

# WALK ART & ARCHITECTURE

CHÂTEAU LA COSTE



## 1. Tadao Ando *Gate* 2011

As a teenager, Tadao Ando trained as a carpenter, then began a career as a professional boxer before learning architecture on his own. His architectural style reflects traditional Japanese inspiration and refined modernism, stemming from his passion for the work of Le Corbusier.

The simplicity and minimalism of *Gate* invite visitors to appreciate the specific features of Tadao Ando's concrete walls: a particularly smooth wall punctuated by holes, formwork marks left deliberately visible. Moreover, the size of the blocks that make up the walls is the same as that of *tatami* mats, used in traditional Japanese architecture as units of measurement. If walls are the most elementary elements of architecture, they are also, for Ando, the most enriching, as "they have the power to divide space, transfigure place and create new realms". Added here to create an entrance portal, Tadao Ando plays with walls to create, not a purely functional work, but a theatrical installation that separates, while concealing the space beyond. The result is a work that is as much architecture as sculpture.

At the rear, a choreography skilfully directed by the architect follows the winding road, forcing us to follow the natural curves of the land before arriving at the Art Center.

## 2. Tadao Ando *Centre d'art* 2011

Built on a former field of vines for table wine, the Art Center opened its doors in June 2011 and houses a restaurant, a bookshop and the Art and Architecture Walk ticket office. Light plays a major role in Tadao Ando's architecture, as evidenced here by the *oculus* at the entrance to the Art Center, which adds a lively, evolving touch to the building by creating a circle of light on the floor that moves throughout the day. In the same way, the large bay windows surrounding the building offer a play of reflections on the works presented in the pool and on the surrounding nature, blurring the boundaries between inside and outside.

Concrete, glass and water are used to create different spaces, angles and openings, offering different views of Provençal nature. Ando's architecture invites us to observe reflections and take certain paths, highlighting angles and perspectives. For example, the row of columns extending from the interior of the building into the vineyards is a poetic symbol of Château La Coste's project to link artistic culture with the culture of the terroir, one being an integral part of the other.

### **3.** **Louise Bourgeois** ***Crouching Spider*** **2003**

Today, Louise Bourgeois is regarded as a major artistic figure of the 20th century. An unclassifiable all-rounder, her work, rooted in psychoanalytical notions, features monumental spiders, house-women and phallic elements, and questions the place of women in domestic space, as well as the porosity between masculine and feminine.

The spiders, sculptures that are very characteristic of her work, although late in her career, are inspired by her own mother, a tapestry repairwoman, and the notion of protection: "The spider is an ode to my mother. She was my best friend (...) Spiders help and protect us, just as my mother could". This *Crouching Spider* was created in 2003 and installed in 2010 at Château La Coste. The bronze of which it is composed is worked and twisted, giving a pseudo-muscular appearance to its body, while its legs remain slender. Made of stainless steel, they support a heavy body and add a dimension of lightness to the sculpture, floating on Tadao Ando's water. These physical contradictions intertwine preconceived notions of masculine power and feminine gentleness, recurring themes in the artist's work.

### **4.** **Hiroshi Sugimoto** ***Mathematical*** ***model 012 Surface*** ***of revolution with*** ***constant negative*** ***curvature*** **2010**

Early in his career, Hiroshi Sugimoto worked as an antique dealer in New York's Soho district. Today, he holds an impressive collection of furniture, works of art and antiques. This obsession with antiques shows his interest in time and history, which is reflected in his work. Renowned for his photographic work, he uses the lens to express his fascination with the passage of time and the ephemeral nature of life.

The title of his work at Château La Coste refers to a mathematical formula symbolizing an exponential curve, reflecting the abstract concept of infinity. To create this work, the artist collaborated with engineers in an attempt to recreate the most perfect representation of the mathematical formula. Echoing Sugimoto's interest in the concept of time, this sculpture is inspired by plaster "stereometric models" made in Germany in the late XIX<sup>e</sup> and early XX<sup>e</sup> centuries, which the artist has photographed over the course of his career. At Château La Coste, this model compliments the geometry of Tadao Ando's architecture, its polished surface echoing the reflections of the pool as well as those of the bay windows.

**5.**  
**Annie Morris**  
***5M Stack***  
**2022**

Born in London in 1978, Annie Morris studied at the École des Beaux-Arts in Paris under the supervision of Giuseppe Penone. A multidisciplinary artist, she explores various materials, ranging from metals to textiles, creating works that oscillate between fragility and strength, figuration and abstraction. Her universe is marked by the exploration of personal experiences, using her practice as a catalyst for her emotions. Characteristic of her work, the piece *5M Stack* created for Château La Coste is part of the *Stack* series, initiated by the artist in 2014. Following the loss of a stillborn child, Morris began this series of sculptures with a fragile balance, whose forms inevitably evoke motherhood and the comfort of childhood. In a cathartic manner, the creation of these works allowed the artist to free herself from this traumatic event, and they have become for her "joyful obsessions." Indeed, while she initially used only dark colors, she gradually chose to incorporate bright colors into these sculptures, marking the evolution of her mourning. Thus, the colors chosen for the work *5M Stack* are directly inspired by the Provençal landscape: the mauve notably echoes the lavender fields, while the blue at the top draws from the saturated sky of southern France. Made of bronze, the work stands among different tree species like a totem of hope.

**6.**  
**Sean Scully**  
***Boxes Full of Air***  
**2015**

Known primarily for his abstract paintings, Sean Scully specializes in flat tints of color. Since his project at Château La Coste with *Wall of Light Cubed* (work no. 8) in 2007, the artist has explored sculpture more assiduously, working in particular with steel or rock to produce powerful structures. In 2015, the artist was invited back to the estate for an exhibition of his paintings. The monumental Corten steel sculpture *Boxes Full of Air* was conceived in parallel with this exhibition. More than three meters high and 15 meters long, the composition, very characteristic of his pictorial style, and the positioning of the work allow for different perspectives and angles of view on the surroundings. The sculpture works with shadows, allowing light to pass through its open frame and visually alter its appearance as the day progresses. Visitors are invited to enter the installation and fill the empty spaces, allowing them to contemplate the details of the landscape through the geometric shapes, like multiple living paintings.

**7.**  
**Larry Neufeld**  
***Donegal***  
**2013**

Larry Neufeld is particularly interested in the form and symbolism of the bridge, which he sees as much a work of architecture as a work of art. Of both cultural and practical interest, Neufeld sees it as a metaphorical tool that can be found as a natural connector in other art forms such as literature and music.

At Château La Coste, Larry Neufeld has built two bridges that offer more than functional structures: they are also a subtle way of connecting the vineyard and the Walk. Using traditional engineering methods to build the bridges, the force of gravity and the strength of stone were taken into account in the design and maintenance of the architecture. These techniques are a celebration of the estate's ancient history, as the installation is also integrated into the ancient water system.

The work is therefore as traditional in its conception as it is contemporary in its choice of material. The artist chose to use slate from the north of Ireland (Donegal County) for its natural alloy of iron and copper, which allows a form of oxidation to take place, resulting in the appearance of rust in various places. This rust seems to backdate the construction of the bridges, as if they had always been present on the estate, and will allow them to transform over the years.

**8.**  
**Sean Scully**  
***Wall of Light Cubed***  
**2007**

In his paintings, Sean Scully works with a range of colors and simple geometric shapes (squares, rectangles, lines). In 1969, he visited Morocco, where the structures and colors of local textiles and carpets made a deep impression on him and modified his work. He observed the sun's influence on shadows and colors, and developed a particular interest in the roughness of stone. *Wall of Light Cubed* is composed of more than 1,000 tonnes of grey, blue and red limestone, quarried in Portugal and whose colors are directly inspired by a series of paintings by the artist entitled *Wall of Light*. Several weeks of work were required in the Portuguese quarry to create the compositions for the different faces of the sculpture, which was then dismantled, its stones numbered and transported to Château La Coste for reassembly. Monumental and dense, the artist's work can be observed from several vantage points, and stands out visually around the Cabernet Sauvignon vineyard. It also stands in contrast to his work *Boxes Full of Air*, where emptiness clashes with color and density.

**9.**  
**Tadao Ando**  
***Origami Benches***  
**2011**

Once you've seen the Art Center, you'll be able to identify the distinctive features of Tadao Ando's architecture in the *Origami Benches*: attention to detail, Japanese influence and modernism, geometry, the color gray, and his taste for the play of light that can be seen through the triangular opening in the ceiling.

Inspired directly by the traditional Japanese art of paper folding, Ando's benches have been crafted so that the metal gives the impression of having been delicately folded, pushing back the traditional limits of this material.

Because of their location, the benches offer a space for contemplation of the landscape that blends art and nature. Indeed, the first *Origami Bench* allows full appreciation of the three sides of Richard Serra's *A / X* work, while the second, higher up the hill, offers a wide view of the forest, the estate's vineyards and the Luberon.

**10.**  
**Tunga**  
***Psicopompos***  
**2011**

n.b – Very fragile work.  
Powerful magnets,  
beware of pacemakers  
and batteries.

Tunga (Antonio José de Barros Carvalho e Mello Mourão) is an artist whose highly enigmatic work takes shape in a variety of media, referring as much to the animal world as to botany, mineralogy, astronomy and alchemy. The artist used a variety of unusual materials, such as magnets, hair braids, networks of wires, bones and everyday objects, in his installations. This multitude of materials is one of the primary characteristics of his work, which often refers to the transmutation of reality, the transformation of matter or the links between matter and spirit. When designing his work for Château La Coste, Tunga spent over a month on site, discovering the region and its craftsmanship. As a result, he chose to work with wrought iron for the balance systems and local stone for the architecture. For the counterweights, he opted for more exotic materials: Brazilian quartz, a glass prism from the Czech Republic and magnets from China, randomly placed for one of the structures and organized into a compact block for the other.

His triptych work can be analyzed as portals, points of passage from reality to fiction. In fact, the title of the work refers to the "ferryman of souls" deities whose function is to judge human beings and guide them from the world of the living to that of the afterlife.

**11.**  
**Jenny Holzer**  
***Truism Benches***  
**2017**

Jenny Holzer is an artist whose main reflections concern the importance of language and writing within human civilization. Her work touches on a wide range of themes, from architecture and technology to society, politics and literature. From the '70s through to the '80s, Holzer placed her subversive texts and messages on posters, hand-painted signs and T-shirts, beginning the *Truisms* series in 1977, in which she addressed violence, suffering, ignorance, humor, sentimentality and vulnerability. The phrases Holzer uses, often provocative, are intended to raise public awareness: all truth is relative, and it's up to the viewer to define what appears legitimate or not. By multiplying her media, she creates large-scale installations on advertising billboards and illuminated panels in public spaces. Holzer has also turned to the figure of the bench because, in addition to being a piece of public furniture, carving into a bench constitutes an argument of authority. It also encourages the public to question the phrases inscribed by sitting on them.

**12.**  
**Oscar Niemeyer**  
***Auditorium***  
**2011-2022**

Brazilian architect Oscar Niemeyer is responsible for over 600 architectural constructions worldwide, including the Maison de la Culture in Le Havre, the Communist Party Headquarters in Paris and Brasília Cathedral. Niemeyer is the poet of the curve: he favors free, fluid and sensual lines. Considered one of the masters of architectural modernism, the finesse and elegance of his curves undoubtedly reflect his passion for drawing, a practice that led him to architecture. Oscar Niemeyer Auditorium at Château La Coste, designed to host exhibitions and conferences, takes its place next to the work of his compatriot Tunga, amidst the *Rolle* grape variety. Its comma-shaped volume unfolds freely and seemingly simply, like a wave whose epicenter is the perfect circle of the auditorium. Its large bay windows and water feature create a play of reflections that enhances the natural environment. Finally, the choice of location, taking into account the winding nature of the route, the height of the building and its orientation, further underlines this desire for harmony.

"While the right angle separates and divides, I've always loved curves, which are the very essence of surrounding nature",  
Oscar Niemeyer.



**13.**  
**Andy Goldsworthy**  
***Oak Room***  
**2009**

Andy Goldsworthy is a major figure in Land art, a contemporary artistic movement that uses natural materials in a natural setting. Andy Goldsworthy's global body of work is divided into two categories: ephemeral works –which nature undoes under the influence of wind, sun and so on– and permanent works.

*Oak Room* is built into the interior of an ancient Roman stone wall, using oak logs from Burgundy. After removing the bark, the artist interlaced the pieces of wood to create a circular shape. As the work rises, the trunks are replaced by branches, then by twigs.

Almost 1,200 pieces were needed to create this structure, which requires no additional support or material to retain its shape.

The installation is an ode to the local wine culture, the artist having created an immersive experience that encourages visitors to enter the earth of the estate, becoming one with it and feeling protected. The choice of oak was also inspired by wine barrels.

**14.**  
**Per Kirkeby**  
***Brick Labyrinth***  
**2018**

Per Kirkeby is a painter and sculptor who studied geology and natural sciences in Copenhagen. His expeditions to South America, the Arctic and Greenland have been an essential source of his art, which is greatly inspired by nature and ancient civilizations. His brick sculptures are an enigmatic element of his artistic practice, with multiple references. While the artist seems inspired by the simplicity of Danish brick churches or the geometry of Mayan temples, the American Minimalism movement remains a major influence on his practice.

In 2006, he discovered the estate and chose the site of his future installation, a place steeped in history with its surrounding ruins. Somewhere between art and architecture, this work incorporates the key elements of a labyrinth in its simplest form: it leads nowhere, and like a labyrinth, it has neither function nor purpose.

The structure is made of 24,000 bricks handmade in Salernes, Provence, illustrating his obsession with European romanticism, particularly architectural. The idea of a ruin with a contemporary allure was undoubtedly not foreign to him, the one he deposited at Château La Coste being disconcerting in its architectural hybridization.

**15.**  
**Conrad Shawcross**  
***Schism***  
**2020**

The work of British artist Conrad Shawcross explores subjects that lie on the borders of geometry, philosophy, physics and metaphysics. He often re-appropriates obsolete theories or methodologies to create structured, mechanical assemblages. Although his “machines” remain enigmatic, imbued as they are with paradoxes, their forms are often inspired by forces from the natural and scientific world, such as gravity. Here, nineteen tetrahedrons are arranged together to form a sphere. This near-perfect polygonal shape, over 6 meters high, is on the verge of forming an icosahedron, but the geometry fails to reconcile and a deep chasm dominates the form, seemingly tearing the ideal apart. For Shawcross, this failed geometry may remind us of society’s schisms and our search for order. The mathematical precision of the structure creates a tense balance and forms multiple sculptural lines. Because of its monumental scale, the viewer is able to physically enter the structure through the deep cracks in its surface. Emerging from this cavity, we are greeted with an impressive view across the property to the ruins on a nearby hill, a reference point for many artists.

**16.**  
**Tia-Thuy Nguyen**  
***Silver Room***  
**2017**

Tia-Thuy Nguyen is a Vietnamese artist who considers art and tradition to be intrinsically linked. This perception influences her artistic practice, which is equally inspired by traditional art, clothing customs and Vietnamese culture.

*Silver Room* is inspired by Vietnam’s traditional rong houses, made of wood and bamboo. Built on stilts and located in the center of villages in central Vietnam, rong houses are communal houses where public activities take place: school, ceremonies, meetings.

Enter the *Silver Room*, a cube covered in silver leaf, and you’ll discover a quartz crystal Buddha resting on a carved tree trunk. Every day at zenith, sunlight penetrates this mystical space through a slit in the center of the silver wall, illuminating the space. The structure, divided into two parts, refers to the Vietnamese founding story of King Thuc Phan, who succeeded in unifying two historically conflicting populations, thus symbolizing the fraternity between the different Vietnamese peoples.

Descending the steps, you can walk beneath the structure and discover a colorful universe.

**17.**  
**Franz West**  
***Faux-Pas***  
**2006**

Austrian sculptor and painter, born in Vienna in 1947 and deceased in 2012, Franz West's work questions the status of the work of art, interactivity with the viewer and the boundary between art and design. The body is also a central theme in his work, which he addresses through the representation of organic forms or the creation of interactive works. The use of color has a profound influence on his work, enabling him to evoke surprise or shock.

*Faux-Pas* can be discovered off the main path, in a secluded spot. Set in the middle of a wooded area, this bright yellow totem pole with its pagan allure is in keeping with the artist's penchant for humor and lightness. The surrounding pines fascinated the artist both by their magnificence and their natural circular arrangement. They reinforced the artist's choice of location for his work, itself an ode to the mystique and spirituality of nature.

Visitors are invited to sit on *Faux-pas*, which is also a space for rest and contemplation.

**18.**  
**Ai Weiwei**  
***Ruyi Path***  
**2017**

Ai Weiwei, born in Beijing in 1957, son of the poet and intellectual Ai Qing, is a leading figure on China's independent art scene. A fervent defender of human rights and freedom of expression in China, Ai Weiwei is a photographer, painter, sculptor, architect and visual artist. His constantly renewed affinity with Western art history is undisputed proof of his work on cultural exchange. Developed over two years, the *Ruyi Path* installation is as much sculpture as architecture, taking the form of a mineral path through the estate's trees. Leading to an ancient Roman road, the work refers to the curves of an ancient object in Chinese culture, the ruyi: a ceremonial scepter symbolizing power, authority and good fortune.

The cobblestones used come from the renovation of Fort Saint Jean in Marseille, and refer to a more local history: by using stones from this building at the entrance of the harbour, a major gateway to Europe for centuries, the artist also evokes migratory flows, a subject that is particularly close to his heart. By linking various ancient and modern cultural symbols, *Ruyi Path* fits in with Ai Weiwei's artistic practice, while also raising certain concerns linked to current geopolitical issues.

**19.**  
**Sophie Calle**  
***Dead End***  
**2018**

Sophie Calle was born in Paris in 1953. Over the course of almost four decades, she has created a singular body of work combining images and text, developing a narrative language that blurs the boundaries of intimacy, reality and fiction, art and life. In short, an art of storytelling based on personal fiction, her work often described as autobiographical.

At Château La Coste, after a long tour of the estate, she chose a secluded spot deep in the woods to create a sepulchre, which is both an installation and a performance space. Indeed, during the installation of the work, Calle herself came to collect the confessions of visitors in an unprecedented performance. The work continues themes the artist has already explored: death, loss and love, and more specifically the processes we create to deal with such moments, whether in private or in public. The work's title, *Dead End*, refers as much to the cul-de-sac of the grave as to the morbid finality of human existence. On the tombstone is inscribed: "Here lie the secrets of walkers". Sophie Calle thus invites us to deposit our secrets inside, transforming the tomb into a kind of confessional in which each of us can free ourselves of our deepest secrets.

**20.**  
**Bob Dylan**  
***Rail Car***  
**2022**

Bob Dylan, born in 1941, is world-renowned for the texts he wrote throughout his musical career, which began in the late '50s. A native of the U.S. state of Minnesota, Dylan grew up in an environment where iron ore mines shaped the rhythm of life: from the smell to the sounds, ore is everywhere. In his hometown, rails paved the roads, allowing wagons filled with iron to set off for other horizons. Trains and their imaginary world have influenced the artist's practice from an early age.

When he was asked to create a work for Château La Coste, Dylan turned to the creation of a wrought-iron train. The technique of assembling tools and ornaments by welding had already been explored by the artist for the creation of sculptures called portals, begun in 2013. With *Rail Car*, he returns to the conception of spaces where the public can feel protected, while at the same time offering a vast opening onto the outside world. While the homage to his childhood and culture is poetically brought in, the use of iron here has been "recontextualized to represent peace, serenity and stillness" according to the artist. Dylan decided to place his work along the ancient *via romana*, so that this historic route would be part of *Rail Car's* desire to "represent the illusions of a journey rather than mere contemplation.

## 21. **Lee Ufan** *House of Air* 2014

n.b – As two of the artist's original paintings are inside, the space is only accessible by guided tour on request.

Born in South Korea in 1936, Lee Ufan is one of the founders of Mono-Ha ("the school of things"), an artistic movement created in 1968, whose distinctive feature is the use of natural and artificial objects in dialogue with one another. The aim is to reduce the artist's personal approach to a strict minimum, and to emphasize the relationships between materials, space and the viewer. Through this artistic movement, Lee Ufan creates both sculptures and paintings, the latter most often consisting of the trace and imprint of movement on the white canvas, evoking the notion of emptiness.

*House of Air* stands at the end of an discreet path, behind Grenache vines. The work, a skilful combination of his most common works, is made up of several elements.

First, a monolith, a large stone chosen by Lee Ufan from the estate, accompanied by an artificial shadow painted directly onto the gravel. Following the course of the sun, a second shadow emerges in response to the trompe-l'oeil, playing on the relationship between the artificial and the natural.

Next, a house whose modest size, curved shape and white walls create an intimate atmosphere, conducive to the discovery of the two murals inside. Facing each other, these gradations of grey are illuminated by dim natural light, deceiving the visitor's eye and creating various optical illusions.

## 22. **Richard Rogers** *La Galerie* 2021

Born in Florence in 1933, Richard Rogers became a naturalized British citizen and is a leading exponent of High-Tech architecture. Drawing on the theories of modernist architecture, Rogers' creations reflect a pedagogical and structural approach to architecture, as well as an interest in urban planning. His projects include the Centre Pompidou in Paris with Renzo Piano, the Lloyd's Building in London and the European Court of Human Rights in Strasbourg.

For Richard Rogers, form follows substance: structural and functional elements must be apparent. The gallery expresses the architectural and engineering language that characterizes Rogers: the impressive cantilever was conceived as an assembly of different parts that architects tend to hide within walls. You can see the richness of their details, such as the steel tie rods fixed to the concrete that hold the building together.

Enamored of city views from rooftops, he transposes this attraction here to offer a unique perspective on nature and the Roman hillside, which is framed like a painting. Finally, his passion for color is reflected in the choice of signal orange for the pipes, further emphasizing his desire to make people appreciate the functional elements of a building.

**23.**  
**Kengo Kuma**  
***Komorebi***  
**2018**

Born in Yokohama in 1954, Kengo Kuma is a Japanese architect whose work is characterized by the layering of materials, an aesthetic derived from traditional Japanese culture and a desire to organize space. "The essence of my approach lies in the use of natural materials and the creation of airy, open spaces filled with light". The architect's aim is to draw on Japanese tradition and reinterpret it for the 21st century, while giving nature pride of place.

Among his projects in France in 2013, Kengo Kuma designed the FRAC in Marseille and the Conservatoire Darius Milhaud in Aix-en-Provence. More recently, he designed Tokyo's Olympic Stadium for the 2020 Olympic Games.

His work at Château La Coste is a tangible illustration of his way of working with space, playing on superimposition or pattern, and testifies to his interest in light. The title *Komorebi* is a Japanese term describing "sunlight filtering through the leaves of a tree". The whole structure is thus a call to the interplay of light and shadow that evolves throughout the day. The work is made from ipe wood, a hard-wearing Brazilian timber. Composed of around 1.5 tonnes of stainless steel placed between the wooden plates, *Komorebi* is an impressive work of art, whose appearance is imbued with lightness and a certain fragile floating quality.

**24.**  
**Jean-Michel**  
**Othoniel**  
***La Grande Croix***  
***Rouge***  
**2007-2008**

Born in Saint-Étienne in 1964, Jean-Michel Othoniel has invented a multi-faceted universe, from drawing to sculpture, installation to photography. Initially exploring materials with reversible qualities such as sulfur and wax, since 1993 his main medium has been glass. Today, his works take on an architectural dimension and are installed in gardens and historic sites all over the world.

*La Grande Croix Rouge* was created in Murano glass, a material that has become one of the artist's signatures, and is integrated into the space imagined by Tadao Ando for *La Chapelle*. The smoothness of the colored glass combines with formal simplicity to create a dialogue with the chapel's minimal architecture. Othoniel chose an intense red color for this 4-meter-high work, and a relatively uncluttered form composed of beads, reminiscent of a rosary. The red contrasts with the sobriety of Tadao Ando's interventions, creating a beautiful association with the colors of nature.

The metamorphosed nature of the glass and the color chosen can be seen as a reference to transubstantiation, the Catholic belief in the transformation of Christ's blood into wine during mass, making it a double symbol for a sacred place within a vineyard. It could also be a reference to Catholic ceremonial, of which glass and red are ancient symbols.

**25.**  
**Tadao Ando**  
***La Chapelle***  
**2011**

n.b. – Close the door to enjoy the play of natural light.

This area, at the highest point of the estate, is home to a historic chapel, once dedicated to St. Gilles, whose exact function remains unclear to this day: a place of meditation for the locals, or a stopping-off point for pilgrims on their way to Santiago de Compostela?

The building was in ruins when Tadao Ando first came to Château La Coste and he was seduced by the idea of giving it a second life. The architect's signature concrete walls conceal the view of the chapel and allow visitors to walk around it before entering. A sheet metal and glass frame wraps around the restoration of the former chapel, creating a dialogue between history and modernism, and allowing for mirror effects in the passageway between the stone walls and the glass case. Although it refers directly to the Catholic religion, the space is intended to be universal, inviting those who wish to do so to reflect, meditate and soothe. Once the door is closed, several sources of natural light enliven the room: small loopholes in the back wall let the outside light reflect onto the altar. This diffuse light is also present around the door and on the ceiling. The architecture is complemented by the exterior design, combining a calade wheat threshing floor, the remains of the chapel outbuildings and the esplanade of *La Grande Croix Rouge*.

**26.**  
**Michael Stipe**  
***Foxes***  
**2008**

n.b. – Children can climb on the foxes.

Born in 1960, Michael Stipe is an American musician and artist, and a founding member of the group R.E.M. A passionate all-rounder, he has experimented over the years with various forms of artistic expression: photography, directing, the plastic arts and, in particular, sculpture through the use of multiple materials. The work *Foxes* at Château La Coste is one of the major achievements of his period of experimentation with bronze in the late 2000s.

Michael Stipe is the only artist on the estate to celebrate the local fauna, *Foxes* being a realistic representation of a group of seven foxes. Only the central sculpture seems to stand out from the others, thanks to the diamond on its back. Like a fable, this work is an ode to difference, inviting us to reflect on our group social mechanisms. Indeed, if the six identical foxes seem to surround the solitary figure, is it to protect it and its difference, or on the contrary to encircle it in a threatening manner?

Michael Stipe is an active member of the American PETA association, and is deeply committed to defending the animal cause and the environment.

**27.**  
**Tracey Emin**  
***Self-Portrait: Cat***  
***Inside a Barrel***  
**2013**

n.b. – Look through the central opening on the face of the barrel.

A versatile artist born in England in 1963, Tracey Emin expresses her art in a wide variety of media and forms: drawing, video, sculpture, embroidery, books, painting, neon lights and photography. She most often exposes herself, using events from her life to crudely express her humiliations, wounds and successes through an intimate, autobiographical reality. At Château La Coste, visitors enter her installation via a narrow path leading to a steel platform, inspired by the industrial mining structures in which her Cypriot father worked.

Offering a broad and romantic perspective over the Luberon valley, this structure, a first in the artist's work, seems to combine the idea of a footbridge with that of an observation tower. At the center of the platform is a wine barrel, which the artist salvaged from the estate and drilled with numerous holes. Inside is a small, barely perceptible porcelain cat, symbolizing the artist's hidden personality, which the public and critics know little about.

"Château La Coste project was based on the idea of self-portraiture; not what I look like, but how I feel"

**28.**  
**Liam Gillick**  
***Multiplied***  
***Resistance***  
***Screened***  
**2010**

Liam Gillick was born in England in 1964. Noted for the post-conceptual vocabulary used in his sculptures, installations and language-based works, the artist's work is part of the "relational" art movement, which implies a positive action on the part of the viewer for an object to achieve the status of a work of art. Gillick's creations are often colored aluminum and Plexiglas structures that invite the viewer to lose themselves between reality and fiction, and to become an actor within the work. He favors simple forms and plays with spaces (urban, natural or social), colors and graphics, drawing inspiration from Minimalism and Op Art.

*Multiplied Resistance Screened* straddles the border between architecture and sculpture. This interactive work, which deliberately stands out in the landscape, asks visitors to move the various panels and move within the space, creating their own work of art through movement. The playful, interactive aspect of the work offers the possibility of altering our perception of the surrounding landscape through games of superimposition. It is also a denunciation of the surveillance society, the expression screened referring to the omnipresent screens in our daily lives and the permanent control of contemporary societies over individuals.



**29.**  
**Tony Berlant &  
Frank Gehry**  
***The Marriage of  
New York and  
Athens***  
**1968-2019**

*The Marriage of New-York and Athens* is first and foremost the work of American artist Tony Berlant: three architectural sculptures that can now be found inside glass structures designed by Frank Gehry for La Coste. Created between 1966 and 1968, the sculptures are inspired by an association between the modern American aesthetic of skyscrapers and that of ancient Greek temples. Tony Berlant is an American artist born in 1941 who currently lives and works in Santa Monica, California. His eclectic work combines photography, sculpture, painting and, above all, collage. Architect Frank Gehry is a close friend of Tony Berlant's, and for years the three stainless steel and fiberglass structures were installed in his studio, influencing his architectural aesthetic and becoming sources of inspiration for many of his projects. Having established his architectural practice in Los Angeles in 1962, he often attributes the inspiration for his designs to the historical context of the time and to Californian artists. So, it was he who was commissioned to design the space at Château La Coste that would permanently house his friend's works, on the site that he and Tony Berlant had chosen. Gehry created a three-part structure, the base of which supports large display cases housing Berlant's works. A staircase and two footbridges made of local stone give visitors a close-up view. This work represents not only a professional collaboration between two artists, but above all the collective work of two friends.

Berlant describes the work as "more than a dream come true, it's a miracle". As for Gehry, he defines these sculptures as "artifacts of the future".

**30.**  
**Richard Serra**  
***A / X***  
**2008**

Richard Serra was born in the USA in 1939. A major figure in contemporary art thanks to his dizzyingly inclined and bewitchingly curved rusted steel plates, this American artist chose Corten steel as his preferred material, which he was able to arrange in a variety of monumental works. The artist has never ceased to question the possibilities of this material, and has exhibited his works in both museum and public spaces. While the former are often labyrinthine, playing with the public's sensations and landmarks, the latter are much more minimalist, subtly integrated into both natural and urban spaces. The metal plates of the work installed at Château La Coste are set into the hillside on three levels, playing with the natural gradient of the terrain. Partially immersed in the landscape, the walls appear to have sprung up naturally from the earth, to have grown in the midst of the vegetation, an impression accentuated by the play of corrosion orchestrated by the artist. Acting as guides or landmarks, the plaques invite a physical experience in which wandering around the work allows us to discover or rediscover the surrounding environment.

During the installation of the work, he declared: "I just want people to pay attention to what's around them".

**31.**  
**Tadao Ando**  
***Pavillon "Four***  
***Cubes to***  
***Contemplate our***  
***Environment"***  
**2008-2011**

This Japanese-influenced pavilion in tarred spruce was designed in 2011 by Tadao Ando to house *Four Cubes to Contemplate Our Environment*. The installation was originally conceived by Ando in 2008 as part of the Japan Festival at the Kennedy Center, dedicated to Japanese arts and technologies.

As we walk towards the heart of the architecture, we notice once again the specificities of Ando's work: in particular, the sobriety of the linear forms that frame the vibrant surrounding nature, in contrast with the blackness of the wood, but also the particular wandering within the building that forces us to go around the central space several times before entering.

The interior installation then invites sensory reflection on our planet and the urgency of climate change. In 3 of the cubes installed, the themes of water scarcity, CO2 air pollution and overproduction of waste are addressed. The fourth cube, on the other hand, is empty and bears the inscription "FUTURE? Both a reflection and a warning about the future of our planet, it is an invitation to imagine what might fill this empty space.

The number 4, omnipresent in the pavilion, was not chosen by Ando by chance, as it is traditionally perceived as a symbol of death and misfortune in Asia.

"I'd like people to think about what they can do when they look at these cubes," says Tadao Ando of the work.

**32.**  
**Paul Matisse**  
***Meditation Bell***  
**2012**

n.b. – Very fragile work.  
Please operate the  
mechanism only once.

An American artist born in 1933, Paul Matisse is a skilled sculptor and engineer. His works include elements of mechanical design and invention. Since 1980, he has worked primarily with sound, developing cylindrical aluminum bells that produce specific, harmonious sounds.

*Meditation Bell* is a very sober structure, whose shape, reminiscent of Japanese torii, was designed to enable the longest resonance ever produced by the artist. The complex mechanisms that make up the bell required three years' work. A central rope activates four heavy hammers, which strike a metal tube resting horizontally on vertical pillars to form the bell. The hammers are set so that little force is required to activate them and make the sound resonate for several minutes. It's a low, muted sound that invites contemplative meditation. The vibrations of *Meditation Bell* not only affect your ears, but can also be felt throughout your body by placing your ear or hand on the outer columns. Moving around the work as the bell rings also allows you to experience the vibrations in different ways.

**33.**  
**Tatsuo Miyajima**  
***Wild Time Flowers***  
**2009**

n.b. – Work visible only during guided night tours.

A Japanese artist born in 1957, Tatsuo Miyajima graduated from Tokyo's National University of Fine Arts and Music in 1986. Since 1987, he has been creating installations using LED counting devices. Most often creating immersive light installations, he works with geometric shapes and simple color ranges: blue, red and green.

The 150 LEDs that make up *Wild Time Flowers* are scattered on either side of a small path taken by visitors. Counts and counts appear on each LED at varying speeds, poetically echoing the different rhythms and speeds that coexist within natural environments (while a tree grows very slowly, a bird moves stealthily, sunlight is constantly changing, etc.).

The numbers, flashing in continuous, repeating cycles from 1 to 9, represent the journey from life to death, the finality of which should be symbolized by the "0", and therefore never appears in his work. For Miyajima, this theory stems from humanist ideas and his own artistic concepts, according to which everything changes, is connected to others and moves continuously.

**34.**  
**Richard Long**  
***Circle of Riverstones***  
**2019**

A leading figure in the Land Art movement in England, born in Bristol in 1945, Richard Long's work is linked to his walks in nature, developing an appreciation of the landscape that is reflected in many of the artworks at Château La Coste.

It was after numerous visits to the estate that Long identified the site and material to create *Circle of Riverstones*: a 12.4-meter-diameter circle of stone blocks quarried from the nearby Durance River. Long's practice often involves simple geometric forms such as lines, spirals and circles.

For *Circle of Riverstones*, the stones used are larger than those used in many of the artist's other installations, imposing enough that the average person could not move them alone. The rough individual shapes and formation of the stones echo Neolithic monuments, both powerful and poetic. The circular shape also refers to the traditional symbolism of community and gathering, inviting the public to gather around. The site, open to a meadow, exposes the work to direct sunlight throughout the day, creating a variety of shadows and contrasts.

Visitors can experience *Circle of Riverstones* from a variety of vantage points. From a distance, a mysterious pile of stones can be seen, but as you approach the work, the circular formation becomes apparent.

**35.**  
**Tom Shannon**  
*Drop*  
**2009**

n.b. – Very fragile work.  
Do not climb on it or  
slide inside. Put it into  
action, without forcing  
it, to create rotation and  
oscillation effects.

American artist and inventor Tom Shannon, born in 1947, uses his technical and scientific skills to create his artworks. Working with notions of forces, properties, characteristics and proportions, Shannon creates works ranging from installations to paintings.

His recent work includes large outdoor sculptures that behave like weightless objects. The internal mechanisms of his works are composed of various technical tools (ball bearings or swivel joints, for example) to make them rotate, tilt, rise, fall and slide horizontally before a subtle return to equilibrium.

These mechanisms are similar to those that enable *Drop* to move. The 4-meter-diameter sculpture, made of polished stainless steel, owes its name to the impression of fluidity and lightness when activated. Oscillations are rendered mysterious by the almost invisible foot and the installation's off-axis trajectory. It seems to rest in weightlessness, no longer subject to terrestrial physical laws.

The location of the work was decisive for Tom Shannon, who chose a natural setting to surround it and, in particular, to integrate the hypnotic reflection of the vines and the two large oak trees planted on either side.

**36.**  
**Siobhán Hapaska**  
*Intifada*  
**2020**

Siobhán Hapaska, born in 1963 in Belfast, Northern Ireland, is an Irish-Iranian sculptor whose works, combining natural and artificial materials, deal with our relationship with everyday objects. Playing with the absurd, her associations of materials enable the artist to provoke shock, laughter or fear. This also enables her to investigate human social relationships, most often conflictual, insofar as they serve to illustrate the human condition. The work presented at Château La Coste is rooted in the iconography of the olive tree, omnipresent in Mediterranean cultures. Historically associated with a prolific economy, the olive tree is often the first victim of invading powers to prevent conquered populations from flourishing economically. This installation also addresses the question of the process of putting down roots, and reminds us of the difficulty of losing our bearings when we are uprooted from our environment.

In naming her installation *Intifada*, the artist refers to the Arabic term for the movement of trees resulting in the loss of leaves or fruit. This expression is also used to designate certain popular revolts in the Middle and Near East. As the latter took place in a violent atmosphere, the work is resolutely aggressive. The uprooted olive trees are imprisoned in industrial metal structures and suspended, accentuating the work's brutality and the destructive power of the artificial over the natural.

**37.**  
**Prune Nourry**  
***Mater Earth***  
**2023**

Born in Paris in 1985, Prune Nourry is an artist who mainly works on projects that raise ethical issues and are the fruit of collaborations with geneticists, anthropologists and other scientific researchers. An exemple would be *Terracotta Daughters*, a terracotta army of little girls that questions sex selection in China and, by extension, gender imbalance in certain parts of the world. Her diverse and collaborative practice often leads to the creation of large-scale works *in situ*.

*Mater Earth* is a long-standing project that began when Nourry photographed a pregnant friend immersed in a bathtub filled with milk, with only certain parts of her body visible. Fascinated by this almost virginal image, it inspired her to create the monumental work *Mater Earth*, rooted in the universally sacred iconography of motherhood. Renaissance and environmental preservation are the major themes of this work, which takes us back to the very origins of humanity and refers to creation myths. The monumental work features an opening that gives access to the interior of the womb, whose walls have been worked to create an organic ambience, like veins or tree roots. The only points of light are those coming from the entrance and the navel, made of solid glass with bubbles to create a quasi-aquatic atmosphere. Inspired by nature, the work itself is made from sustainable and ecological materials, which required several months of consultation with various trades. Examples include the use of sun-baked clay bricks, lime mortar to cover the work and forest fire ashes to waterproof it.

**38.**  
**Frank Gehry**  
***Pavillon de***  
***Musique***  
**2008**

An American-Canadian architect born in 1929, Frank Gehry is considered one of the most influential architects of our time. He is internationally renowned for his radically personal architecture and is responsible for the Guggenheim Museum in Bilbao, the Walt Disney Concert Hall in Los Angeles, the Fondation Louis Vuitton in Paris and, more recently, the Luma Tower in Arles. Following in the footsteps of the contemporary deconstructivism school of architecture, Gehry imagines buildings that are highly sculptural and resolutely expressive.

The *Pavillon de Musique* project was developed in partnership with London's Serpentine Gallery, where it was exhibited in 2008 before being permanently installed at Château La Coste. The structure was conceived by the architect as a forum for encounters, exchanges and rest, taking the form of a covered street that provides protection from both sun and rain. Composed of thick pieces of wood and an intricate network of suspended glass panels, a highly specific acoustic emerges, making this pavilion an ideal venue for musical events of all kinds.

For Château La Coste, Frank Gehry chose to position the pavilion close to a mound, allowing for the installation of outdoor terraces like a Roman amphitheater, offering a bird's-eye view of the work. Standing in the center of the *Pavillon de Musique*, you can speak in a low voice, clap your hands or sing to test the acoustics.

**39.**  
**Yoko Ono**  
***Wish Trees***  
**2019**

Born in Tokyo, Japan, in 1933, Yoko Ono is an experimental artist (poet, visual artist, performer, musician, filmmaker), always pushing conceptual and political boundaries. She was part of the "Fluxus" artistic movement of the 1960s, which questioned the place of art in society through a variety of artistic forms. Her work often takes the form of interactive conceptual events, inviting the public to become actors in the work through collective, metaphorical movement. After the death of John Lennon, she had the idea of creating *Wish Trees*, a contemporary artistic development of an ancestral Japanese tradition. This participatory work was an integral part of several of her exhibitions around the world in museums and cultural centers, where visitors were invited to write down their personal wishes for peace and attach them to a tree branch. Yoko Ono then collected all the wishes, currently totalling over a million. They are kept in the *Imagine Peace Tower's* wishing well on Iceland's Videy Island.

The most frequently chosen trees are apple, olive, ficus, pomegranate, juniper and birch. At La Coste, Yoko Ono chose to plant eight almond trees, typical of the region, in a circle.

"As a child in Japan, I would go to a temple and write a wish on a thin sheet of paper and tie it around a tree branch. The trees in the temple courtyards were always full of wish-knots, which looked like white flowers blooming from afar (...) Let's come together to realize a peaceful world. I consider myself very lucky to see the dream that my husband and I dreamed together come true"

**40.**  
**Guggi**  
***Calix Meus***  
***Inebrians***  
**2009**

n.b. – Attention fragile work, please do not hit on the artwork.

Guggi was born in Dublin, Ireland, in 1959. He was a founding member of the avant-garde group The Virgin Prunes, whose performances in the 1980s combined painting and post-punk musical experimentation. After the group disbanded in 1986, Guggi concentrated on painting, which he practiced as a self-taught artist.

With still-life painting as his starting point, Guggi's work developed and focused on the representation of everyday objects and tableware such as bowls, placed outside their usual context and forming a meditative presence. His main fascination is with the symbolism of the vessel, insofar as it can illustrate the duality between body and soul, between a rigid exteriority and a fluctuating interiority, typical of human nature.

For the estate, Guggi created the chalice-like work *Calix Meus Inebrians*, which echoes the winery and its ancestral traditions. The bronze work sacralizes the shape of the bowl and refers to biblical writings. The title, which can be translated as "my chalice intoxicates me", refers to the importance of the chalice and wine in Judeo-Christian beliefs. On a lighter note, it also evokes the intoxicating effects of wine, as well as its social aspect.

**41.**  
**Renzo Piano**  
***Pavillon***  
**2017**

Born in Genoa, Italy, in 1937, Renzo Piano graduated in architecture from Milan's prestigious Politecnico in 1964. In 1971, together with Richard Rogers, he founded the firm Piano & Rogers, which won the competition for the Centre Pompidou in 1977. The architect's more than one hundred projects include such landmark achievements as Kansai International Airport, built on an artificial island in Osaka Bay, the Tjibaou Cultural Center in Nouméa, New Caledonia, The Shard Tower in London, the Whitney Museum in New York and the new Tribunal de Grande Instance in Paris. All these projects are designed to blend seamlessly into their surroundings.

At Château La Coste, taking advantage of the natural topography of the land, Renzo Piano chose to dig down to a depth of six meters to integrate his building into the vineyard. While the facades and roof are made of glass, the long exterior entrance corridor is made of rough concrete, gradually positioning visitors below the vines. The roof is covered with a sail anchored to metal arches that echo the graphic rhythm of the vineyards, creating a symbolic continuity between architecture and vineyard. Inside, a 160 m<sup>2</sup> gallery is dedicated to temporary exhibitions. It benefits from natural lighting thanks to numerous bay windows, giving the impression that the works on display are actually located outside. The water mirror at the far end of the pavilion lends a meditative, harmonious aspect to the architecture.

**42.**  
**Jean-Michel**  
**Othoniel**  
***Colliers or***  
**2019**

During the summer of 2019, in parallel with his exhibition *Les singulières*, Jean-Michel Othoniel has designed these necklaces made of steel balls gilded with gold leaf, suspended in the plane tree adjacent to the historic Bastide. The preciousness and delicacy of the work testify to the artist's taste for the refinement of form, the shaping of materials through firework and their suspended presentation, breaking with the weight of the material.

*Colliers or* is highly representative of the artist's work, a skilful blend of decorative and plastic arts, like his other work on the Walk: *La Grande Croix Rouge*.

The work, conceived as a dreamy dialogue with the tree that receives it, is also rooted in the important symbolism of jewelry and pomp in our society. We can see in it a reference to the Marseille necklace, a traditional jewel made up of gold balls, or, in a darker vein, to Billie Holiday's "Strange fruit", a metaphor used by the singer to evoke the hanged victims of American segregation.

**43.**  
***Galerie Bastide***  
**2018**

This exhibition space is part of an annex of the Provencal Bastide, Château La Coste's oldest building, built during the 17th century by the then Archbishop of Aix-en-Provence. Rehabilitated in 2018 as an exhibition gallery by the estate's workers and architects, this space features a traditional handcrafted brick ceiling. In keeping with Château La Coste's ambition, the decision to bring this space back to life is designed to create a bridge between the ancient and the modern by hosting contemporary art exhibitions.

During the off-season, the gallery is used to present limited editions artworks co-produced by Château La Coste and artists who have worked on the estate to create permanent works for the Art and Architecture Walk, or for temporary exhibitions.

**44.**  
***Tia-Thuy Nguyen***  
***Flower of Life***  
**2023**

*Flower of Life* is a work that incorporates an 18-metre-high deceased oak tree that Tia-Thuy Nguyen has revived through the act of reconstruction, putting into practice the lessons she has learned about the fragility, impermanence and mutability of life. The work explores the confluence of science and spirituality as the tree's energy transcends its former state to recarve itself into a work of art.

Tia-Thuy Nguyen sees her work as a "performance of nature" and an integral part of the cyclical movements of the energies of the universe.

The foundations of *Flower of Life* come from the tree's original structure, which is now encased in a framework of multiple stainless-steel plates, hand-welded together to echo the lines and movements of the trunk. They are also an ode to manual craftsmanship, to which the artist owes much of her work. Delicately suspended from the branches, hundreds of steel leaves and quartz fruits reflect the sun's rays throughout the day, connecting natural light with the work and the public.



**45.**  
**Jean-Michel**  
**Wilmotte**  
*Galerie des*  
*Anciens Chais*  
**2015**

Born in 1948 in Soissons, France, Jean-Michel Wilmotte stands out for the diversity of his interests. As well as being an architect (Stade de Nice Allianz Riviera), he is also a designer (Élysée apartments under Mitterrand), urban planner (Champs-Élysées Street furniture) and museographer (Musée du Louvre, Musées des Beaux-arts de Nîmes et de Lyon). He has been a member of the Académie des Beaux-arts, Architecture section, since 2015. At Château La Coste, Jean-Michel Wilmotte created the estate's first temporary exhibition gallery in 2015. The gallery is housed in the old wine storehouse, the new one having been designed by Jean Nouvel.

He chose to preserve the building's exterior aesthetics and rehabilitate its interior space in the form of a white cube: white walls, no ornamentation, discreet lighting that can be easily removed, and a grey waxed concrete floor. This approach makes it possible to present a wide range of art forms in this space, which is particularly well-suited to large formats thanks to its high ceilings. Since its renovation, the gallery has hosted numerous exhibitions by artists such as Sean Scully, Lee Ufan, Jean-Michel Basquiat, Jeppe Hein and Ai Weiwei.

**46.**  
**Jean Nouvel**  
*Chais de*  
*Vinification*  
**2008**

Jean Nouvel, born in 1945, is a French architect whose designs often combine metal and glass, playing on transparency and lighting effects. He regularly works on the redevelopment of old monuments, such as the Opera House in Lyon or the church in Sarlat. His career has won him numerous awards, including the Pritzker Prize in 2008. In France, his projects include the Fondation Cartier, the Musée du Quai Branly and the Philharmonie de Paris. More recently, abroad, he has designed the Louvre Abu Dhabi and the Qatar National Museum. Since 2008, the two above-ground buildings that make up Château La Coste's winery have been used for harvesting, grape maturation and bottling. Their position in the vineyard and their semi-spherical architecture are reminiscent of the greenhouses and farm sheds found on farms in the south of France. The two parts, each 10 metres high, are made of corrugated steel sheets. One, smaller, is open on one side and houses the machinery for manual sorting and pressing. The other, larger, is enclosed by a veiled glass sunshade for bottling and equipment storage. In the basement, 17 metres below ground level, is a vast vat room with steel walkways providing access to the stainless-steel vats at their top closure. The central role of gravity, combined with technical innovation, has enabled to establish a winegrowing tradition that is faithful to the specific characteristics of the Château La Coste terroir.



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