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الشارقة للعمارة
SHARJAH
ARCHITECTURE
TRIENNIAL

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**Sharjah Architecture Triennial Announces Further Programme Details for
First Edition**

Second selection of participants and projects announced

9 November 2019 – 8 February 2020



The Otolith Group, production still, 2019. Courtesy and copyright the artists.

Sharjah Architecture Triennial announces the second half of its participant list along with highlights of the opening programme – four days of events that will explore the theme *Rights of Future Generations* through talks, performances, and music.

Curated by **Adrian Lahoud**, the Triennial sets out to rethink fundamental questions about architecture and places the relationship between generations at the heart of our struggle to avert the climate crisis. Both the opening programme and the participating projects demonstrate the diverse strands of enquiry within the theme and suggest multiple ways architecture can shape our co-existence with others against extractive modes of living.

Opening Programme: 9 - 12 November

Free and open to the public, the programme will unfold along three perspectives: Afterlives, Intergenerational Transmissions, and Devotional Practices. The inaugural days will open with a walk

from Sharjah's dhow port to the Old Al Jubail Vegetable Market; a press conference by Mauricio Hidalgo, chief of the Huatacondo community (northern Chile) in the Al-Qasimiyah School; and an awakening ceremony by the custodians of the *Ngurrara Canvas II*, which will be displayed at the Sharjah Art Foundation.

Each event will be followed by a series of performances, talks, and screenings by the Triennial participants and invited guests.

The music programme, developed in collaboration with [Ma3azef](#) (an online magazine dedicated to contemporary Arabic music), will feature a variety of performances across the four days.

Rights of Future Generations Working Group

The Rights of Future Generations Working Group is a forum for policymaking and advocacy whose mission is to secure a better world for future generations. It aims to address the fundamental risks of environmental degradation, poverty, inequality, and political, racial, and gender discrimination.

On 12 November, the Working Group will hold its first policy day at Sharjah's Africa Hall, which will be open to the public. After an opening intervention by **His Highness Sheikh Dr. Sultan bin Mohamed Al Qasimi, Supreme Council Member and Ruler of Sharjah, Dilma Rousseff** (36th President of Brasil) will deliver a lecture on the politics of climate change, global justice, and development; and **María Fernanda Espinosa** (President of the United Nations General Assembly) will speak of the UN's failed multilateral efforts to address climate change. The full list of speakers and of Working Group members will be announced in the coming weeks.

Working throughout the Triennial, the Working Group will develop a charter on the rights of future generations to be known as the Sharjah Charter. The group is chaired by **Lumumba Di-Aping**, chief negotiator for the G77 countries at the 2009 Copenhagen Summit, former representative of the Republic of South Sudan at the United Nations, and advisor to H. H. Sheikh Dr. Sultan.

Participants and Projects

Feral Atlas brings together more than seventy scientists, humanists, artists, and designers to offer field observations on the more-than-human Anthropocene. Developed in association with AURA (Aarhus University Research on the Anthropocene) and James Cook University, the project is organised by visual anthropologists **Victoria Baskin Coffey** and **Jennifer Deger**, together with artist and architect **Feifei Zhou**, and anthropologist **Anna Tsing**.

In a performative lecture, architect and theorist **Godofredo Pereira** considers the history of exhumations in the context of environmental activism and of the truth and reconciliation commissions in Latin America. His work shows the relevance of the concept of exhumation in the face of increasing demands for global climate justice. Furthermore, Pereira is producing *Last Evenings On Earth*, in collaboration with the **Sharjah Indian Association Community Centre** and **Sharjah's Labor Standards Authority**, a project that entails the constitution of local teams to curate a film program for their neighborhoods. The project, whose title is taken from Roberto Bolaño's story *Últimos atardeceres en la tierra*, points at how futures are perceived or imagined.

Inspired by Frantz Fanon's Pan-Africanism and revolutionary new humanism, Black Studies scholar **Greg Thomas** leads a project with artist and filmmaker **Fatou Kande Senghor**, painter **Ivan Lopez, Diaz** and the musical project **El Houma**, multimedia artist **Merine**, photographers **Djibril Drame** and **Nadjib Bouznad**, street calligrapher **LMNT**, scholar **Luc Chauvin**, and sound artist **Kamel Badarneh**

on the relation between “body politics” and “the body politic.” The group will consider social relations between species and the environment as elemental concerns for anti-colonial and anti-neocolonial practices.

The student collective **CCCP/2020** is researching the format of the syllabus as a pedagogical tool and as a site of knowledge production. In coordination with Triennial visitors, they will look at the geographies and histories that are encoded in course syllabi across different spatial and temporal thresholds.

Architects **Hamed Khosravi** and **Roozbeh Elias-Azar** with artist **Nazgol Ansarinia** reflect on spatial imaginaries of domestic spaces in the city of Tehran. They reinterpret the codes and protocols of a typical apartment block through the fragmentation of its constituent parts and its reassembly – a process that looks to enable a continuous revolution that begins at home.

The thousands of sacred church forests in the Amahara state in Ethiopia are enclaves of religious practices and ecological intensity, in the context of the rising pressure from intensive farming and deforestation. Artist and architect **Ibiye Camp** with anthropologist **Tom Boylston** explore these unique places as a system of resistance.

The **Informal Collective** is a heterogeneous and fluid constellation of researchers and practitioners interested in the relationship between image and conflict in processes of decolonization. Established in 1998, the collective has been looking at photographs and video footage of occupied territories and their role within ongoing conflicts. The collective explores why some of the world’s unresolved conflicts remain invisible.

Researching global satellite images collected over the last 35 years, geographer **Jamon Van Den Hoek** and artist **Steve Salembier** (Atelier Bildraum) develop an immersive installation that visualizes the subjectivity and partiality of Earth-observing satellite data and questions the spatial and temporal disparities of scientific knowledge.

Lawrence Abu Hamdan presents a new body of work on the politics and possibilities of reincarnation. Through listening closely to “xenoglossy” (the *impossible* speech of reincarnated subjects), this performance explores a collectivity of lives who use reincarnation to negotiate their condition at the threshold of the law – people for whom injustices and violence have escaped the historical record due to colonial subjugation, corruption, rural lawlessness, and legal amnesty. In the piece, reincarnation is not a question of belief but a medium for justice.

Architect **Mohamed Elshahed** and historian **Farida Makar** explore the founding of the contemporary Egyptian state, focusing on the government's project to design and build thousands of new schools based on a range of standard prototypes. Through the lens of pedagogy, Elshahed and Makar examine nation making and its impact on notions of futurity in post-independence politics.

Artist and Architect **Ola Hassanain** with actor **Jasour Abu-Elgasim**, researcher and activist **Gada Kadoda**, architect **Osman Elkhier**, film maker **Ahmed Mahmoud**, and economist **Mayada Abelazim** develop a project that links architectural knowledge production and the concept of the “Black outdoors.” Using architectural elements in collaboration with **Mohamed Dardiri**, they utilise the spatial vocabulary developed in the recent revolution in Khartoum, to consider how revolutionary ruptures make it possible to aspire to new kinds of ecologies.



Studio Anne Holtrop, Green Corner Building, Formwork for aluminum cast, 2019. Courtesy of Studio Anne Holtrop.

The Otolith Group, formed by the artists and theorists Kodwo Eshun and Anjalika Sagar, think with Blackness and Denise Ferreira da Silva's "equation of value" for a new commission that continues their exploration of the conditions of post-human life. Working with the poetics of vocality, choreography, and animation, the project looks at the entanglements of climate and racism in the creation of The Commonwealth, the 1948 British Nationality Act, and the unstable and ambient fear that constitutes citizenship in the UK today.

Networks of citizen journalists, media activists, and stringers have been the primary source of image production in the Syrian revolution since 2011. In a lecture-performance, anthropologist **Stefan Tarnowski** will enact the founding of a media office, from its incorporation to the forces that are at work behind image production in a time of war.

Studio Anne Holtrop (Anne Holtrop, Yuiko Shigeta, Stephan Lando, Marina Montresor, Iris Hilton, Cristiana Lopes and Philipp Wuendrich) explores the uses and properties of gypsum through its material gestures. Combining the Studio's own work with that of Holtrop's students from ETH Zurich (Julius Henkel, Senta Fahrländer, Jonas Kissling) and Accademia di architettura di Mendrisio (Massimiliano Marconi, Angelique Kuenzle, Laura Merlin), the project considers the material's geology, mining, craftsmanship, techniques, and cultural significance.

The sonic reach of the call to prayer (*Athan*), broadcast from the holy mosque of Makkah, amplifies the palpable parameters of the city's boundaries and pronounces its sacredness. Bringing together years of work, **Studio Bound** considers the various lines that intersect and define the city, in a moment when it is undergoing major transformations that are putting tension on Makkah's urban fabric.

In a new film commission based on the story of the *Ngurrara Canvas II*, artist **Tuan Andrew Nguyen** will explore the indigenous histories of the Great Sandy Desert in Western Australia, looking at the use of memory, painting, and testimony to reclaim ancestral land in a postcolonial context.

Propositions

Four architecture offices – **Lina Gotmeh Architects, L.E.FT Architects, Civil Architecture, and all(zone)** – have been invited to develop proposals for re-imagining the Emirate of Sharjah in response to the themes of housing, schooling, and environment.

Each office will present its architectural proposal in a series of stakeholder workshops involving the Triennial's board members which include the Sharjah Urban Planning Council, Sharjah Department of Town Planning and Survey, environmental and waste management company Be'eah, and the American University of Sharjah. The aim is to generate new and long-lasting discussions about the future of Sharjah. The propositions will be exhibited as part of the Triennial.

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Notes to Editors

Founded by Khalid Al Qasimi in 2017, Sharjah Architecture Triennial is the first major platform for architecture and urbanism in the Middle East, North and East Africa, South and Southeast Asia. Participating in international conversations while anchored in the specificity of Sharjah and the United Arab Emirates, the Triennial offers new spaces for critical reflection that situate the built environment within its complex social, economic, and cultural contexts. Triennial programming invites dialogue that accommodates Sharjah's rapid urban development amidst historical shifts, ongoing cultural encounters, environmental challenges, and aspirations for the future.

Each edition of the Triennial will be led by a curator who spearheads a core programme of exhibitions, urban interventions, conferences and public talks with the participation of local and international practitioners and researchers.

www.sharjaharchitecture.org

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Adrian Lahoud

Adrian Lahoud is Dean of the School of Architecture at the Royal College of Art London. His work critically examines concepts of *scale* and *shelter* in architecture in light of emancipatory urban and environmental struggles, focusing on the Middle East and Africa. He was Research Fellow on the Forensic Architecture project and head of the MA Research Architecture at Goldsmiths University. He has also led urban design programmes at the Architectural Association and University College London. Recent exhibits include: 'Climate Crimes' in *The Future Starts Here*, The Victoria and Albert Museum, London, 2018; 'The Shape of the Eclipse' in *Let's Talk about the Weather: Art and Ecology in a Time of Crisis*, Sursock Museum, Beirut, 2016; and 'Secular Cosmologies' in the Oslo Architecture Triennale 2016: *After Belonging*. Recent publications include: 'The Mediterranean: A New Imaginary' in *New*

Geographies, Harvard University Press; ‘The Bodele Declaration’ in *Grain, Vapour, Ray: Textures of the Anthropocene*, MIT Press; and ‘Nomos and Cosmos’ in *Supercommunity*, MIT Press.

Lumumba Di-Aping

Di-Aping has dedicated his career in both the public and private sectors to addressing the inequality that hinders the development of the Global South. From his early career as a Strategy Consultant and Investment Banker at Greenwich Capital Group, McKinsey and Company, and DL Jay Investment Bank from 1993 to 2004, he moved on to serving as Ambassador and Deputy Head of the Sudan Mission to the United Nations from 2006 to 2012. During that tenure, he was Lead Negotiator for Developing Countries on Energy, Environment, Trade and Global Governance and Chairman of the G77+China group of 132 developing nations and led the block’s negotiation on Reform of the International Financial Institution and at the Copenhagen Climate Change Conference. He served as Chairman of the African Group and Chief Negotiator for Developing Countries. He is a member of the National Liberation Council of the Sudan People’s Liberation Movement, a group that helped end 20 years of civil war when it signed the Comprehensive Peace Agreement in 2005.