
Over 100 firms and artists representing countries around the world were selected by the 2017 Biennial Artistic Directors, Sharon Johnston and Mark Lee, of the Los Angeles–based firm Johnston Marklee. The participants (listed on the following pages) will present their architectural work at the Chicago Cultural Center, as well as additional sites across the city.

“The City of Chicago is proud to host new projects by architects, artists and designers from around the world with the 2017 Chicago Architecture Biennial,” said Mayor Rahm Emanuel of today’s announcement. “We are pleased to announce another outstanding lineup of work and perspectives to build on the success of the inaugural 2015 edition. Not only will the breadth of work represented by designers from around the world showcase the future of architecture, but it will also further reinforce Chicago’s stature as a global city.”
“Our goal for the 2017 Chicago Architecture Biennial is to continue to build on the themes and ideas presented in the first edition,” said Lee. In addition, Johnston said, “We hope to examine, through the work of the chosen participants, the continuous engagement with questions of history and architecture as an evolutionary practice.”

“This year’s list of participants was carefully chosen to showcase the future of architecture and design rooted in history,” said Todd Palmer, Executive Director of the Chicago Architecture Biennial. “Through presenting a variety of work, we aim to give visitors of all kinds, from leaders across the global architecture community to the interested traveler, an in-depth look at architecture as we know it today, and the chance to be inspired by how architecture is making new history in cities around the world.”

The Biennial’s return is based on the first edition’s success. In 2015, more than 530,000 Chicago residents and visitors took part in CAB, which—as the largest international exhibition of contemporary architecture ever to have taken place in North America—was unprecedented, featuring the ideas of more than 100 architecture and design firms from more than 30 countries. Based on the diverse representation of today’s lineup announcement, as well as the recent announcement of CAB’s new artistic leadership team, the second edition is poised to build on the success of the first. The Chicago Cultural Center, operated by Chicago’s Department of Cultural Affairs and Special Events, will once again serve as the anchor of the exhibition, with additional sites across the city.

The opening of the 2017 Chicago Architecture Biennial will align with the sixth annual EXPO CHICAGO, the International Exposition of Contemporary and Modern Art, which will run September 13–17, 2017 at Navy Pier.

A complete list of Biennial programming and special events will be available in the coming months at www.chicagoarchitecturebiennial.org.

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2017 Chicago Architecture Biennial Participants

51N4E (Brussels, Belgium; Tirana, Albania)
6a architects (London, UK)
Ábalos+Sentkiewicz (Madrid, Spain; Cambridge, USA; Shanghai, China)
Adamo-Faiden (Buenos Aires, Argentina)
AGENdA agencia de arquitectura (Medellín, Colombia)
Aires Mateus (Lisbon, Portugal)
Ana Prváčki and SO-IL (Los Angeles, USA; New York, USA)
Andrew Kovacs (Los Angeles, USA)
Angela Deuber Architect (Chur, Switzerland)
Ania Jaworska (Chicago, USA)
Aranda/Lasch and Terrol Dew Johnson (New York, USA; Tucson, USA)
Archi-Union (Shanghai, China)
Architecten de Vylder Vinck Taillieu (Ghent, Belgium)
Arno Brandlhuber and Christopher Roth (Berlin, Germany)
Atelier Manferdini (Venice, USA)
AWP office for territorial reconfiguration (Paris, France; London, UK)
Bak Gordon Arquitectos (Lisbon, Portugal)
Barbas Lopes (Lisbon, Portugal)
Barkow Leibinger (Berlin, Germany)
baukuh and Stefano Graziani (Milan, Italy; Genoa, Italy)
Besler & Sons LLC (Los Angeles, USA)
BLESS (Berlin, Germany)
BUREAU SPECTACULAR (Los Angeles, USA)
Caruso St John and Thomas Demand (London, UK; Zurich, Switzerland; Berlin, Germany)
Charlap Hyman & Herrero (Los Angeles, USA; New York, USA)
Charles Waldheim (Cambridge, USA)
Christ & Gantenben (Basel, Switzerland)
Daniel Everett (Chicago, USA; Salt Lake City, USA)
David Schalliol (Chicago, USA)
Dellekamp Arquitectos (Mexico City, Mexico)
Design With Company (Chicago, USA)
Diego Arraigada Arquitectos (Rosario, Argentina)
DOGMA (Brussels, Belgium)
DRDH (London, UK)
ENSAMBLE STUDIO (Madrid, Spain; Boston, USA)
Éric Lapierre Architecture (Paris, France)
Estudio Barozzi Veiga (Barcelona, Spain)
fala atelier (Porto, Portugal)
Filip Dujardin (Ghent, Belgium)
Fiona Connor and Erin Besler (Los Angeles, USA; Auckland, New Zealand)
First Office (Los Angeles, USA)
formlessfinder (New York, USA)
Frida Escobedo (Mexico City, Mexico)
Gerard & Kelly (Los Angeles, USA; New York, USA)
Go Hasegawa (Tokyo, Japan)
HHF Architects (Basel, Switzerland)
Iñigo Manglano-Ovalle (Chicago, USA)
J. MAYER H. und Partner, Architekten und
Philip Ursprung (Berlin, Germany)
James Welling (New York, USA)
Jesús Vassallo (Houston, USA)
Jorge Otero-Pailos (New York, USA)
June14 Meyer-Grohbrügge & Chermayeff (New York, USA; Berlin, Germany)
Karamuk * Kuo Architects (New York, USA; Zurich, Switzerland)
Keith Krumwiede (New York, USA)
Kéré Architecture (Berlin, Germany)
Kuehn Malvezzi (Berlin, Germany)
Luisa Lambri (Milan, Italy)
Lütjens Padmanabhan Architekten (Zurich, Switzerland)
Made In (Geneva, Switzerland; Zurich, Switzerland)
MAIO (Barcelona, Spain)
Marianne Mueller (Zurich, Switzerland)
Marshall Brown (Chicago, USA)
MG&Co. (Houston, USA)
MONADNOCK (Rotterdam, The Netherlands)
MOS (New York, USA)
Norman Kelley (Chicago, USA; New York, USA)
Nuno brandão costa arquitectos Ida (Porto, Portugal)
OFFICE Kersten Geers David Van Severen (Brussels, Belgium)
PASCAL FLAMMER (Zurich, Switzerland)
Patrick Braouezec (Paris, France)
Paul Andersen and Paul Preissner (Chicago, USA; Denver, USA)
Pezo Von Ellrichshausen (Concepción, Chile)
Philiipp Schaerer (Zurich, Switzerland)
PRODUCTORA (Mexico City, Mexico)
REAL Foundation (London, UK)
Robert Somol (Chicago, USA)
SADAR+VUGA (Ljubljana, Slovenia)
Sam Jacob Studio (London, UK)
SAMI-arquitectos (Setubal, Portugal)
SANAA (Tokyo, Japan)
Sauter von Moos (Basel, Switzerland)
Sergison Bates (London, UK; Zurich, Switzerland)
Serie Architects (London, UK; Zurich, Switzerland)
SHINGO MASUDA+KATSUHISA OTSUBO Architects (Tokyo, Japan)
Stan Allen Architect (New York, USA)
Studio Anne Holtrop (Muharraq, Bahrain; Amsterdam, The Netherlands)
Studiomumbai (Mumbai, India)
Sylvia Lavin (Los Angeles, USA)
T+E+A+M (Ann Arbor, USA)
Tatiana Bilbao Estudio (Mexico City, Mexico)
Tham & Videgård Arkitekter (Stockholm, Sweden)
The Empire (Verona, Italy)
The Living (New York, USA)
The Los Angeles Design Group (Los Angeles, USA)
Thomas Baecker Bettina Kraus (Berlin, Germany)
Tigerman McCurry Architects (Chicago, USA)
Toshiko Mori Architect (New York, USA)
UrbanLab (Chicago, USA; Los Angeles, USA)
Urbanus (Shenzhen, China; Beijing, China)
Veronika Kellndorfer (Berlin, Germany)
WELCOMEPROJECTS (Los Angeles, USA)
CHICAGO ARCHITECTURE BIENNIAL 2017: MAKE NEW HISTORY

The act of looking to the past to inform the present has always been central to architecture. While different eras saw the imprint of history more strongly than others, one of the most dramatic ruptures in the evolution of architecture in the last century took place between history and modernity. Spawned from a revolutionary and positivist climate, early modernism’s repression of history severed architecture’s future from its past. While measured and moderate attempts to incorporate historical models before and after the apotheosis of modernism brought about movements ranging from Novecento, rationalism, Neoliberty, postmodernism, and Tendenza to various modes of revivalism, the zeal of modernism prevailed, obscuring these short-lived episodes. The insistence on creating works that are unprecedented and unrelated to architectures of the past reached new heights at the beginning of the millennium, as more and more architects became reluctant to view what they do as being part of a larger collective project or architectural history.

Today, history represents neither an oppressive past that modernism tried to discard nor a retrograde mind-set against unbridled progress. Instead, at a time when there is too much information and not enough attention—when a general collective amnesia perpetuates a state of eternal presentness—understanding the channels through which history moves and is shaped by architecture is more important than ever. A generation of architects has noted a renewed interest in precedents of architecture. Committed to progress, but always from within an architectural tradition, these architects are producing innovative and subversive works grounded in the fundamentals of the discipline, and rooted in the fabrics of the cities where they are built, without feeling pressured to keep up with micro-trends or being accused of cultural appropriation.

The Chicago Architecture Biennial 2017 will showcase the diversity of work from around the world to examine the underpinnings of this resurgence of historical interest. Titled “Make New History,” this second edition of the Biennial will focus on the efforts—across registers of building and discursive production—of contemporary architects to align their work with versions of history. Through the lens of architecture, the Biennial aims to examine the interplay of design and the broadening access to, as well as recall of, historical source material. In the realm of building practice—from new construction to adaptive reuse to conservation—it will investigate the ways in which the architect’s encounter with a site is, in fact, the act of interpreting and responding to a prior accumulation of state and government regulations, social conventions, and markers of personhood. Considerations for architecture in the context of history include the regulation and management of power and identity; what prevails and what does not; and how to recognize the significance of untold narratives. Now, more than ever, the assumptions embedded in cultural exempla and civic imaginaries require examination and discussion.

With a legacy that is embedded equally in the buildings and fabric of the city and in a lineage of media and cultural production, Chicago will provide a backdrop to typify disciplinary concerns around the continued importance and value of history in architecture. A calendar of events, emanating from the Chicago Cultural Center outward to Biennial partners, will create comparative encounters with various sites across the city. The Biennial will foreground questions and ideas regarding the making of a new history: What political role has history played in the regulation of buildings and the city? How can buildings speak to history without being nostalgic or pastiche? And how might we build connections to the past that are relevant and valuable to our present?
Architecture’s entry into the domain of the art biennial, almost 40 years ago in Venice, was marked by a reflection on the relationship of history and memory in architecture. During its inaugural edition in 1980, the Venice Architecture Biennale showcased an expanding repertoire of theatrical devices and scenographic modes of display. Today, the role of history in the field of architecture has changed, as has the role of the exhibition. On the one hand, the biennial format lies at the core of architecture’s cultural and exhibitionary project: a forum to reach and produce new audiences. On the other, it replicates the enduring question of how to showcase and tell stories about absent buildings. This question has been addressed by a suite of new modes to express and mine architecture’s own traditions. Often, these new methods of communication reflect an intensified engagement with media and approaches traditionally seen as art practices. This sort of overlap has served to blur the expertise and responsibilities of distinct disciplines.

The relationship between art and architecture is a historical narrative unto itself. Both practices have evolved around the changing nature of public space, in the function of specific sites, and in the expanding definitions of national and civic identities. To continue the unity of architecture and the exhibition format of the biennial is to acknowledge these commingling histories. It also becomes—in its very act and existence—a nod to the past, which stands to strongly influence both the present and future of design depictions. At stake is the furthering of diverse identities and cultural politics, and the way in which these identifiers shape the changing representations of the architectural practice.

**About the 2017 Chicago Architecture Biennial**

The 2017 Chicago Architecture Biennial will be open to the public and on view from **September 16, 2017 through January 7, 2018**. Press and professional previews will take place September 14 and 15. The opening of the 2017 Biennial will align with the sixth annual EXPO CHICAGO, the International Exposition of Contemporary and Modern Art, which will run September 13–17 at Navy Pier. The hub of the 2017 Biennial will once again be the Chicago Cultural Center, located in downtown Chicago.

The manifestation of Mayor Rahm Emanuel’s vision for a major international architectural event and an outcome of the comprehensive cultural plan developed by Chicago’s Department of Cultural Affairs and Special Events under the leadership of Michelle T. Boone, the inaugural 2015 Chicago Architecture Biennial was presented through the support of BP, and in partnership with the City of Chicago and the Graham Foundation. Joseph Grima and Sarah Herda, Co-Artistic Directors, curated the 2015 Biennial, entitled “The State of the Art of Architecture.”

The Chicago Architecture Biennial’s mission is to provide a platform for groundbreaking architectural projects and spatial experiments that demonstrate how creativity and innovation can radically transform our lived experience. Through its constellation of exhibitions, full-scale installations, and programming, the Biennial invites the public to engage with and think about architecture in new and unexpected ways, and to take part in a global discussion on the future of the field.
Sponsors and Partners of the 2017 Chicago Architecture Biennial

The 2017 Chicago Architecture Biennial is funded through private donations with lead support from SC Johnson, Presenting Sponsor; BP, Founding Sponsor; the City of Chicago’s Department of Cultural Affairs and Special Events, Presenting Partner; The Richard H. Driehaus Foundation, Designing Sponsor; and Onni Group, Sponsor.

This year, the Chicago Architecture Biennial will align with EXPO CHICAGO (September 13–17, 2017) through a series of programs that establish the city as a preeminent destination for global contemporary architecture and art.

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About the Artistic Directors, Sharon Johnston and Mark Lee

Sharon Johnston and Mark Lee are the founding partners of the architecture firm Johnston Marklee. They have taught at major universities including the Harvard Graduate School of Design, Princeton University, the University of California, Los Angeles, the Technical University of Berlin, and ETH Zurich. They have held the Cullinan Chair at Rice University and the Frank Gehry Chair at the University of Toronto.

Since its establishment in 1998 in Los Angeles, Johnston Marklee has been recognized nationally and internationally with awards and publications. To date, the firm has received over 30 major awards, and a book on its work, entitled *House Is a House Is a House Is a House Is a House*, was published by Birkhäuser in 2016. This followed a monograph on the firm’s work, published in 2014 by 2G.

Projects undertaken by Johnston Marklee are diverse in scale and type, spanning seven countries throughout North and South America, Europe, and Asia. Current projects include the Menil Drawing Institute, on the campus of the Menil Collection, complete in September 2017; a renovation of the Museum of Contemporary Art Chicago, complete in the summer of 2017; and the new UCLA Graduate Art Studios campus in Culver City, California.

The firm’s work has been exhibited internationally and is in the permanent collections of the Museum of Modern Art in New York, the Art Institute of Chicago, the Menil Collection, the San Francisco Museum of Modern Art, the Carnegie Museum of Art, and the Architecture Museum of TU Munich. Johnston Marklee participated in the inaugural Chicago Architecture Biennial in 2015.

About the Executive Director, Todd Palmer

Todd Palmer comes to the Chicago Architecture Biennial from the National Public Housing Museum, where he had served as Curator since 2013. He held concurrent posts of Interim Director (2014) and Associate Director (2015–2016). At NPHM, Palmer spearheaded multifaceted initiatives to activate the museum’s future home, build a start-up organization’s institutional capacity, and pilot cultural programming intended to catalyze social change through education, exhibition, and convening. His efforts to raise the profile of the museum’s idealistic mission culminated in NPHM’s 2015 Chicago Architecture Biennial Program Partnership exhibitions.
Palmer is deeply engaged as both a thought leader and a creative practitioner in the arts, culture, architecture, and the built environment and their mutual relationship to broad civic concerns, drawing upon two decades of experience in the design, curation, artistic activation, and programming of cultural institutions and significant historical and contemporary architectural sites. He served as a panelist for the National Endowment for the Arts in 2016 and the National Endowment for the Humanities in 2015, and is currently a board member on the Chicago Cultural Alliance Leadership Council. He has spoken widely in the United States and abroad about his work in museum leadership, design, and the arts. His publications include works commissioned by The Avery Review for its Chicago Architecture Biennial edition (2015) and the Studio Museum in Harlem’s Harlemworld exhibit (2004).

Palmer holds a Bachelor of Arts, summa cum laude, in Architectural History and Theory from Princeton University and a Master of Architecture from Columbia University.