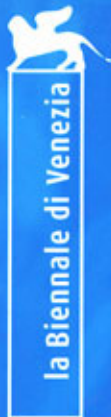


METTAMORPH

9. INTERNATIONAL ARCHITECTURE EXHIBITION

VECTORS

Marsilio



CANADA > OBJETS TROUVÉS / FOUND OBJECTS

COMMISSIONER Brigitte Desrochers CURATOR Georges Adamczyk EXHIBITORS Saucier + Perrotte WEB SITE www.saucierperrotte.com

The renewed reading and reconstruction of found objects and memory landscapes is the focus of the work to be presented by Saucier + Perrotte. Through this process of reconstruction they reappropriate the culture they inherit. Explorations first started with Gérard-Godin College and the First Nations Pavilion, continued through projects such as the Communications, Culture and Information Technology Building and on to the Ste-Hyacinthe Theatre and Bank Street Building – all projects that propose the insertion of an artificial archaeology as a means of interpreting existing conditions.

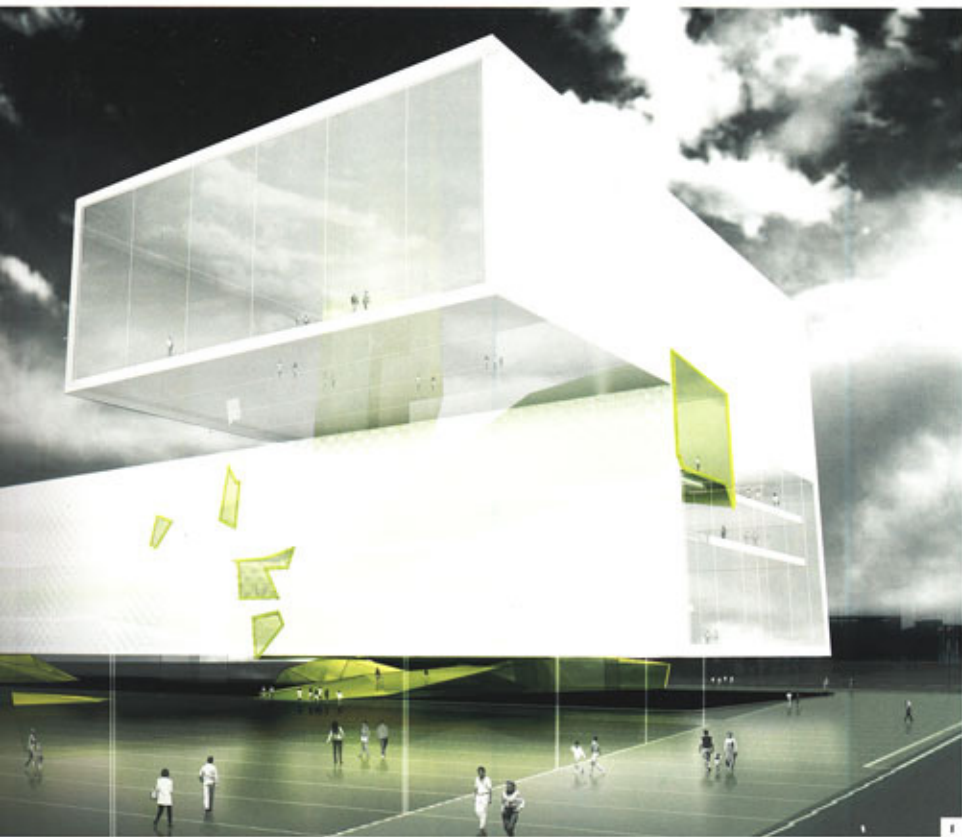
Saucier + Perrotte's exhibition here is another such archaeological journey: a discovery of a series of objects emerging out of the pavilion's opened landscape, tied together by an artificial horizon of linear fluorescent tubes impregnated with text and images of the firm's work from inspiration to concept, through execution to inhabited building. The outcome blurs the line between construct and interpretation, between interior and exterior and ultimately between recalled past and perceived present.

The exhibition commences outside on approaching the pavilion with the inhabitation of the surrounding landscape by the first of the found objects and the introduction of the illuminated horizon. Acting as both a signalling element and guide and organized around the exhibited pieces, this artificial horizon moves into the building alongside the spectator. This hybrid thread is all at once part of the landscape and part of the pavilion but also something foreign to both, belonging to the spectator. Acting as container, mediating frame and filter, it provides support and the necessary tools for the interpretation of the exhibit.

In counterpoint to the artificial horizon are the found objects, the architectural artefacts of the exhibition. Six objects inhabit the pavilion, each presenting a formal reconstruction of the accumulated perceptions of the project's inhabited spaces – a perceptual cast with the mould long since lost. The spatial transformation from negative to positive (re)presents the ideas and concepts behind each building now coalesced in the forms and in the thickness of their surfaces. The spectator is suspended amidst these objects and the continuous line laden with text and images, adopting the role of arbitrator between artefact and narrative.

The focus of the exhibit is on the correlative influence of past and present. It is a voyage transcribed through a body of work, a body of work in turn transcribing an understanding of the specific geometries, textures and colours of the continent we inhabit and its imprint on our creative consciousness. It is the materialization of a search for a space of metaphors, a space as a trigger for recognition of that shadow of memory which cannot be reduced to words but yet lingers at the tip of the tongue.





1 Rendering of Canadian Museum for Human Rights, Winnipeg, Manitoba, Canada. International competition 2004. Photo: Saucier + Perrotte Architects.

2 Rendering of Montreal Cultural and Administrative Complex, Montreal, Quebec, Canada. International competition, 2003. Photo: Saucier + Perrotte Architects.

3 Concept Image, First Nations Exhibition Pavilion, Montreal Botanical Gardens, Quebec, Canada, 2001. Photo: Saucier+Perrotte Architects.

4 Construction Photo, Perimeter Institute for Theoretical Physics, Waterloo, Ontario, Canada. Scheduled competition, 2004. Photo: Marc Cramer.