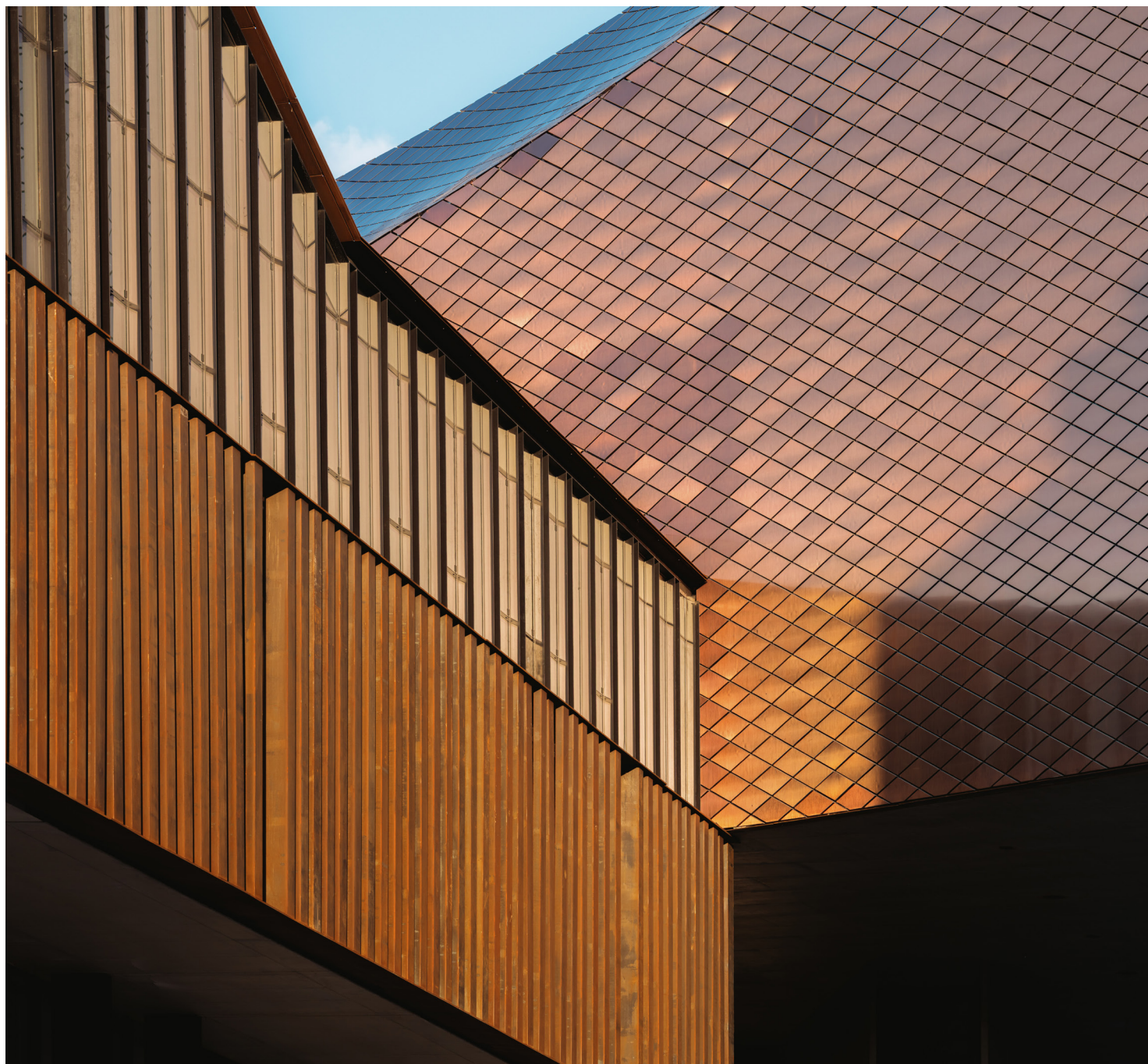


Large, Contemporary Cultures



Inaugural exhibition

Moteur Imaginaire (Imaginary Engine)

From masterpieces of the Collection Renault
to artists of today

17 October 2026 → 7 March 2027

Large – detail view of the building's materials,
featuring Corten steel and anodized aluminum,
Photo ©Nicolas Trouillard ©RCR Architectes
and CALQ



Large - overview, Photo ©Nicolas Trouillard, Île Seguin, Bo



ulogne-Billancourt, France. ©RCR Architectes and CALQ

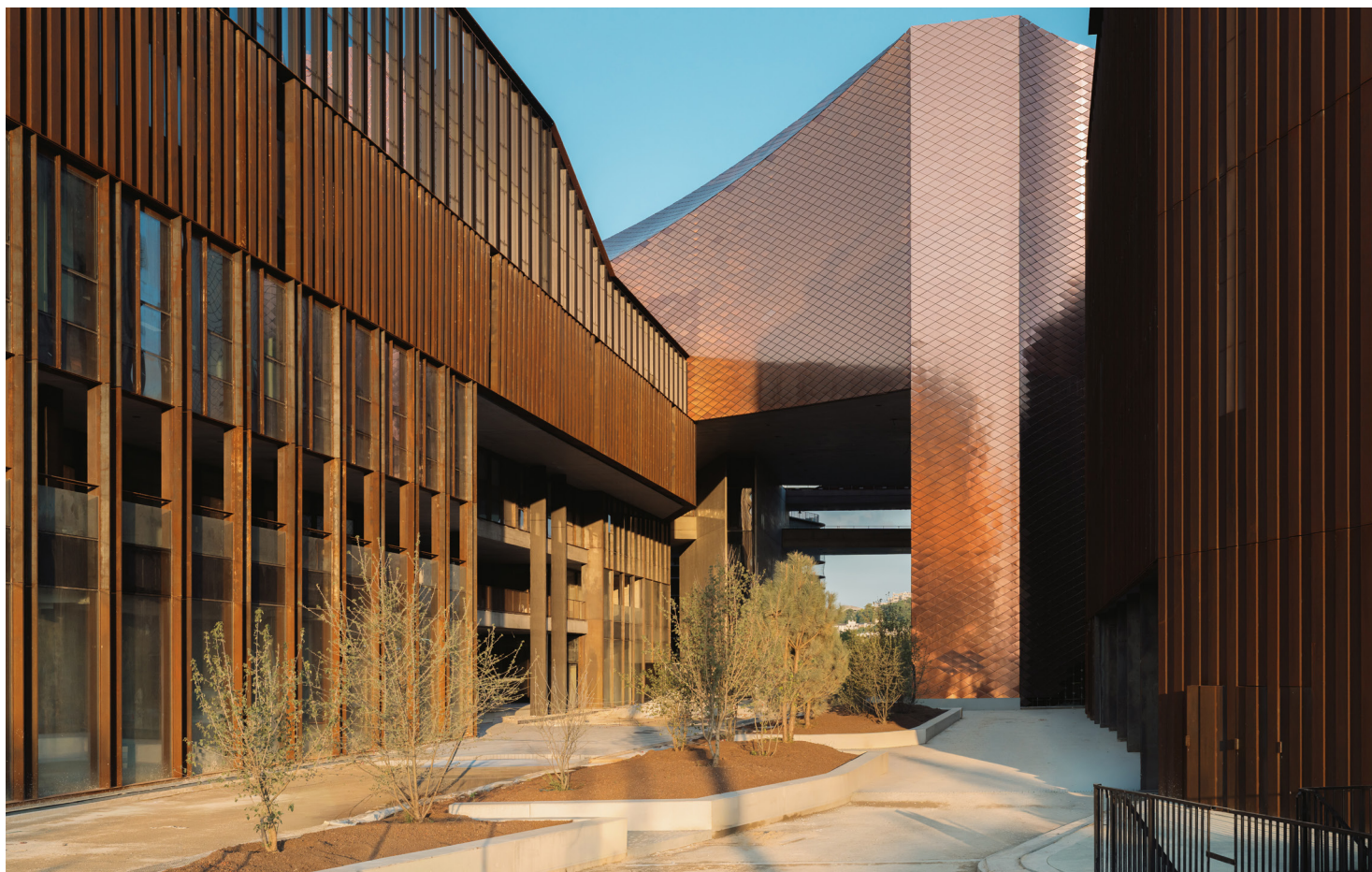


View from the riverbank at Meudon, Photo ©Nicolas Trouillard, ©RCR Architectes and CALQ

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Introduction



Central street leading towards Large
Photo © Nicolas Trouillard, ©RCR
Arquitectes and CALQ

Île Seguin forms part of our collective memory. With its unique history and location, it is a special place, and transforming it carries a particular responsibility. For Emerige, and for me in particular, leading a project like La Pointe des Arts means honoring the site's heritage whilst at the same time opening up new horizons so as to breathe new life into a historic location and to bring artistic creation to all audiences.

Ten years ago, this project began with a dream; today, that dream has become a reality. This would not have been possible without the support of Pierre-Christophe Baguet, mayor of Boulogne-Billancourt, whom I would like to thank for his unwavering commitment to culture. Today, the Pointe des Arts is home to a new cultural centre for Greater Paris, an extraordinary feat of architecture designed by RCR Arquitectes (Pritzker 2017), one that takes root in and indeed seems to extend its surroundings.

“Large” is its name. It is an invitation to set sail, to shift our perspectives, and to broaden our horizons. Large is also driven by a clear priority, namely the promotion of the French scene and its artists. In this way, it embodies the ambition that has guided my commitments for over 30 years.

Because art transforms our ways of seeing and understanding the world, it is essential that we share and transmit it. Through an interplay of light, materials and circulation, Large proposes a sensory experience where spaces accompany visitors and works alike in a single movement. Open, living, accessible to all, Large will bring about new encounters between artists, artworks and audiences.

Long associated with the industrial adventure of Renault, since the 1960s, the Île Seguin has been a space for artistic experimentation thanks to the company's pioneering patronage, founded upon a rich dialogue between artists, automobiles and society. To mark the opening of Large, thanks to the decisive support of the Renault Group and its president Jean-Dominique Senard, the public can discover an inaugural exhibition dedicated to this heritage and the lasting mark it has left on the site. Through a selection of works from the Renault collection, a number of loans and some 17 new artistic commissions, the inaugural exhibition foregrounds the fruitful interactions between industry and creativity, and shows how factories and machines continue to fuel our imaginations, our ideas and the issues facing society today.

I am delighted to welcome you to Large, an architectural masterpiece where historical heritage and contemporary artistic creation come together in this exceptional inaugural exhibition.

Laurent Dumas

President of Groupe Emerige
President of Large

Large, Contemporary Cultures



The Pointe des Arts and the historic Pont Daydé
Photo © Nicolas Trouillard, ©RCR Architectes
and CALQ

Large: a hybrid art centre

Large is run by a non-profit organisation, overseen by president Laurent Dumas and director Paula Aisemberg, which was founded in order to create, manage and develop a contemporary art venue located at the Pointe des Arts on Île Seguin, in the heart of Greater Paris and the Vallée de la Culture. The organisation's mission is to bring contemporary artworks to the general public and to organise exhibitions and events to promote the production, circulation and expression of visual art in all its many forms.

A passionate advocate for contemporary creativity, Laurent Dumas began collecting art over thirty years ago, with a focus on the French scene and in particular on artists whose work trace out new avenues in the pictorial and visual arts. When exhibition projects call for it, Large will also feature loans from the Emerige collection, as well as from Laurent Dumas' personal collection.

Contemporary artistic creation holds a special place in the activities of the Emerige Group, in particular thanks to the Emerige Révélation Grant dedicated to emerging artists, the "1 Building, 1 Artwork" initiative – the first private scheme for artistic commissions, launched in partnership with the French Ministry of Culture – and Trampoline, a non-profit organisation which brings together private cultural initiatives who join forces to promote the French scene on

Like the field of contemporary art as a whole, the name “Large” opens onto an array of possible interpretations.

It first and foremost refers to the unique topography of its site: the Île Seguin, surrounded by the Seine, where flowing water, open sky and broad horizons create a sense of freedom.

The name echoes the French expression “*prendre le Large*”, meaning “to set sail”. It thus evokes the idea of leaving dry land behind, shifting away from the centre, and changing one’s perspective.

In maritime terminology, “*Large*”, meaning “the open sea”, begins 6 nautical miles offshore. And this is exactly the distance, following the course of the Seine, between Paris’s “point zero” on the square in front of Notre Dame and the site of Large.

The name “Large” also resonates with the building’s extraordinary architecture. Its raised site opens out onto the Seine and the hillsides of Meudon, creating a spatial experience that quite literally broadens horizons. The volumes designed by RCR Architectes play upon a series of contrasts: compression and expansion, interiority and horizon, verticality and depth. Visitors to Large are invited to lose their bearings and undertake a physical experience that sets in motion their gaze and their body.

The name “Large” also points to an ambition to welcome the widest possible audience, and affirms its commitment to openness: opening up contemporary art to all, broadening imaginaries, shifting perceptions, and making possible an accessible and collective sensory experience.

the international stage. Large will become the focal point for these different initiatives and for the Emerige Group’s commitment to the arts.

Exhibiting and supporting the French scene

Large’s primary purpose is to support the French contemporary art scene in all its diversity by promoting French and international artists living or working in France, from emerging artists to leading figures of the 20th and 21st centuries.

The production of new works forms a central part of Large’s approach to exhibitions. Beyond supporting artistic creation, the notion of “production” necessarily implies another, namely experimentation, a process that is essential to artists’ work. With this in mind, Large will not merely be an exhibition venue but also a driving force to foster the vitality of the French scene. Nearly a third of the artists participating in its inaugural exhibition are producing new works for the occasion, with 17 commissions for original pieces.

An ambitious contemporary art programme

The rhythm of Large’s programme is structured around two annual seasons – from October to February and April to September – with between one and three exhibitions on display at any given moment. Its mission is to welcome a broad and diverse public, from those discovering contemporary art to seasoned exhibition-goers, whilst looking to develop an informed and engaged audience across the board. Major thematic or monographic exhibitions will be conceived as narratives and offer accessible yet original angles for engaging with art.

The selection of artists and artworks will be entrusted to curators chosen for their ability to devise exhibitions that demonstrate high artistic and intellectual ambitions, whilst seeking to reach as wide an audience as possible through accessible and intuitive themes for the general public. Whatever the exhibitions’ themes, the emphasis will always be placed upon the emotional experience of art.

Potential collaborations with public and private organisations promise to open up new interpretative frameworks and reach audiences that are at a remove from contemporary art or still hesitating to embrace it.

Large is rooted in its surrounding territory, and will ensure this local connection by upholding a simple conviction, namely the idea that art must be accessible, experienced and shared by all. Through a ticket pricing policy that offers free entry to a wide range of groups and by offering unticketed access to a significant proportion of its spaces (40%), Large extends a broad invitation to experience contemporary creation, but also to approach the site as a place for everyday life, encounters, and deambulation.

Free entry:

Children and people under 26
 Visitors with disabilities and their carers
 Unemployed people
 People receiving RSA
 Asylum seekers and refugees
 Artist-authors and authors
 Press card holders
 Registered guides
 Professional cards (ICOM / ICOMOS)

Paid entry:

Full price: 15 €

Reduced price: 10 €

-Upon presentation of relevant proof:

Students 26 and over
 Teachers
 Guides
 AICA + CEA cards
 Groups of 10 or more

Making art into a shared space

A space open to all, designed to foster a long-term dialogue with the public.

Large aims to cultivate lasting relationships with contemporary art by offering its visitors a range of moments of discovery and emotion.

Our public engagement policy has been devised to cohere around one key aim, namely providing visitors with the narrative, historical and critical tools that will enable them to approach a theme, an artist or a body of work from new angles. Visitor engagement is thus approached as a tool that offers a clear and accessible transmission of knowledge, without ever being reductive. To this end, Large has chosen to collaborate with BIM – Bureau Indépendant de Médiation culturelle, a non-profit association. Their welcoming spirit and innovative approach to public engagement are perfectly aligned with the values of Large. The founders of BIM sit on the board of BLAI, the national organisation for public engagement professionals in the contemporary art field.

The ticket pricing policy is designed to benefit young audiences and families. Anyone aged 26 or under, regardless of their status, can access the exhibitions free of charge. Similarly, all teachers in the Île-de-France region will be admitted free of charge.

Artists and authors, as well as art professionals holding an ICOM/ ICOMOS card and all art teachers also benefit from free admission.

A space for art and for life

Hospitality forms a dimension of Large's cultural programme in its own right.

Visitors enter via an atrium designed to resemble an agora, a lively and welcoming space where they can take a seat on the tiers of the amphitheatre, meet friends, or enjoy a coffee.

On the ground floor, visitors can also access Large's bookshop and boutique. Designed by RCR and run by the GrandPalaisRmn team, it offers a selection of books related to the exhibition programme as well as a range of art and design objects.

Located on the fourth floor alongside the entrance to the exhibition spaces, *Le Petit Atelier* is a space dedicated to children aged 6 to 10. Designed by Constance Guisset, it is free for children.

The visitor engagement team are on hand to supervise groups (of up to 15 children) and lead educational activities specially designed for each exhibition. A visitor's booklet for children will also be available.

The fourth floor is home to *Extra Large*, a coffee shop also designed by Constance Guisset that features a panoramic terrace offering views of the Seine and the hillsides of Meudon. It can seat up to 80 guests and offers a healthy, seasonal menu.

An art centre anchored in the Greater Paris region

Large aims to establish itself as a lasting presence in the surrounding region. To do so, from the outset, it will develop close links with local stakeholders working in the educational, cultural, social and voluntary fields of western Paris and the Greater Paris region. In this way, Large aims to act as a space for building bridges between different audiences, artistic practices and local dynamics.

This ambition has already begun to take shape through a collaborative project carried out with middle school pupils at the École publique du Numérique, as well as first-year students on the DN MADE Expanded Graphic Design course at the Lycée Jacques Prévert in Boulogne-Billancourt, who are helping to develop educational tools for young visitors to discover the site, its artworks and its architecture. This initiative lays the foundations for an approach set to grow in years to come, one driven by a firm commitment to developing participatory programmes, local partnerships and projects imagined through dialogue with communities, schools and the region's cultural and social organisations.



Large seen from the river Seine, beneath the Pont Seibert, Photo ©Nicolas Trouillard, ©RCR Architectes and CALQ

Experimenting with new models of exhibition production

As a new institution created from scratch, the Large team has integrated environmental considerations into its operations from the outset.

Ecoconception has here been approached as a methodology for collective work. It makes it possible to approach each project from a life cycle perspective (from conception to production, and later from deinstallation to a second life) with a continuous improvement frame work.

Large has created a partnership with the ADEME and Bpifrance as part of an initiative that looks to offer all personnel training in environmental issues as well as to carry out a Life Cycle assessment of the inaugural exhibition. The end goal is to establish objective data that can be used to formulate concrete recommendations and working methods for future exhibitions. This work has been carried out in collaboration with Sursauts, an agency that has been accompanying cultural sector organisations in their attempts to reduce environmental impacts since 2021.

Curators at Large are encouraged to limit requests for overseas loans. 82% of the works in the inaugural exhibition come from French collections and 12% from European collections, with the remainder coming from Ghana and the United States, transported via consolidated freight. In line with this approach, the decision to exhibit works primarily from the French scene helps to limit shipping.

Questions of sustainability have been discussed with all the artists commissioned by Large for this exhibition have all been made aware of the idea of offering a second life to their works, as well as the possibility of incorporating ecoconception into their production processes. They have been invited to reflect upon the works' modularity, their dismantling, and their conservation. This approach aims to encourage the most responsible production possible, and has been enthusiastically embraced by artists.

Similarly, rentals and the use of resource recycling platforms are systematically prioritised. Large has acquired a stock of modular, reusable exhibition walls, which were indeed incorporated into the building's architectural brief of the project from the outset. This system helps to limit the production of temporary structures for each exhibition.



Large seen from the banks of the river Seine at Meudon, Photo © Nicolas Trouillard, ©RCR Architectes and CALQ

Set sail without leaving the city

Access and transport:

A 5-minute walk from the Tramway T2, Brimborion stop
 A 10-minute walk from métro lines 9 and 15
 Line 15 of the Grand Paris Express (opening early 2027)
 Bus 42, Île Seguin stop (Saint Lazare-Meudon) directly next to the project (ongoing study to reroute the Bus 389 via the Île Seguin)
 Numerous Vélib' stations nearby
 Close to the vélopolitain 2 and 7 lines

The Île Seguin can be accessed on foot or by bicycles. Non-motorised transport underscores the site's nature as an island. Walkways and footbridges are open to pedestrians, scooters, electric unicycles, and bicycles. Access by car is subject to checkpoints and limited persons with limited mobility, deliveries and taxis. Car parks on both sides of the river in Meudon and Boulogne are available for motorists.

Travel time to La Pointe des Arts:

La Défense: 15 min
 Gare du Nord: 34 min
 Montparnasse: 45 min
 Orly Airport: 24 min
 Saint-Denis Pleyel: 25 min
 Gare de Lyon: 27 min
 Châtelet: 28 min
 Le Bourget Airport: 25 min
 CDG Airport: 48 min

The Île Seguin and the Pointe des Arts: a new cultural destination for Greater Paris

“Just over the bridge...”

La Pointe des Arts

On the tip of the Île Seguin that lies upstream in the river Seine, Emerige, in partnership with Ardian Real Estate (the majority investor) and AOG, is developing La Pointe des Arts, a mixed-use project spanning over 53,000 m² with a particular emphasis on arts and culture. Designed to form a cohesive whole, La Pointe des Arts brings together several programmes to create a vibrant urban environment: from the island's public spaces, visitors can stroll through streets, squares, promenades and riverbanks, making their way through covered and open spaces that frame view of the landscapes surrounding the islands: the two banks of the Seine, the riversides and the water. The project has been designed to integrate the dynamic, mixed-use environments of the local area and the region beyond, and in particular the Vallée de la Culture initiative steered by the Hauts-de-Seine department. This regional project, launched in the late 2000s, aims to bring together and promote a network of venues, events and cultural encounters across the department.

“The ‘Île Seguin is the jewel in the crown of the Vallée de la Culture,” commented the mayor of Boulogne-Billancourt Pierre-Christophe Baguet, “alongside Jean Dubuffet’s Tour aux Figures on Île Saint-Germain, the Manufacture Nationale, the Cité de la Céramique in Sèvres, the Musée des Années 30, the Albert Kahn Museum and Gardens, the Musée Belmondo in Boulogne-Billancourt and the forthcoming Musée du Grand Siècle in the Caserne Sully in Saint-Cloud...”

An island of culture in the city

La Pointe des Arts seeks to respond to the island's vocation as a cultural centre, one where the seven major art forms will now be showcased: architecture, with works by Shigeru Ban (2014 Pritzker Prize winner) and RCR (2017 Pritzker Prize winner); sculpture and painting at Large and in Parc Gauthier Mougin; music, poetry and live performance at La Seine Musicale; and cinema, in the eight-screen Pathé cinema. Collaborations between the island's cultural partners will enable the public to enjoy an exceptional multidisciplinary programme. This range of cultural opportunities is completed by a comprehensive lifestyle offering: visitors to the island can also enjoy a varied range of dining options for all budgets – from coffee shops and brasseries to bistros and premium restaurants – as well as a forthcoming four-star hotel. They can visit an exhibition at Large, picnic in the Parc de sculptures, take in a film at the Pathé cinema or attend a concert at La Seine Musicale, before ending the day with a stay at the hotel on the banks of the Seine for the full Seguin experience!

Large is also situated at the junction of two major tourist axes: the Paris–Versailles axis, on which it promises to become an important stopping point, and the Seine axis, whose tourist boats will be able to dock at the dedicated jetty at Pointe des Arts.

Lenders of works in the park:

Le Centre National des Arts Plastiques (Cnap)
La Collection Pinault
La Collection de la Ville de Boulogne-Billancourt
La Fondation Marta Pan & André Wogenscky
Le Fonds de Dotation Emerige
Le Fonds de Dotation Villeglé
Le Frac Île-de-France
Le Département des Hauts de Seine

Nature and culture

Alongside the development of La Pointe des Arts, a Large section of the island has been returned to nature through the creation of the Parc Gauthier Mougin, designed by the landscape architect Michel Desvignes (winner of the Grand Prix de l'urbanisme, 2011).

In the park, as elsewhere on the island, Large and the Fonds de dotation Emergie have supported the SPL Val de Seine aménagement (a local public company run by the Ville de Boulogne-Billancourt to oversee the park and its public spaces) as well as the Hauts-de-Seine region (which manages the site) to choose and install sculptures which punctuate the footpaths. In the near future, visitors will be able to enjoy over thirty works by artists including Tiphaine Calmettes, Peter Stämpfli, Stefan Rinck, Véronique Joumard, Parvine Curie, Marc Vellay, Erik Dietman, Gilles Barbier, and Thomas Houseago.

The landscape design, which extends from the riverbanks to the ground floor and the central street, continues onto the terraces of Large. It adopts the simple, cohesive approach established throughout the park and public spaces, with a palette of greenery comprising native species and deliberately kept low to the ground so as to allow vistas opening onto the Seine. These gardens are designed as a vast 'carpet' of vegetation, with colours and shades that change according to the seasons. The planted terraces also contribute to evapotranspiration and the thermal regulation of the building, and help to manage rainwater by retaining and filtering runoff. The water collected from the roof terraces can thus be used for irrigation, reducing the site's water consumption.



Jacques Villeglé, Yes, Corten steel, on loan from the Villeglé Endowment Fund, Photo © CLAD / The farm

Key figures:**Total area:**

- 5,000 m², including 2,500 m² of exhibition space

Ground floor:

- A 370 m² atrium
- A 80 m² bookshop and gift shop

1st floor:

- Mezzanine

4th floor:

- A 1,000 m² exhibition gallery (height between 14 m and 7 m, width between 42 m and 21 m)
- A 400 m² café
- An educational area: The Little Studio
- 500 m² of terraces

5th floor:

- A 500 m² exhibition gallery

6th floor:

- A 500 m² exhibition gallery

An architectural work by RCR

Large is the first project by the Catalan architects RCR Arquitectes to become part of the contemporary architectural heritage of Greater Paris. With an equal passion for architecture and for art, Laurent Dumas has been following the work of these architects with great interest for several years. It was hence a natural choice for him and Pierre-Christophe Baguet, mayor of Boulogne-Billancourt, to commission the agency – winners of the prestigious Pritzker Prize (2017) – for the Pointe des Arts project, and more specifically for the design of the art centre, a project which they undertook in collaboration with the French firm CALQ Architecture.

RCR's project often reflect sculptural dimension and the desire to bring together art and architecture to treat buildings as works of art: a philosophy shared by Emerige.

“RCR's projects often take on a sculptural dimension, reflecting a desire to integrate art and architecture and to treat buildings as works of art – a concept that is also dear to Emerige. The project is the result of a holistic vision, and encompasses something greater than architecture itself. It includes landscape, design, art and philosophy, folding them into a single unified whole. Organised around the discontinuities in the urban fabric that connect the inner street to the Île Saint-Germain and the hillsides of Meudon, this complex composition is distinguished by its centrepiece: the art centre. Thus building lends a singularity, identity and visibility to this new urban project. This original design, where poetic buildings connect the interior and exterior, creates a unique experience, at a far remove from traditional developments.

To establish The Pointe des Arts as a major hub for the arts, we approached the art centre as a key element that could symbolise this status. It is therefore this building that defines the concepts of the landscape and the urban fabric that surround it. The site is symbolised by a hand—one that offers, gathers, reaches out, signals... Akin to a large-scale landscape feature, this hand faces the Eiffel Tower and enters into a dialogue with it. At the scale of the site itself, it creates a link between the banks of Meudon and those of Boulogne-Billancourt across the river. At the scale of the project, it acts as an element of the urban fabric, opening onto the upper terrace, offering cover to the internal street at ground floor level, and framing the view towards the riverside square, the river and Île Saint-Germain. In this way, it brings life to all levels of the site.”

RCR Arquitectes

Large's architecture has been designed to elicit a sensory experience. With its sudden shifts between intimate and open spaces, its interplay of lines and unexpected textures, its bold perspectives and its organic materials, RCR's design is an integral part of any visit. It is almost literally a living and breathing architecture, with a rhythm of its own that keeps time with the art on display. Light is dealt with in a subtle, indirect manner, filtering through mashrabiya screens that decorate the vast plate-glass windows or through hidden openings and underscoring the many geometric elements of the space.

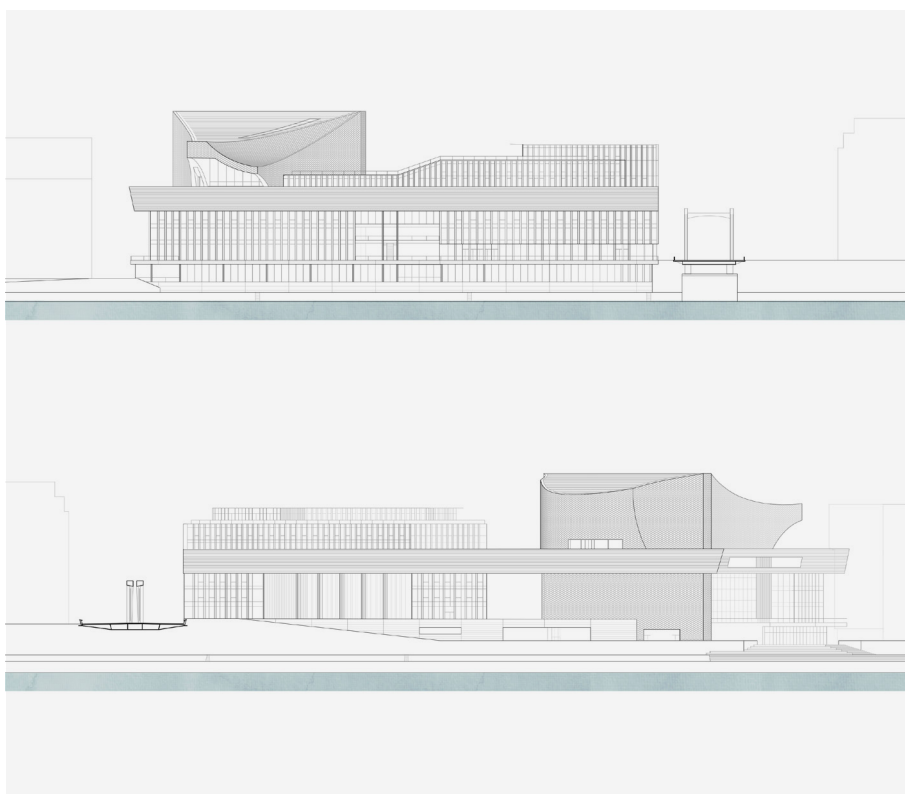
Visitors can make their way up the tiers of the amphitheatre, which can seat up to 70 people, to the first level, where the space narrows. At the end of a long corridor that opens in places onto the atrium via a mezzanine and is designed to host artworks, they can then take a monumental escalator that rises into the diffused light which filters through a vast mashrabiya on the fourth floor.

A sensory experience of space

Once visitors cross one of the two bridges over the Seine – including the new Pont Seibert, designed by RCR to link Meudon to the Île Seguin – they arrive on the central street that runs through the heart of La Pointe des Arts. Positioned in line with the island's longitudinal axis, this thoroughfare offers striking views, whether downstream towards La Seine Musicale or upstream towards the river and Île Saint-Germain.

The architecture is punctuated by openings that allow for vistas and perspectives along the island's slopes that reveal the landscapes surrounding the island on both the Boulogne-Billancourt and Meudon sides of the river. In this way, the architecture does not act as a barrier but rather creates new viewpoints across the local area.

Next comes the atrium, with a surface area of 370 m². This 7-metre-high space is flooded with beautiful natural light that streams through huge glass windows, which is filtered on the river-facing side of the building by micro-perforated anodised aluminium scales. Here, visitors can discover the first works of the exhibition. A true agora, this space will also host talks, events and performances. Here, the eye is drawn to a cylindrical volume that acts as the starting point of the building's backbone, an element that structures the circulation over all of the floors.



Facade elevations, ©RCR Architectes

Shaped by its industrial past, the Île Seguin underwent a major decontamination project between 2018 and 2023, with over 100,000 m³ of soil removed. Emerige treated the soil to create a living, functional natural environment, including improved rainwater absorption, increased soil fertility, and heat island offsetting. Over 3,000 m² of green roofs have been developed alongside private gardens. As a whole, the programme incorporates 25,000 plants and 88 trees, most of which have been locally sourced.

Technical information:

Project management: Ardian, AOG and Emerige
AMO QEB: Greenaffair
Coordination of studies: Builders & Partners
Works management: Builders & Partners
Landscape architect: MDP paysagiste
Engineering consultancies: Somete | VS-A | AVR |
Acoustics: Vivié & associés
Levelling: Brezillon
Foundations: Botte Fondations
Main contractor: COBAT Constructions

Awards and certifications:

HQE Excellent

Visitors can choose to stop off at the café or head straight to the exhibition galleries. Even here, the building sets the tone thanks to its eclectic interior layout that rhythms the visitor's movements whilst preparing them for the discovery of works of art.

Around a corner, the curved walls of the main exhibition area come into view. Spanning some 1,000 m², its spacious volume rises to a height of 14 metres and a width of 42 metres, all without a single pillar. A large window opens onto the vast landscaped terrace that surrounds the building.

As visitors make their way through the building, the interplay of volumes and typologies continues. A long, concealed staircase leads to two further exhibition galleries (each featuring 500 m² of floorspace) located on the 5th and 6th floors. On each floor, the central core serves as a focal point that adds dynamism to the layout of the gallery spaces whilst also acting as an unconventional display wall. On both floors, a balcony offers a bird's-eye view of the main gallery.

As throughout the building, the floor on these levels is rendered in a matte galvanised steel parquet. Contrary to what one might expect from a building with such extraordinary volumes, the acoustics of the space are perfectly balanced so as to produce no echo. In this way, they create an even more intimate connection with the works of art, fostering the peace and contemplation essential to each visit.

From the top floor, a double-helix staircase leads down to the fourth floor, where visitors can take an escalator identical to the one they encountered upon their arrival. This then gently ferries them down to the bookshop and boutique on the ground floor.



Wide, green roofs, Photo ©Nicolas Trouillard, Île Seguin, Boulogne-Billancourt, France.
©RCR Architectes and CALQ

Imaginary Engine



Jean Tinguely, *Requiem pour une feuille morte*, 1967
Exhibition view, Pirelli Hangar Bicocca, Milan
Fonds Renault pour l'Art et la Culture
© ADAGP, Paris, 2026

Imaginary Engine

From Masterpieces of the Collection Renault
to Artists of Today

17 October 2026 - 7 March 2027
Press opening 13 October 2026

Wednesday to Sunday, 11 AM to 7 PM
Late opening Fridays until 9 PM

An Exhibition produced in partnership with the Fonds Renault pour l'Art et la Culture:

Created in June 2024 by the Renault Group, the Fonds Renault pour l'Art et la Culture supports contemporary urban creativity and initiatives to exhibit Renault's art collection.

Today, the Fonds Renault pour l'Art et la Culture is reconnecting with this historic tradition of patronage by supporting contemporary artistic movements. It now places an emphasis on urban art, a popular form that unfolds in the streets, a space in which all kinds of creation and daring are possible: an art within everyone's reach.

A visionary international curator for an exhibition anchored in French history

Inextricably linked to Renault, the history of the Île Seguin continues to infuse our collective memory. In the 1960s, the car manufacturer developed an innovative programme focused on the artists of the time, echoing the objectives that Large has set itself today. A partnership with the Fonds Renault pour l'Art et la Culture is a natural step that will allow for an exhibition project that honours the industrial, human and artistic history of the Île Seguin, whilst at the same time looking to the future.

Cecilia Alemani, curator of the inaugural exhibition

"The choice of Cecilia Alemani, a widely recognised curator of contemporary art, was a natural one, which bolsters Large's efforts to support the French art scene by giving it an international resonance. Her career spans a range of artistic scenes, while her outside perspective on French art will be a major asset for the inaugural exhibition. An Italian based in New York, Cecilia Alemani is particularly well known for her ability to connect artists to the public sphere, as well as for her focus on the circulation between local and international scenes. Her fresh perspective and the artists she has commissioned to create new works for this exhibition are both a sign of openness and an embodiment of Large's mission."

Paula Aisemberg
Director, Large



Thomas Bayle, *Scheibenwischer (Dirigent)*, 2013, Neugerriemschneider, Berlin, Courtesy of the artist / Neugerriemschneider, Berlin, Photo © Jens Ziehe, © VG Bild-Kunst, Bonn, © ADAGP, Paris, 2026

Large in figures:

The exhibition brings together 55 artists from 23 countries.
 50 works belong to the collection of the Fonds Renault pour l'Art et la Culture.
 49% of exhibiting artists are women, 51% men. 17 artists were commissioned by Large to create new works.
 Nearly half of the artists are French or based in France (26 artists).
 The exhibition presents 120 works dating from the 1930s (Germaine Krull) through to the present day.

Imaginary Engine

Starting in the 1960s, Renault embarked upon a number of pioneering collaborations with artists, giving rise to a remarkable collection of works inspired by the worlds of manufacturing and the automobile. More than half a century later, the car remains at the heart of societal debates, and stands as an icon of industrial society.

“The exhibition takes its inspiration from the symbolic legacy of the historic Renault factory on the Île Seguin, a site that has long been at the forefront of French industry. The selection of artists and works explores the complex relationship between humans (humanity) and the machines (artefacts) we create, with a particular focus on the automobile.

The car here appears as a powerful symbol of innovation, progress and freedom, whilst acting as a catalyst for technological change, environmental transformations, urban development and new social identities.

In conceptual terms, the exhibition examines the mechanisms of modernity, using the factory, the engine and the assembly line as metaphors for the delicate balance between our individual capacities and collective functioning.”

Cecilia Alemani
 Curator of the exhibition

The 5 chapters of the exhibition

1 – Factory of My Thoughts

Directly linked to the legacy of the Renault factory on the Île Seguin, this first chapter revisits the pioneering *Recherche, Art et Industrie* programme launched by the car manufacturer in the late 1960s. This programme invited artists to explore the factory and utilise the material and human resources of the production line to create works that were sometimes monumental in scale (Simon Hantaï, Julio Le Parc, Jean Tinguely, Jean Dubuffet, Victor Vasarely, Arman, Doisneau...).

2 – Driving Forces

By approaching the car, the engine and the assembly line as metaphors for 20th-century social systems, this chapter brings together artists who have subverted the rigid logic of industrial production using humour, chaos or chance (Peter Fischli & David Weiss, Erró, Thomas Bayrle, Arman, Zhenya Machneva (new commission), Nina Beier, Bertrand Lavier (new commission), Alain Jacquet...).

3 – Social Bodies

The factory is a crucible of collective identities, and the exhibition accordingly highlights the trajectories of workers – particularly those of female and migrant workers – by emphasising the solidarity, memory and forms of resistance that arise within industrial life (Leila Alaoui, Clément Cogitore (new commission), Giulia Andreani (new commission), Mohamed El Khatib (new commission), Randa Maroufi...).

4 – Objects of Desire

By approaching the car as both an extension of the body and a fetish object, the works in this chapter explore its sensual power and its contested symbolism as a site of desire, identity and critique. This section also examines the car's life cycle, its memory and its final metamorphoses (Shirin Aliabadi, Selma Selman, Niki de Saint Phalle, Kenneth Anger, Bianca Bondi (new commission), Oliver Beer (new commission)...).

5 – The Human Machine

Faced with the prospect of a fully automated future, the works in this final section explore the increasingly blurred boundaries between human and machine, questioning the algorithmic control systems that surround us and the transformations wrought by posthumanism (Théo Mercier (new commission), Valentin Ranger (new commission), Madeline Hollander, Daniel Otero Torres (new commission), Sara Sadik (new commission), Monira Al Qadiri...).



Randa Maroufi, *Peinture, Lycée Pro* (detail) from the series *Les Intruses*, 2022 © Randa Maroufi

Complete list of artists

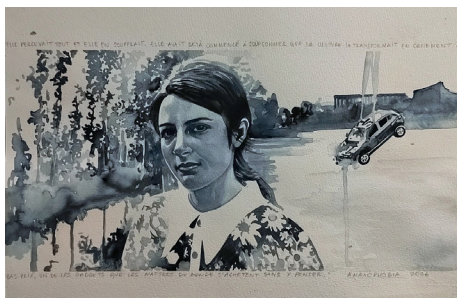
1. Monira Al Qadiri
2. Leila Alaoui
3. Shirin Aliabadi
4. **Giulia Andreani**
5. Kenneth Anger
6. Arman
7. **Bertille Bak**
8. Ivana Bašić
9. Thomas Bayrle
10. **Oliver Beer**
11. Nina Beier
12. Valérie Belin
13. **Neïl Beloufa**
14. **Johanna Benainous**
15. **Bianca Bondi**
16. Mohamed Bourouissa
17. Nina Canell et Robin Watkins
18. Judy Chicago
19. Clément Cogitore
20. Sara Cwynar
21. Marie-Laure de Decker
22. Robert Doisneau
23. Jean Dubuffet
24. Simon Dybbroe Møller
25. **Mohamed El Khatib**
26. Erró - Guðmundur Guðmundsson dit
27. Harun Farocki
28. Fischli & Weiss - Peter Fischli et David Weiss
29. Simon Hantaï
30. Madeline Hollander
31. Alain Jacquet
32. **Romuald Jandolo**
33. Germaine Krull
34. **Bertrand Lavier**
35. Julio Le Parc
36. **Zhenya Machneva**
37. Abu Bakarr Mansaray
38. Randa Maroufi
39. **Théo Mercier**
40. Jean-Luc Moulène
41. **Daniel Otero Torres**
42. **Paa Joe et Jacob Paa Joe Jr**
43. Laure Prouvost
44. **Valentin Ranger**
45. Ed Ruscha
46. Kathleen Ryan
47. **Sara Sadik**
48. Niki de Saint Phalle
49. Selma Selman
50. Rose B. Simpson
51. Jesús-Rafael Soto
52. Jean Tinguely
53. Frieda Toranzo Jaeger
54. **Thu-Van Tran**
55. Victor Vasarely

***in blue:** new commissions



Madeline Hollander, *Sunrise/Sunset*, 2021, installation view, Dietch LA, 2022, Photo © Joshua White

List of works produced for the exhibition



Giulia Andreani (1985, Italy)

Lives and works in Paris

Amaxophobia, 2026

Acrylic on canvas

Using archival photographs, Giulia Andreani creates a painting in Payne's grey (a muted blue-grey) that plumbs the depths of the forgotten narratives of modern history. For this project, she focuses on female figures and industrial memory, particularly female workers, creating a tension between historical documentation and contemporary perspectives.



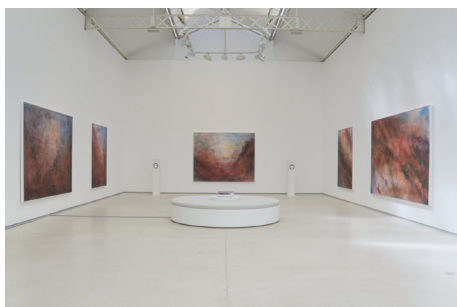
Bertille Bak (1983, France)

Lives and works in Paris

[Title TBC], 2026

Video

Bertille Bak's films blend fiction and documentary through a collaborative approach anchored in specific communities. This work is inspired by the phenomenon of *perruques*, a clandestine practice wherein workers used the factory's time and materials to carry out personal projects, often small objects or sculptures. The artist developed this project in collaboration with retired workers from the Renault factory on the Île Seguin.



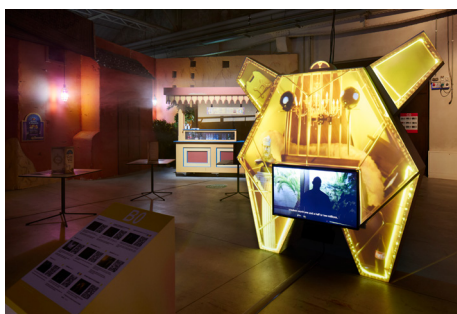
Oliver Beer (1985, Grande-Bretagne)

Lives and works in London

Resonance Paintings, 2026

A series 7 paintings and sound

Specifically imagined to engage with the building's architecture and the site's history, Oliver Beer's series of paintings explores the power of sound to activate and reshape form. Here, the vibration of coloured pigments on canvases laid horizontally creates abstract landscapes, which are formed by sound waves emitted from a loudspeaker, which plays back recordings of the Seine's flow captured via microphones submerged in the river.



Neïl Beloufa (1985, France)

Lives and works in Montreuil

Carved Terminal, 2026

Video installation

Renowned for his works that decipher the mechanisms through which images are circulated and consumed, Neïl Beloufa here explores how algorithms are constructed, and subverts them to reveal what it is that they produce. This interactive sculpture incorporates data collection and processing software similar to the kind used in self-driving cars. The public is invited to put themselves in the place of an algorithm: faced with a stream of images, they must sort, prioritise and censor.



Johanna Benaïnous (1990, France)

Lives and works in Paris

Phenomenologia, 2026

Photographic series and sound

A visual artist and videographer, Johanna Benaïnous explores the construction of identities, group dynamics, and forms of attachment between individuals. The granddaughter of a former worker at the Renault factories on the Île Seguin, here she looks to reveal the traces left behind following the disappearance of the industrial site through a series of photographs in which her personal projections blend with the factory's imaginary.



Bianca Bondi (1986, South Africa)

Lives and works in Paris

Analog Pits, 2026

Installation

For this new work, Bianca Bondi takes up a Renault 12 chassis, treating it not as a functional object but rather as a structure to be transformed. Drawing on the industrial past of the Île Seguin, the work explores processes of slow transformation, alteration and crystallisation, using salt, water and vegetation.



Clément Cogitore (1983, France)

Lives and works in France

Untitled, 2026

Video

Inspired by a documentary filmed during the 1947 strike at the Renault factories, Clément Cogitore's film focuses on an image of women knitting on an assembly line. In this way, he creates a meditative fiction inspired by reality, focusing on the margins of activist movements to amplify moments rarely depicted in the heroic imagery of trade union mobilisations.



Mohammed El Khatib (1980, Beaugency)

Lives and works in Paris

R12 cathedral, 2026

Installation

Author, visual artist and director Mohamed El Khatib approaches the memory of working-class immigration with both realism and tenderness. Through an investigation and collection of objects and a series of installations that extend his theatrical practice, the artist reflects on the car – here a Renault 12 laden down with a mountain of luggage – as a site for the transmission of collective narratives.



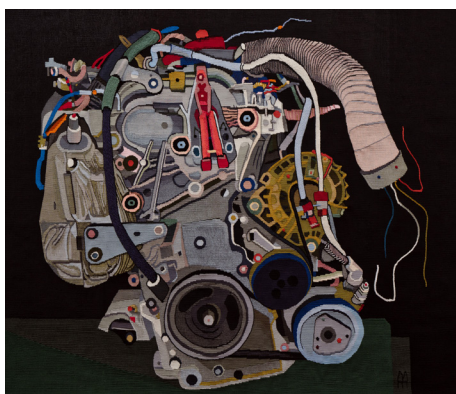
Romuald Jandolo (1988, France)
Lives and works between Paris and Caen
Estafard, 2026
Sculpture

Born into a family of circus artists, Romuald Jandolo draws on his childhood to create a baroque and carnivalesque aesthetic. Using an Estafette Renault from the 1970-1980s, he operates a shift from the profane to the sacred. This utility vehicle becomes a “mobile chapel”, placing the industrial gestures of workers and the traditional craft expertise of the stained-glass artisan into resonance with one another to evoke the memory of labour, popular imaginaries and nomadic stories.



Bertrand Lavier (1949, France)
Lives and works in Paris
R23 F1, 2026
Sculpture

Since the 1980s, Bertrand Lavier has been developing a “project” – a series of works – in which he covers everyday objects, chosen for their formal, symbolic or ironic charge, with broad brushstrokes in a vigorous “Van Gogh-esque” style. For the exhibition, he has repainted a Renault Formula 1 car, a legendary sporting vehicle that has become a popular icon.



Zhenya Machneva (1988, Russia)
Lives and works in Paris
Broken Memories, 2026
Assemblage of tapestries

Zhenya Machneva interweaves personal memory and industrial history in this set of nine tapestries created on a handloom that deliberately contrasts with the speed and efficiency of contemporary technologies, whilst echoing the discipline and labour that underpin all industrial production. At the centre of the series is a composition inspired by the engine of a Renault Kangoo, a model owned by her grandfather.



Théo Mercier (1984, France)
Lives and works in Paris
Origins of Speed, 2026
Sculptures

The artist and stage director Théo Mercier explores the narratives conveyed by objects and the question of time. *Origins of Speed* brings together prehistoric ammonite specimens in the form of marine fossils and recently manufactured aluminium hubcaps. These hybrid forms create a dialogue between industrial design and deliberately anachronistic artefacts, subtly unsettling the linear narratives of production and obsolescence.



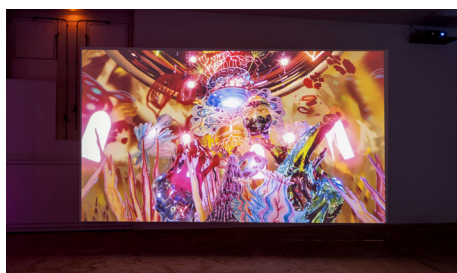
Daniel Otero Torres (1985, Colombia)
Lives and works in Paris
The Pause, 2026
Sculpture

A multidisciplinary artist from Colombia, Daniel Otero Torres creates connections between memory, migration and the politics of representation. This new work explores the relationships between workers and the tools of production through the notions of fatigue and wear. The installation features human bodies suspended as if by a freeze-frame alongside mechanical and robotic tools, juxtaposing them without hierarchy or antagonism, in postures ranging from ones that suggest rest to others that seem to depict exhaustion.



Paa Joe – Joseph Tetteh Ashong (1947, Akwapim, Ghana)
with **Paa Joe Jr – Jacob Tetteh Ashong (1988, Accra, Ghana)**
Live and work in Accra, Ghana
Car-shaped coffin, 2026
Wooden sculpture

Paa Joe is a Ghanaian artist specialising in *abebuu adekai*, hand-carved coffins that celebrate the lives of the deceased. His artworks accordingly reflect the aspirations and achievements of the dead. For the exhibition, he has drawn inspiration from the 1899 Renault Type B to establish a dialogue between industrial heritage and contemporary ritual, shifting from the transport of the body to the transport of the soul.



Valentin Ranger (1992, France)
Lives and works in Paris
Chrono Factory, 2026
Video installation

Conceived as a clock that visitors are invited to step inside of, this new video installation by French artist Valentin Ranger develops a cosmology in which humanity and technology merge. The factory appears as a constantly evolving organism in which individuals are not merely subject to the system, but participate in its reconfiguration.



Sara Sadik (1994, France)
Lives and works in Narbonne
TALOS & TALS MARKETPLACE, 2026
Video installation

Sara Sadik's works lie at the intersection of documentary, video games and speculative fiction, a literary genre that imagines life beyond the known world. Created in collaboration with students from a professional *lycée* specialising in automobile bodywork and paintwork, the new commission *TALOS & TALS MARKETPLACE* explores how today's young people are shaped by the systems of evaluation to which they are subject.



Thu-Van Tran (1979, Vietnam)
Lives and works in Paris
[Title TBC], 2026
Installation

Thu-Van Tran's works explore cultural shifts and the links between working-class memory and transmission. By reactivating her project *From Stamping to Writing*, she juxtaposes the harshness of industrial labour and the book as an inward-looking space for taking refuge. Here she brings together a library of books chosen by workers that she has partly covered over in partially covered in methylene blue to symbolise both the fading of workers' stories and the book's enduring role as a place of freedom.

Captions:

Giulia Andreani, *Amazophobia*, 2026, preparatory sketch, ink and acrylic on paper. © Giulia Andreani, © ADAGP, Paris, 2026

Bertille Bak, *Misconduct*, 2026. Video, sound. Variable dimensions. Photo: Bertille Bak, Misconduct Film Still. Unpublished commission / Artist's collection © Bertille Bak, © ADAGP, Paris, 2026

Oliver Beer, *Resonance Paintings (Shadows)*, installation view, Thaddaeus Ropac, Paris. © Oliver Beer Photo: Pierre Tanguy

Neil Beloufa, *Digital-Mourning*, exhibition view, Pirelli Hangar Bicocca, Milano 2021. © Neil Beloufa & Pirelli HangarBicocca, Milano. Photo: Agostino Osio, © ADAGP, Paris, 2026

Johanna Benaïnous, *Série Lost & Found*, Elsa & Johanna © Elsa & Johanna, © ADAGP, Paris, 2026

Bianca Bondi, *A Preservation Method*, 2023 © Bianca Bondi, Photo: Kevin Todora, © ADAGP, Paris, 2026

Clément Cogitore, *Sans titre*, 2026. © Clément Cogitore, © ADAGP, Paris, 2026

Mohammed El Khatib, *R12 cathedral*, 2026, © Yohanne Lamoulère / Tendance Floue. Courtesy Mohamed El Khatib, © ADAGP, Paris, 2026

Romuald Jandolo (1988, France), exhibition view, *Les rois morts*, Galerie Suzanne Tarasieve, Paris, 2025. © Romuald Jandolo, Photo: Rebecca Fanuele, © ADAGP, Paris, 2026

Bertrand Lavier, *Aronde*, 2023, © Bertrand Lavier, Adagp, Paris, 2026. Photo. Archives Mennour. Andrea Rossetti. Courtesy of the artist and Mennour, Paris, © ADAGP, Paris, 2026

Zhenya Machneva, *Souvenirs cassés*, 2026, detail of ongoing work, handwoven tapestries Courtesy of the artist and Galerie GP&N Vallois. Photo @ Aurélien Mole, © ADAGP, Paris, 2026

Théo Mercier, *Origins of speed*, 2026, preparatory work for sculptures, aluminium, ammonite Courtesy Théo Mercier, © ADAGP, Paris, 2026

Daniel Otero Torres, *A los Héroes*, 2022, exhibition view, *manifesto of fragility*, 16^e biennale de Lyon, 2022, Photo © Daniel Otero Torres, © ADAGP, Paris, 2026

Paa Joe (né Joseph Tetteh Ashong), created with Jacob (Paa Joe Jr.), Taxi Renault, preparatory research

Valentin Ranger, installation view, *Genesex: The Deconfiguration of Vesale Vitruvio*, 2021. Courtesy Galerie Jean Collet, Photo © Romain Darnaud, © ADAGP, Paris, 2026

Sara Sadik, *Xenon Palace Championship*, 2023. Installation view, IKS 18th Istanbul Biennale © Sara Sadik, Courtesy of the artist, LUMA Arles & Google Research Initiative

Thu-Van Tran, *Encre assassine*, 2014. Portrait of Marguerite Duras (Jean Mascolo Collection), paper, methylene blue. Courtesy of the artist / Artist's collection © Thu-Van Tran © ADAGP, Paris, 2026

Renault and creation: *Recherche, Art et Industrie*

In 1967, Claude-Louis Renard, a manager responsible for staff relations at Renault and a connoisseur of contemporary art, proposed a programme entitled “*Recherche, Art et Industrie*” to the manufacturer’s chief executive, Pierre Dreyfus.

This initiative aimed to place creativity at the heart of the company’s operations and to transform the relationship between the world of art and the world of work. It was designed to enable workers to engage with artworks and their creators, with a view to producing high-quality and often monumental pieces. Moving away from traditional arts patronage, with this programme Renault set up a unique scheme in which artists were invited to work within the factory itself and to make use of the technical resources of the industrial site to produce their works.

This in turn allowed for rich exchanges between workers, engineers and guest artists, which enriched both the artists’ creative process and the workers’ sense of involvement. The result was a successful encounter between artistic utopias and industrial realism that confirmed the possibility of connections between otherwise separate worlds. Renowned artists such as Jean Dubuffet, Victor Vasarely, Jean Tinguely, Arman, Robert Rauschenberg, Jean Dewasne, Erró, Pierre Alechinsky, and later Jean-Luc Moulène, were invited to take part in the programme.

This was a strategic initiative that aimed to inspire teams to produce truly original creative thinking, a commitment that drew on a long-standing tradition of collaboration between art and industry in France. The programme was run and funded by the Régie Renault from 1967 to 1986.

At the same time, similar initiatives were emerging elsewhere in the world: the Italian typewriter manufacturer Olivetti sought to reconcile technical work with human creativity. Similarly, at Bell Labs in New York, the E.A.T. (Experiments in Art and Technology) programme was founded in 1966 by engineers Billy Klüver and Fred Waldhauer and artists Robert Rauschenberg and Robert Whitman. E.A.T. offered artists unprecedented access to the infrastructure of the space age.

In fact, as early as 1934, Louis Renault invited a young Robert Doisneau to capture life inside the factory on the Île Seguin. Numerous photographs, including some of which are among Doisneau’s most famous shots, document this industrial saga, that ultimately spanned some twenty years. In 1972, in keeping with this approach, a new and resolutely modern logo for Renault was designed by the artists Victor Vasarely and his son Yvaral. From 2011 onwards, Renault extended these initiatives through commissions to artists from countries where the company has established a presence (Brazil, Mexico, Turkey, etc.).

In 2024, the Fonds Renault pour l’Art et la Culture was established to bring together Renault’s heritage collections and support contemporary art, with a primary focus on urban art. The exhibition *Imaginary Engine* embodies this approach, enabling masterpieces from the Renault Collection – many of which have not been

exhibited for over 40 years – to be displayed on the Île Seguin. Directed by Catherine Gros, the Fonds Renault will open a museum dedicated to Renault's collections of art and automobile heritage in late 2027 at the Flins industrial site.



Robert Doisneau, Billancourt factory, roofs of the Île Seguin, 1935
Fonds Renault pour l'Art et la Culture - Courtesy Atelier Doisneau and Agence Rapho

About the project

LAURENT DUMAS



President of Large, is the founder and chairman of the Emerige Group. A committed collector for over 30 years, he actively supports the French art scene and its artists. In 2014, he established the “Emerige Revelations Grant” which acts as a veritable springboard for emerging French artists. He is also the driving force behind the “1 Building, 1 Artwork” programme which, in partnership with the Ministry of Culture, is France’s leading private art commission scheme. The programme has seen over 200 works commissioned and installed throughout the country. Laurent Dumas is Chairman of the Board of the École Nationale des Beaux-Arts in Paris. He is a founding member of the Tokyo Art Club and served as Chairman of the Board of the Palais de Tokyo from 2018 to 2024. He is a Chevalier de la Légion d’honneur and Commandeur des Arts et des Lettres.

PAULA AISEMBERG



Paula Aisemberg is Director of Artistic Projects at Emerige and Director of Large. An art historian and curator, she was the director of the Parisian contemporary art foundation La Maison Rouge for seventeen years. She is president of the Trampoline organisation, vice-president of the Jeu de Paume, and a member of the board of directors of POUISH and the Fonds de dotation Christian Boltanski. She sits on the scientific committee of the Musée d’art et d’histoire du Judaïsme and is a Commandeur des Arts et des Lettres. At Large, she leads a team of 14 professionals working across five departments: the General Secretariat, led by Marie Le Goux; Artistic and Cultural Programming, led by Joséphine Dupuy-Chavanat; Public Engagement and Communication, led by Pauline Rieuf; Private Event Hire, led by Mathilde Jabot, and Technical Services, led by Rachid Ghallali.

CECILIA ALEMANI



Cecilia Alemani is an Italian curator based in New York. Since 2011, she has been the director and chief curator of High Line Art, the public art programme for the High Line in New York. During her fourteen-year tenure in this role, she has overseen major commissions by many of today’s most influential artists and launched the High Line Plinth, a flagship programme dedicated to monumental contemporary sculpture. Her practice focuses on helping artists to undertake their first large-scale public projects that engage with the urban environment.

In 2025, she curated *Once Within A Time*, the 12th edition of SITE Santa Fe International, which, for the first time in the event’s history, was staged across fourteen partner institutions and unconventional venues throughout the city of Santa Fe. From 2020 to 2022, she served as Artistic Director of the 59th Venice Biennale, where she conceived the critically acclaimed exhibition *The Milk of Dreams*, an edition that welcomed over 800,000 visitors during its run. She will curate the next edition of the Taipei Biennial.

RCR ARQUITECTES

A universe of shared creativity



RCR is an integrative project whose origins lie in architecture but that has largely expanded beyond this discipline to embrace landscape, design, art, and thought, becoming a transversal laboratory of ideas and a cultural space.

The strength of RCR's architecture indeed lies in its ability to transcend its roots through a universal language born from a deep search for the essential.

For its founders – Rafael Aranda, Carme Pigem, and Ramon Vilalta – this essence emerges from the exploration of emptiness and from the dialogue between place and architecture. At the same time, it arises from a shared creative process, much like jazz, where the “I” becomes “we.”

This architecture, born from shared creativity, draws on relational values and processes in every sense of the term. It goes beyond the boundaries of the discipline through a holistic vision that embraces something greater than architecture itself: life. Within it, RCR demonstrates that dreams are possible. This vision was recognised with the 2017 Pritzker Prize, often considered to be akin to the Nobel Prize for the field of architecture.

A selection of completed projects:

2024 - Ampans La Parada, Housing centre, Manresa, Spain

2020 - Caves Perelada, Peralada, Girona, Spain

2017 - Krook Library, Ghent, Belgium

2014 - Musée Soulages, Rodez, France

2014 - Centre d'Art La Cuisine, Château de Nègrepelisse, France

CALQ



Renowned for its demanding standards and the quality of its completed projects, CALQ is an architectural practice that has been driven by a passion for building and redeveloping the city for over 30 years now. In the fields of design and project management alike, it takes up contemporary architectural challenges through a practice focused on renovation and carbon-neutral new-build projects.

Based in Paris and employing 125 staff, CALQ constantly enriches its practice through a range of collaborations and an openness to young teams and major international firms alike. By combining respect for existing buildings, attention to detail, technical expertise and a reduced carbon footprint, the agency is committed to creating sustainable and meaningful architecture. CALQ's ambition is to innovate whilst preserving the identity of places, in order to shape lasting and responsible living spaces. The agency's work has been recognised with a number of awards, including the prestigious RIBA International Awards for Excellence in 2024 for the Morland Mixité Capitale project, carried out with David Chipperfield for Emerige.

Selected projects:

2025 - Agro, regeneration of the former AgroParisTech site into a campus, Campus Delta, bringing together six higher education institutions, Paris, 5th arrondissement.

2024 - Apollo Grand Écran, renovation of Kenzo Tange's 20th-century heritage building, Place d'Italie, Paris 13th arrondissement.

2022 - Morland Mixité Capitale, renovation of 20th-century heritage, Paris, 4th arrondissement, CALQ & David Chipperfield Espace Architect Renaissance, conversion of the former Europe 1 headquarters into a commercial complex, Paris 8th arrondissement

EMERIGE



Emerige's ambition is to build a better city and better lives. This guiding principle, which we have pursued with passion, demanding standards and a sense of responsibility for over 35 years now, continues to shape our day-to-day work. As a major player in the field of property development, we construct each of our residential and commercial property schemes based on standards shared with all our partners and stakeholders – from architects, tradespeople, and investors to users, elected representatives, partners and artists – with whom we cultivate relationships of trust by honouring our commitments. As the first signatory of the Ministry of Culture's "1 Building, 1 Artwork" charter, Emerige also contributes to the flourishing of art in the city by systematically installing a work of art in every new building it designs. For the past 10 years, Emerige has been committed to a proactive and unique CSR initiative, "Érigeons demain!"

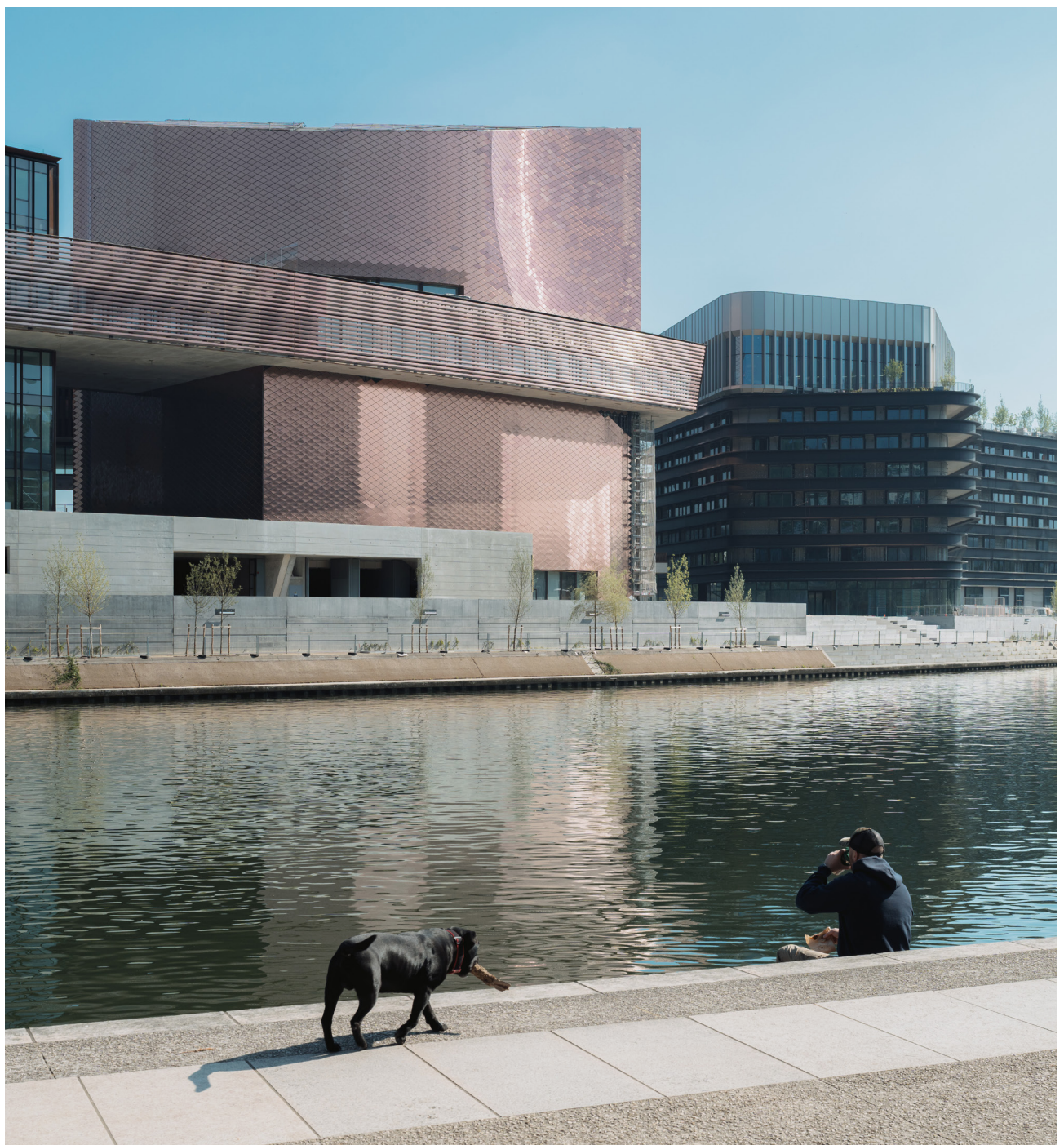
Driven by the search for concrete solutions for limiting the impact of its activities and making a positive contribution to the city of tomorrow – conceived as a place for connection and exchange for the benefit of all its partners and stakeholders – this initiative is structured around four key themes: investing in sustainable cities, fostering trust, demanding quality, and bringing people together through culture.

FONDS RENAULT
POUR L'ART
ET LA CULTURE

Created in June 2024 by the Renault Group and overseen by director Catherine Gros, the Fonds Renault pour l'Art et la Culture supports contemporary urban creativity and undertakes initiatives to highlight its prestigious heritage.

Since the 1960s, Renault has built up a collection of artworks, acting as a driving force of industrial patronage for the arts in France. The Fonds Renault pour l'Art et la Culture is now reconnecting with the philosophy at the heart of the Collection that led it to lend its support to innovative currents such as op art or Nouveau Réalisme. Today, it supports urban art, a popular art form which, like Renault's vehicles, can be found in the streets, a space in which all kinds of creation and daring are possible. The collection of the Fonds Renault holds around 350 works dating from the 1930s to the present day.

A heritage museum will open in France in 2027 to exhibit Renault's historical collections of cars and works of art.



Large seen from the riverbanks on the Meudon side, Photo ©Nicolas Trouillard, ©RCR Architectes and CALQ

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