



FRANCE/UK/DENMARK/JAPAN

GOVERNMENT
CLIMATE CHANGE LEVY
In order to pay the levy on Gas and
Electricity we are obliged to reduce
the Drying Time.
Thank you for your co-operation.
The Management

Barbicania, 2014

BÊKA & LEMOINE
**LIVING
ARCHITECTURES**

22 – 25 FEB

The Backlot &

Dolphin Theatre, UWA

**PERTH
FESTIVAL**

perthfestival.com.au

Founder



Principal Partner



Perth Festival acknowledges that our events take place
on the lands of the Noongar people.

LIVING ARCHITECTURES

THE BACKLOT 21 SIMPSON ST, WEST PERTH 22 FEB
DOLPHIN THEATRE, UWA 24 & 25 FEB

THU 22 FEB, 7.30PM *24 Heures sur place*

SAT 24 FEB, 1PM *Koolhaas Houselife*

SAT 24 FEB, 4PM *Barbicania*

SUN 25 FEB, 1PM *The Infinite Happiness*

SUN 25 FEB, 4PM *Moriyama-san*

ABOUT LIVING ARCHITECTURES

‘Living Architectures’ is a series of films that seeks to develop a way of looking at architecture that moves away from the trend of idealising the representation of our architectural heritage. Through their films, Ila Bêka and Louise Lemoine bring into question the fascination with perception, which see buildings in terms of preconceived ideas of perfection, virtuosity and infallibility, and instead demonstrate the vitality, fragility and vulnerable beauty of architecture as recounted and witnessed by people who actually live in, use or maintain the spaces they have selected. Thus, their intention is to talk about architecture, or rather to let architecture talk to us, from an ‘inner’ point of view, both personal and subjective.

Unlike most movies about architecture, these films focus less on explaining the building, its structure and its technical details than on letting the viewer enter into the invisible bubble of the daily intimacy of some icons of contemporary architecture. Through a series of moments and fragments of life, an unusually spontaneous portrait of the building emerges. This experiment presents a new way of looking at architecture.

living-architectures.com

Proudly presented by

PERTH FESTIVAL

Artistic Director Wendy Martin

Executive Director Nathan Bennett

Perth Festival Board Chair John Barrington

08 6488 2000 | perthfestival.com.au

24 HEURES SUR PLACE THU 22 FEB, 7.30PM

2014, unclassified 15+, 90mins

French with English subtitles



Since 1811, Paris’ Place de la République has been a vibrant public space for Parisians from all walks of life. Following the square’s restoration, *24 heures sur place* observes an array of characters that move through the square over a single day and night.

KOOLHAAS HOUSELIFE SAT 24 FEB, 1PM

2008, unclassified 15+, 58mins

French with English subtitles



Designed by star architect Rem Koolhaas, the Bordeaux House is both a beautiful design monument and a private functioning home – and no-one knows it quite like cleaner Guadalupe.

BARBICANIA SAT 24 FEB, 4PM

2014, unclassified 15+, 90mins



Through a series of daily snapshots, *Barbicania* reveals the unique, eccentric and invaluable stories of the residents of London’s 1960s utopian, brutalist housing complex, Barbican Estate.

THE INFINITE HAPPINESS SUN 25 FEB, 1PM

2015, unclassified 15+, 85mins



Recognised as the world’s best residential building in 2011, the 8 House outside Copenhagen is shaped either like a giant number eight or infinity. Is happiness truly infinite here?

MORIYAMA-SAN SUN 25 FEB, 4PM

2017, unclassified 15+, 75mins

Australian Premiere



A free-spirited urban hermit, Mr Moriyama lives in one of Tokyo’s most experimental dwellings, an ‘inside-out’ house purpose-built for him and used for quiet, spontaneous enjoyment of art.

Q&A WITH LOUISE LEMOINE

When you made *Koolhaas Houselife* were you already thinking of a series of films?

No definitely not. When we made *Koolhaas Houselife* it was a side project. Ila (Bêka) was making a feature film at that time, and I was studying. We decided to do something together as an experiment because we both had architecture as a common interest.

We made the film with absolutely no funding, no budget. It was made in our free time and we were determined to make it happen. There was no expectation of anything developing from it at the time. But when we got such an extraordinary response from the public it stimulated us to develop the theme and the method, to develop the series. From the start ‘Living Architectures’ was not intended to become our main body of work. And it’s funny, when we look back at it, because documentary and architecture were not at all our main interests.

As our interest in architecture evolved we realised that to delve even deeper into the subject and how to best represent it we would need more than just one film.

What have you done in order to go more deeply into the subject? Did you alter your methods?

From the start we thought there had not been much done on architecture’s representation in film. We thought that films about architecture were mainly a sort of ‘tool’ for architects to promote their works or to promote themselves. We realised that architecture was challenging territory to work on in terms of filmmaking, to express things other than simply creating a great portrait of great men. We thought we could make cinematographically interesting films that could also be challenging in terms of the way we understand space and architecture.

The public saw the first film (*Koolhaas Houselife*) as provocative and amusing, and we thought with our next films we could change the way we were perceived. We didn’t want to be typecast as ‘the ones that make films on housekeepers’, so we thought that it would be interesting to make change things up a little bit. We kept the basic concept – of observing and challenging experimental architecture through daily life – but presented it through the experience we had of actually living in the spaces. All the films now are based on our own lived experiences. For each film, we live in the spaces for a while, a month or so. We try to be a guest in an apartment in the big residential areas such as the Barbican or the Bjarke Ingels building (in *The Infinite Happiness*). We then make a sort of diary of our own experience. That was the intent, to talk about architecture from an experience point of view rather than a theoretical or an aesthetic point of view.

So when in Barbicania and The Infinite Happiness the films are structured like a diary taking place over many days in single month, is this based on your and Bêka’s own experiences?

Yes. The idea is a collection of thoughts and impressions. We’re collectors of the personal impressions we have while we’re in the place. We take fragments from each type of experience, from a meeting with someone, observations we make in the streets or any other things we can grasp. We turn these collections into films but they could’ve been little objects, they could’ve been drawings.

What do you look for when editing?

We try to keep as much of the energy we have when we are filming as possible. These films are made in a very spontaneous way. We want to retain intuition in the final form. We try to keep a light energy in the final editing.

What are your thoughts on relationships between cinema and architecture?

Ten years ago when we started this field was not at all as developed as it is today, but we’ve been observing such an increase in interest in these relationships, with more and more programmers and festivals getting interested, and more and more research at universities.

Initially the research was mainly focused on classical cinema and architecture. Now we have a field expanding in documentary approaches. I would say that’s there is still much to do. Architecture interests many, many people, but there are not many explorative or experimental films that we see coming up. I think our own research is something particular in this field. We’re happy to see that there is growing interest.

Can you say something about what you and Ila Bêka are doing next?

We started with a house (*Koolhaas Houselife*) and since then we’ve been working on an ever increasing scale. Recently we have been working on the scale of a city. You could read the ‘Living Architectures’ series in an evolution of scales like this, from the house to the city, going through many types of buildings from small private ones to bigger public ones, museums, churches, offices etc. Recently we are most interested in working on cities, and in working in a more and more anthropological way. What we are most interested in is less the architecture or urbanism itself, but rather how an interesting urban project influences the way we live, globally. How does a city itself, the way it is built, the nature, the climate etc., influence our habits as a social group? That’s what we’re doing now. We’re still using the same methodology – very light material, a very simple way of filming and a diary style, but in cities. You’re showing 24 Heures sur place where we stayed for 24 hours on Place de la République in Paris and tried to understand how a public square is a crossroad of personal stories. We observed how you can find different types of people in the one place all within a day. We’re interested in gathering these wide urban portraits.

BIOGRAPHIES



ILA BÊKA & LOUISE LEMOINE

Artists, filmmakers, producers and publishers Ila Bêka and Louise Lemoine have been working together for the past 10 years mainly focusing their research on experimenting new narrative and cinematographic forms in relation to contemporary architecture.

Since 2007 they have been developing a film series entitled 'Living Architectures', widely acclaimed as 'a new form of criticism' (*Mark*) which 'has deeply changed the way of looking at architecture' (*Domus*). *Koolhaas Houselife*, internationally renowned as the 'architecture cult movie' (*El Pais*), is probably the most famous film of their series, featuring Guadalupe – the irresistible housekeeper of the Bordeaux House built by Rem Koolhaas.

The pair was selected as one of the 100 most talented personalities of 2017 by Icon Design and their series was presented by the Metropolitan Museum of Art (New York) as one of the most exciting and critical design projects of 2016. The complete work of Bêka & Lemoine was acquired by the Museum of Modern Art in New-York (MoMA) in 2016 for their permanent collection.

Their films have been widely shown in some of the most prestigious international cultural institutions and events such as the Venice Architecture Biennale, Centre Pompidou (Paris), Metropolitan Museum of Art (New York), Palais de Tokyo (Paris), Barbican Centre (London), CCA (Montreal) and Fondazione Prada (Milan, Italy).

THE COMPLETE LIVING ARCHITECTURES SERIES

Moriyama-San (2017)

Selling Dreams (2016)

Voyage autour de la lune (2015)

The Infinite Happiness (2015)

Barbicania (2014)

Spiriti (2015)

24 Heures sur place (2014)

La Maddalena (2014)

L'expérience du vide (2014)

25 bis (2014)

Pomerol, Herzog & De Meuron (2011)

Xmas Meier (2010)

Gehry's Vertigo (2010)

Inside Piano – The Power of Silence/The Submarine/The Little Beaubourg (2010)

Koolhaas Houselife (2008)

PERTH FESTIVAL

DONATE NOW TO SUPPORT YOUR FESTIVAL

Your Perth Festival has been creating extraordinary arts experiences for 65 years. This legacy has only been possible thanks to the generosity and advocacy of our valued Donors. The Festival fosters the talents of our local young artists, provides a forum for creative learning for students, commissions work with Western Australian artists and provides employment for our local arts industry.

Your gift to Perth Festival will help continue the magic for another 65 years and beyond.

To donate go to perthfestival.com.au/giving or contact Jennifer Turner, Development Manager on 08 6488 8603.

WE COULDN'T DO IT WITHOUT...

FOUNDER



PRINCIPAL PARTNER



INTERNATIONAL EXCELLENCE PARTNER



human energy

CIVIC PARTNER



LEADERSHIP PARTNERS



PRODUCTION PARTNER



PREMIER PARTNERS



MAJOR DONORS

ADRIAN AND
MICHELA FINI



THE ALEXANDRA
AND LLOYD MARTIN
FAMILY FOUNDATION

THE MCCLEMENTS
FOUNDATION



MAJOR PARTNERS

*mix*94.5



PUBLIC FUNDING PARTNERS



HOTEL PARTNERS



INTERNATIONAL GOVERNMENT

BRITISH COUNCIL

CANADIAN CONSULATE

THE JAPAN FOUNDATION, SYDNEY

PATRON ARTIST-IN-RESIDENCE

Adrian and Michela Fini

PATRON NEW WORKS

Anonymous

PATRON EDUCATION

Fogarty Foundation

PATRON WA ARTS SECTOR DEVELOPMENT

Ungar Family Foundation

SUPPORTING PARTNERS

Advance Press
Campari
Community Newspaper Group
For the People
Kinoki Production
RTRFM92.1
The Backlot Perth

DRINK. DINE. DREAM. PARTNERS

Adelphi Grill
Ascua
Bar Lafayette
Prince Lane
Halford Bar
Heno & Rey
Lalla Rookh
Little Way
Long Chim Perth
Petition
Post
Sauma
The Lucky Shag Waterfront Bar
The Standard
Wildflower

FESTIVAL CIRCLE DONORS

INSPIRER \$20,000+

Michael and Margrete Chaney
Gina and Ben Lisle
The McClements Foundation

VISIONARY \$10,000+

Eureka Legacy

INNOVATOR \$5,000+

The Clayton Family
Joan Retallack and Peter Mallabone
Linda Savage and Stephen Davis
Fiona Stanley
Michael and Helen Tuite
David Wallace and Jamelia Gubgub
Anonymous Donors

CREATOR \$2,500+

Joanne Cruickshank
Warwick Hemsley and Melissa Parke
Delys and Alan Newman
Peter Smith and Alexandra
Thompson
Gene Tilbrook

DISCOVERER \$1,000+

Jo Agnew
Nathan and Elly Bennett
Tania Chambers OAM and Eddy
Cannella
K Chisholm
Emma Fletcher
Lynn Murray

Rosemary Pratt
Grant and Libby Robinson
Kerry Sanderson
Margaret and Roger Seares
Bonney Tulloch
Diana Warnock and the late Bill
Warnock
Anonymous Donors

EXPLORER \$500+

Bernard and Jackie Barnwell
Sue Boyd
Deborah Brady and Stephen Boyle
Coral Carter and Terence Moylan
Shane Colquhoun & Leigh Cathcart
Penny and Ron Crittall
G & K Donohue
Andrew Doyle
Gerie and Ole Hansen
Greg and Lisa Hutchinson
Janet King
Mary-Ellen King and Jackie Dillon
Vincent and Fiona Lau
Rosalind Lilley
Megan Lowe
Quang Ly
Gaye and John McMath
Sarah and Ben Tan
Margaret Whitter
Anonymous Donors

MEDICI DONORS

\$5,000+

Adrian and Kath Arundell
Michael and Liza Blakiston
Megan Enders and Tony Dale
JL
The McClements Foundation

\$2,500+

John Barrington and Fiona Harris
Marco D'Orsogna and Terry Scott
Griffiths Architects
Gillian and Stewart Johnson
Véronique Ramén
Anonymous Donors

\$1,400+

Neil Archibald and Alan Dodge AM
Zelinda Bafile
Robert Bayliss and Simon Dufall
Vincent and Linda Bond
Anna Ciffolilli
Mark Clapham and Dr Andrew
Mulcahy
Adrian and Michela Fini
Paul and Susanne Finn
Andrew and Mandy Friars
Derek Gascoine and Dale Harper
The Goodlad Family
Julanne and David Griffiths
Terry Grose and Rosemary Sayer
Mack and Evelyn Hall
Sue and Peter Harley

David and Sandy Heldsinger
Kathryn Hogan and Graham
Droppert
Janet Holmes à Court AC
Jon and Tracey Horton
Jim and Freda Irenic
Janet and Rob Kirkby
Greg Lewis and Sue Robertson
Lorton Investments
John and Elizabeth Mair
Ian McCubbing
Ian and Jayne Middlemas
Morris-Johnson Family
Craig Merrey and Michael Murphy
Dr Fred and Georgina Nagle
Dr Walter Ong & Graeme Marshall
Zahra Peggs and Anthony Maguire
Mark and Ingrid Puzey
Gary and Jacqueline Steinepreis
Tim and Chris Ungar
Sharon and Chloe Warburton
Jimmy and Karen Wilson
Michael Wise and Kathryn Teale
Melvin Yeo
Anonymous Donors

LEGACY CIRCLE DONORS

Anita Clayton
Nigel and Dr Heather Rogers
Anonymous Donors