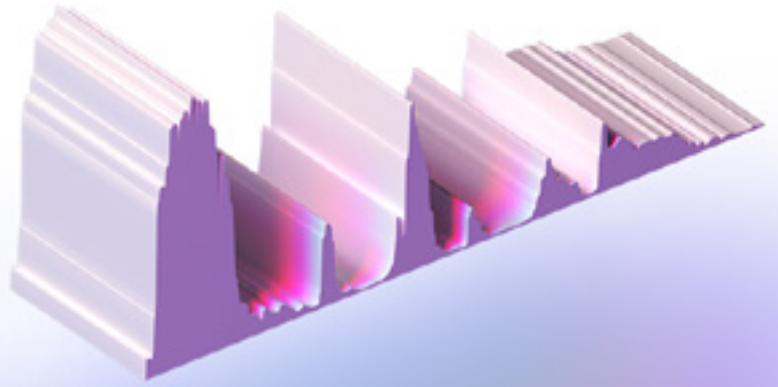


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Meet the Speakers

Martin Barry | Founder, Chairman | reSITE | New York | US

Martin is a landscape architect and the Chairman of reSITE. Martin leads the reSITE team with strategy, expansion and fundraising, providing creative and program leadership for current and future reSITE projects. He's also the co-founder and CEO of City Crew, a global advisory and creative agency for cities and real estate investors. At W Architecture in NYC, Martin managed complex projects around the world. He was awarded the President's Award for Community Service from the American Society of Landscape Architects (ASLA) in 2016. He is a Fulbright Scholar, a Fellow with the Design Trust for Public Space in New York, and a visiting lecturer at the Paris Sorbonne University in Abu Dhabi.

Joana Carneiro | Conductor | Orquestra Sinfónica Portuguesa | Lisbon | PT

Joana Carneiro was named Music Director of Berkeley Symphony in 2009, succeeding Kent Nagano and becoming only the third music director in the 40-year history of the orchestra. She also currently serves as official guest conductor of the Gulbenkian Orchestra and in January 2014 she was appointed Principal Conductor of the Orquestra Sinfonica Portuguesa and Teatro Sao Carlos in Lisbon.

Carneiro's growing guest-conducting career continues to develop very quickly. Recent and future highlights include engagements with the BBC Symphony, Royal Stockholm Philharmonic (whom she conducted at the Nobel Prize Award Ceremony in December 2017) Swedish Radio Symphony, Helsinki Philharmonic, RTE Symphony, Hong Kong Philharmonic and the Gothenburg Symphony. She continues to be sought after for opera, enjoying major recent success the English National Opera with the world stage premiere of John Adams's *The Gospel According to the Other Mary*, a production of *La Passion de Simone* at the Ojai Festival and a production of *Van der Aa's Book of Disquiet* with the London Sinfonietta.

Elsewhere Joana has previously conducted the Sydney Symphony, Royal Liverpool Philharmonic and New Zealand Symphony Orchestras, Orchestre Philharmonique de Radio France, Ensemble Orchestral de Paris, Orchestra de Bretagne, Norrköping Symphony, Norrlands Opera Orchestra, Residentie Orkest/Hague, Prague Philharmonia, Malmo Symphony, National Orchestra of Spain and the Orchestra Sinfonica del Teatro la Fenice at the Venice Biennale, as well as the Hong Kong Philharmonic, Macau Chamber Orchestra and Beijing Orchestra at the International Music Festival of Macau. In the Americas, she has led the Los Angeles Philharmonic, Toronto Symphony, St. Paul Chamber Orchestra, Detroit Symphony, Colorado Symphony, Indianapolis Symphony, Los Angeles Chamber Orchestra, New World Symphony and São Paulo State Symphony.

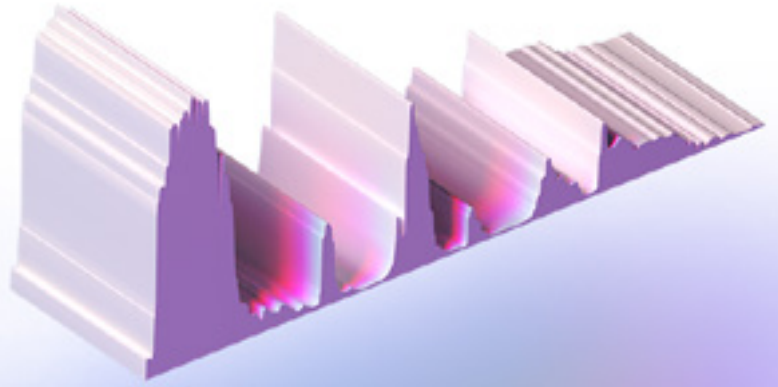
Elizabeth Diller | Founding Partner | Diller Scofidio + Renfro | New York | US

Elizabeth Diller is a founding partner at Diller Scofidio + Renfro (DS+R), an interdisciplinary design studio that works at the intersection of architecture, the visual arts, and the performing arts. DS+R

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focuses on projects of civic importance: rethinking the future of the city and the changing role of institutions. Founded in 1979, the New York City based practice established its identity through self-generated conceptual art and architecture installations before reaching international prominence with large scale cultural and civic projects such as the Blur Building at the Swiss Expo 2002, Yverdon-les-Bains; the Institute of Contemporary Art, Boston; the Lincoln Center for the Performing Arts Redevelopment, and the High Line, both in New York; as well as the Broad Museum in Los Angeles. In the coming year, DS+R will be completing the Museum of Image & Sound in Rio de Janeiro and Zaryadye Park in Moscow. DS+R is currently engaged in two significant cultural projects in New York: the renovation and expansion of the Museum of Modern Art and The Shed, New York's first multi-arts center designed to commission, produce, and present all types of performing arts, visual arts, and popular culture. Among the studio's current and recent art installations and exhibition designs are EXIT at the Palais de Tokyo, Paris (currently traveling internationally); Pierre Chareau: Modern Architecture and Design at the Jewish Museum in New York; Musings on a Glass Box at the Fondation Cartier pour l'art contemporain, Paris; Charles James: Beyond Fashion at the Metropolitan Museum of Art, New York; and The Look, a book and eponymous exhibition for the DESTE Foundation in Athens, Greece.

Miguel Álvarez-Fernández | Composer, Sound Artist, Musicologist and Curator | Madrid | ES

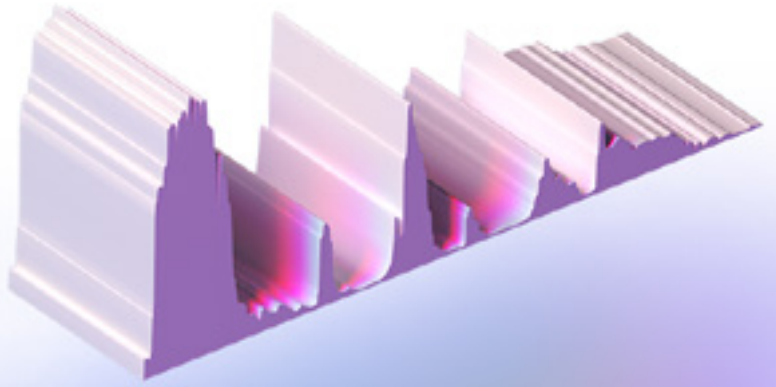
Miguel Álvarez-Fernández is a sound artist, composer, theorist and curator. He studied musical composition —focusing on electroacoustic music— at the Conservatory of El Escorial, in Madrid, before continuing his education in Germany (Darmstadt, Kürten —where he attended Karlheinz Stockhausen's courses— and Berlin). His work as a curator, assistant and translator of Alvin Lucier during his first visit to Spain in 2003 (as well as the contact with the artist since then) changed Álvarez-Fernández's conceptions about sound, space and the act of listening, and therefore transformed his artistic practice. The works of Álvarez-Fernández have been presented in several venues in Europe and America, including the Museo Nacional Centro de Arte Reina Sofía, the National Auditorium of Music and the Residencia de Estudiantes (where Álvarez-Fernández was composer-in-residence between 2002 and 2005) in Madrid, the Technical University of Berlin, O'culto da Ajuda in Lisbon, The Huset gallery in Copenhagen, Harvard University, New York University (NYU), and the Eyebeam Gallery in New York, among many others. He has also composed music for different audiovisual productions, including the film "A via láctea", by Brazilian director Lina Chamie, premiered at the Cannes Film Festival in 2007. His sound installations and performances deal with the acoustic exploration of physical and social spaces. More specifically, his works try to re-negotiate (through different approaches to the act of listening) the uses and meanings conventionally assigned to public spaces and to institutions attached to the classical music tradition.

As a musicologist and sound-art theorist, he has lectured (and his writings have been published) in Spain, Germany, Portugal, Italy, France, Denmark, Sweden, Macedonia, Serbia, Lithuania, Russia and the United States, among other countries. He received his PhD in Musicology from the University of Oviedo with a thesis about the ontological implications of the electronic manipulation of the voice. His work as a sound-art curator, connected with his artistic practice, has developed itself in the field of public art (<https://www.itinerariosdelsonido.es/>), and has also occupied traditional concert halls, such as the National Auditorium in Madrid. The virtual space of radio transmission is, since 2008, another

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laboratory for this artistic research, particularly through *Ars Sonora*, a weekly broadcast presented at Radio Clásica / Spanish National Radio (<http://www.rtve.es/alcarta/audios/ars-sonora/>).

Bill Fontana | Composer, Artist | San Francisco | US

Bill Fontana (born USA 1947) is an American composer and media artist who has developed an international reputation for his pioneering experiments in sound. Since the early 70's Fontana has used sound as a sculptural medium to interact with and transform our perceptions of visual and architectural spaces. He has realized sound sculptures and radio projects for museums and broadcast organizations around the world. His work has been exhibited at the Whitney Museum of American Art, the San Francisco Museum of Modern Art, the Museum Ludwig, Cologne, the Post Museum in Frankfurt, the Art History and Natural History Museums in Vienna, both Tate Modern and Tate Britain in London, the 48th Venice Biennale, the National Gallery of Victoria in Melbourne, the Art Gallery of NSW in Sydney, MAXXI in Rome and MAAT in Lisbon. He has done major radio sound art projects for the BBC, the European Broadcast Union, the Australian Broadcasting Corporation, National Public Radio, West German Radio (WDR), Swedish Radio, Radio France and the Austrian State Radio. He is currently working on a new commission for the International Renewable Energy Agency called *Visions of Sustainability*, and *Primal Sonic Vision* for the 2018 Venice Architecture Biennale.

Pedro Gadanho | Director | MAAT | Lisbon | PT

Pedro Gadanho is a curator, a writer and an architect. He is the Director of MAAT, the new Museum of Art, Architecture and Technology, in Lisbon. Previously he was a curator of contemporary architecture at the Museum of Modern Art, New York, where he was responsible for the Young Architects Program, and curated exhibitions such as *9+1 Ways of Being Political*, *Uneven Growth*, *Endless House* and *A Japanese Constellation*. Gadanho holds an MA in art and architecture and PhD in architecture and mass media. He was the editor of *BEYOND* bookazine and the *ShrapnelContemporary* blog, contributes regularly to international publications, and is the author of *Arquitetura em Público*, a recipient of the FAD Prize for Thought and Criticism in 2012.

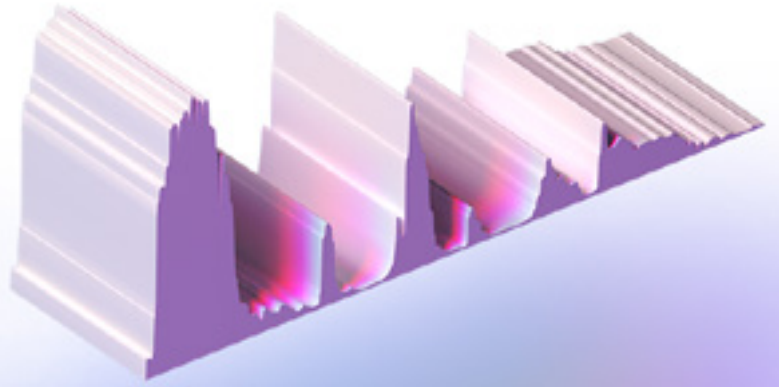
Peer Teglggaard Jeppesen | Principal Partner, Design Director Scandinavia, Architect | Henning Larsen | Copenhagen | DK

Peer is a partner and Design Director for the Danish and Scandinavian market. Having joined Henning Larsen in 1986, Peer possesses a unique understanding of the company's history and design method. For more than 30 years he has been an essential part of Henning Larsen's development, including notable contributions to shaping practice's profile in cultural and education projects as well as urban planning. Peer has stood at the helm for many of Henning Larsen's major works, including as head partner for all phases of Harpa Concert Hall and Conference Center (winner of the Mies van der Rohe Award in 2013), Uppsala Concert Hall and Conference Center, the Copenhagen Opera House, SDU Kolding Campus, Frederiksbjerg School, Kiruna City Hall and the Vinge masterplan.

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Michael Jones | Senior Partner | Foster + Partners | London | UK

Michael Jones studied at the Royal College of Art and has practised internationally as an Architect for over twenty years. He is a Senior Partner at Foster + Partners, the architecture studio of Lord Norman Foster, where he is joint-leader of a team of around 150 Architects working on a broad range of projects including major projects for Apple and Bloomberg.

In the early part of his career Michael focussed primarily on educational projects – including schools in France and the UK as well as faculty buildings for both the University of Cambridge and Imperial College London. He went on to lead a series of major public buildings, including the National Botanical Gardens for Wales, the Great Court at the British Museum, the Museum of Fine Arts Boston and the Winspear Opera House in Dallas.

Michael Kimmelman | Author, Columnist, Pianist and Architecture Critic | The New York Times | New York | US

Michael Kimmelman is an American author, critic, columnist and pianist. He is the architecture critic for The New York Times and has written on issues of public housing, public space, infrastructure, community development and social responsibility. He was the paper's longtime chief art critic – “the most acute American art critic of his generation,” in the words of the Australian writer Robert Hughes. In 2007, Kimmelman created the *Abroad* column, as a foreign correspondent covering culture, political and social affairs across Europe and elsewhere. He returned to New York from Europe in autumn 2011 as the paper's senior critic and architecture critic, and his articles since then, on Penn Station, the New York Public Library, saving a Phoenix house by Frank Lloyd Wright, redevelopment after Hurricane Sandy, as well as on public space and protest in Turkey, Rio and post-revolutionary Cairo, among other issues at home and overseas, have helped to reshape the public debate about urbanism, architecture and architectural criticism. The magazine *New York* titled an article about him “The People's Critic”.

Bernhard Leitner | Architect, Sound Artist | Vienna | AT

Bernhard Leitner, born 1938 (Austria) studied Architecture at the Technical University in Vienna. Lived from 1968 until 1983 in New York City. Worked first with the Department of City Planning, than as Associate Professor at New York University, Co-director of "Urban Design Studies: Humanistic Perspectives". 1983–1986 in Berlin. 1987–2005 Professor for Media Art at the University of Applied Arts in Vienna.

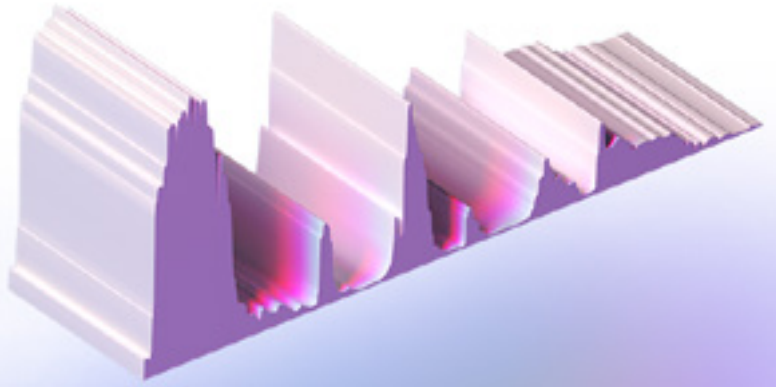
Bernhard Leitner's work in Sound Architecture and Sound-Space-Sculpture goes back to his artistic-empirical research (1969–1975) in New York, i.e. to his physical-acoustic analyses on experiences of spaces that are formed, designed and composed with the sculptural material Sound. Three-dimensional movements of sounds shape new architectural spaces.

The scale of his work reaches from large permanent urban architectural installations (Le Cylindre Sonore, Paris; Sound Field 1020 Vienna; Sound Space Technical University Berlin) to body-related sculptures (Sound Chair; Vertical Space for one Person; Sound Arch; Sound Suit).

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Raj Patel | Fellow | Arup | New York | US

Raj Patel is an acoustics, audio-visual, and multimedia designer. His career in acoustics has developed from experiences and training as a musician, merged with interests in design, technology, architecture, and mathematics. His skills have been applied to landmark projects around the globe in a range of sectors including performing arts, museums, galleries, entertainment, sports, education, transport, and the virtual and augmented worlds. A strategic-thinker he assists clients in project creation where art, science, technology, and engineering merge.

To advance the use of sound in the design process, Patel pioneered tools and approaches to create accurate audio and visual renderings of 3D space, enabling designers to see and hear work before it is built. The culmination of this process is the Arup SoundLab. His artist collaborations have been presented in spaces including the Tate Modern, the Whitney Museum of American Art, the Museum of Modern Art, and the Park Avenue Armory.

He is Global Leader of Acoustics, Audio-Visual and Theatre Consulting at Arup and Adjunct Professor of Acoustics at Columbia GSAPP.

John Pellowe | Project Director for Constellation Systems | Meyer Sound | London | UK

Grammy-Award winning engineer John Pellowe serves as project director for Constellation Systems at Meyer Sound, one of a small team responsible for the calibration and voicing of Meyer Sound's Constellation active acoustic systems throughout the world. His classical music recording career with Decca Records in London brought him into contact with international major classical and opera stars and enabled him to work with top conductors and orchestras in many of the world's great concert halls – garnering eight Grammy nominations and five Grammy Awards, including four nominations and a Best Engineering Grammy Award for Pellowe himself. His career in the classical field also included serving as Luciano Pavarotti's Sound Engineering Director for the tenor's international solo concert tours in addition to his tours with The Three Tenors. In 2014, Pellowe received a Lifetime Achievement Award at the Pro Sound Awards for his contributions to live sound mixing, recording and broadcast engineering.

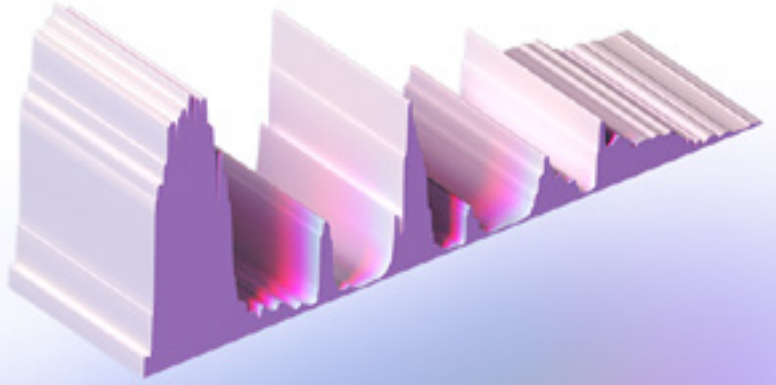
João Santa-Rita | Partner | Santa-Rita & Associados | Lisbon | PT

João Santa-Rita, graduated in Architecture in 1983 at the Lisbon School of Fine Arts, and he is founding partner of Santa-Rita & Associados. In 2006 he was invited for being a Member of the Akademie Fur Baukultur. In 2014 he was elected President of the Portuguese Chamber of Architects, and in 2016 elected Vice-President of the International Congress of the Portuguese Language Architects, CIALP. Since 1998 he is Associate Professor at Autonomia University and in 2000 was Visiting Professor at the College of Architecture and Landscape Architecture, Minnesota. He was invited as Critic in final reviews, at the Southern California Institute of Architecture SCI-ARCH, Columbia University, Granada University, Savannah School of Art and Design, and Rhode Island School of Design, RISD.

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João participated in exhibitions in Belgium, Brazil, Bulgaria, Canada, Chile, Denmark, England, Finland, France, Germany, Holland, Hong Kong, Italy, Portugal, Poland, Spain, Russia, and the United States, and participated in conferences and gave lectures in Brasil, France Germany, Hong-Kong, Italy, Lybia, Macau, Portugal, Poland, Russia, Spain, United States. In 1990 he was awarded with an Honourable Mention in the International Competition for the Revitalization of the Ulugh Beg Center, Samarkand in Uzbequistan, and in 2001 won the First Prize in the International Competition for the Urban Plan for Almada Nascente in Partnership with WS Atkins and Richard Rogers Partnership. In 2012 he was selected for the Mies Van der Rohe Prize 2012, with Manuel Vicente, with the Project for the Refurbishment of the casa dos Bicos a XVI century Monument. In 1994 he was Mecenaz of the exhibition "Piranesi – Invenções, Caprichos e Arquitecturas", in the Portuguese Heritage Institute and in 2017 he was mecenaz of the Project to install the ArCo, Art Center, in a former Market Place in Lisbon.

Kjetil Trædal Thorsen | Founding Partner, Architect | Snøhetta | Oslo | NO

Kjetil Trædal Thorsen was born in the Norwegian city of Haugesund, and in 1985 he graduated as Dipl. Ing. Architect from the University of Graz, Austria. The same year he was a co-founder of the first Norwegian gallery for architecture, Gallery ROM.

In 1987 he co-founded the multidisciplinary architectural practice, Snøhetta, and he has been a partner in the company since 1989. Since the creation of Snøhetta, Kjetil has been instrumental in the projects developed by the practice such as the Bibliotheca Alexandrina in Alexandria, Egypt; the New National Opera and Ballet in Oslo, Norway; The SFMOMA in San Fransisco; the National September 11 Memoria Pavilion in NY; the King Abdulaziz Center for World Culture in Dahran, Saudi Arabia; the Lascaux IV Caves in France; and lately the Busan Opera house in Busan.

He is a frequent lecturer internationally, and from 2004 to 2008 he was professor of architecture at the Institute of Experimental Architecture at the University of Innsbruck, Austria.

Both with Snøhetta and individually he has received numerous prizes including amongst others: Mies van de Rohe Prize – for the Opera and Ballet in Oslo in 2009; Aga Khan Award for Architecture – for the Alexandria Library in 2004; Commander of The Royal Norwegian Order of St.Olav in 2008; International Fellowship Honor from the Royal Institute of British Architects (RIBA); Honorary Doctor NTNU, Norway; and Honorary Member of the Norwegian Architects Association (NAL) in 2011.

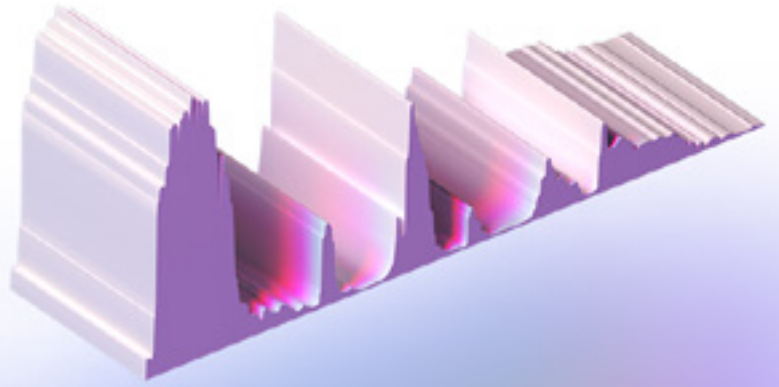
Xavier Veilhan | Visual Artist | Paris | FR

Xavier Veilhan, born in 1963 and currently living and working in Paris, studied successively at the École Nationale Supérieure des Art Décoratifs in Paris (1982–1983), the Hochschule der Künste (Art University) in Berlin (under Georg Baselitz) and the Centre Pompidou's Institut des Hautes Etudes en Arts Plastiques (1989–1990), run by Pontus Hultén. Since the mid-1980s, he has created an acclaimed body of works (sculpture, painting, installation, performance, video and photography) defined by his interest in both the vocabulary of modernity and classical statuary. His work pays tribute to the inventions and inventors of modernity, through a formal artistic language that mixes the codes of both

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industry and art. He has a long-standing interest in the often-evolving exhibition space in which the visitor becomes an actor. He nourishes his material research with regular musical collaborations with artists like the band Air, musician Sébastien Tellier or pioneer composer Eliane Radigue. In 2009, he set up the exhibition Veilhan Versailles in the Palace and gardens of Versailles. Between 2012 and 2014, he developed Architectones, a series of interventions in seven major modernist buildings around the world. His interest for architecture was taken to a new level in 2014 when he designed the château de Rentilly. In 2015 he directed two films that extend these spatial explorations: Vent Moderne (La Villette, Paris) and Matching Numbers (3e Scene, Opéra national de Paris). A regular when it comes to projects in the public space, Xavier Veilhan has installed sculptures in various cities in France – Bordeaux (Le Lion, 2004), Tours (Le Monstre, 2004), Lyon (Les Habitants, 2006) – as well as abroad – New York (Jean-Marc, 2012), Shanghai (Alice, 2013), Soul (The Skater, 2015).