for discussion and exchange.

For “Le centre ne peut tenir,” Andrés Jaque / Office for Political Innovation turned the foundation’s ground floor into an active site for the exhibition’s public program. In line with the building’s ethos of modularity, the project designs a flexible structure that will morph throughout the exhibition’s three months to accommodate talks, panel discussions, lectures, performances, book launches, and symposia. Conceived as a lively meeting point, it will also feature the foundation’s Risograph printer that will publish throughout the summer the exhibition’s ever-evolving catalogue. The intervention is conceived both as a probing device and as an artefact to prompt discussions where different scales and territories are simultaneously mobilized. It is probing in the way it clearly shows how the act of including diverse forms of human mobility and perception, different assemble formats, diverse ways to mediate communication (through audio-visual material, through scripting, through publishing) results in a decentered form, complex in its limits and topographies. This empirical evidence probes the impossibility for circularity and centrality within human and non-human parliaments, and is a device that works as an arena of interscalarity that brings to the room the micro-scales of molecules, genes, and cells; as much as the greater scales of trans-territorial realities.
Andrés Jaque / Office for Political Innovation with Miguel Mesa

Team
Roberto González García, Laura Mora Vitoria, Nieves Calvo López, Ana Fernández Martínez, Marina Fernández Ramos, David Gil Delgado, Marta Jarabo Devesa, Paola Pabón, Belverence Tameau.

Structural Engineering
Iago González Quelle (QL Ingeniería)

The house has been conceived as an observatory of everyday nature. The different uses are distributed around an elliptical statuary marble crown from Massa stabilized with polished bronze tie bars. The crown is an architectural device, acting as both a circulation system for the house and as a stage that turns the daily life of the house into a self-mirror device among its inhabitants.

In Italian baroque tradition, the use of the ellipse adds dynamism to the observation process. Without the possibility of a unique privileged point of view, one must move around the house to experience it fully.
24. Sweet Parliament Home

Gwangju Design Biennale 2011
2011

Andrés Jaque / Office for Political Innovation

Prototype Design
Developed by Andrés Jaque Architects in its Madrid office.
Dagmar Stééova (architect, Project responsable)
Álvaro Carrillo (architect)
Roberto González (editor)
Jorge López Conde (architect and photographer)
Kristian Ly Serena (architect)
Silvia Rodríguez (sociologist)

Prototype Construction
Álvaro Carrillo (architect)
Andrés Jaque (architect)
Dagmar Stééova (architect)
Eugenio Fernández Sánchez
Choi Hun-In
Jung Ji-Eun

Landscape
Iván López Munuera

Research
Directed by Andrés Jaque
[Universidad Europea de Madrid] and
Marc Brossa [konkuk University,
Seul]
Álvaro Carrillo Egilaz,
Choi Hun-In,
Paula Currás García,
Kim Da-Hyun,
Lim Goh-Woon,
Gu Min Ju,
Jung Ji-Eun,
Kim Doo-Ee,
Eugenio Fernández Sánchez,
Déborah López Lobalo,
Montserrat Montoro Pastor,
Ana Olmedo Alguacil,
Eduardo Tazón Maigre,
Enrique Ventosa Pedrosa

Directing Team
Paula Currás García, Ana Olmedo Alguacil, Enrique Ventosa Pedrosa

Actors
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Publication
Gu Min Ju, Kim Doo-Ee, Déborah López Lobalo, Montserrat Montoro Pastor, Eduardo Tazón Maigre

Discussion Curator
Enrique Ventosa Pedrosa

Manifesto for a Sweet Domestic Seoul
Domesticity in Seoul is no longer something that happens in a single place, the house, but rather something that is constructed by connecting different spaces spread throughout the city. Home is not spatially fixed, unitary, and consistent; it is discontinuous, fragmented, and constantly changing.
Seoul is the strategy to segregate social realities to make daily life unpolitical. But every depoliticizing strategy gets its response. A number of urban home fragments act as parliamentary spaces where diversity is confronted. These are the fragments the project takes into account and prototypes. Discussion can happen in a warm space based on affection. This is our proposal: To bring politics and conflict into ordinary life.
Homes tend to be thought of as places where conflict, diversity, and the public are left behind to find familiarity and a non-political calm. But a number of daily evidences could be seen as an opportunity to think of domestic interiors as places where we get to meet social networks (both online and offline) to manage our associations and to take part in discussion arenas. Shared homes are parliaments in which we get to share our living, get connected, and encounter otherness. Homes are material and non-material conglomerates of problematic limits. Sweet Parliament Home is the making of a politically-activated home. It is a result of five years of research by Andrés Jaque Architects.
on domestic interiors as being political. This idea of home is one in which domesticity lives with the unfamiliar and in which home is made for activism, controversies, and institutional discussion. It is the making of public homey space. Four rooms, available to be used by specialized groups, converge into a common area. The common area works as a calculation device in which differences between groups are made explicit through confrontation; but this confrontation happens around a tended garden, providing the disputes with an affective constitution.

Urbanism has been formally a practice that divides its development into a big hierarchy of scales. It is only when opportunities to both describe and project it as a “foam” of engaged domesticities arise that notions of collectiveness are incorporated and promoted.
Noise is the making of an interior in which a variety of confronted societies gain simultaneity.
25. Private Quarters for Patricia Phelps de Cisneros

Alfonso XII St., Madrid
2010

Andrés Jaque / Office for Political Innovation
The Gran Vía in Madrid holds the promise of encountering the whole universe on one street: there one can find names like Piccadilly, Nebraska, Hostal Buenos Aires, and Frutería Andina on its hotels and restaurants. It is an urbanism in conflict, where various ways of living are confronted: the corporate (FNAC, McDonalds, HUSA) and the colonial (i.e. India in El Corte Inglés’ advertising) is the visible foreground—the official Gran Vía—but the backside, around Leganitos, Reyes, Mostenses, and Soledad Torres Acosta streets, with their arepas, Korean hairdressers, and Bierzo butchers, is where diversity dwells. This backdrop of fragmented economies and cosmopolitanism (without simulations of exoticism) is difficult to see because it is mostly developed in interconnected domestic interiors. The first one is expansive; the second is in danger of extinction and depends on public interest to keep it alive.

SWEET HOME GRAN VÍA is a chain of architectural interventions (three skyscrapers of public concerns) that empowers the underside of Gran Vía and gives durability to the fragile urbanism of controversy.
Andrés Jaque / Office for Political Innovation

DOSSIER

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El vestido a vista es una opción para los locales comerciales. Esta opción permite maximizar el espacio disponible y ofrecer una experiencia visual a los clientes. En el caso de la fachada, se ha optado por un diseño moderno y funcional que resalta la arquitectura del edificio.

El uso de materiales de alta calidad y la incorporación de elementos de diseño contemporáneo contribuyen a dotar al local de un aspecto atractivo y moderno. La fachada incluye vitrinas que permiten la exposición de productos con belleza y eficiencia.

En cuanto a la disposición espacial, se ha planeado que el frente del local sea amplio y que se pueda adaptar fácilmente a diferentes usos. Las secciones internas están pensadas para ser flexibles y ajustables, lo que facilita la adaptabilidad a diferentes necesidades comerciales.

La iluminación es otro factor importante que se ha tenido en cuenta. Se ha optado por una iluminación interior que mejore la visualización de los productos y contribuya a un ambiente agradable y estético. Además, la utilización de iluminación exterior permite destacar el local de forma especial en las noches de ocio.

En resumen, el diseño de la fachada y el interior del local ha buscado resolver simultáneamente aspectos estéticos y funcionales, garantizando una experiencia de calidad para los potenciales clientes.
OJALÁ is the architectural response to the diversity of the Malasaña neighborhood, a diversity that is expressed throughout daily life as an accumulation of different ways of chatting, meeting, eating, and drinking. The place manifests diversity through design strategy as an assemblage of spaces where architecture promotes different relationships and engagements: whether through ambience, furniture, one's relative position to other people, access to food and drinks, a greenhouse open to the street, a big table shared by clients and staff, stands that encourage informal conversations with strangers, or an artificial beach for the re-enactment of a hedonistic day-to-day existence.

The gender neutral bathroom is conceived as a TransGender Parlour. It claims transitioning as the specificity of existence. A transmedia setting makes legendary people, who have significantly contributed to the construction of a shared trans agenda, emerge from the walls.
28. WATTS COMBINA. Integral Transformation of Weizmann Square

Holon
2014

Andrés Jaque / Office for Political Innovation
International Competition, 1st Prize

Team
Roberto González García, Laura Mora Vitoria, Ljubo Dragomirov, Alberto Heras Hernández, Marta Jarabo Devesa, Ilgaz Kayaalp, Jorge Noguera Facuseh, Alejandra Sánchez Londoño, Jarça Slamova.

Digital Interaction:
Kerem Halbrecht

Structures and services:
BAC. Engineering Consultancy Group. Xavier Aguiló

In a desert-like location, shade itself becomes a socially constituting infrastructure. Weizmann Square is the central square that articulates Holon sociality. The supermarkets, specialized retail, and public facilities, mixed with restaurants and cafes, has made it a compulsory passing point for Holon’s public. This project explores the potentiality of shade to turn Weizmann Square into not only a passing point but also a terminal of social presence.

WATTS COMBINA provides a continuous shade produced by a canopy of electricity-generating windmills made of light carbon fiber and covered with Precontraint® 702 T2 back PVDF fiber fabric, overlaid with Photovoltaic membrane Texysolar. The rotation of air generators minimizes the wind load structural requirements and turns the canopy into an energy-providing system. Each band is equipped with no less than sixty 9.6 kWp Tesla batteries that slowly turn the sun into potentialities for the already existing network of individuals and groups around Weizmann Square. The base is equipped with EPDM-covered, simple, versatile furniture, allowing for non-programmed activities—spontaneous concerts, gatherings, sports, and associative activities managed by the promoter of the project (the Municipality of Holon)—in association with a number of existing civil associations. In the tradition of Israel’s commons-based COMBINA concept, the project, developed in collaboration with digital interaction designer Kerem Halbrecht, provides a basic signing-in code-based system for individual access to WATTS accounts. Whenever one takes part in an activity happening at the WATTS COMBINA, one is asked to enter his or her code by means of a digital interface. For those promoting their own activities, watts are deducted from their account. For those accepting and collaborating on someone else’s activity, their accounts gain new watts. In this simple interaction, the system promotes engagement with others and the activities they promote.
“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

**Structural Engineering**
Mecanismo

**AV Engineering**
Telesonic

**Lighting engineering**
DHA

**Graphics**
2×4

**Films**
Superflux

**Photography**
© Victoria and Albert Museum, London

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.
30. 1L Oil Banquet

Madrid
2007

**Andrés Jaque / Office for Political Innovation**

**Direction:**
Natalia Solano Meynard

**Energy values calculation:**
Borja Gómez Martín

**Graphic design:**
Diana Hernández, Frédérique Paillard, Jorge Ruano

**Transparency agents:**

**Band:**
Jaime Summers, Fernando Suárez, Pablo Ruiz, Alex Riquelme y Pedro Ivett

**Showman:**
Jesús Taltavull

The project explores the capacity of food to register and make sensible the relevant realities on which geopolitical conflicts depend. 1L Oil Banquet was proposed as a collective experience to make visible the energy mobilized in daily life. A 2.5 meter high construction of black balloons spelling “OIL” graced a stage where “10 Agents of Calculability” wearing black masks and T-shirts with the text “In this tray I carry 1L Oil” would arrive. Each agent would carry a tray containing black-colored food with an embodied energy invested in its production and its transport equivalent to one liter of oil. Some trays carried 800 grams of black lumpfish caviar, others 30 kilograms of black grapes.

1L Oil Banquet was performed for the first time during the Semana de la Arquitectura de Madrid (5 October 2007) at ETSAM Escuela Técnica Superior de Arquitectura de Madrid.
31. The Future Starts Here [Exhibition]

V&A, 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

Structural Engineering
Mecanismo

AV Engineering
Telesonic

Lighting engineering
DHA

Graphics
2×4

Films
Superflux

Photography
© Victoria and Albert Museum, London

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).

Structural Engineering
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Graphics
2×4

Films
Superflux

Photography
© Victoria and Albert Museum, London

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.
In thirty years, the world’s elderly population will double, a demographic transformation that will radically modify our environment. Is the actual social construction of generational diversity sustainable? Contemporary territories are affected by age-segregating zoning that tends to consider old age as a disconnected spatial, economical, and day-to-day bubble.

Andrés Jaque / Office for Political Innovation and Moho Arquitectos, in association with Gobierno de la Región de Murcia for the Observatorio Para la Arquitectura y el Diseño Sostenible, have created an All Age City, a European city network that promotes the “urbanization of old age.” The structural presence of elderly people in the construction of cities is not a charitable project. The diversity of generations is a source of richness and resiliency that increases the quality of life of the whole population. In fact, a more intergenerational context can trigger a paradigm shift that would accelerate the transition to a more sensitive diversity culture within the European Union. The project is developed through a label of quality based on ten urban principles. Shortlisted cities for that label should initiate a program to implement their habitability conditions according to these ten principles.
worldwide network of elder-friendly urban environment
licenced by the OUI, Office for Urban Intergenerationality ®
all age city®

worldwide network of elder-friendly urban environment
licenced by the OUI, Office for Urban Intergenerationality®
33. ARCO Madrid Contemporary Art Fair

Madrid
2014-2018

Andrés Jaque / Office for Political Innovation

Team

Photos
Miguel de Guzmán, Jorge López Conde & Eduardo López

With more than 100,000 visitors and 230 galleries, ARCO Madrid Contemporary Art Fair works as a temporary urbanism that articulates radically different publics. Developed between 2014 and 2018, the design by Andrés Jaque / Office for Political Innovation for ARCO follows three basic principles. First, it was necessary to generate a continuous, perceptive immersion in which the presence of architectural features is minimized, giving priority to the direct encounter of art works. Second, the operational services of the fair were distributed on a stripe placed at the back of the pavilions as a strategy intended to focus visitors’ concentration on the continuous zone occupied by galleries that visitors encounter when they enter the fair. Finally, in order to promote a fair for relationships, the design provided a redundancy of spaces of different character promoting the creation of links between gallerists, collectors, institutions, media, and diverse publics.
34. Skin-Gardens. Eco-Transparent jewelry for politically cared skins

2007

Andrés Jaque / Office for Political Innovation
Production
Adeline Ruiz

Research
Karin Rangel

Graphic design
Karin Rangel, Natalia Solano

Animation and exhibition
Natalia Solano

Fashion Designing
Amaya Scola

Model
Bimba Bosé, Charlie Centa y Lluvia Rojo

Sewing
Dolores Jabonero

Hairdresser and make-up
Rita Candela

Photography
Miguel de Guzmán

Developer
Mad is Mad Gallery, Madrid

Skincare is a geopolitical practice. While caring for, cleaning, beautifying, and decorating our skin, we are contributing to the production of territorial transformations in distant locations: quarries, when we use mineral-based make-up; sheep farms, when applying collagen or elastin-based lotions; and laboratized animals, when using animal-tested products.

Cosmetics long ago ceased to be understood only as the concealment of discredited aspects of our body, such as age or illness. The delicate exposure of the hidden geopolitical extensions of our body and the political discussions they prompt are the ultimate form of bodily decoration. SKIN GARDENS is a collection of geopolitical jewelry, meant to decorate the skin with images of the territorial transformations that cosmetics participate in.
nature con el uso de fragancias naturales extraídas de flores o plantas
agua con el lavado con agua
animal tests con el uso de productos ensayados en animales
bien con maquillajes minerales
beceite con el uso de cremas antirrugas y nutritivas con colageno o elastina
petrolato con cremas higroantim, vaselina o balsamo labial
aja con cera depilatoria o mascarillas de limpiado facial
beceite con bandas depilatorias, taullitas, almohadillas desmaquillantes y jabón con base de celulosa
agua con el lavado con agua
beceite con el uso de cremas antirrugas y nutritivas con colageno o elastina
antifaz polvos de tallas, antináufragos, contorno de ojos
antifaz fondos de maquillaje, pintalabios
JARDINES A PEQUEÑA ESCALA

Andrés Jaque y Charlee: "La idea fue que el entorno fuera pequeño pero funcional, con árboles, plantas, bancos, espacios abiertos y cerrados, esculturas y fuentes."

Andrés Jaque, Seis patios de Varadero, el HSMM y Maliko: "El concepto de patio es un elemento que puede ser utilizado en diferentes escenarios, desde espacios residenciales hasta oficinas. El objetivo es crear espacios de convivencia y encuentro, tanto internamente como con el exterior."

Charlee, Seis patios de Varadero, el HSMM y Maliko: "El patrón de la flor es un elemento visual y simbólico que transmite sensación de vida y movimiento."

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35. Hänsel & Gretel’s Arenas

Madrid
2013

Andrés Jaque / Office for Political Innovation

Design and Production Team: Roberto González García, Paloma Villarrea, Santiago Benenati, William Mondejar, Diego Penche, Daia Stéevá

Children Interaction: María Jaque

Marionettes: Carmen Ovejero, Silvia Talacková

Discussion Board: Elena Casado, Andrés Fernández Rubio, Miguel Mesa, Ruth Toledano

Photographs and video: Miguel de Guzmán (Imagen Subliminal)

Hänsel & Gretel’s Arenas is a temporary pavilion that held a number of discussions between children and adults, with the assistance of marionettes, to debate the ethics contained in the tale of Hänsel and Gretel. It was constructed on the roof of La Casa Encendida, the most active cultural center in Madrid. The structure was composed of more than 6,000 hanging decorative objects and toys, a cloud of colorful light plastic elements, all of them designed originally to awake desires in people of different ages, mass produced by de-located industrial networks. The construction offers a post-market version of the witch’s use of gingerbread cookies to trap the children.

Hänsel & Gretel’s Arenas is Andrés Jaque / Office for Political Innovation’s contribution to the dialogue “La Terraza de Hänsel y Gretel” with artist Federico Herrero, curated as part of the program En Casa by Luisa Fuentes at La Casa Encendida (Madrid).
A contemporary art collector commissioned the transformation of an old building that was part of his country house and that was damaged by fire into a guesthouse to welcome friends from all over the world. The project stems from three elementary decisions. The first one was to remove all interior partitions. The second was to group the new elements into a system of lightweight connected objects, with a geometry detached from the existing ones and in a playful language. Between the interior façade and the shell of the original building there is a multipurpose space linked to a new terrace facing north. Lastly, the project proposed a radial arrangement around the central space of four precincts, establishing a specific and differentiated relationship with the country house’s garden in each case. The project reflects the desire to essay the role of architecture in the preservation of the fragile and marginal. Just as the true role of democracy, according to Peter Sloterdijk, is “to spatialize and endow the fleeting and marginal moments with presence,” the house yearns to become a transit point for some of the pleasures that make summer valuable. In short, it is a political architecture for a summertime hedonistic form of familiar democracy.
The postal service brought to Colombia a democratic connection within itself and to the world. The Museo Postal de Bogotá is not an exhibition, nor a container, but the recreation of the world since the time the postal service was founded. A central part of the intended exhibition is constituted by an impressive collection of historical stamps. The designs of the different stamps comprise the contracts that made it possible to dynamize a whole territory, as well as the images that, printed on the stamps, produce the collective memory of the world the postal service dynamizes.

The Museo is structured around the networked geography the postal service was created to serve. Each node gives access to an intersectional accumulation of artistic, historical, social, and technological reconstructions of the complexity in which that node takes part.
Organización del del trabajo entre el equipo de Madrid (Andrés Jaque Arquitectos) y el de Bogotá

El museo postal como traducción de un territorio

El servicio postal es una forma de reconocer la tecnología de Colombia y su conexión con el mundo. El museo no es una exposición, es una recogida del sistema organizativo postal.

Acción 1: Selección de 10 nodos representativos de geografías singulares, con un alto grado de interacción postal histórico con Colombia.

Acción 2: La selección de sellos que ha trascendido una tradición o una conexión entre Colombia y Internacional que ha sido una influencia política, económica, sociológica.

Los sellos que forman la colección del Museo Postal de Bogotá, reproducen ábides, frutas, habitantes, vestidos, artesanías, industrias, costumbres, obras de arte, acontecimientos históricos e instituciones de los lugares que conocemos.

Cada sello ya es la herramienta de una conexión y su disposición en el museo no es más que una coordinación del papel que juega en la construcción del mundo que tiene ahora en verdad el Museo Postal de Colombia.

Acción 3: La colección no se agrupará por criterios históricos, no artísticos. Se colocará reproduciendo en el espesor del museo su dimensión geográfica.
Pornified Homes is a video installation showing the way the British colonial project of installing sexualized specimens of the Victoria Amazonica water lily in aristocratic domestic compounds, still remains in the way Brazilian male sex workers occupy a network of residual backyard homes in Central London’s most exclusive locations. This project was produced with the support of the 2016 Oslo Architectural Triennale entitled After Belonging and was exhibited there for the first time.

“Brazilian” is the number one search at Sleepyboy.com (the number one UK male escort website with 686,565 annual users). Pornified Homes examines the constellations of online male prostitution, and the architectural media by which they exist. An urbanism made of escorts’ apartments, online profiles, district transformations, and bodily reconstructions has been founded on the colonial tradition by which Amazonian ecosystems were comprised as exoticized components of aristocratic domestic environments.
When the colonized moves to backyarded-London and self-sexualizes online

PORNIFIED HOMES

A PROJECT BY

ANDRES JAQUE / OFFICE FOR POLITICAL INNOVATION
FOR THE
AFTERBELONGING OSLO TRIENNIAL

MAKERS
ANDRES JAQUE, CARLOS MAGDALENA, JORGE LOPEZ CONEJO, JORGE LÓPEZ GONZALEZ
LEWA MORA, HILDE KLUGSTAD, MICHAEL WATERS

ART DIRECTOR & EDITORIAL ADVISOR
JORGE LÓPEZ CONEJO & ANDRES JAQUE
JORGE LÓPEZ GONZALEZ

WITH THE SPECIAL SUPPORT OF
CARLOS MAGDALENA, BRUNO SANTOS, MAICO DA SILVA, RAFAEL MONTEL

VOICE ACTRESS
ELIZABETH BARJUAN
Andrés Jaque and the Office for Political Innovation’s work redefines the political status of architectural materiality. Rather than focusing on isolated objects, their work explores daily life as the result of the interaction between multiple entities, operating at different scales and temporalities. Bodies, buildings, social media, vegetal species, and natural resources are ensembled in shared projects to which architecture, as a political practice, contributes through intervention, empowerment, rearticulation, disobedience, and confrontation. In the Office’s work, matter is a multiple, interscalar, and performative reality: a “transmateria,” resulting from the displacement from the bodily to the territorial, from the biological to the geographical, from the offline to the online. Domestic environments, rather than working as places of sweet familiarity, become arenas of difference. In cosmopolitical compositions, different species negotiate the terms of their coinhabitance. Strategies for the public to install itself in the contemporary networks where power happens or to gain an agency in dynamics that are impossible to govern become, in the work of Andrés Jaque and the Office for Political Innovation, opportunities to explore specific forms of political action.

Installed at the intersection of design, research, and activism, the Office’s work is based on the unveiling of the mechanisms that make architecture operate as an agent of exclusion, in order to then propose strategies and devices capable of challenging these
mechanisms. Historical architectural works, such as Mies van der Rohe and Lilly Reich’s Barcelona Pavilion or Charles and Ray Eames’s Powers of Ten, are reconstructed in the work of Jaque and the Office for Political Innovation in order to reveal the conflicts and dependencies that the original projects concealed. In the same way, designs such as the House in Never Never Land, COSMO, Escaravox, and the Plasencia Clergy House reorganize the societies they participate in, so that these projects can act within the tensions and controversies they are part of. Architecture does not accommodate the societal; architecture is, itself, society. The Office’s work makes the claim that architectural devices are equipped with a specific political agency: a form of political autonomy by which the dimensions, the qualities, the ensembles, and the performances that architecture contributes to setting into play constitute themselves as bodies and societies. However, this agency is not absolute, but one negotiated with all the other entities participating in the construction of daily life.

‘Transmaterial Politics’ presents a selection of the work developed by Andrés Jaque and the Office for Political Innovation, organized around four constellations of projects, each gathering multiple formats and methodologies to explore the ways that architecture participates in four notions of the political: Sweet Domestic Arenas, Cosmopolitics, Performing Publicness and Sex and the So-Called City.
Políticas Transmateriales

Transmaterial Politics

Andrés Jaque / Office for Political Innovation
Políticas Transmateriales

Transmaterial Politics

Andrés Jaque / Office for Political Innovation
The project, commissioned by Masdar, a company headquartered in Abu Dhabi partly devoted to the transition towards renewable energy projects, consists of the development of a prototype for communal meetings adapted to the extreme climate of the Persian Gulf (with temperatures rising up to 49 degrees Celsius). Based on the Office for Political Innovation’s long-term research on mobile devices designed to promote social encounters, the prototype—made out of structures more than 30 meters long—includes surfaces of photovoltaic panels that provide energy to the installed equipment and services that smooth the ambient temperature through advanced bioclimatic techniques.

The two constructed prototypes are now in testing phase and will be installed in public places where city events occur. The Office for Political Innovation is developing now the first iteration of the prototypes for future versions.
41. Sales Oddity. Milano 2 and The Politics of Direct-To-Home TV Urbanism

14th Venice Architecture Biennial
2014

Andrés Jaque / Office for Political Innovation
Silver Lion for the Best Research Project 14th Mostra Internazionale di Architettura della Biennale di Venezia

Research and production
Roberto González García, Lubo Dragomirov, Alberto Heras, María Alejandra Sánchez

Research
Ruggero Agnolutto, Enrico Forestieri, Margherita Gioia, Matteo Pace Sargenti, Pietro Pezzani, Anna Tartaglia

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

Photography
Miguel de Guzmán

Textile production
Mari-Carmen Ovejero

Sound art
Jorge López Conde

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English edition
John Wriedt

Translation into Italian
Giuseppe Tota Ballarini

Sales Oddity. Milano 2 and the Politics of Direct-To-Home TV Urbanism
Silver Lion for the Best Research Project 14th Mostra Internazionale di Architettura della Biennale di Venezia. This research-based installation presents the momentous role that architecture played in Silvio Berlusconi's rise to power. This installation was first exhibited at the 14th Mostra Internazionale di Architettura della Biennale di Venezia, being awarded the Silver Lion for the Best Research Project.

Accounts of Silvio Berlusconi's power seldom include two of its key sources: namely, architecture and urbanism. Whereas his involvement in media is seen as a momentous constituent of his political trajectory, what is often forgotten is that his particular way of reinventing the relationship between politics and media was an architectural invention, developed and tested through the interiors, buildings, landscapes, and urbanism to which he and his team devoted a large part of their time and resources, from the late 1960s to the early 1990s.

In 1968, Silvio Berlusconi, then chair and owner of urban development company Edilnord Centri Residenziali, started to promote "Milano 2," a 712,000-square-meter residential city ten minutes from the center of Milan. Present-ed as an alluring and inoffensive mix of rational architecture and vernacular embellishment, Milano 2 embodied a radical urbanism. Conceived as an alternative to the converging and homogenizing culture promoted by state-centered postwar European governments, this new urban model would instead segregate society into differentiated clusters of specialized consumption targets. Life in Milano 2 was structured by a cable television service that would grow to become the corpora-tion now known as Mediaset. Milano 2's capacity to integrate the economic, social, and political evolution of its inhabitants was fueled by a series of design strategies meant to coordinate TV programming, interiors, access to commodities and services, architecture, and landscaping into what I will call “transmedia urbanism.” This coordination was intended to render Berlusconi's company as the compulsory node in a new context in which purveyors, consumers, and the links that brought them together were reinvented.
42. Sex and the So-Called City

Storefront for Art and Architecture
2018

Andrés Jaque / Office for Political Innovation with Miguel de Guzmán (Imagen Subliminal)
Research
Andrés Jaque, Paola Pardo-Castillo
Fact Checking
Paola Pardo-Castillo
Object Collection
Paola Pardo-Castillo, Roberto González, Max Lauter, Coordination: Roberto González
Design
Laura Mora, Felipe Arango, Ayushi Drolia, Roberto García, Marta Jarabo, Pablo Maldonado, Solé Mallol, Valentina Marin.
Cinematography and AV installation art
Miguel de Guzmán (Imagen Subliminal)
Music Art
Emiliano Caballero
Actress Voice Over
Elizabeth Sanjuan
Sound Studio
Robin Groove
Text Editing
Walter Ancarrow.

An alternative version of SATC made by Andrés Jaque / Office for Political Innovation With the special collaboration of Miguel de Guzmán (Imagen Subliminal).
The Office for Political Innovation discusses the 20th anniversary of New York’s most influential archisocial manifesto: Sex and the City. This non-stop, ten-week summit stages the most relevant people, places, and processes that played a role in New York’s cultural shift of the last two decades.
Since the release of SATC’s first episode in 1998, New York’s real estate market has doubled. As Carrie, Charlotte, Miranda and Samantha made their way from Patricia Fields’ thrift-store-heterogeneous-outfits to multi-brand-high-end-opulence, and from one-bedroom rentals to The-World-of-Interiors-like-apartments, New York engaged in an equivalent evolution. The city progressed by evacuating its clumsiness, depurating its air and waters and reclaiming its dumping fields. SATC anticipated what would later become a post-2008, sanitized, assets-oriented urbanism, a highendcracy by which new forms of trading air-rights within blocks, LLC-shelled identities and the reinforcement of the 421-a tax exception rendered the city an ecosystem to produce, reproduce and accommodate value.
As fictional Charlotte and Miranda struggled to engineer reproduction, and real-life Sarah Jessica Parker’s daughters were born through surrogacy, Columbus Circle was being transformed as the world center for the reinvention of human
reproduction. Elective cytoplasm selection, spindle nuclear transfer, cell banks and surrogacy have been combined in the last decades though archiurban calibrations to make New York the location for a new human type, the citizens of highendcracy. As shown in SATC’s second episode, New York City brought together for the first time Samantha’s two biggest passions: namely, sex and real estate. Twenty years later, real estate rendered New York fully sexualized. Chelsea became the planet’s most wanted location to switch on Grindr. And as new San Fernando Valleys, rent-spiking Greenpoint and Chelsea are now home to two of the hottest adult studios, Burning Angel and Cocky Boys, where refined productions scape garage-like interiors to shoot their Pornhub scenes, which get millions of views, in sunny lofty condominiums with views of purified blue skies. This kind of blueish sky was invented as a rendered reality for New York’s most successful architectural icon, 432 Park Avenue, and then taken as a detail of its architecture by using a fixed Austrian Eckelt Lite-Wall glass for its windows, designed to intensify the blue part of daylight’s spectrum. This material adjustment synchronizes the architectural detail with the city’s territorial project of displacing the environmental cost of its consumptions to rural locations in neighboring states.
Benzú, Ceuta
2005

Andrés Jaque / Office for Political Innovation

Design, Coordination and Edition
Helena Bartosova, Baptiste Broillet, Sarah Caperos, Rebecca Frisolí, Iris Hutinger, Teresa del Pino Charle, Pedro Pinto-Correia, Jorge Ruano, Herminia Vegas

Structures Consultants
Belén Orta

Services Consultants
Nieves Plaza

Urban Planning Consultant
Alexandra Delgado

Benzú District is characterized by the rich pervasiveness of inclusive urban fabrics in which individuals belonging to different ethnic groups, religions, cultures, and incomes share space and interact daily; this is in contrast to what happens in segregationist social constructions currently present in the city, like barrack-type, militarized communities or Muslim ghettos.

The proposal decodes this condition into a system that can project the maintenance of this diversity to the future. The design is conceived as a system that can stack together a number of radically diverse architectural typologies, from studio units to familiar, light-industrial units. The design is conceived to make it possible for continual evolution, so the assemblage of different micro-societies can gain durability over time.
MOUSSE CITY is shaped as an alternative market system that segregates the property of this collective, residential infrastructure into shares of the building as a whole. As in the tradition of timeshares, living units are not directly attached to specific share titles, but can have an evolving-in-time exploitation by which share-holders can decide what units best cater to their evolving needs. The system thus favors an easy transformability of the dwellings in tune with the changing priorities of share-holders throughout their lives. The design is also conceived as an ecological transparency device that allows citizens to become active participants in the evaluation of the use of energy, of the material consumption and the emissions linked to their domesticity. MOUSSE CITY aims to raise awareness and responsibility in users through two devices: ecological labeling—all the building elements have a visible badge that informs users of their embedded energy—and screens visualizing the environmental footprint of dwellings’ performance.
Greening or Ecologizing? That is the question.
Making public space ecological is not about covering street and building surfaces in green. Ecology is about paying attention to objects and the way they relate to each other and to other actors. It is time to think about public space as a relational assemblage of diverse entities, which is to say, from the perspective of ecological political theory, as the artifact capable of promoting transparent and democratic relationships among diverse and inclusive notions of citizenship. Democratic Sponge is a system that injects new porosities: social, political, and literal. It is composed of a catalogue of stackable modular units all developed to allow different quantities of water to stay within public space. It is an assemblage of overlapping management frames taken from different traditions of urban management (from the squatter’s self-supply to centralized municipal management). The units provide the spatial and infrastructural support to the different activities that build up humans’ coexistence with each other and with living and non-living non-humans. Democratic Sponge is an urban scale, hydro-retaining infrastructure that creates humidity-lag so winter rainfall can be stored for release in dry summer months. A humidity gradient is created in the stacked soil where a diverse environment can be nurtured.
Estrategia de seguridad pasiva mediante la mezcla de usos y la activación del espacio público en todas las franjas horarias.
46. Complementary Home

La Cabrera, Madrid
2002

Andrés Jaque / Office for Political Innovation

Team
Design, coordination and edition
Jorge Ruano, Ruth Nieves, Herminia Vegas

Structural Engineering
Belén Orta

Services Engineering
Nieves Plaza

A young, successful designer, with a high technological and aesthetic education level, decides to move to his mother’s rural hometown and into a stone eighteenth-century animal shed he inherited. The project is based on the premises of maintaining all pre-existing infrastructure so that the existing walls’ loading capacity can be fully used to sustain a new, light roof. The lofty space underneath remains undivided, while new uses and equipment are included in the new roof to guarantee that urban connectivity and atmospheric standards can be assembled with the environmental and social wealth southern European country sides provide. The roof contains the production, collection, canalization, and transformation of energy and rainfall; it also provides waste management and passive climatic control of the dwelling’s interior. All of this is monitored wirelessly by its owner; this allows him to both control and follow up on the roof’s performance, and it allows him to turn the roof into an environmental observatory of the surrounding ecosystem.
Tomihiro was a pioneer of Japanese ecological painting. Instead of conceiving the museum devoted to his work as a contained building, with fixed defined outlines, the project imagines turning Azuma Lake into an informative ecosystem. The project proposes the implementation of a system of distributed terminals around the lake, operating as guiding and navigational devices. This, together with the enhancement of the existing network of paths, invites visitors to experience the pictorial work of Tomihiro through the experience of the ecosystem his work reflects on. The original works are displayed at the busiest spot in the network of paths around the lake. The main buildings are knit into these itineraries. They create more paths, and thus more interaction, around the lake, so that the more the viewer wanders around, the greater the contrast between the viewer’s first experience of Tomihiro’s artwork with the viewer’s last experience—occurring after the viewer has had time to take into consideration the environs.
This proposal responds to a competition convened by the Burgos City Council for the construction of the Youth Consulate. The response offers a generous armature, based on the geometries and scale of the city’s palace tradition, and takes into consideration the uncertainty of how the Consulate will be accommodated.
The Four Landscape Units
Parliament

#1  #2  #3  #4 Landscape Units
Indoor Agora

Cáceres
2009

Andrés Jaque / Office for Political Innovation

Coordination, design and edition
Catalina Corredor, Juliana Gutiérrez, Ondrej Laziga, David Segura

The region of Cáceres was considered until recently a territory shaped by industrial, infrastructural, and economical scarcity. Growing environmental and territorial sensitivities have radically changed the perception of the socioeconomic role Cáceres can play. Robotized agriculture, an innovative gastronomic industry, and culturally oriented tourism can benefit from the available unconstructed and unpolluted land. A new economic model is now seen as the alternative to the region’s economically depressed subsidy-based past. In this transition, new infrastructures to accelerate the evolution to new trading models are needed. Indoor Agora interrogates, firstly, what would be the most adequate architectural typology to boost these trends and thus contribute to the competitive potential that Cáceres may extract from its exceptional environment. Resembling a natural park rather than an industrial complex, the project helps to build a landscape where the display of the products and capacities can be put in value through the visibility that comes from the protection of Cáceres’s environmental heritage.
The introduction of electric cars into major European cities has transformed their economies, daily life, and data infrastructures. Aiming to enter the electric automobile market, a group of car manufacturers approached the Office for Political Innovation to commission the design of a mobility center where potential buyers could experiment with the implications that electric cars will have on their lives.

Electric cars produce neither pollution on site nor noise, so the circulation of vehicles does not change whether inside or outside. The project sets the potentialities of this feature through a testing circuit that interweaves the inside with the outside in an itinerary where audiovisual devices provide an immersive informative experience.
Kai Tak, Hong Kong
2014

The problematic relationship between environment and real estate investment has turned Hong Kong into an arena where citizenship has been increasingly mobilized to discuss architecture and the socio-economic processes in which it takes part. Despite 73.5 percent of Hong Kong’s land being undeveloped, it still comes second in the world for metropolitan regions with the most expensive housing stock (an average of $48,543 per square meter) and has the worst access to housing and workspace rentals. This is partially due to government efforts to slow the release of developable land so that huge companies (Swire Properties, MTR, New World, Sino Land, and Sun Hung Kai) can keep the value of their real estate developments and the value of their assets (coming from Southwest Asian industries and markets) from decreasing. These policies find justification in the preservation of environmental resources given Hong Kong’s terrible pollution; but they have generated an enormous social inequality between those who live in the hills (where most architecture built by international firms is constructed) and those living in the high density valleys.

Kai Tak Conflicted Rocks explores the capacity of architecture to subvert in a very literal way the dialectic between natural and constructed; between landscape and architecture. The project shapes a group of artificial mountains that overlap the artificial landscape of the former Kai Tak airfield. The artificial mountains establish a dialogue with the organic mountains that can still be seen behind the corporate skyscrapers of the city skyline. The group of mountains is crossed and joined by a network of alternative and environmental paths. The exterior surface of the mountains accommodates an ecosystemic cover designed to improve the environmental conditions of the area. The interior space creates halls for civic and commercial encounters, and is covered by a thick skin made out of dwellings looking onto the bay. These dwellings have direct access to the mountain surface, and they face urban and civic spaces while embracing the artificially natural environment.
MAK Sweet Urbanism was presented for the first time on 17 December 2013 at the MAK Main Columned Hall. Since 2002, Andrés Jaque / Office for Political Innovation has worked on analyzing and experimenting with the roles ordinariness can play in the making of the collective sphere. For the intervention in the MAK Columned Main Hall, the Office developed this field of work by exploring how the official discourses and the visitors’ experiences at MAK Museum are produced on an ordinary basis.

Often domestic life is described as an apolitical space, far from the places where political decisions are made, and disconnected from the public sphere. But domestic spaces can also be spaces of interconnectedness where important discussions, polemics, and interactions occur. MAK Sweet Urbanism makes public some of museum sections that are hidden to the general public and that shape its daily life. They are places where the ordinary interacts with the construction of the museum’s public image and experience.

During the event, some of these private spaces moved into the public space of the Mak Columned Main Hall, making visible the systems that create the museum’s image. This ephemeral installation conceived as the urbanism of the museum’s daily life was complemented with conversations and interviews between all the users of these spaces and with Andrés Jaque / Office for Political Innovation.
Madrid
2007

Andrés Jaque / Office for Political Innovation

Design Team
Natalia Solano Meynard, Karin Rangel, Jorge Ruano, Allesandro Armellini, Pablo Hurlé, Leandro Morillas

Transparency Actions developed during La Noche en Blanco, Madrid (September 22, 2007)

PUM PUM
People waiting in a queue emit sounds imperceptible to human ears. But these sounds can be made perceptible with the mediation of electronic devices. Small corporal microphones are distributed among those in line; these personal sounds then spread to the public, creating a unique composition. This ongoing generated symphony is played live for the people who have composed it.

Radio Mundo
The queues at La Noche en Blanco contain people from all over the world. The richness of this diversity has been made visible through sound-transparency systems that elaborate the cartographies of all the territories and regions connected to Madrid. The system distributes ten speakers that broadcast radio stations transmitted from the countries of origin of people occupying determined positions in the line.
Politeca is an architectural ecosystem designed to empower Tacubaya's communities. It is developed as a network of communal plazas, designed to promote opportunities for transversal interaction among people of different ages, sensitivities, conditions, and culture.
The Transvector: a space for discussion and exchange. For “Le centre ne peut tenir,” Andrés Jaque / Office for Political Innovation turned the foundation’s ground floor into an active site for the exhibition’s public program. In line with the building’s ethos of modularity, the project designs a flexible structure that will morph throughout the exhibition’s three months to accommodate talks, panel discussions, lectures, performances, book launches, and symposia. Conceived as a lively meeting point, it will also feature the foundation’s Risograph printer that will publish throughout the summer the exhibition’s ever-evolving catalogue.

The intervention is conceived both as a probing device and as an artefact to prompt discussions where different scales and territories are simultaneously mobilized. It is probing in the way it clearly shows how the act of including diverse forms of human mobility and perception, different assemble formats, diverse ways to mediate communication (through audio-visual material, through scripting, through publishing) results in a decentered form, complex in its limits and topographies. This empirical evidence probes the impossibility for circularity and centrality within human and non-human parliaments, and is a device that works as an arena of inter-scalarity that brings to the room the micro-scales of molecules, genes, and cells; as much as the greater scales of trans-territorial realities.
Rolling Revolution

Honourable Mention. Fundación KONECTA Social Architecture Prize

The Rolling Revolution is a prototype of vertical communication modes attending to people with severe motor disabilities and integrating them into the general public. It is to be developed, mass-produced, and shipped to places where collaboration projects are required. Integrating people with motor disabilities and attending to their requirements is necessary, especially in places where conditions and context make such people more vulnerable.

The Rolling Revolution implements non-exclusive vertical communication into common meeting areas, kitchens, and gardens that helps communities shape spaces of self-empowerment. These places can foster the necessary training for people with motor disabilities to become economically independent. Placed among other buildings, these systems can serve as a meeting place for the whole community where it is easier to create networks of affectivity in the neighborhood. The prototype could be equipped with a little communal kitchen, like the one that AmaVida Foundation uses, and a rainwater tank to supply water for the collaboratively maintained garden of hanging flowerpots.

The whole system arrives packed in a container suitable for transport by truck, ship, or train. Inside the container, all the assembly elements for the ramp/kitchen/hanging-flowerpots-garden are packed. Once their bases are set up, the assembly is raised on telescopic columns. A system of wires hangs from the same structure. The rings for the flowerpots are hung from the same structure.

Around the ramp/kitchen/hanging-flowerpots-garden, there can be a school, a training workshop for women, and a terrace/dining room built with simple technologies, based on the tradition of brick latticework, and painted bright colors.
57. CHOCOCHARLAS

ETSAM, Madrid / Escola da Cidade, Sao Paulo
2015

Andrés Jaque / Office for Political Innovation

General curator and design
Andrés Jaque / Office for Political Innovation
Direction: Andrés Jaque

Stage Design and Technical Coordination ETSAM
Bollería Industrial (Paula Currás, Ana Olmedo, Eugenio Fernández, Enrique Ventosa)

ETSAM
Curators Madrid: Alberto Pieltain
Coordination: Rocío Calzado

Escola da Cidade
Curator and Coordinator São Paulo: José Guilherme Pereira Leite
Coordination: José Guilherme Pereira Leite
Spatial Coordination: Carol Tonetti
Consultants: Anaíla Amorim, Heloisa Maringoni, Mauro Coelho
Assitants: Carol Klocker, Cauê Marins
Development team: Ana Carolina Hidalgo Martini, Artur Correa, Camila Batista da Silva Marchetti Moraes, Carol Medeiros, Clara Lisboa, Daniel Souza de Carvalho, Gabriel César, Giovana Furlan Tozzi, Giulio Michelino, Inaê Negrão, Juliana Katayama, Marilia Serra, Rafaela Ferreira, Raphael Sales Nogueira, Stefano Marungiao, Stephanie Lima

CHOCOCHARLAS is a program of ten encounters with young, urban, contemporary culture agents developed in three locations: one set installed in Escola da Cidade, Sao Paulo; a second set installed in Escuela Técnica Superior de Arquitectura de Madrid (UPM Universidad Politécnica de Madrid); and an online platform with streaming access to the events that also contains all the videos.

During the CHOCOCHARLAS, chocolate ices accompanied the events, allowing participants to share and enjoy the experience. The main goal of the project is to promote and encourage the existing networks of collaboration among young creators and thinkers who work around urban topics in Spain and Brazil.

CHOCOCHARLAS is a project by Andrés Jaque / Office for Political Innovation, produced by Acción Cultural Española (AC/E), co-organized by Escola da Cidade, São Paulo and ETSAM Escuela Técnica Superior de Arquitectura de Madrid.
In the last decades, most of Bogotá’s wetlands have suffered significant damage due to unlicensed (in some cases) urbanization. The direct discharge of sewage onto the land and the use of ravines as landfill spaces have contributed to polluting the wetlands, affecting their ecosystemic richness and their environmental quality. This process is relatively unknown to Bogotá’s population, who is not aware of the impact that the activity on nearby hills may have on distant lands such as the wetlands.

The Demonstrative Techno-Floresta is a raised garden on a lightweight structure made out of steel tubes and tensors. As a bigger scale COSMO project iteration (and winner of MoMA PS1 Young Architects Program 2015 by Andrés Jaque / Office for Political Innovation), the project gathers an ensemble of ecosystems specifically designed to reproduce the relationship between the hill ecosystems, the ravines, the undersoil, and the wetlands of the city of Bogotá. In the process of circulation, the water goes through different ecosystems and thanks to the interaction with the designed ecosystems, it keeps low levels of toxicity so it is compatible with living beings.

Located centrally in the Bogotá Botanical Garden, the device has been designed with the aim to make water movement visible, so that the general public can understand the process of water flow and how it impacts urban and non-urban environments.
59. Superpowers of Ten [Exhibitions]

2013-2016

Andrés Jaque / Office for Political Innovation

With the especial participation of artists and architects
Paula Currás, Eugenio Fernández, Ana Olmedo, Enrique Ventosa, Álvaro Carrillo, Rebeca Hourdaki, Víctor Nouman, Adrián Suárez

Research, discussion and production Office for Political Innovation
Paula Currás, Lubo Dragomirov, Roberto González García, Álvaro Guillén, Alberto Heras, Andrés Jaque, Irene Kargiou, William Mondéjar

Sound artists
Jorge López Conde

Set Direction
Roberto González García

Photography
Jorge López Conde, Miguel de Guzmán, Zuloark

Transgender actresses
Belle Dominique (Lisbon); Sherri Payne (Chicago); Rosshell Terranova (Ciudad de México); Gloria Diamond (Karlsruhe)

Voice-Over
Susana Correia (Port.), Megan Murphy (Eng.), Paola Jasmer (Esp.), Kerstin Servus Holger (Eng.)

In 1977, Ray and Charles Eames produced Powers of Ten: A Film Dealing with the Relative Size of Things in the Universe and the Effects of Adding Another Zero; an exploration of the way daily life is produced in the collaboration of different scales—from the subatomic level or a human cell to the outer edges of the Milky Way. The selective framing and narrative of Powers of Ten, which centers on a heterosexual couple having a picnic on Chicago's lakefront, presents a progression that zooms between framed scenes in which abrupt jumps in scale and the conflicted interaction between genes, bodies, societies, and technologies appear smooth, frictionless, and apolitical.

As a nomadic temporary architecture, SUPERPOWERS OF TEN is an operatic large-scale performance that offers a reinterpretation of the Eameses' Powers of Ten. The performance re-enacts the film, revealing alternative narratives, political conflicts, and forgotten historical events. New characters such as Kodak’s “Shirley Card,” polio, and the transgender pioneer Flawless Sabrina are invited to star together with the picnickers, clusters of galaxies, and human DNA that are featured in the Eameses' original film.

SUPERPOWERS OF TEN critically denies the possibility of framing daily life as contained by a universe automatically accountable, and proclaims the potential for contemporary architectural practices to operate in those fields the movie left out of the frame.

Superpowers of Ten was developed and presented for the first time as part of New Publics, curated by José Esparza Chong Cuy for the Lisbon Architecture Triennial Close Closer, directed by Beatrice Galilee in 2013. In 2015 it was presented in the Chicago Architecture Biennial, The State of the Art of Architecture, curated by Joseph Grima and Sarah Herda. In 2016 it was presented in the Jumex Museum, as part of the exhibition curated by Jose Esparza Chong Cuy with the curatorial assistance of Viridiana Zavala (Jumex Museum) and Alberto Heras Hernández (Office for Political Innovation).

In 2016 it was presented in the ZKM Karlsruhe, as part of the exhibition Reset Modernity, curated by Bruno Latour, Martin Guinard-Terrin, Donato Ricci and Christian Leclerq.

Superpowers of Ten has been presented as exhibition in the following venues:

- Reset Modernity. ZKM, Karlsruhe (16 Apr. – 21 Aug. 2016), curated by Bruno Latour, Martin Guinard-Terrin, Donato Ricci and Christian...
Andrés Jaque / Office for Political Innovation
Manifesta 12, Palermo
The Planetary Garden. Cultivating Coexistence

Curated by
Bregtje van der Haak, Andrés Jaque, Ippolito Pestellini Laparelli, Mirjam Varadinis

Manifesta 12, Palermo.
Throughout history, the city of Palermo has been a laboratory for diversity and cross-pollination. Continuous migration – from the Ancient Greeks, the Arabs and the Normans to the recent arrival from Northern Africa, South East Asia and the Middle East – has constantly redefined the city and its people. Palermo's streets, architecture, parks, cultural legacy and personal histories are the result of a long-lasting syncretism of cultures across the Mediterranean and beyond.

In the 1875 painting View of Palermo by Francesco Lojacono – in the collection of the GAM Museum in Palermo – nothing is indigenous. Olive trees came from Asia, aspen from the Middle East, eucalyptus from Australia, prickly pear from Mexico, loquat from Japan. Citrus trees – a symbol of Sicily – were introduced under Arab sovereignty. The botanical garden of Palermo, Orto Botanico, was founded in 1779 as a laboratory to nurture, study, test, mix and integrate foreign species.

Palermo's Orto Botanico inspired Manifesta 12 to look at the idea of the "garden", exploring its capacity to aggregate difference and to compose life out of movement and migration. Gardens are places where diverse forms of life mix and adapt to co-exist. They allow for crosspollination based on encounter. In 1997, French botanist Gilles Clément described the world as a "planetary garden" with humanity in charge of being its gardener. But how to tend to a world that is moved by invisible informational networks, transnational private interests, algorithmic intelligence, environmental processes and ever-increasing inequalities? Twenty years later, the metaphor of the planet as a manageable garden is still attractive, not as a space for humans to take control, but rather as the sites where "gardeners" recognize their dependency on other species, and respond to climate, time, or an array of social factors, in a shared endeavor of caring.

Palermo Atlas, the urban study by OMA, reveals Palermo as a node in an expanded geography of movements – of people, capital, goods, data, seeds, germs – that are often invisible, untouchable and beyond our control. Palermo is shaped by these flows and journeys, from Somalia to Scandinavia, from Indonesia to Gibraltar and the Americas. Palermo is a global city, but one of the problematic-global, a place where key transnational issues converge – from climate change and illegal trafficking to the simultaneous impact of tourism and migration.

Palermo's position at the crossroads of three continents makes it an ideal location for Manifesta 12 to investigate some of the key changes of our time. But it is also a place where the current model of globalization is contested with new perspectives on civic engagement. In the 1990s, the Primavera di Palermo social movement against the mafia helped the city emerge from decades of criminal control, with a determination...
to establish new forms of civic agency. Similar ambitions arise in Palermo today, as it embraces migration and proposes new models of citizenship (the ambition to abolish the residence permit) and human rights (Mayor of Palermo Leoluca Orlando’s proposal to establish mobility as a human right).

Collaborating closely with Palermitan partners, Manifesta 12 co-inhabits Palermo as a laboratory for the challenges of our time, looking for traces of possible futures. In the context of globalization, Manifesta 12 chooses to be radically local in engaging with the city in all of its diverse components. The Planetary Garden hosts 5 main sections, each touching on key topics of the concept:

- Garden of Flows will explore toxicity, plant life and the culture of gardening in relation to the global commons in Orto Botanico.
- Out of Control Room will investigate power in today’s regime of global flows. This part of the biennial takes place in Palazzo Costantino at Quattro Canti, once the political and symbolic center of the city, since long abandoned.
- City on Stage will build on existing opportunities in the outskirts of Palermo to further develop plans that are stuck somehow and have not been realized. Productive collaborations can act as a catalyst and possibly extend into future initiatives in Palermo.
- Manifesta 12 Publication occupies the space between print and digital with a dynamic publication that will evolve and auto-generate itself as a new issue every day throughout the biennial. Able to be printed on demand, the publication will replace the classic biennial catalogue with a more fluid and collaborative publication for the age of flows.
- Teatro Garibaldi hosts a library, café and program of public events, including debates, workshops and film screenings (presentation of films shot in Palermo with introduction and/or Q&A).

Exhibition:
*Manifesta 12, Palermo. The Planetary Garden. Cultivating Coexistence* (16.06.18 – 04.11.18)
Sao Paulo 300mm is a living room in the Galaxy. Just as the way an afternoon TV talk show is able to re-enact an evening of conversation in our living room, so too does this design re-enact the city of Sao Paulo with tape, cheap plastic, bicycle wheels, and old fabrics. It is a low tech use of the same strategies with which we build the fictions of mediated daily life: Sao Paulo in Madrid with televisions and aluminum foil.

The exhibition is an infrastructure that operates in several dimensions. In the first place, it provides access to the infrastructures of the city through immersion devices both sensorial (measuring humidity, acoustic context, etc.) and symbolic (providing day-to-day snapshots through cinematographic and TV narratives familiar to Sao Paulo’s experiences).

Secondly, Sao Paulo 300 mm is also a broadcast infrastructure that compiles in the exhibition space multiple information transmitters of diverse fragments of realities: video shots, photographs, plans, and voice messages broadcasted by sometimes obsolete and old-fashioned technology that in the end is a very efficient way of transferring the complexity of the city to the exhibition space.

Finally, the most discussed issues of contemporary Sao Paulo are transferred to the daily context of the visitors through demonstrative marketing techniques. In fact, Sao Paulo 300 mm is an exhibition in which not only is what is displayed important, but also the whole debate promoted through the devices designed for the display.
Yecla, Murcia
2010

Yecla Municipality’s plan to build a multipurpose center to promote locals’ and visitors’ awareness of the environmental value of Cerro del Castillo was levered by this project as an opportunity for a mix-use building to redefine the way humans relate to their environment. Conceived as a crossroads that allows access to the cerro, the building provides opportunities for humans and non-humans to develop ways to know each other and to experiment with coexistence. The building is designed as a puzzle of nurtured pieces of the surrounding ecosystems. These pieces are curated so that they can be read and understood by humans, and to also provide sustainable ways for humans and non-humans to experiment with the mutual adaptations needed to grow durable forms of coexistence.
63. Sábana Santa de Tromsø

Tromsø, Norway
2005

Andrés Jaque / Office for Political Innovation

Research and production
Helena Bartosova, Sarah Caperos, Carmen Ovejero, Claudia Picazo, Teresa del Pino Charle, Pedro Pinto-Correia

The Sábana Santa de Tromsø is a seemingly white 60 x 300 cm fabric that was sent inside a shoebox to the Office for Political Innovation headquarters in Madrid by the architect Annike Romuld. The idea was launched a few years earlier during a boring designers meeting in Oslo. The deal established that the Office for Political Innovation would be in charge of making architectural actions using the content of the shoebox with the aim of defining experimentally what could be conceived as an architectural action at that moment.

A detailed study of the packaging could reconstruct the trajectory of the shipping by analyzing the marks on the wrapping paper (stamps, postmarks, customs marks, etc.). The fabric was studied in the same way. The Office for Political Innovation scrutinized it inch by inch, covering all the surface with a thread-counter and extracting some samples to be analyzed in a lab. When the survey was done, the fabric was not as white as it seemed. It had become a space where all the agents and actions in contact with the fabric were represented, a space where a series of social insertions emerged as visible phenomena.

All detected actions were registered in the fabric with embroidery. The fabric, thanks to the mediation of the embroidery, become then a critical device equipped to promote its own scrutiny. And it is in-between the white fabric and its envelope, in the tension generated between them, where one can find the arguments that make the design a passing point in the process of reconstructing societies.
Transurban Love is a research-based installation showing the way daily urbanisms have been radically reshaped by new forms of love resulting from the development of digital interaction, massive data storage capacity, robotics, and locative media. Since 2008, love has been the ultimate geography of neoliberal ideology, technological consolidation, and real estate supremacy. In the post-2008 era, true love was replaced by verified lovability; matching was replaced by profiling; helicopter-view condominiums took over 1980s, 90s and 2000s-era love-finding disco venues; and sex was replaced by trophy kitchens. Through a number of in-loop episodes, the immersive multimedia installation confronts the audience with urbanisms that allow digital love to exist.

In the last decades, four simultaneous phenomena have revolutionized the way architecture participates in the making of LOVE: 1. The development of location-based dating media (such as Grindr); 2. Monopolized control on the distribution of adult films (MindGeek); 3. The financial crisis; and 4. The money-storing condominium towers with “helicopter views.” These four emerged in 2008 as a coordinated process that produced an unforeseen outcome: a shift from the desire for true love to the collective assessment of verified lovability. Post-2008, LOVE has progressively stopped being an interpersonal human transaction (in the US, interhuman intercourse has decreased at a consistent 5 percent rate per decade; in Japan, half of the adult population claimed not to have engaged in interhuman intercourse in the past month) and has instead become an architectural business. This started as a process of urban atomization. At the height of the HIV crisis, humans were distributed in bubbles of comfortable prophylactics, and risk was surrogated to pockets of recorded promiscuity. Thirty years later, this has resulted in a process in which romance has progressively been embodied in architectural devices that no longer provide accommodation for LOVE, but have become LOVE itself.
TRANSURBAN LOVE

A project by Andrés Jaque / Office for Political Innovation and Miguel Mesa del Castillo for the Seoul Architectural Biennale
TRANSURBAN

LOVE

A project by Andrés Jaque / Office for Political Innovation and Miguel Mesa del Castillo for the Seoul Architectural Biennale
“Rendering Wikihouse a Wikivillage” is a prototype of an open source community made of Wikihouses that expands the open source shared knowledge involved in the process of the development of a single Wikihouse to the complexity of daily community life. The Wikihouses and their processes, once they are constructed, are not isolated elements, but complete urbanisms made of objects, technologies, beings, buildings, and environments as constellations of heterogeneous entities. The Wikivillage takes into account this collective dimension to render the Wikihouse project into a community constructed as a political arena where the limits of the domesticity are not confined inside the dwelling unit of the Wikihouse.
from Wiki home to Wiki town

scale: 1/6

Andrés Jaque / Office for Political Innovation

April 2017
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.
Andrés Jaque / Office for Political Innovation

Since 2002, Andrés Jaque / Office for Political Innovation has worked on analyzing and experimenting with the roles ordinariness can play in the making of the collective sphere. For the intervention in the MAK Columned Main Hall, the Office developed this field of work by exploring how the official discourses and the visitors’ experiences at MAK Museum are produced on an ordinary basis.

Often domestic life is described as an apolitical space, far from the places where political decisions are made, and disconnected from the public sphere. But domestic spaces can also be spaces of interconnectedness where important discussions, polemics, and interactions occur.

MAK Sweet Urbanism makes public some of museum sections that are hidden to the general public and that shape its daily life. They are places where the ordinary interacts with the construction of the museum's public image and experience.

During the event, some of these private spaces moved in to the public space of the Mak Columned Main Hall, making visible the systems that create the museum’s image. This ephemeral installation conceived as the urbanism of the museum’s daily life was complemented with conversations and interviews between all the users of these spaces and with Andrés Jaque / Office for Political Innovation.
unterdrückte wertkonservative Sehnsucht beim neuen wie alten Bürgertum nach gekonnter Handwerklichkeit
For the past 15 years the Office for Political Innovation has explored the question: What happens to architectural practices when common notions of the urban (as something confined in CITIES) are replaced by notions that the urban is contained in URBAN ENACTMENTS (ordinary interactions in which politics are produced)?

URBAN ENACTMENTS are TRANS-SCALAR and TRANSMEDIA constructions. They mobilize objects, technologies, beings, buildings, and environments. They make constellations of heterogeneous entities that gain continuity (as a contingent urbanism) as they perform together as the components of a shared situation.

From this perspective the way in which the material embodiment of the political has been discussed in architecture in recent decades can be challenged. Both technodeterminism and techno-neutrality are confronted by a sense of SHARED-AGENDAS that account for the political as a way of disputing and associating between agencies activated by numerous individual entities.

The works included in this exhibition are not architectures designed to be later occupied by society, but rather techno-societies in which architectural design attempts to gain relevance.
Andrés Jaque / Office for Political Innovation

Team

1. Dependency is the new centrality

Facts. Fourteen percent of people in Upplands Väsby are considered dependents (994 children under the age of two, 2,208 of adults over 75 in need of care, approximately 904 people with permanent disabilities, and approximately 1,998 people affected by diseases). All of Upplands Väsby’s population will depend on social solidarity for an average of 12 percent of their lives.

Statement. The project provides a spatial mediation between domestic and public realms to allocate social care, nursing, and assistance. Solidarity becomes a form of urban centrality. Solidarity is here the new excitement.

Design Strategy. 1.1. A series of facilities accommodate care: nursing and assistance resources are installed unapologetically in between homes and covered gardens. 1.2. Doors and windows are designed to open directly into the covered garden so the immersion of a shared scenario will provide a passive community integrated assistance. 1.3. A series of mini-apartments for friends or relatives temporarily caring for a community member will be provided under community management.

2. Moving, non-moving as urban scene

Facts. Daily life in Upplands Väsby is shaped by the friction of two mutually dependent communities: one community of people displacing the land on a daily basis (45 percent of the actual Upplands Väsby population: 8,171 ingoing commuters + 13,744 outgoing commuters) and a second community of a predominantly stationary population composed of people living and working in Upplands Väsby (6,313), unemployed people (1,140), retired people (6,626), students (4,705 in high school), children under school age, and people with disabilities and illnesses.

Statement. To install this friction into Upplands Väsby’s ordinary life is the best option to render it as a politically active urban environment. This project translates the tension between moving and staying into an urban form in which the confrontation and co-inhabitance of these two communities is fostered.

Design Strategy. 2.1. A series of adaptable, soft architectural elements allow similar dwelling units (6 x 6 x 4 height meters) to be suitable for different kinds of working and domestic lives. 2.2. All access points are generated through means of passing through a common covered garden space onto which domesticities and associative activities are expanded. Cultural sensitivities associated with the different displacements in the land, and possibilities for solidarity between people under different living conditions are likely to flourish in this environment of daily life encounters. Conflicts will also emerge as part of daily life and people will find opportunities to manage them in a space where the most immediate social interactions occur.

III. Parliament City as inter-species
hub

Facts. From an ecosystemical point of view, Upplands Väsby can be considered an eco-tone in which the animal and plant communities at Lake Malare (23 breeding bird colonies) cohabitate with those of the Baltic Sea, the forest, arable land, permanent grassland, and the moraines. These communities have to negotiate their habitats with the growing presence of human ecosystems, mainly related to buildings, agriculture, and infrastructures.

Statement. This project operates as a Parliament City that assumes the challenge of providing an inclusive contract between human and non-human communities.

Design Strategy. 3.1. As part of the built compound, the project incorporates interlocking spaces for the use of non-human living communities. These spaces will bring continuity to the surrounding ecosystems and will make it possible for the whole system to become an inter-species hub. 3.2. A number of facilities, including compost tanks and water filtering and purifying devices, are designed to create rich fertile environments in which existing species can get biological empowerment.

1. Un-black-boxing process as metropolitan spectacle

Facts. From energy production, to storage, to distribution and consumption, to the cycles of water use to material transformation to food to metabolic processes, the scenarios of exchange and transformation tend to remain unseen in contemporary, ordinary life, and therefore escape criticism.

Statement. The production of awareness and the transparency of the implications of processes that construct daily life is needed if politically activated citizenship is intended to be promoted.

Design Strategy. 4.1. A series of open and self-explaining infrastructures are distributed at different points of Parliament City’s urban fabric. All of them have been designed to make visible and comprehensible the part of the processes that they represent.

4.2. The transparent infrastructural fragments have been designed so that they are also spaces where it is nice to spend time; they become equivalents of parks as social scenes for the political twenty-first century.

1. Urban Queerness. Against neutrality as a condition for public space.

Facts. A number of domestic activisms are the actual laboratories in which social reinvention happens. Effective public space is not one that avoids the presence of otherness and non-universally shared sensitivities and stances: radical ecologism, homes for LGBT activism and self-empowerment, anti-capitalist squats, self-managed elderly communities, Hare Krishna proselytism houses, Star Trek space communities.

Statement. Considered a Parliament City, the project will host otherness and non-consensual stances as part of its facilities.

Design Strategy. 5.1. The covered gardens will be the place in which inhabitants gain togetherness on controversial options responding to hegemonic ways of life. 5.2. Curated facilities will be dedicated to this program and periodic discussion between neighbors and activists will be programmed.
Andrés Jaque / Office for Political Innovation