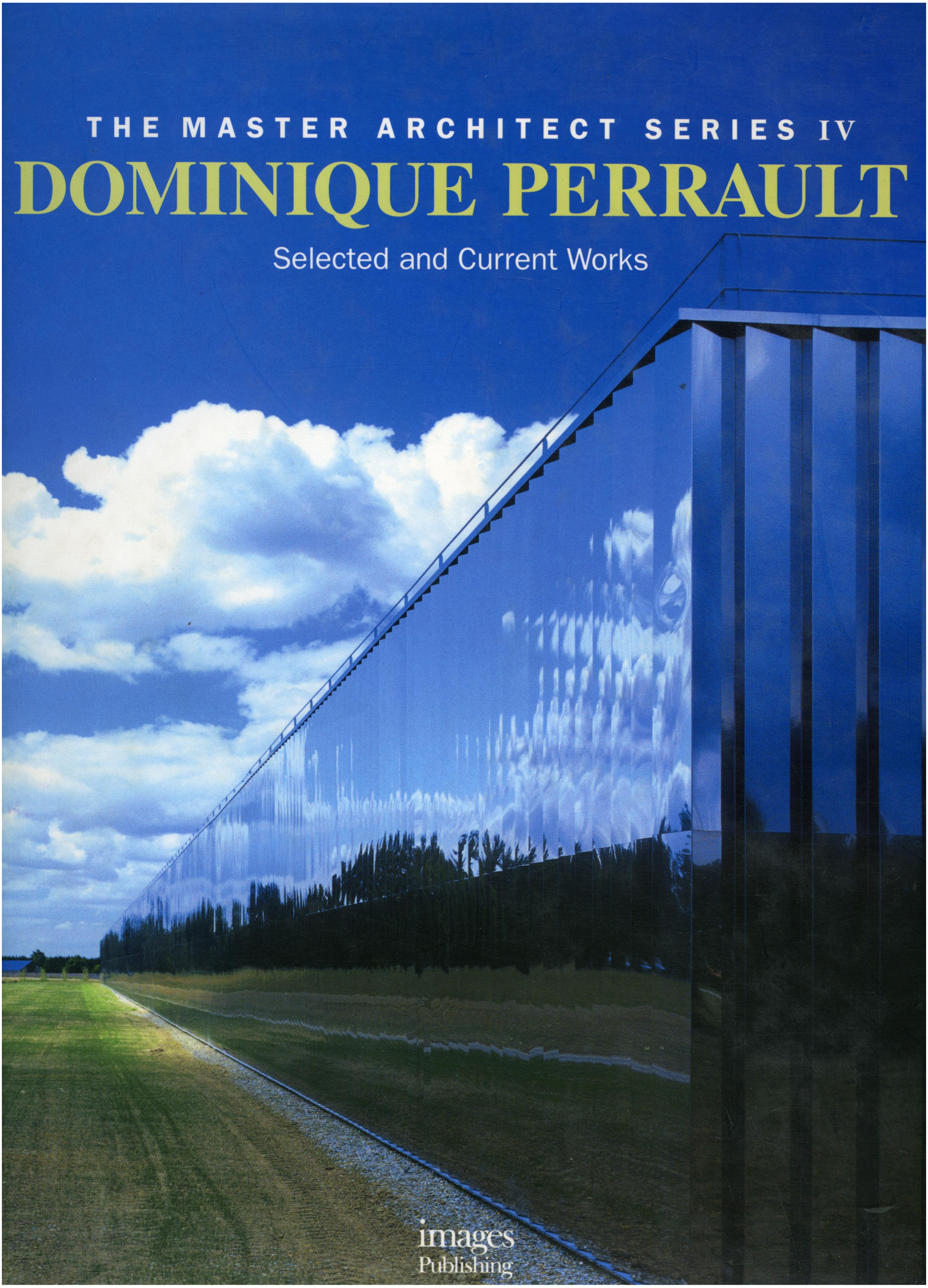
THE MASTER ARCHITECT SERIES IV

DOMINIQUE PERRAULT

Selected and Current Works



images
Publishing

Eur Convention Center

Design Competition 1998
Eur Centro, Rome, Italy
Client: City of Rome
Surface: 55,000 m²
Program: Principal exhibition hall (10,000 people), 3 small exhibition halls (100–300 people), restaurants, cafes, commercial center and shops, offices, independent auditorium and hall (2,000 people), and parking

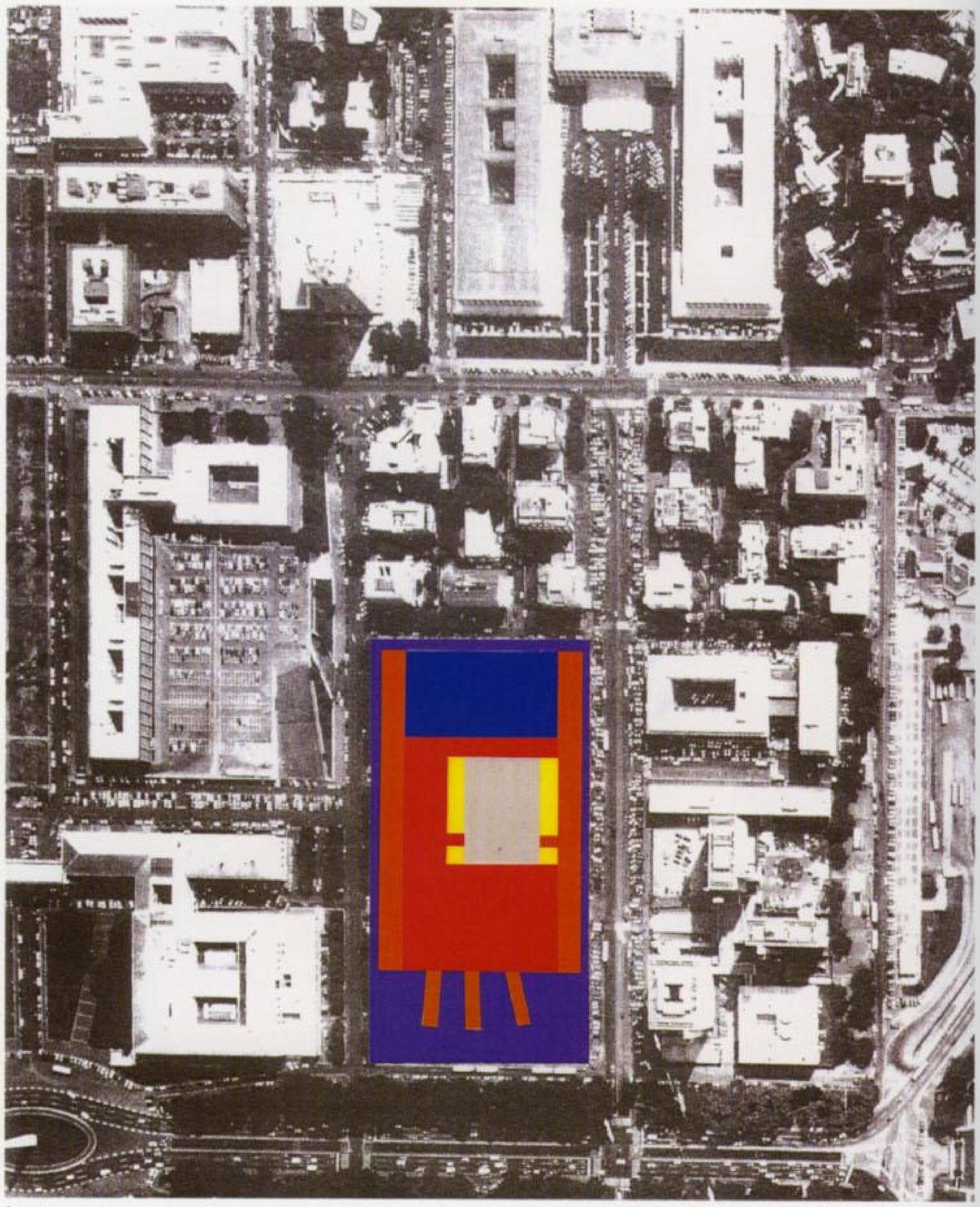
The Convention Center in Rome is like the honeycomb of a huge beehive – a place of intense activity on all floors, day and night.

The building is a pure volume, simple and minimal in form: a rectangular prism, a "glass box" pierced at its center by an enormous balcony–loggia overlooking the city. A piazza in front of this opens onto the avenue. From the piazza one can reach the loggia at the center of the building via a series of grand staircases; yet one can also reach the exhibition hall directly from the street level and, via the side entrances, the congress center and its auditorium.

The different functions are assembled and connected along the side streets or "cheeks" of the building. The horizontal and vertical circulation systems extend throughout the length and height of these streets. This side structure, located between the city and the center as a kind of INTERFACE, provides for adaptation and flexibility of use in both time and space.

The different parts can thereby function independently of each other. They are presented as freestanding platforms, with a ceiling height of around 9 meters. They can be used in their totality, or only in part.

This "glass box" is vibrant and alive with movement and light; this INNER LIFE is the "material" of the facade – reflections, transparencies, brilliance, clarity. The prism, heavy or lightweight according to the lighting and the point of view, changes and metamorphoses throughout the day and night.



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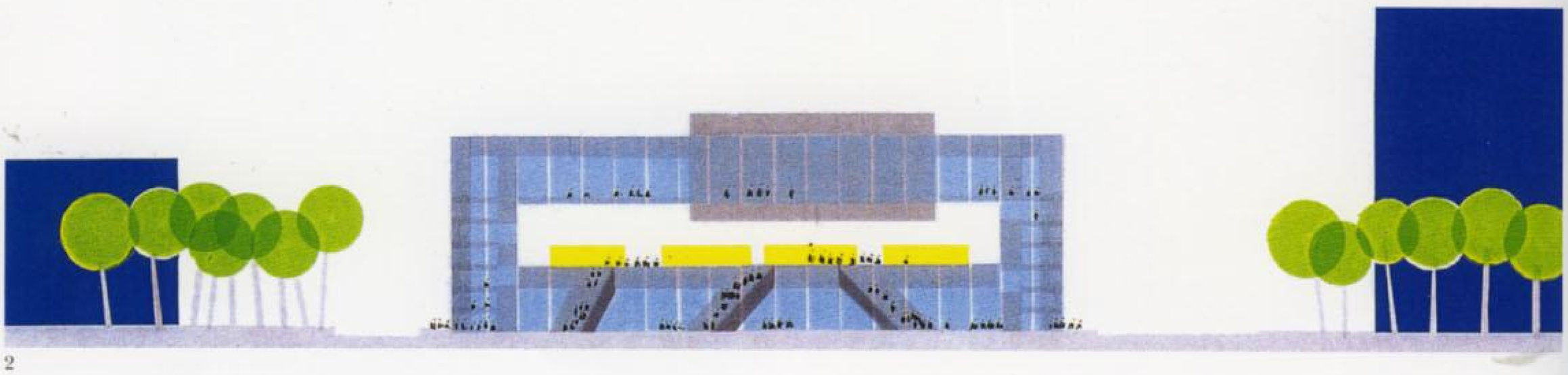

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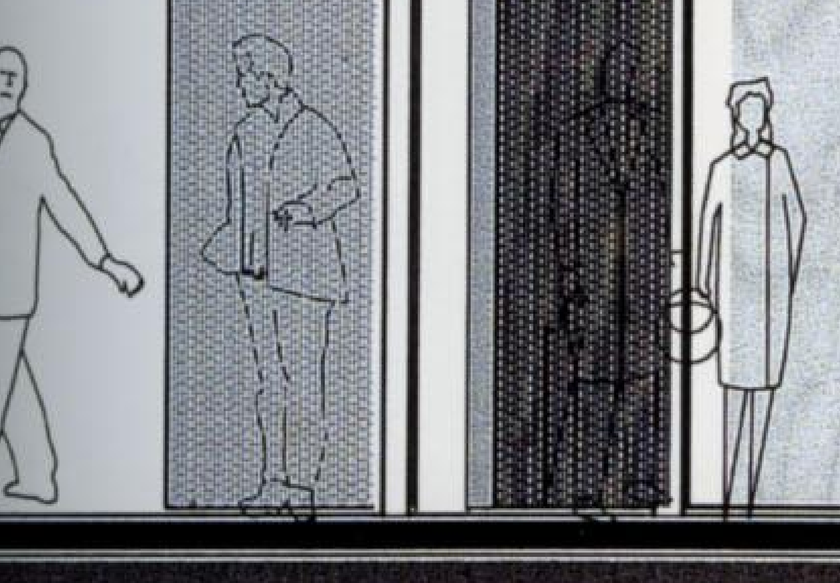

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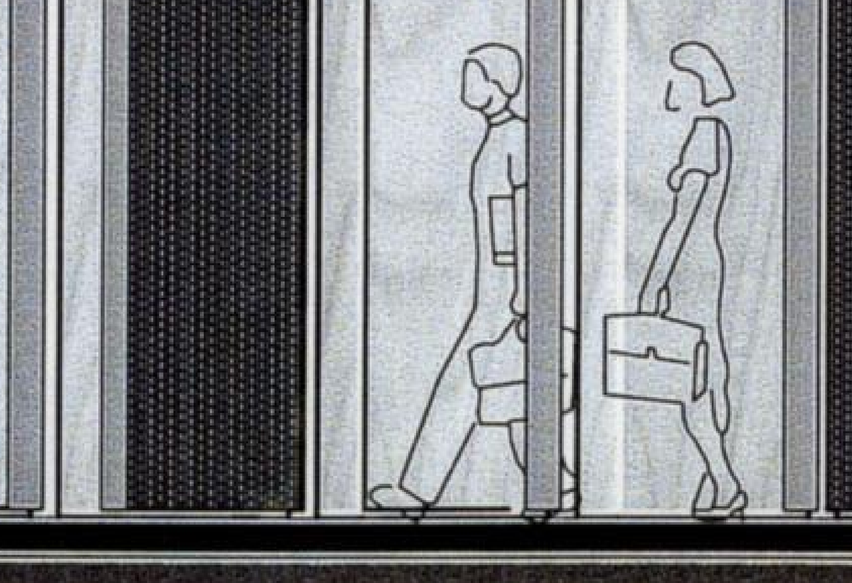

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Installation Project for Francis Giacobetti's Work HYMN

Design 1995, on direct command of the Francis Giacobetti Cultural Association

Seine Banks, at the level of the Bibliothèque nationale de France, Paris, France

Client: Francis Giacobetti Cultural Association

Surface: Sensitive plate/kaleidoscope 400 m², exposition space 750 m², technical space 400 m²

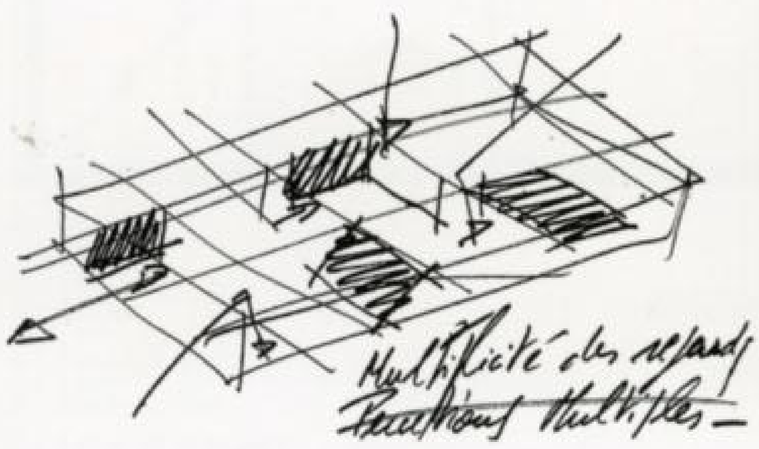
Program: Presentation of the photographic work HYMN by Francis Giacobetti

The project is an "installation" in the contemporary art sense of the term; that is, an intervention based on the placement of an object in relation to its environment. Without "touching" the environment, the presence of this "sensitive plate" organizes a place by endowing it with its particular symbolic "meaning".

Francis Giacobetti's HYMN is rendered in perspective, multiplied to infinity, so true is it that the intellect is varied, multiform and incommensurable; the intellect is "a bit of sky fallen to earth," hurled down from on high, embedded in the ground but still luminous, lightweight and immaterial. This plate, vibrant with a thousand eyes (gazes), a thousand reflections, possessed of a thousand faces and rummaged through by a thousand hands, is the scheme for a magic and mythical place beside the Seine and at the foot of a monument subsuming all of human knowledge. The plate consists of glass panels containing a layer of liquid crystals (the image) activated by a low-voltage electrical signal. The plate is placed on slim steel columns, which modulate the exhibition space.

The upper level of the plate is flush with the embankment. Four moveable metal footbridges are placed above the glass, and cross over the plate and ponds. The itinerary at this level can be modified by moving the footbridges along the axis of the plate.

Metal stairways lead to the entrance to the exhibition space, which is four meters below the level of the embankment.



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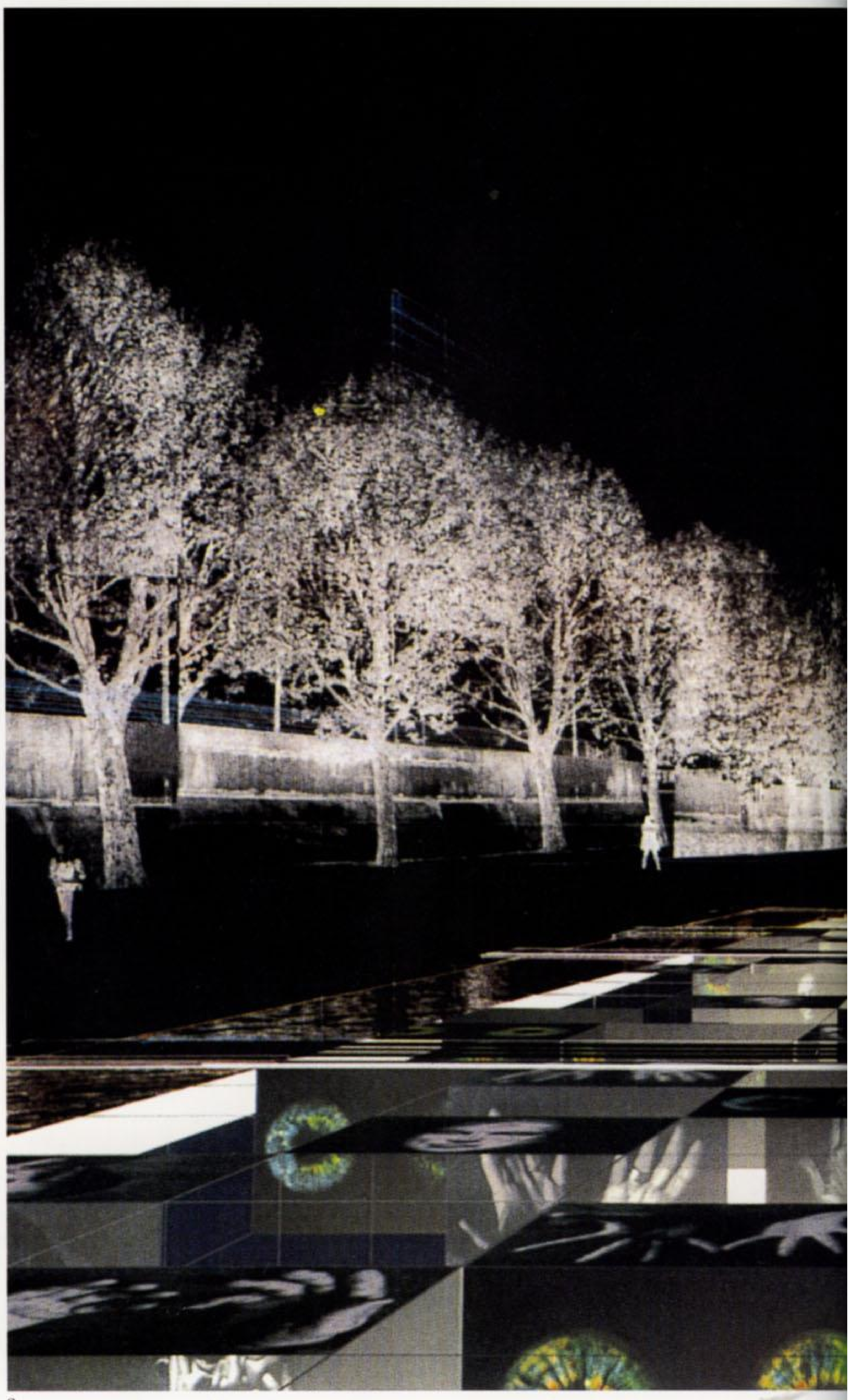

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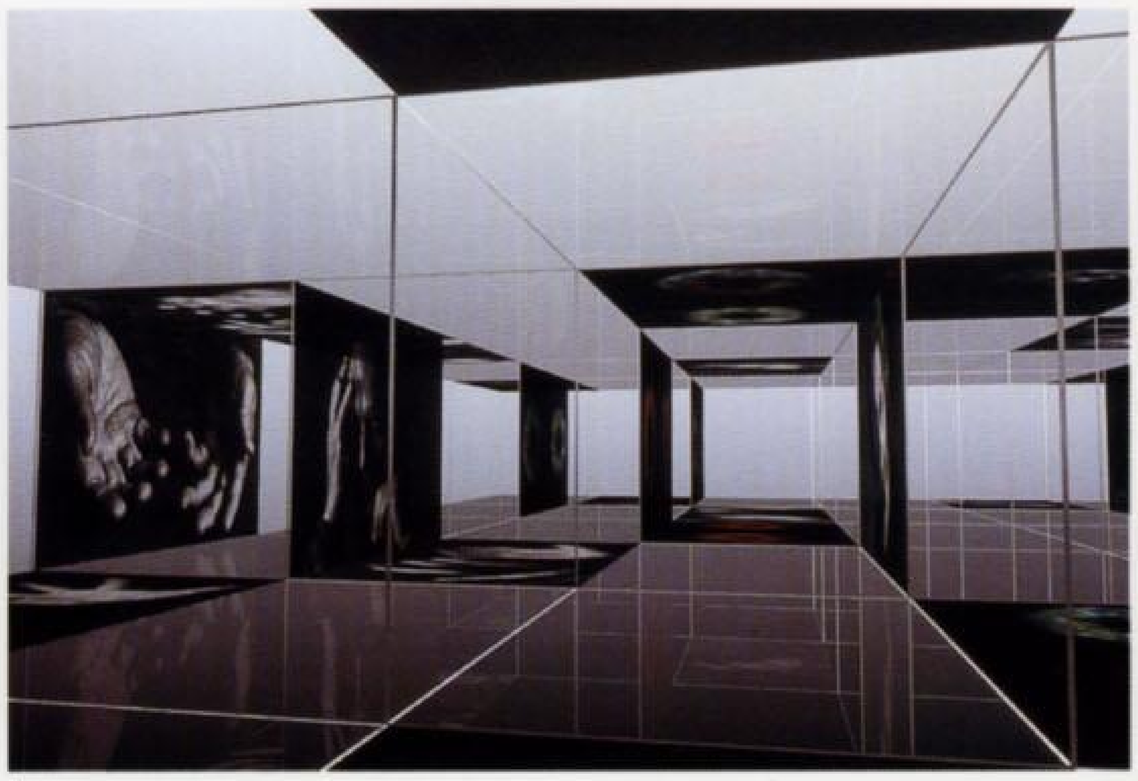

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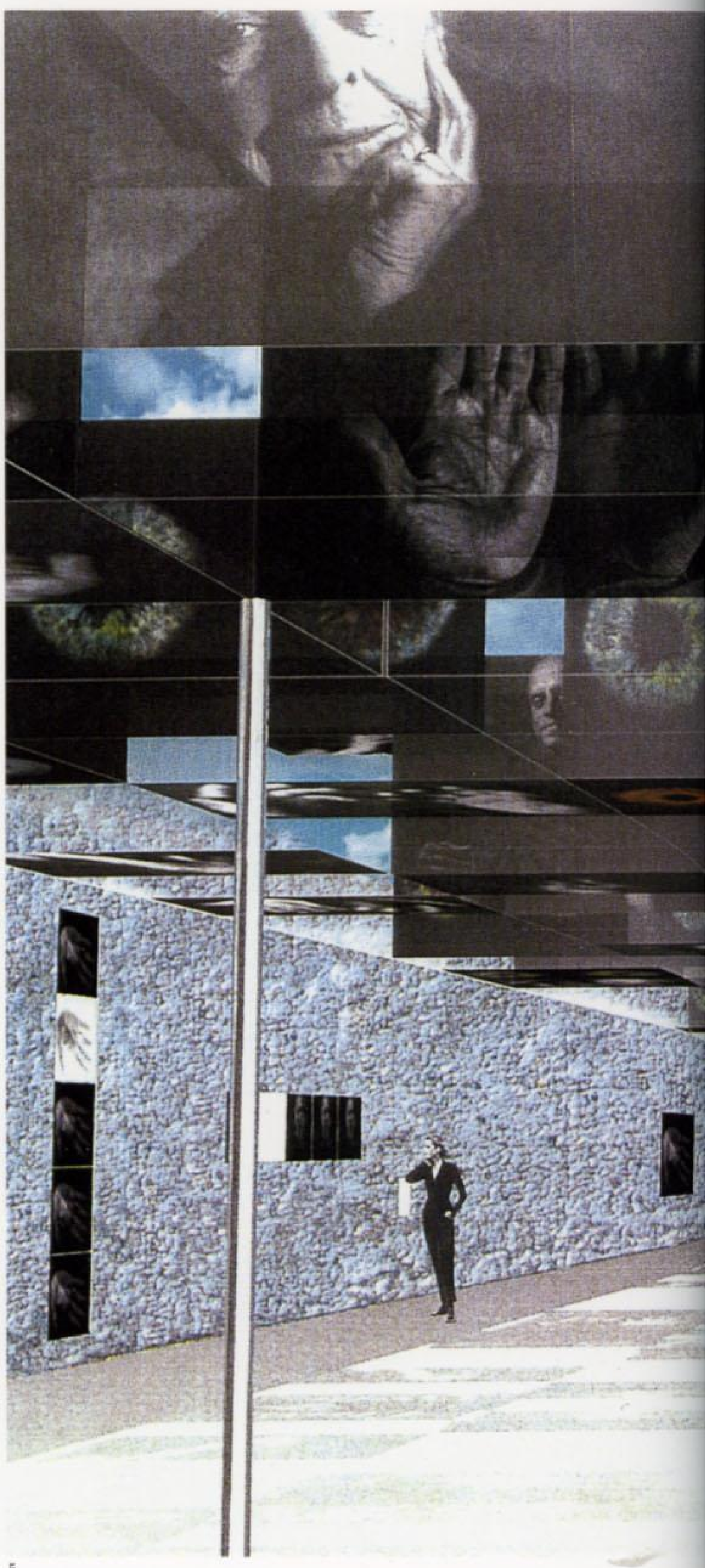
Inside, the walls and floor are of rough concrete (in contrast to the plate, a lightweight precision object). The walls have built-in projection screens for films and images.

The floor directly below the plate is divided up into concrete slabs sensitive to the movements of the visitor. Each slab is linked electronically to a cell in the plate. The visitor activates a cell through his or her own weight, thus triggering a three-part series of images. Seen from above, the plate becomes an object full of moving images, the three-part series being activated and deactivated, according to the rhythm of the movements below.



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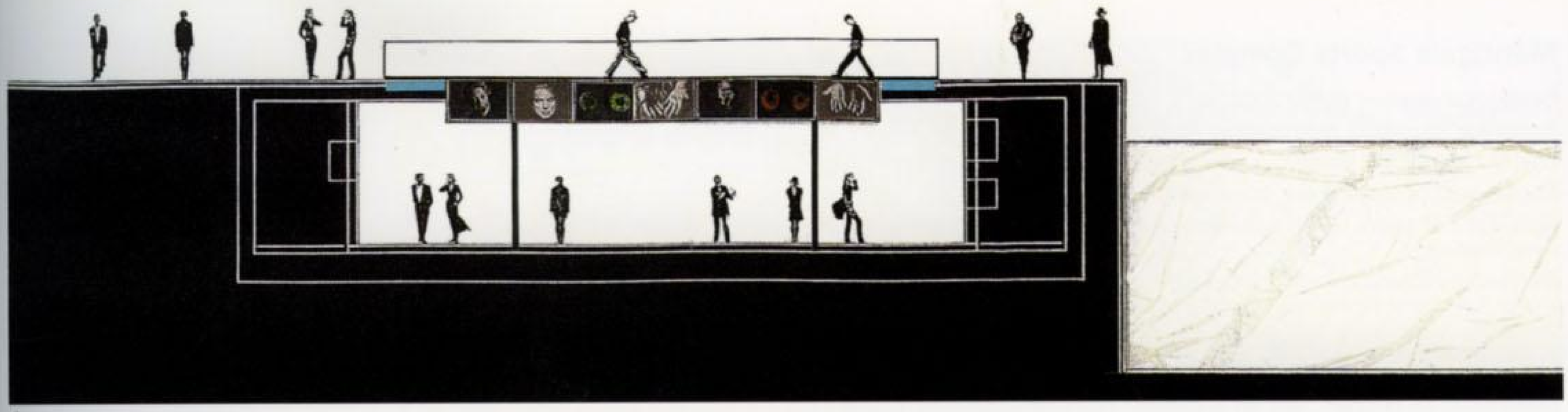
4 Perspective of the interior of the sensitive plate
5 Perspective under the sensitive plate
6 Cross section



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Montigalà Sports Complex

Design/Completion 1998/2002

Badalona, Barcelona Metropolitan Area, Spain

Client: Town of Badalona

Surface: 10 ha (total area): sport facilities, 50,000 m²

Architect's Mission: Urban and landscape studies; detailed design of sports facilities

Architect's Activities: Project for general urban development of Batlloria Valley. Town and landscape planning, insertion of a sports facilities complex

Program: 8,000-seat stadium, training fields 40,000 m², (constructed 2,000 m²), sports hall (swimming pool, basketball court, fitness equipment, 10,000 m²), and an additional soccer field for local teams

Between sea and mountain

In the midst of the peripheral development of a large town, a valley, the vestige of a natural landscape, appears to have been forgotten, and has thus been spared the rapid urbanization. At Montigalà, shopping centers are still springing up along the motorway, while a second motorway cuts the town in two, distancing a part of the city from the sea.

One could say that this valley is situated between sea and mountain. In fact it is located between two motorways, forming a visual link between sea and mountain, and an urban link between two parts of the town.

The idea of protecting this valley as a natural, open space, by giving it over to sporting activities, provides a positive use for the neighboring areas and allows for the creation of a landscape in which nature and architecture blend as one.

The project proposed a series of sequences, the more urban and "dense" to the south (the sea) giving way to the more landscape-like and "empty" to the north (the mountains).

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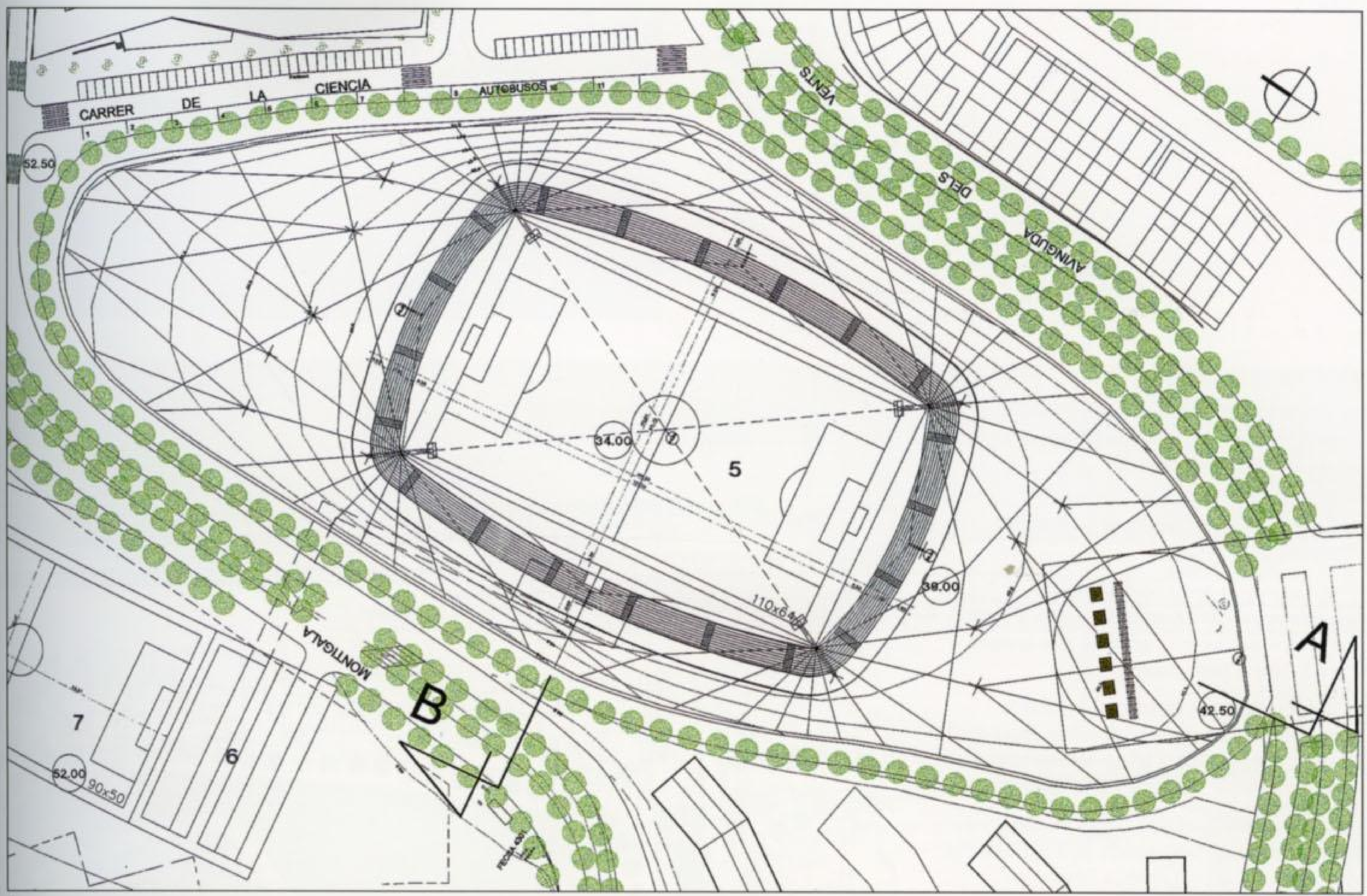
1 View of the stadium and training field
2 Plan of the football stadium
3 Overall view of the site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AUTOBUSOS
VENTS
DELS
AVINGUDA
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34.00
5
38.00
110x64
42.50
A
B
7
6
52.00
90x50
MONTIGALA

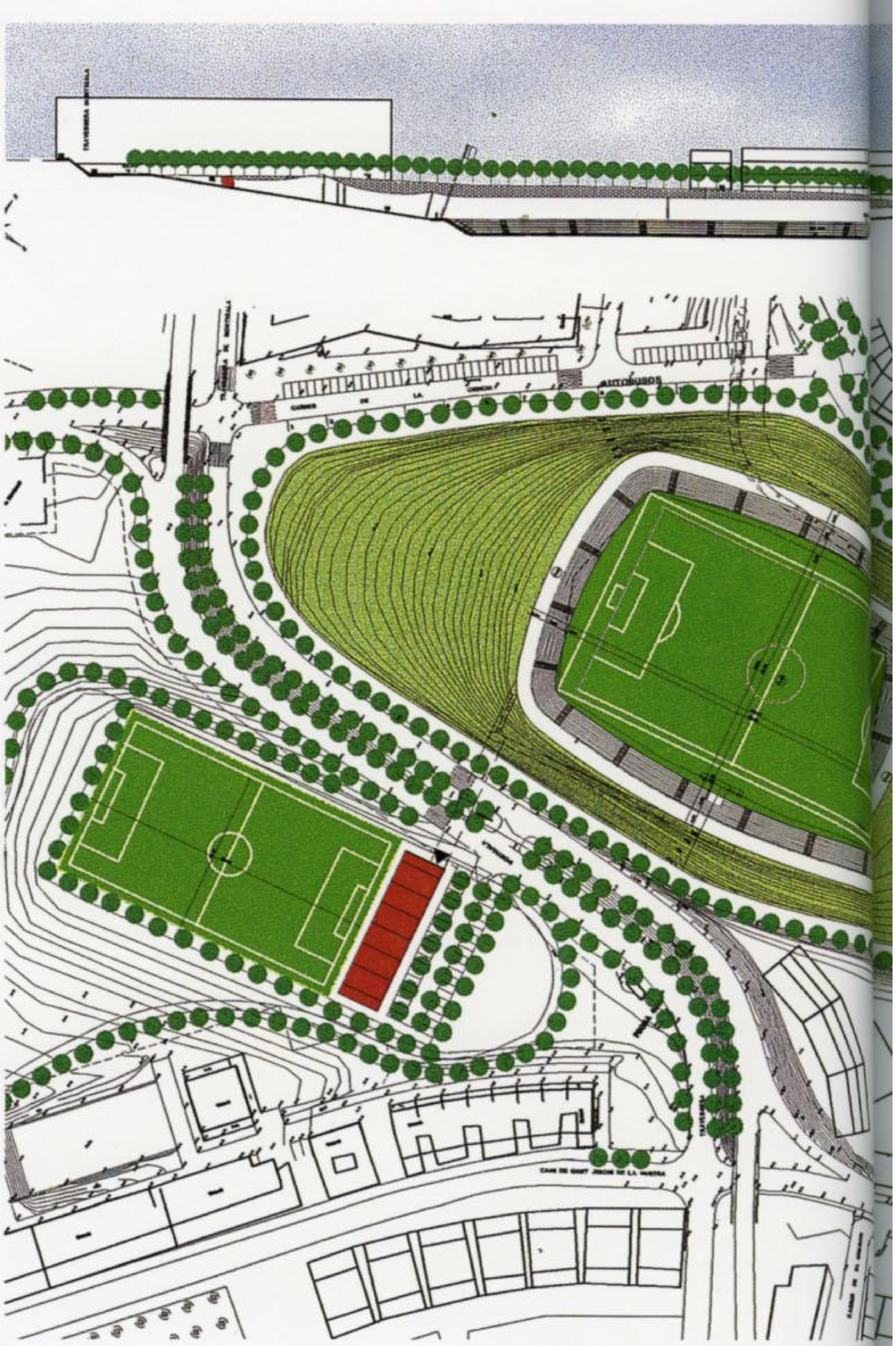
2

3

We defined four sequences:

- sports facilities for the adjacent neighborhoods and parking spaces, organized "as in town";
- the football stadium, which accommodates sporting and festive events;
- the training ground, which accompanies the central sports facility and forms the entrance to the leisure and sports park; and
- the leisure and sports park, which extends the network of sports facilities and provides for a less professional and more "poetic" practising of sport.

These four parts of the valley house a wide diversity of facilities, which link up like the beads of a rosary to form a "network".



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4 Site plan and section
5 Study simulation of metal cover structure
6 Sketch

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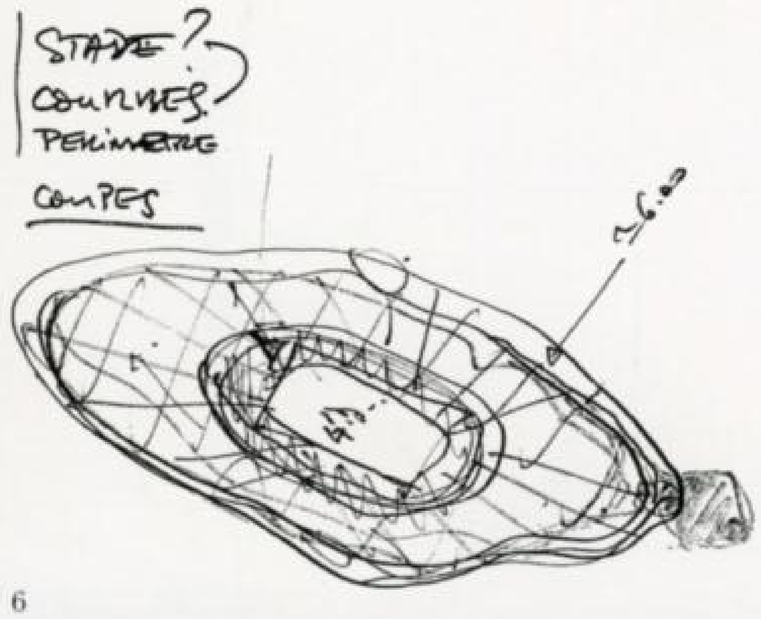

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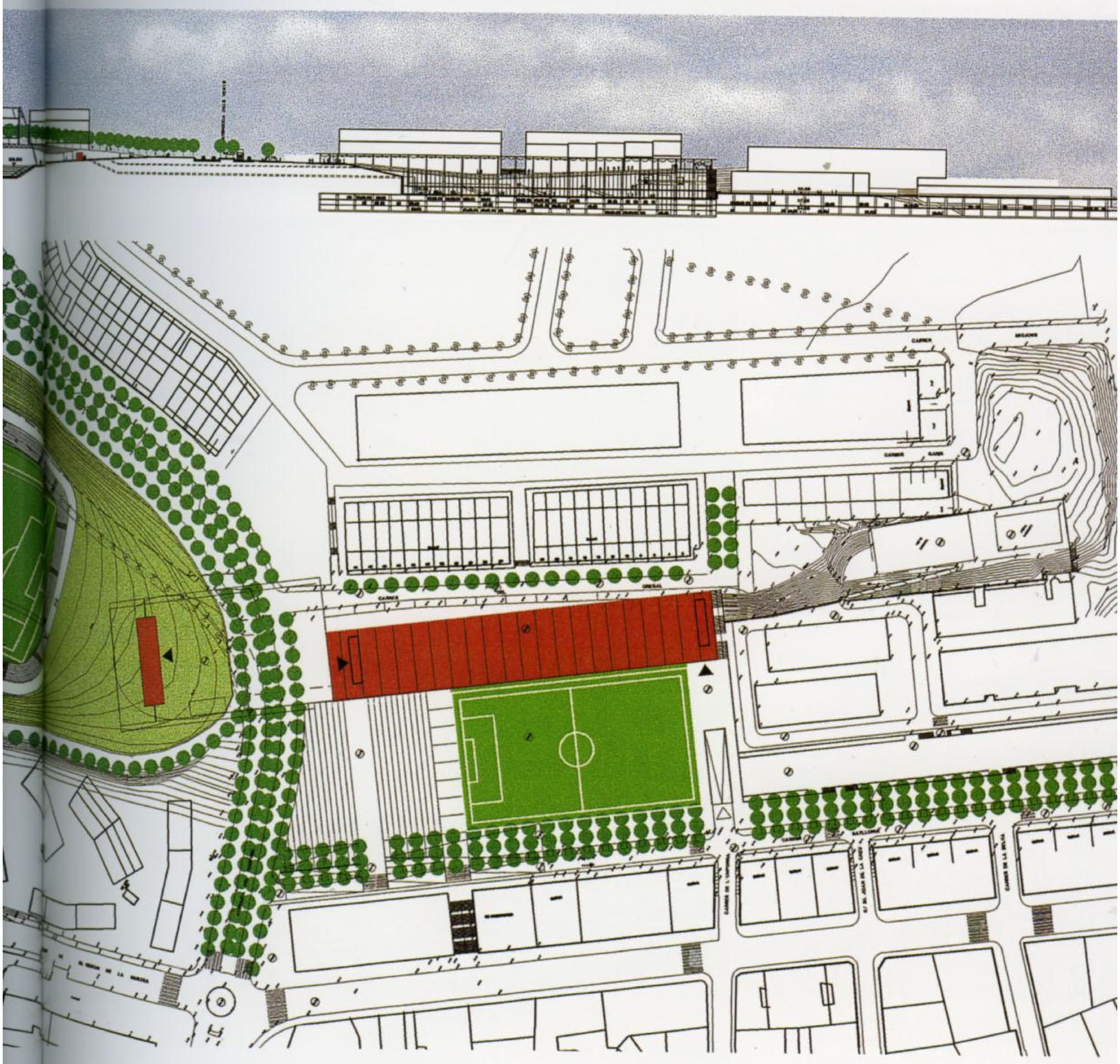
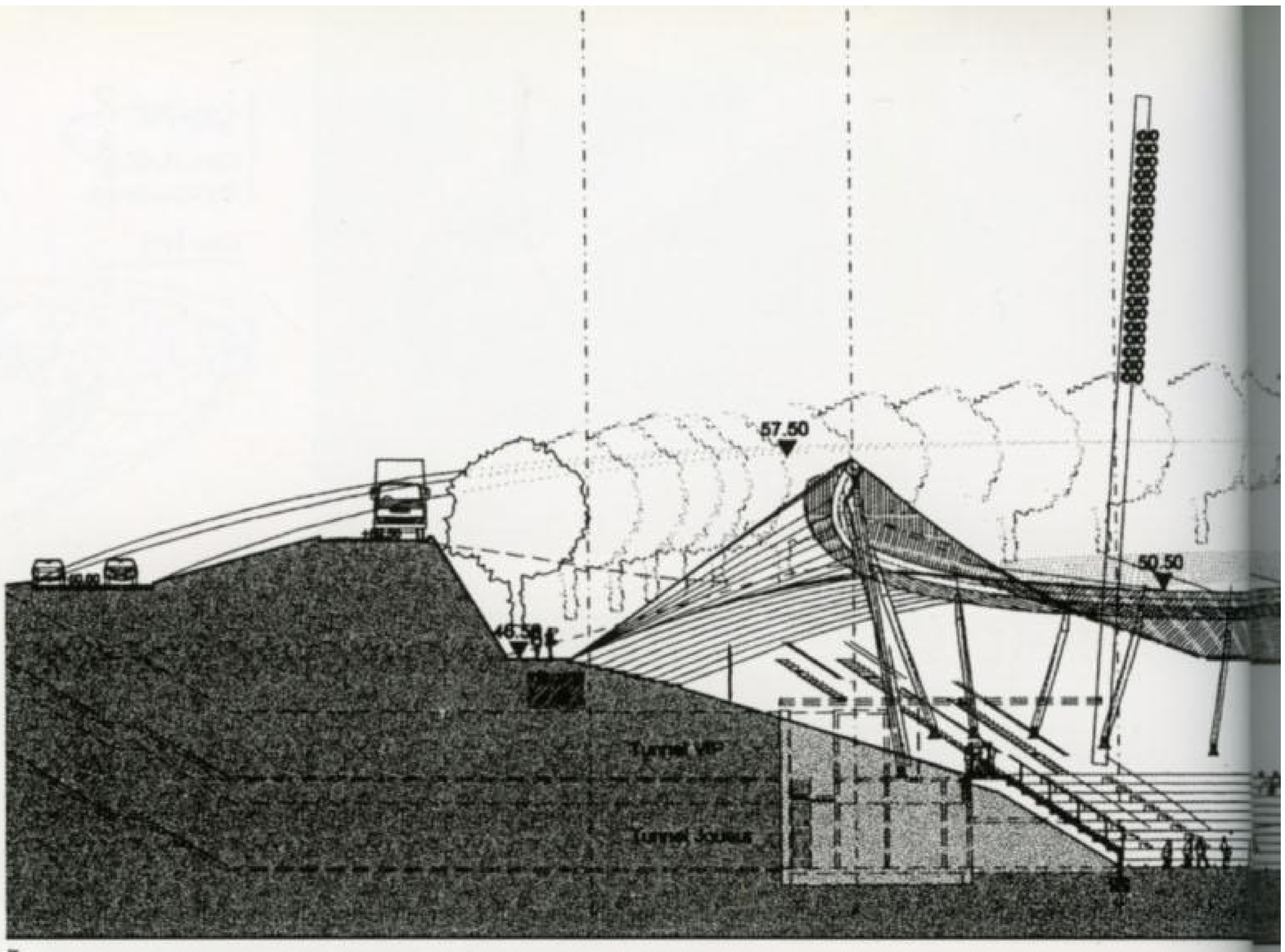


The whole project is organized along an avenue extending from the "lower" ("downtown") motorway to the "upper" ("uptown") motorway, considering that the topography of the valley guides and orients the urbanization of this city fragment.

The avenue assumes various forms, depending on the context: it is urban, in the form of a mall, in the denser part; it will become a path or lane where it crosses the sports park.

This variation on a theme, progressing from the more urban to the more landscape-like, provides a varied and multifarious set of responses *vis-à-vis* the urban quality of spaces, the design of streets, the construction of public facilities, places for community life, and the quality – and protection – of the environment, and attempts to respect the inhabitants of the adjoining neighborhoods and their ways of life. The project foregrounds the geography of the site and introduces, in the very heart of the territory, the founding acts of a new development, such as the football stadium built in a crater, or by following the forms of the valley, fading into the landscape and allowing only its shading net to emerge, like some nomad's tent pitched there.



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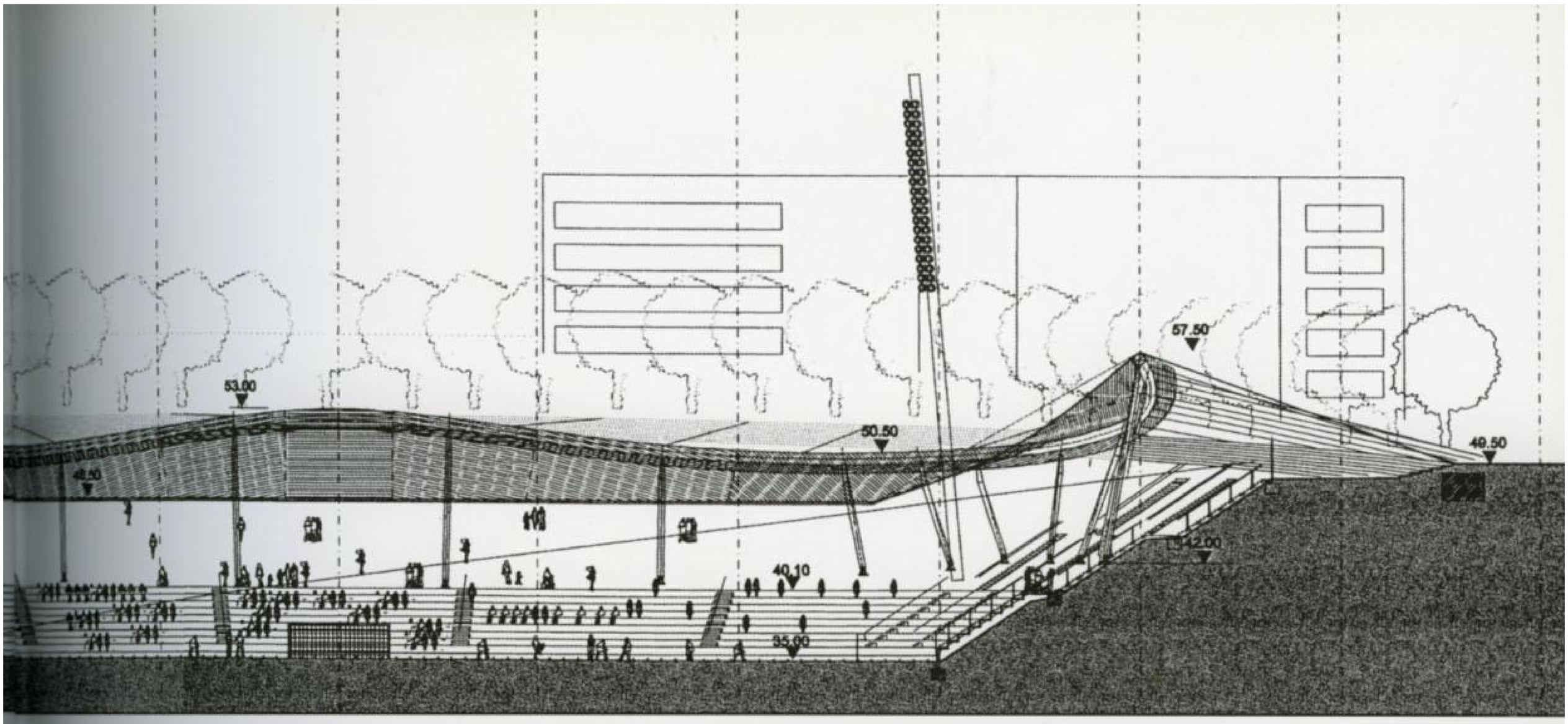

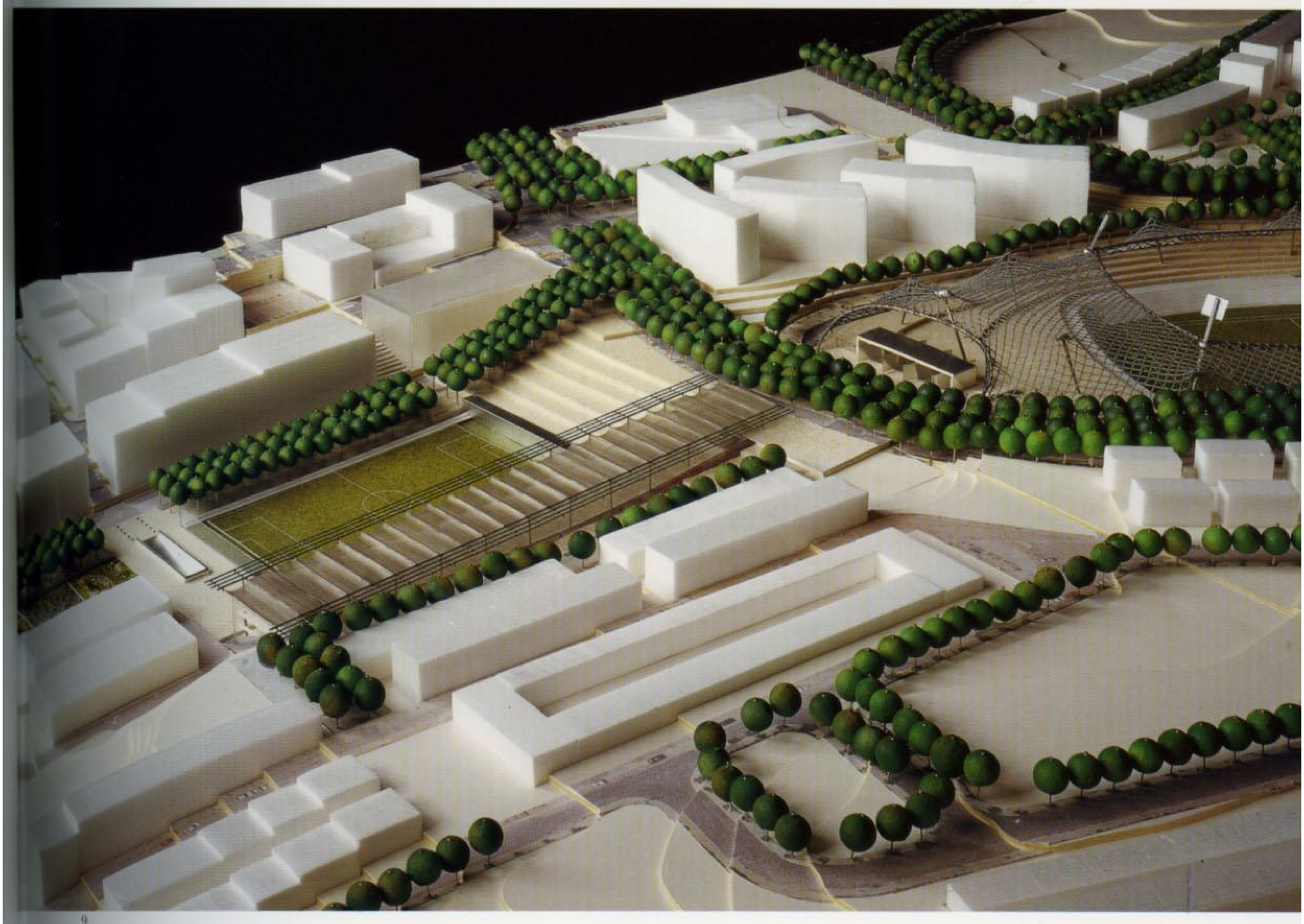

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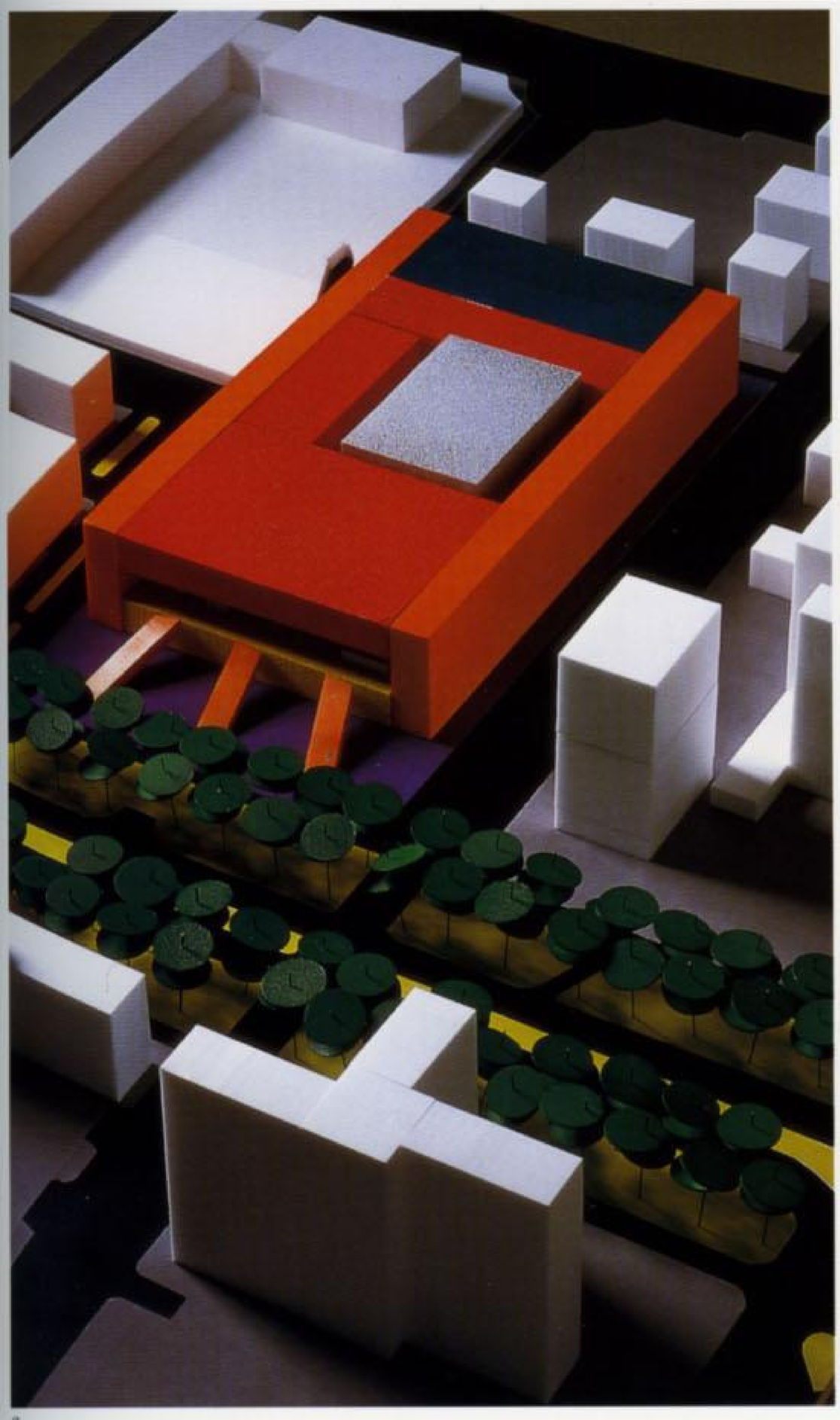
7 Longitudinal section through the stadium
8 Entrance detail
9 Complementary sport services and training field

1 Site plan
2 Entrance façade
3&4 Study model
5 Side façade



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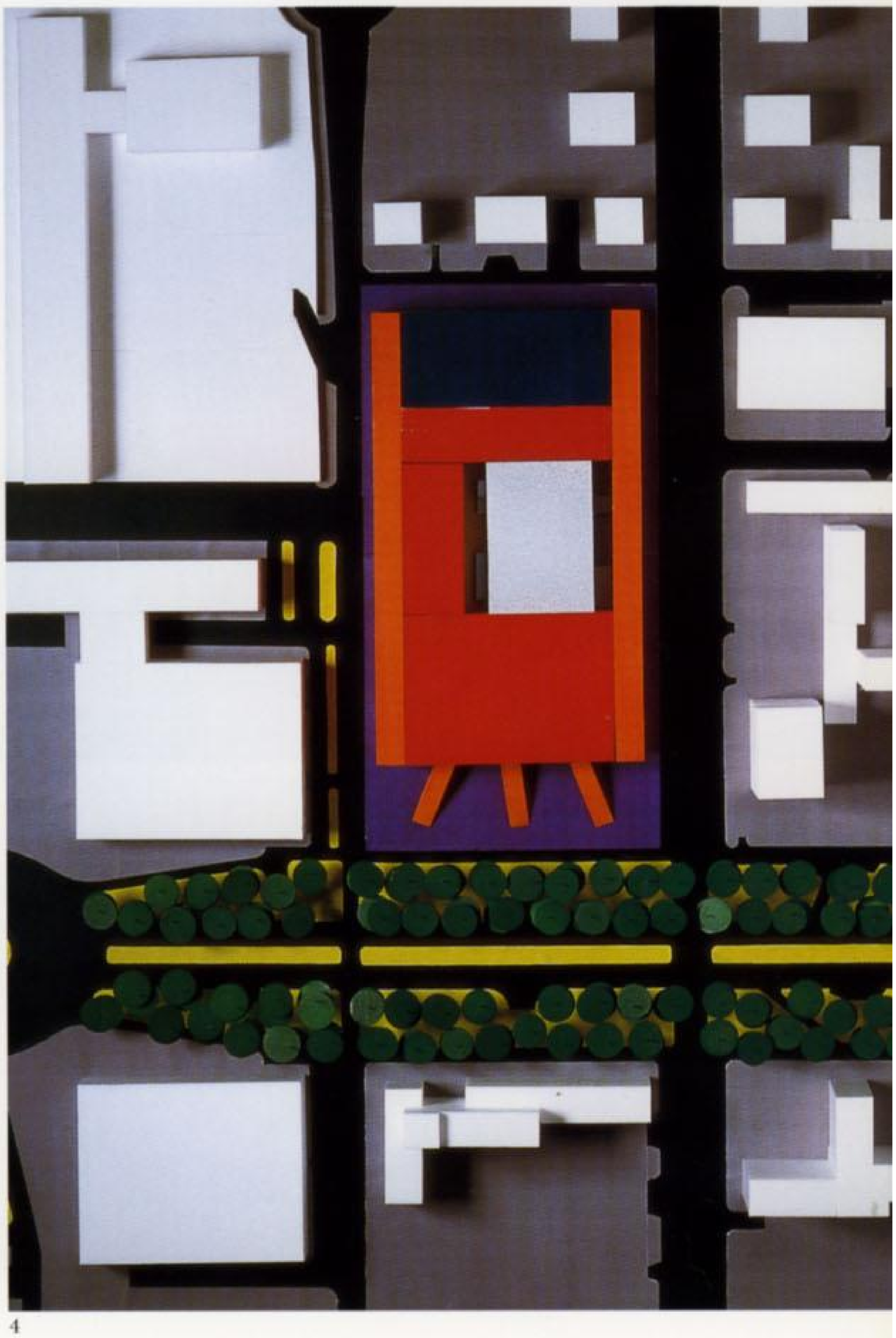

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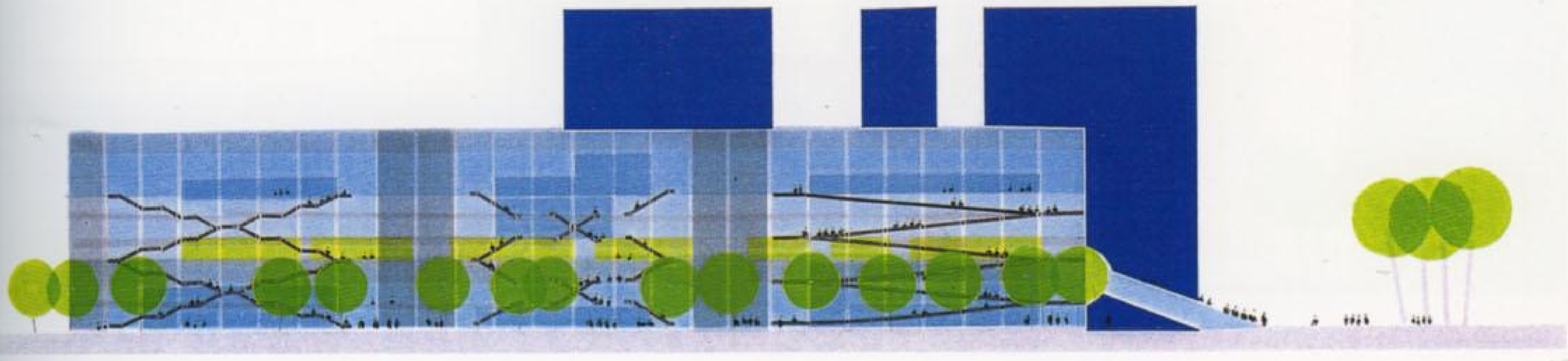

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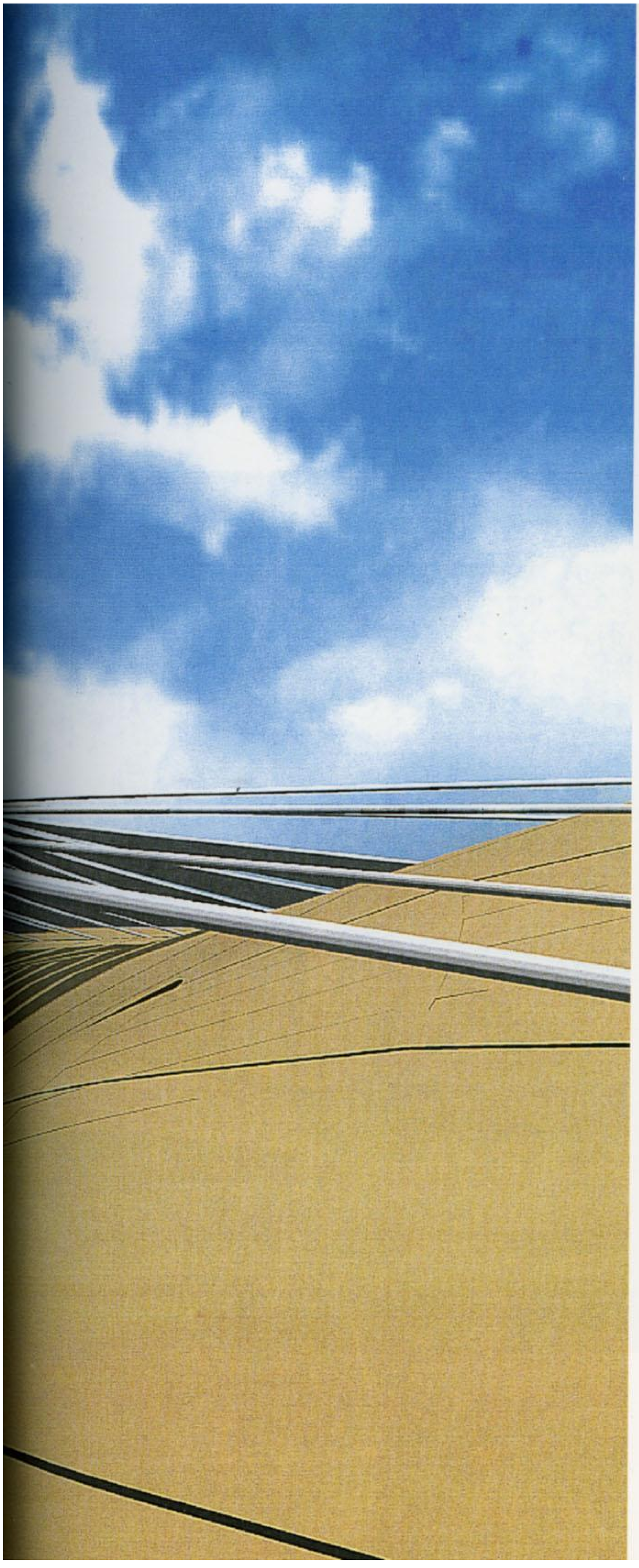
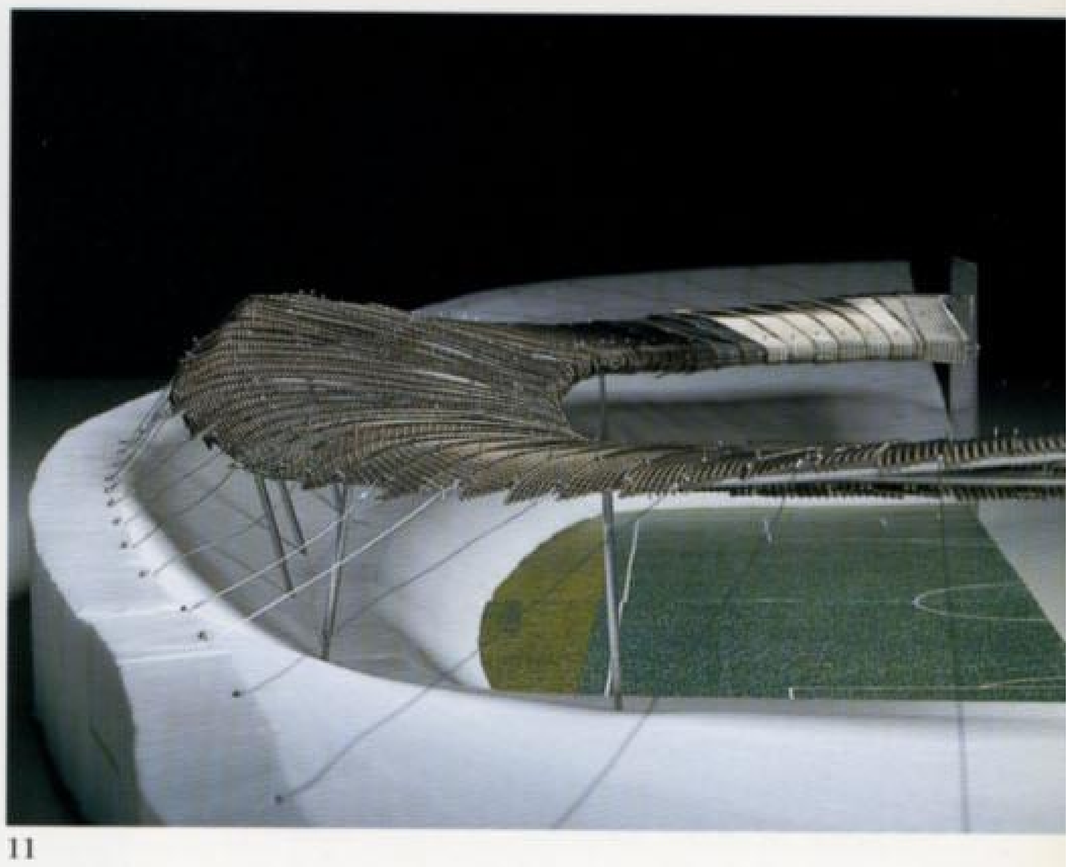




11

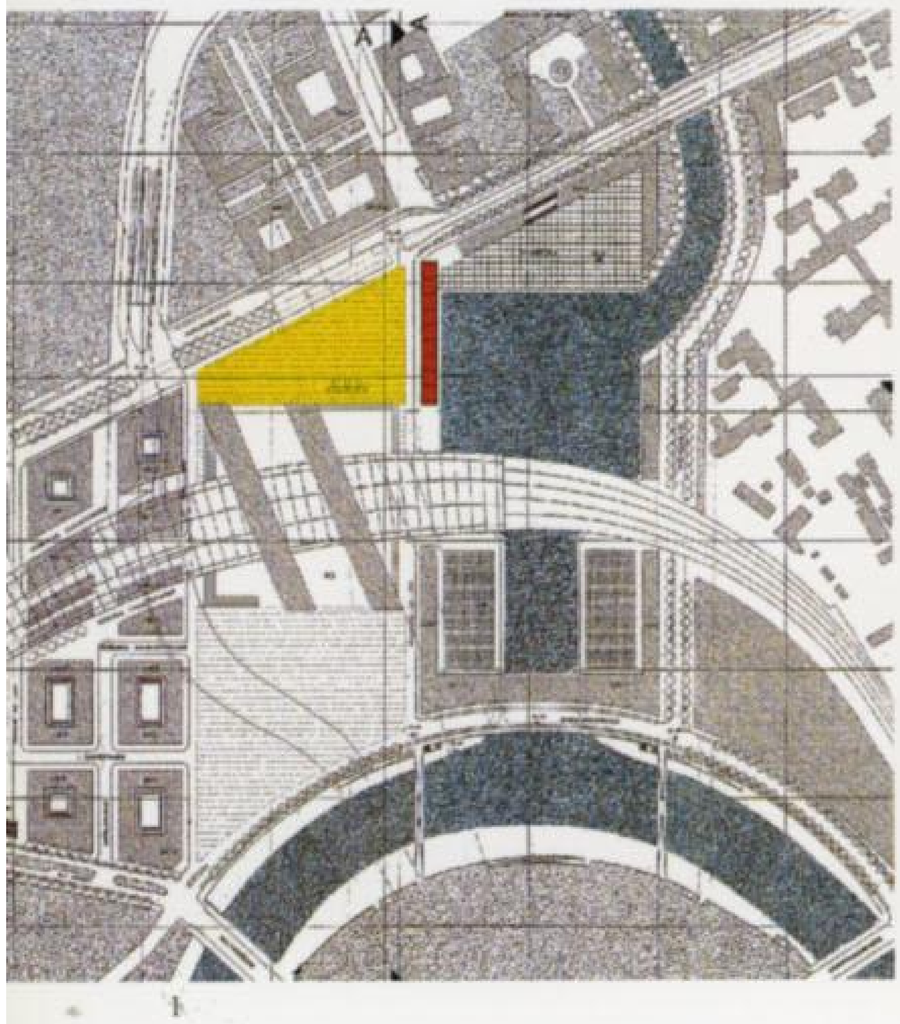
Left:
Main stadium simulation
11 Study model for the structure of the metal mesh cover

Lehrter Bahnhof Tower

Design Competition 1998, competition project–winner
Lehrter Bahnhof, Berlin, Germany
Client: Tishman Speyer Properties, Germany
Surface: 50,000 m²
Program: Conception of a tower with offices, a commercial area on the ground level, parking spaces and a panoramic restaurant and garden

The study of a high-rise building on the station square involves three sizes or scales; the public space of the square, the quality of the neighborhood, and the city skyline. One understands the *a priori* interest in constructing a landmark building in the new station area, but is it necessary to do so, and must one plonk it right on the main square? This isn't a neighborhood on the edges of the city, which stands rejected. It's an interface between the territory of the land (and the whole country) and that of the city. The presence of an architectural signifier, or a collection of architectural signifiers consituting a specific local skyline, gives the site an identity, a particular character. Our task consists in liberating the space of the square in order to create a "real" station square, the widest and largest possible.

Three scenarios have been studied:



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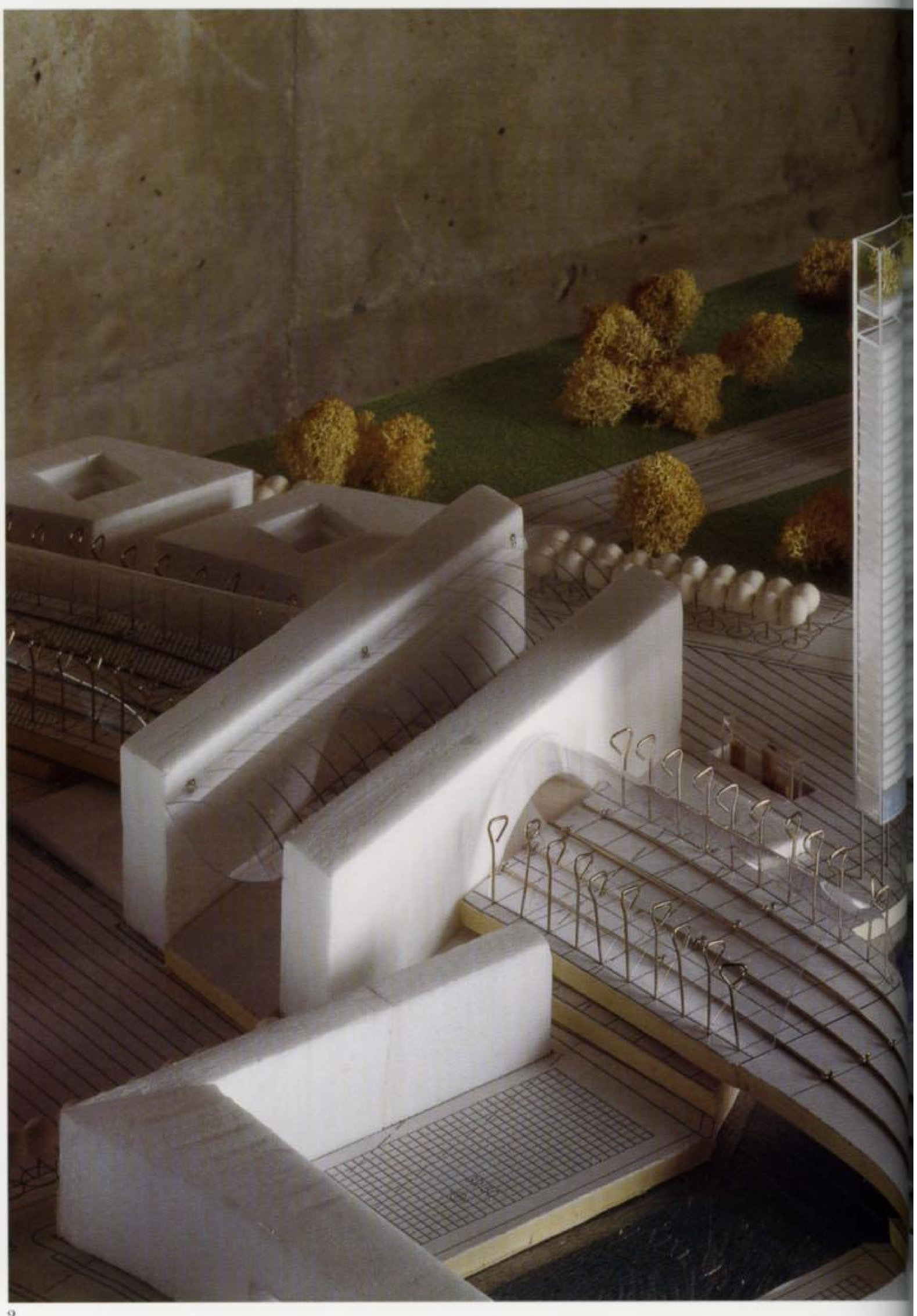

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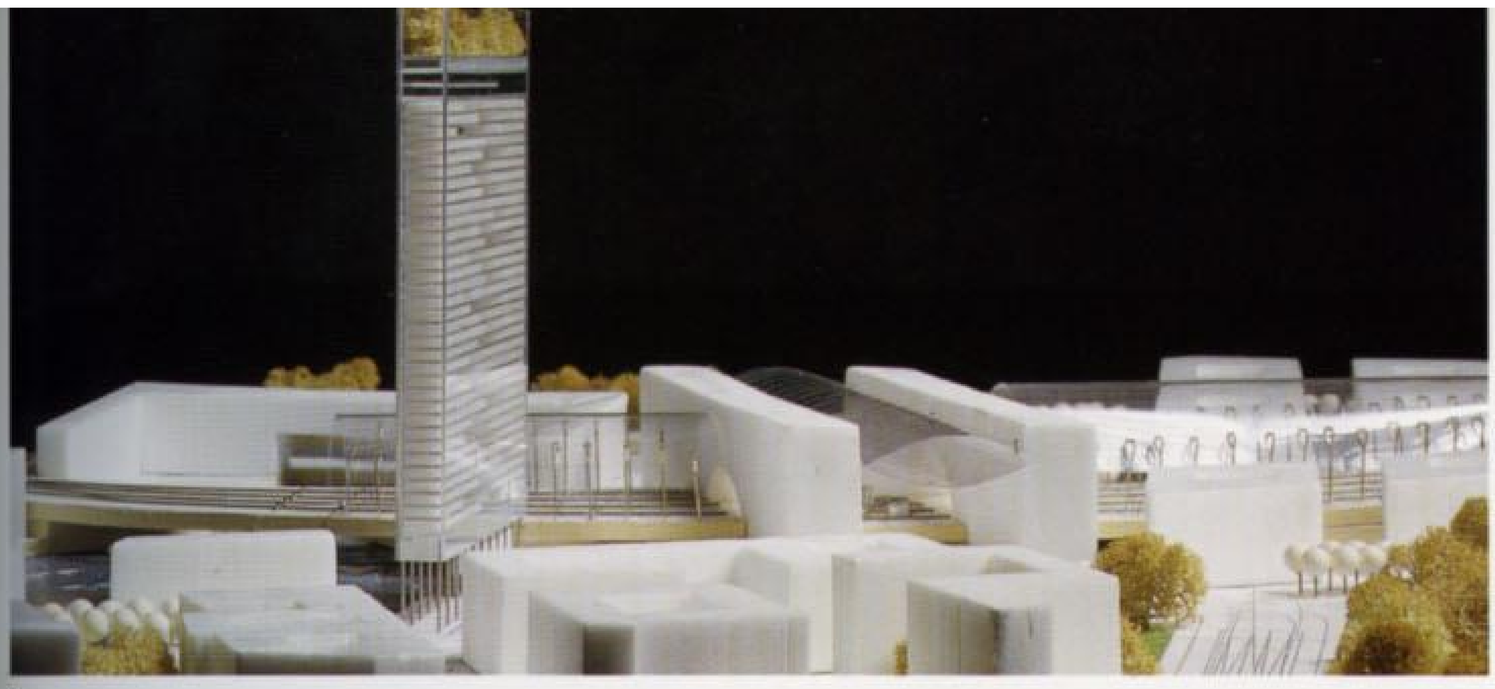

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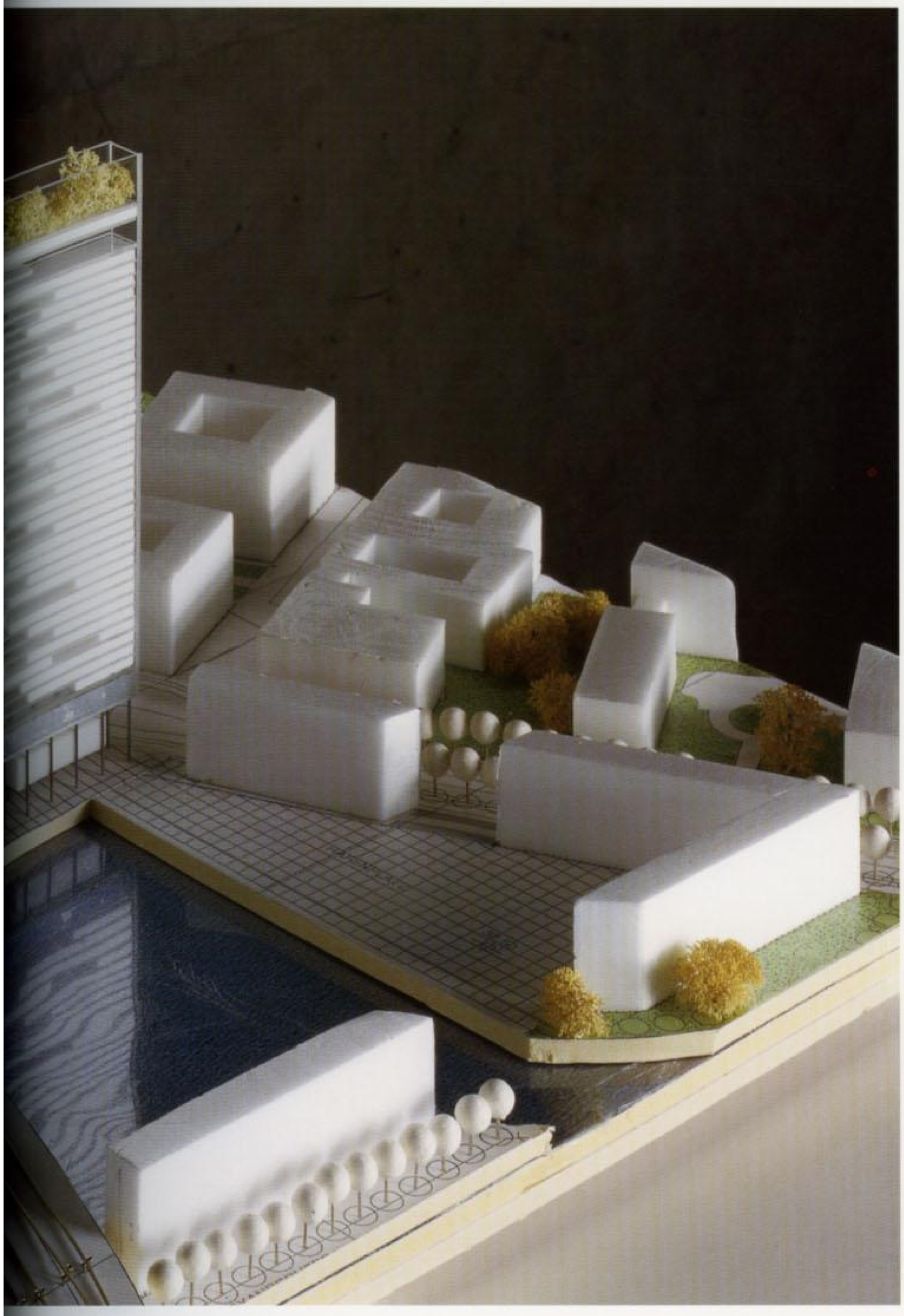


Scenario A – A tower beside the river Spree

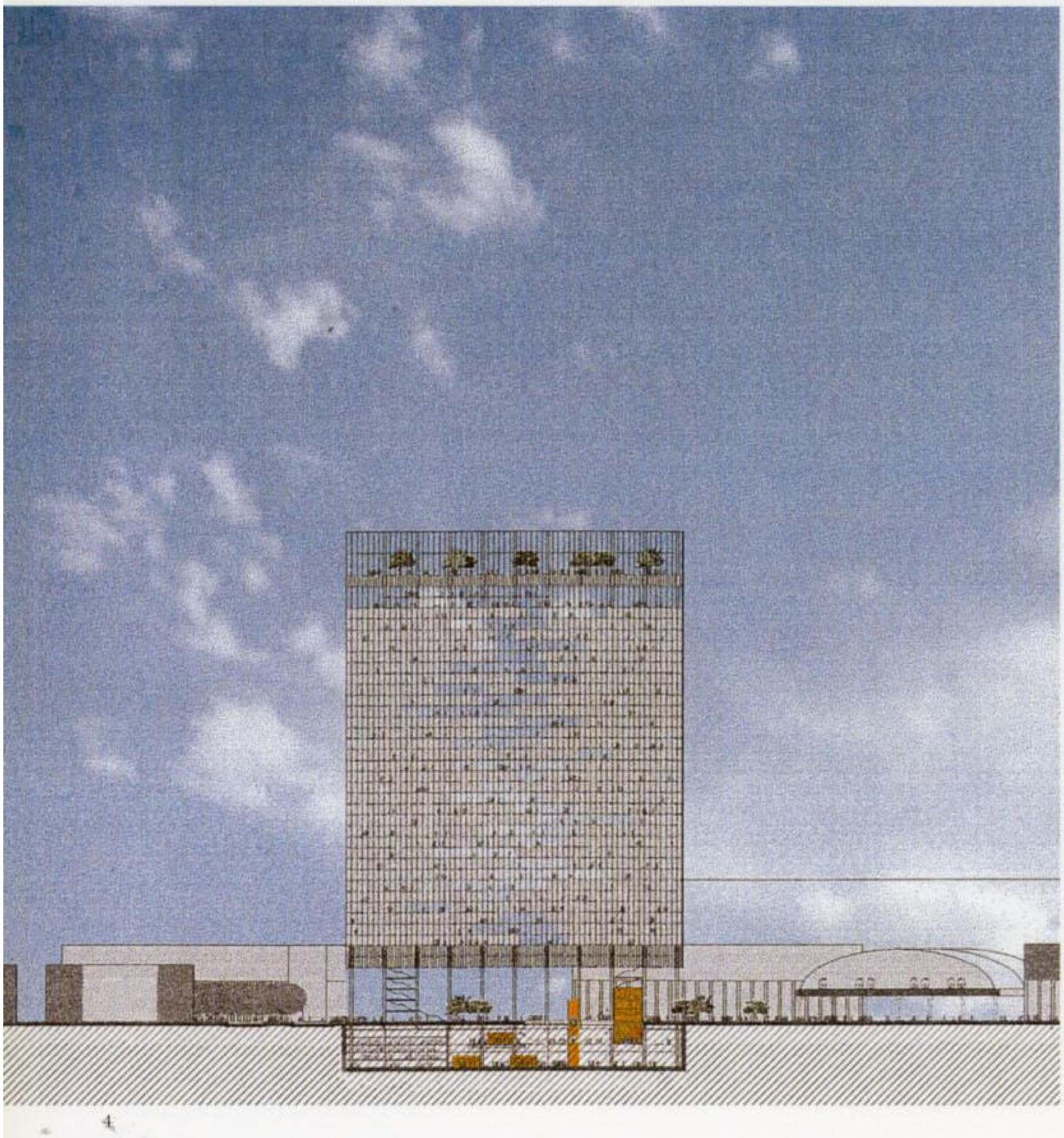
If we pose the question of where best to build a tower in the central station area, our unequivocal reply is: beside the Spree, in front of the Tiergarten and the capital's government district. This site is worthy of the finest works of urban design, be they ancient, medieval or modern. The location is perfect for accommodating a "solitary", hence "unique", building. A tower, yes, but a tall, a very tall, tower. A building visible from all over Berlin, an unforgettable construction set in a prestigious landscape. Rarely has there been, in Berlin, such an obvious site for a skyscraper. As we see it, such an unusual, special case deserves to be put on the agenda.

1 Site plan for scheme C
2&3 Scheme C model of the skyscraper next to the Lehrter railway station

Scenario B – A tower on the far side of the square

The positioning of a tower on the square, as its background and parallel to the canal basin, goes with and qualifies the entrance to the station concourse by disengaging, freeing, and opening up the public space of the square to the surrounding town.

From the point of view of the buildings situated between the tower and the basin, however, the proximity of the tower is strong. To build along the street, on either side of it, is a truly urban ambition. We seek to ratify this urban type without being detrimental to the neighboring buildings. The idea of a huge lobby at the foot of the tower provides an architectural response to this urban situation. The height of the lobby is equal to that of the neighboring blocks of flats, namely around 25 to 27 meters. This lobby is faced entirely in clear glass. The tower emerges above the line of the roof, and ends at a height of 160 meters.



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4 Front elevation, scheme C
5 Side elevation, scheme C
6 Model's side perspective, scheme C

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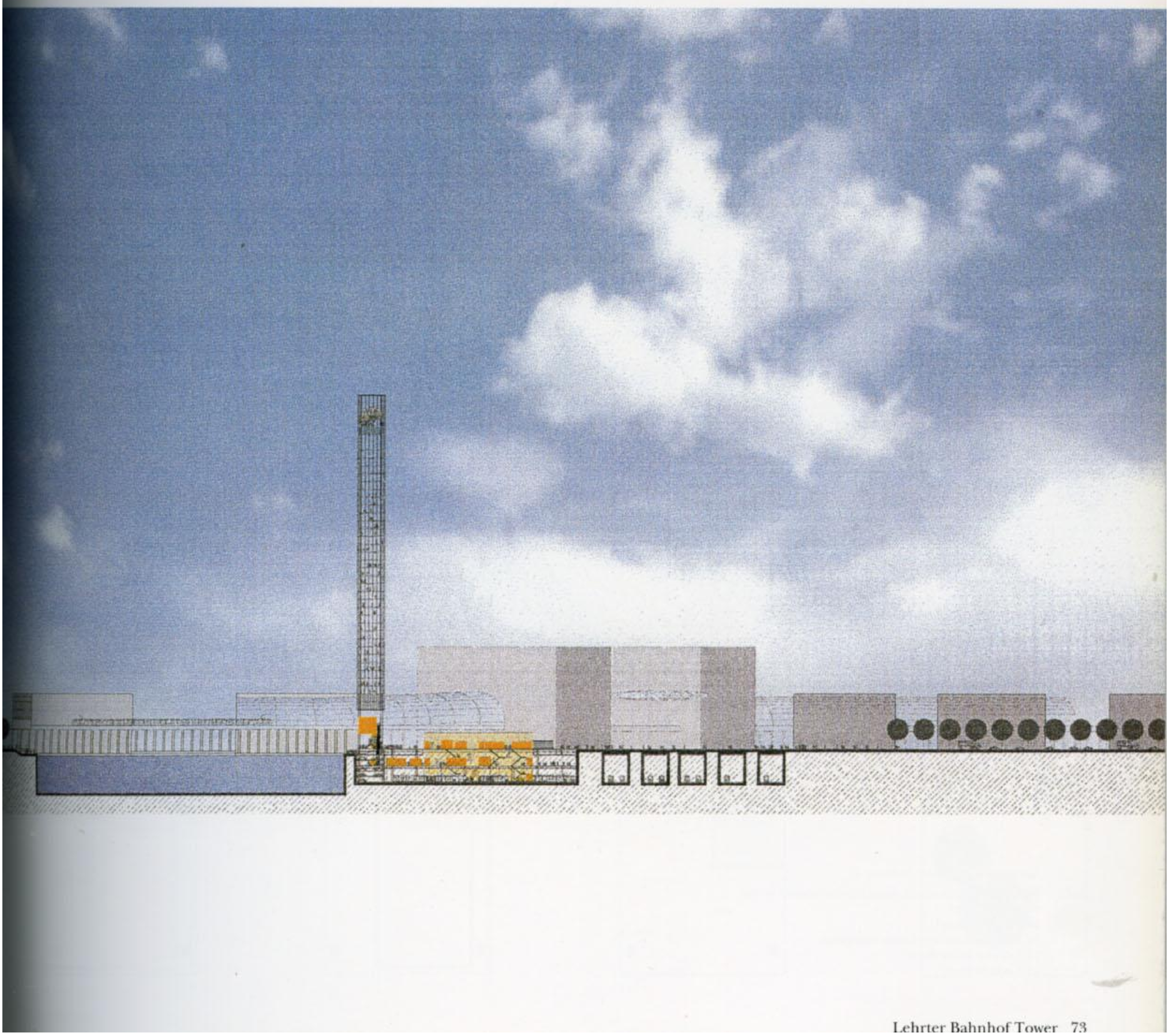

Lehrter Bahnhof Tower 73

Scenario C – A tower between the square and the canal basin

Pursuing the idea of opening up the space of the square to the maximum possible extent, we propose building not on the square itself but around it instead. To this end, and as an extension of the preceding idea, we have imagined emphasizing the station to the full with an urban square, and opening up this square onto the neighborhood and, in particular, onto the basin. Acting as a light filter, the tower – a glass sheet situated between earth and water – frames the square and allows for views towards the basin. The advantages of this position for a high-rise building are obvious: uninterrupted views and generous setbacks in relation to its neighbors. The building itself is larger, and is organized on the proportions of the triangle of the station square. It is not as tall as in the previous scenarios, the top of it reaching 144 meters.

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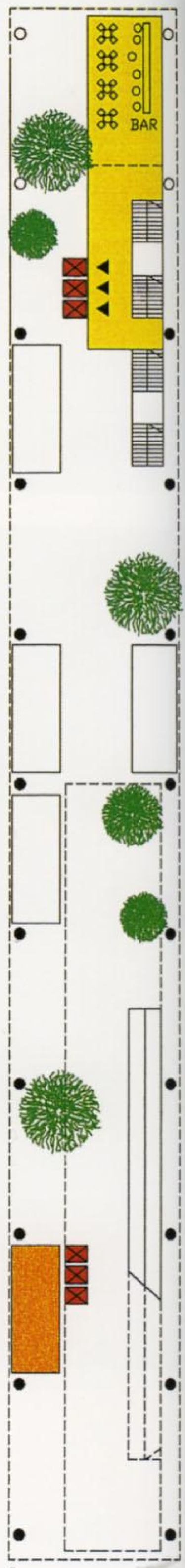

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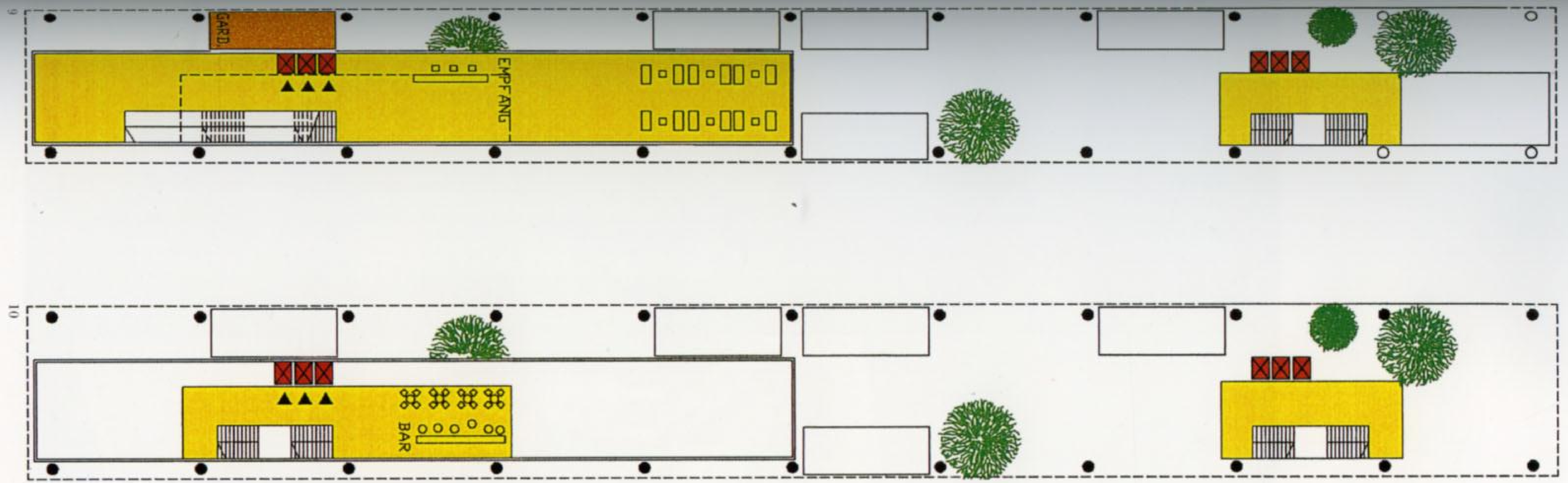
7 Aerial view of model, scheme C

8–12 Schematic plans of the most representative levels:
8 Ground level
9 Reception level
10 Intermediate level over reception
11 Typical office floor
12 Terrace level


GARD.
EMPFANG
BAR

Central Media Library

Design/Completion 1997/2001, competition project–winner
Avenue Marcel Houël, Vénissieux, France
Client: City of Vénissieux
Surface: 4,000 m^2
Cost: 38,500,000 FF (1998 value, before tax)
Program: Creation of reception hall, lecture reading rooms, offices, meeting halls, auditorium, and parking spaces

The Media Library is at garden height, flush with the meadow and its surroundings. This is a "large house" – a multi-purpose shelter, opening onto the town, opening onto the world. It's a place for learning about cultures, for a blending of sensibilities and a mixing of generations. We thought of building a glass box. Inside this, all the functions are brought together on the same level and girdled by a peristyle gallery.

This space encloses the different activities that take place in the Media Library and creates a "public" walkway between them. Taking a turn around the Media Library via the gallery is an enjoyable and instructive exercise. It is open onto the surroundings on one side, and onto the activities of the establishment on the other.

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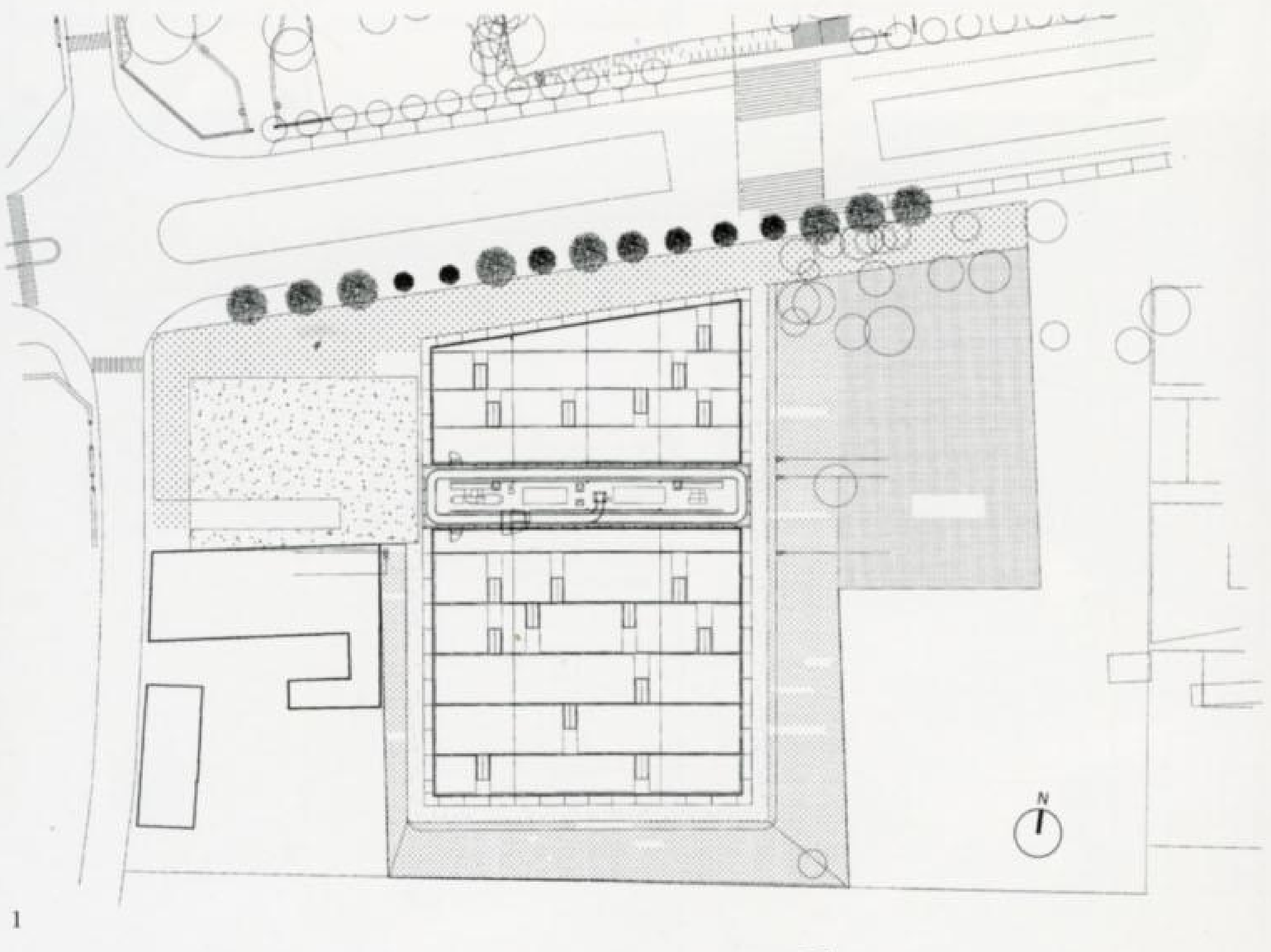

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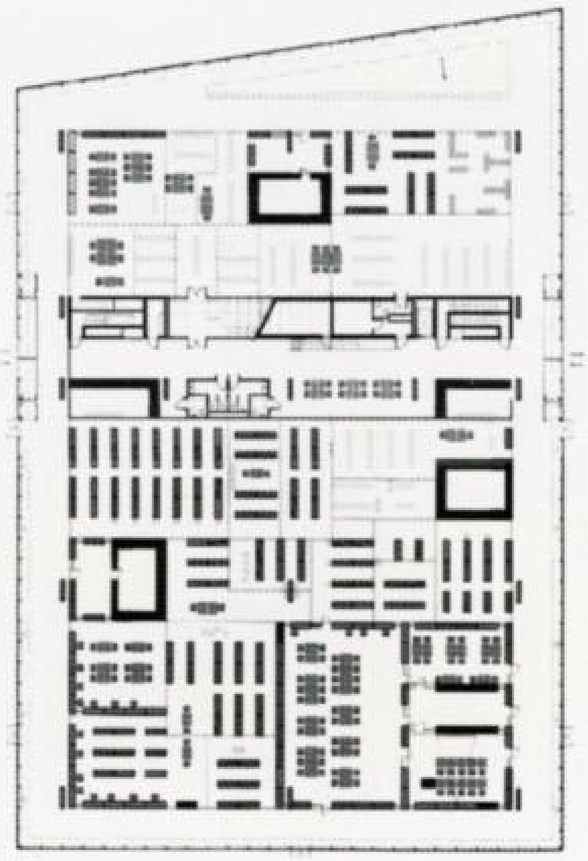

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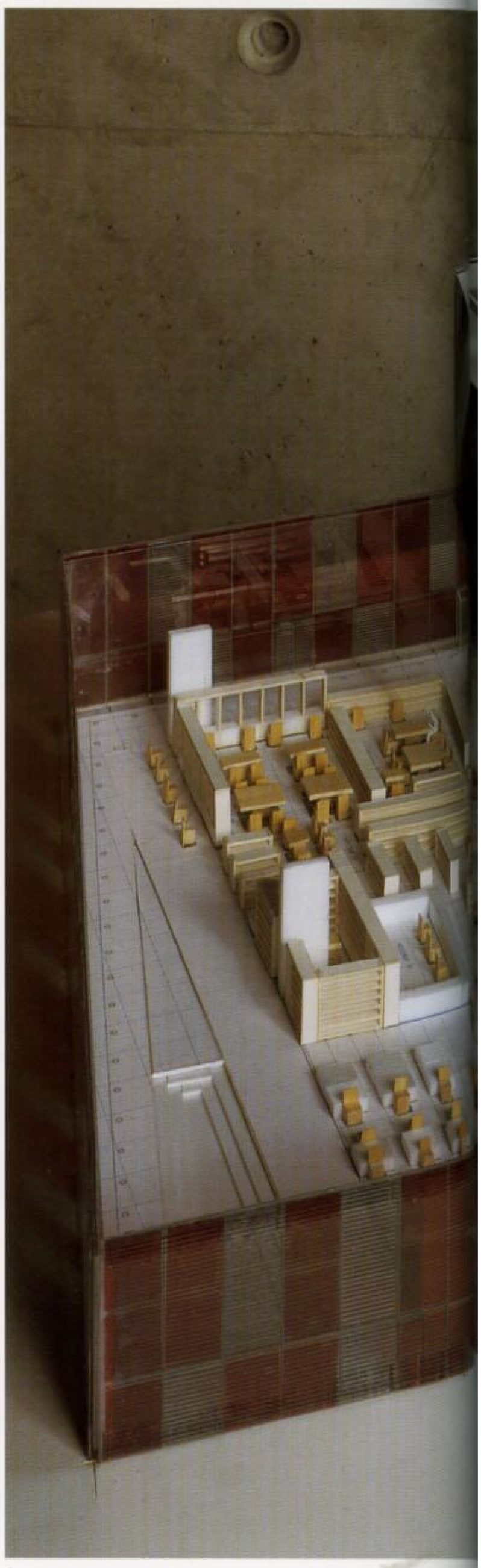

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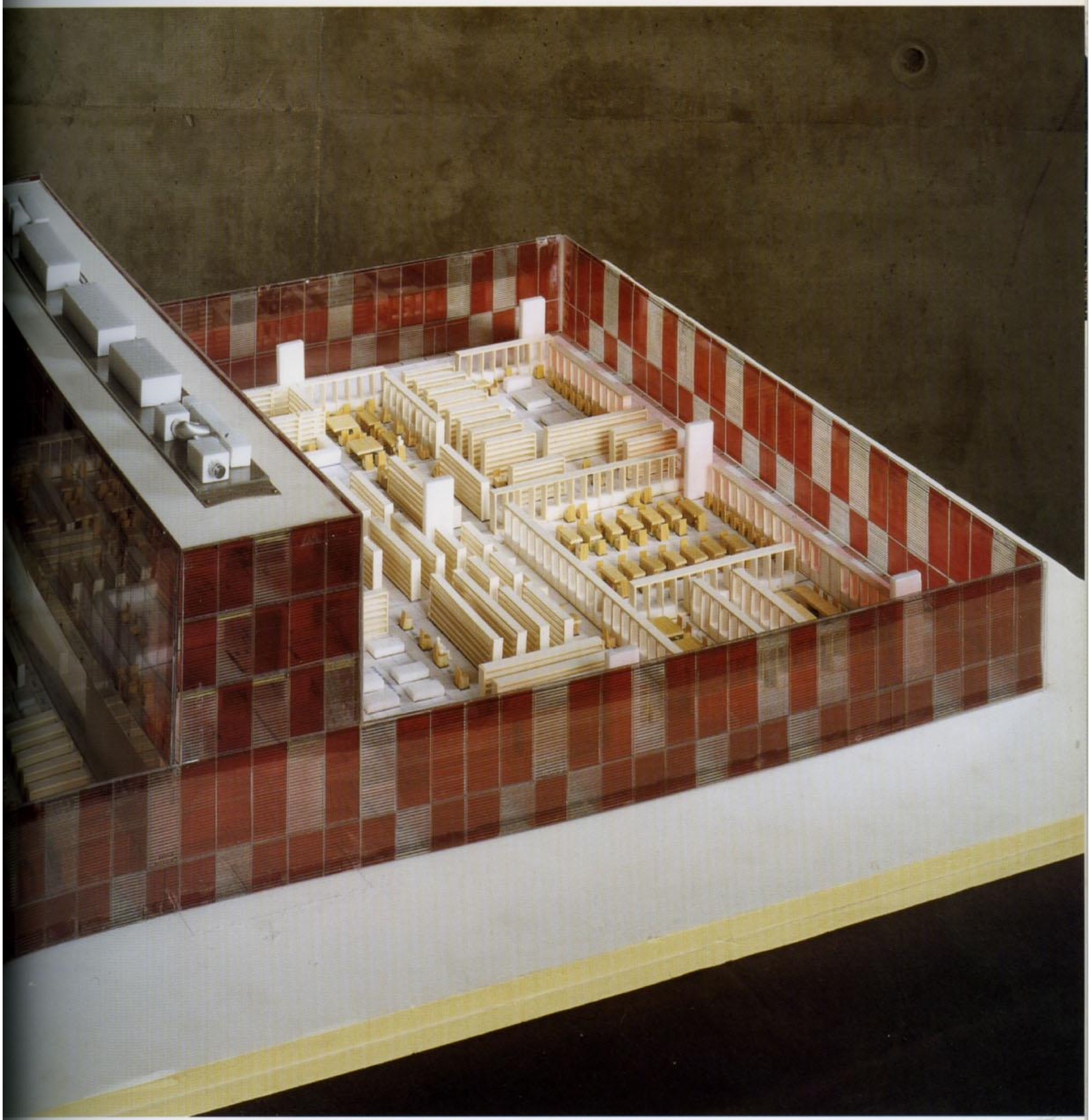
1 Site plan
2 Ground level with furniture distribution
3 Study model



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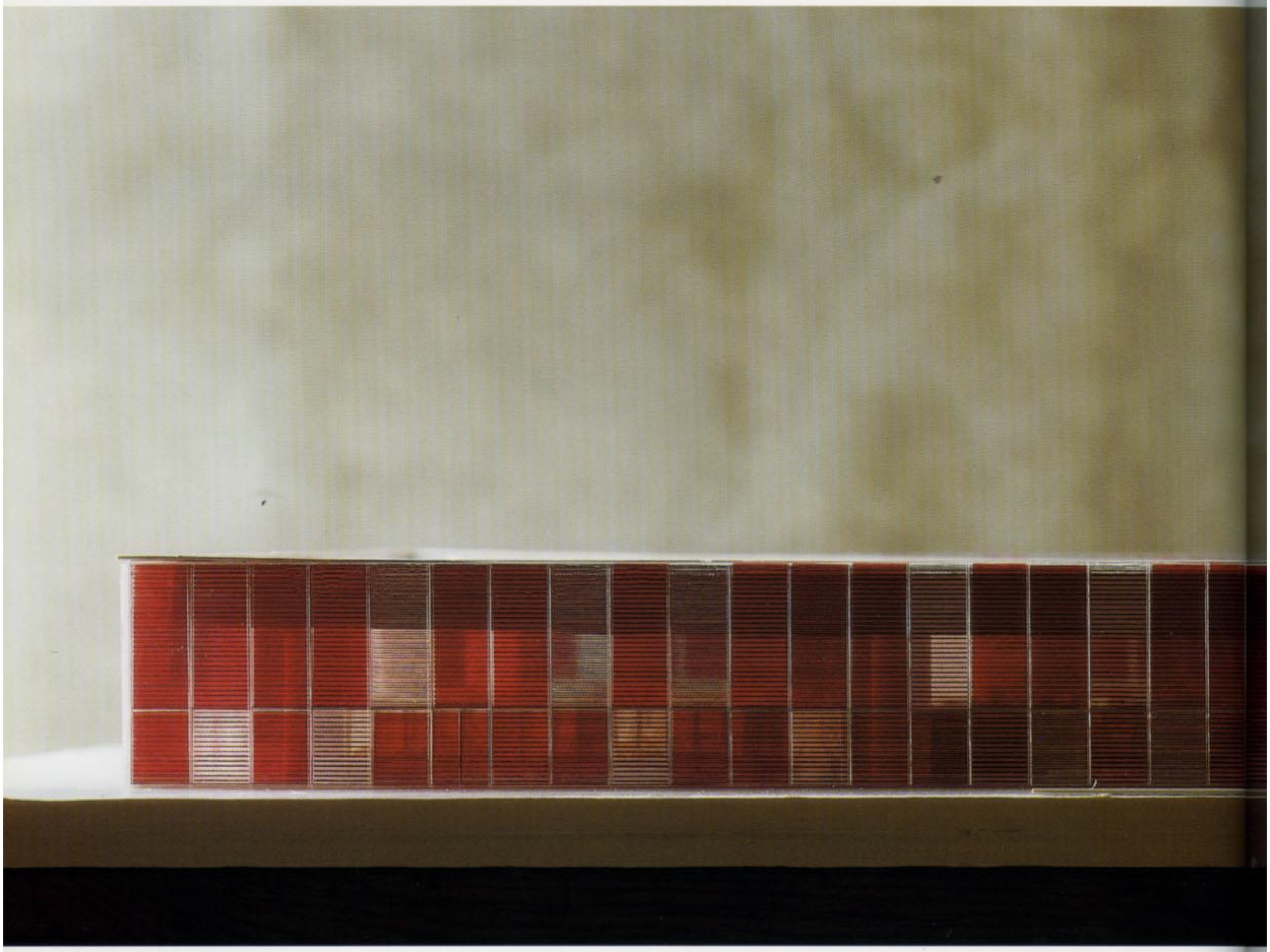

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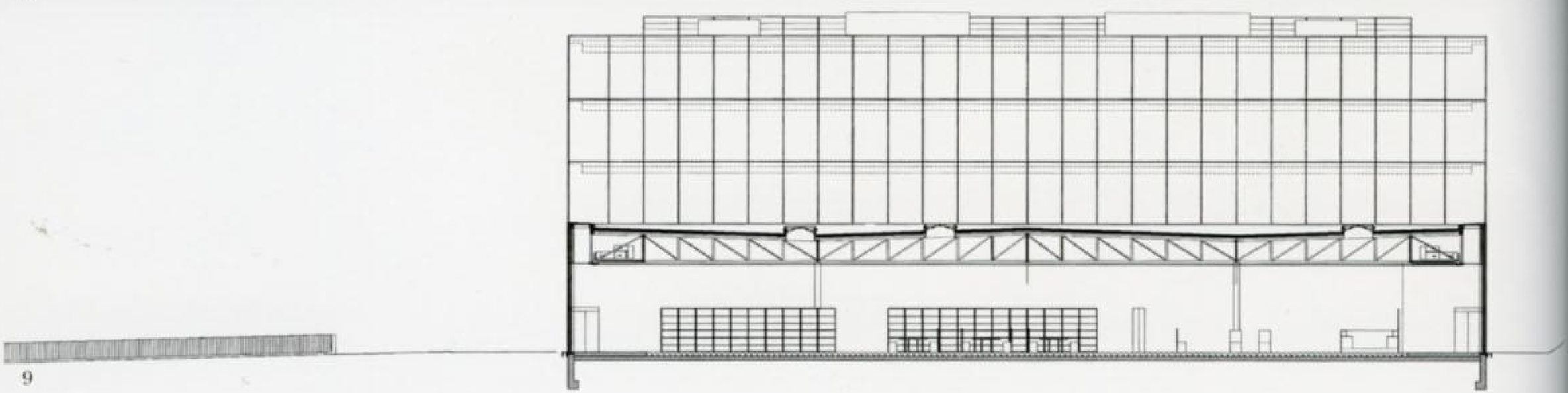

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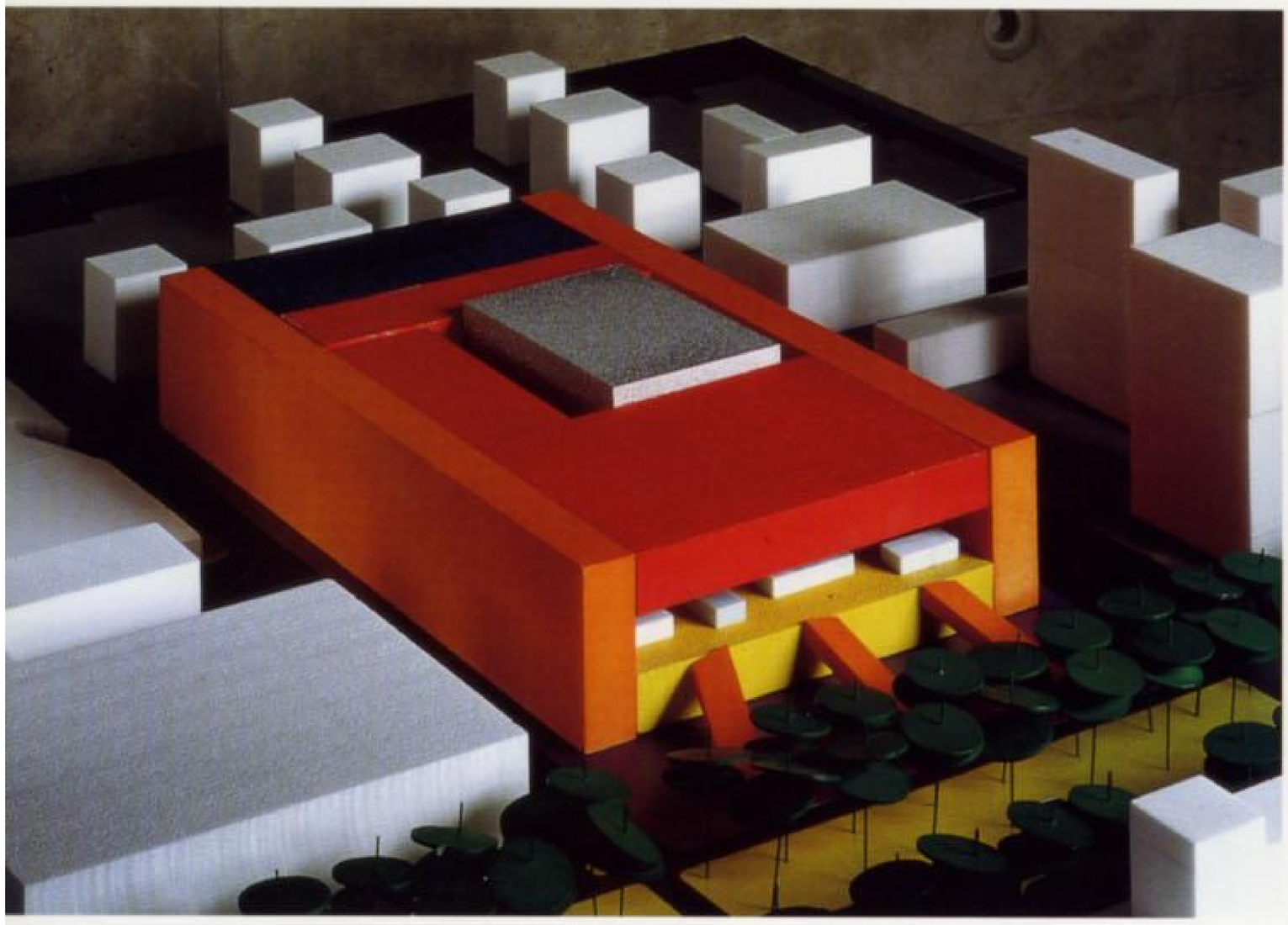

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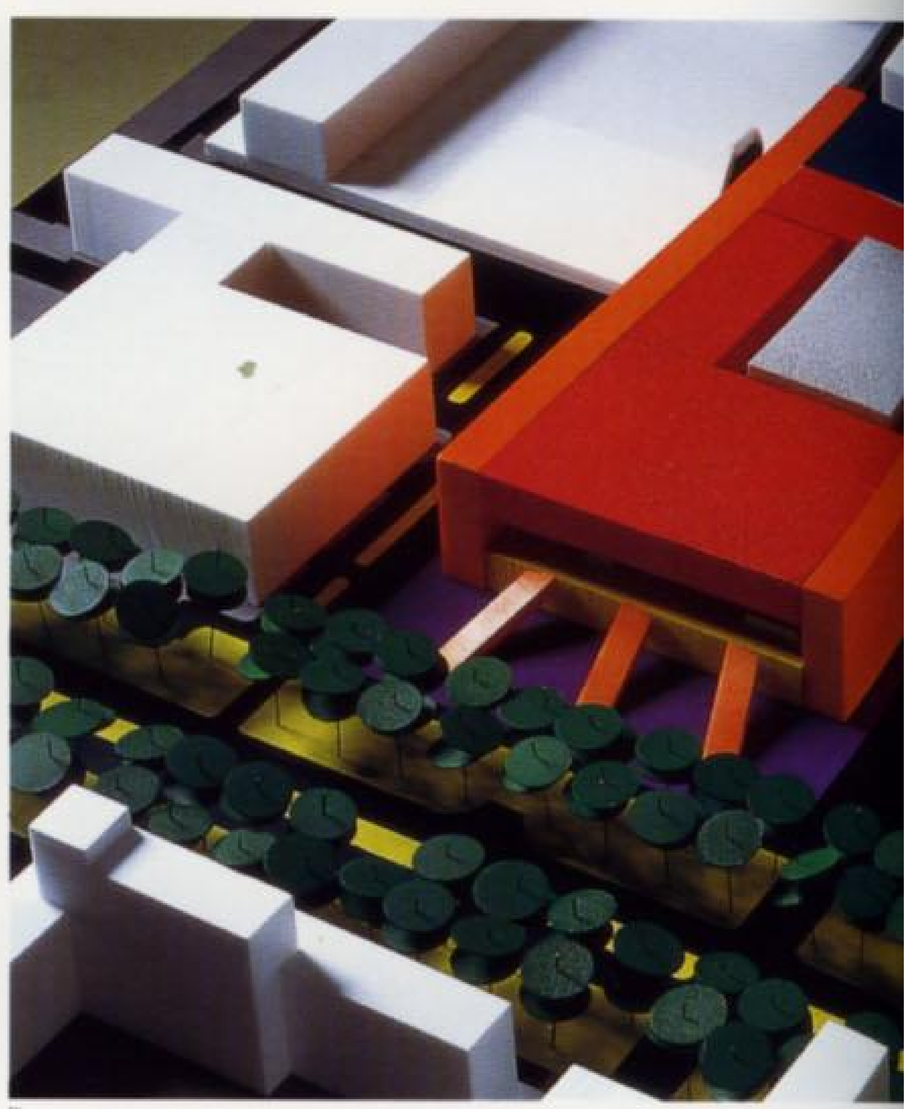

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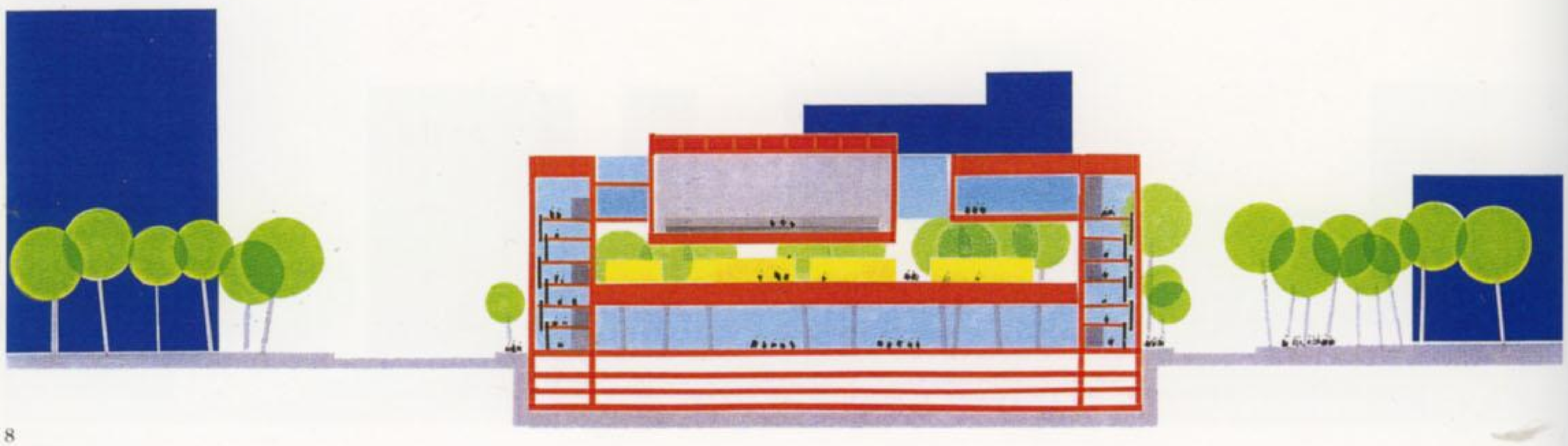
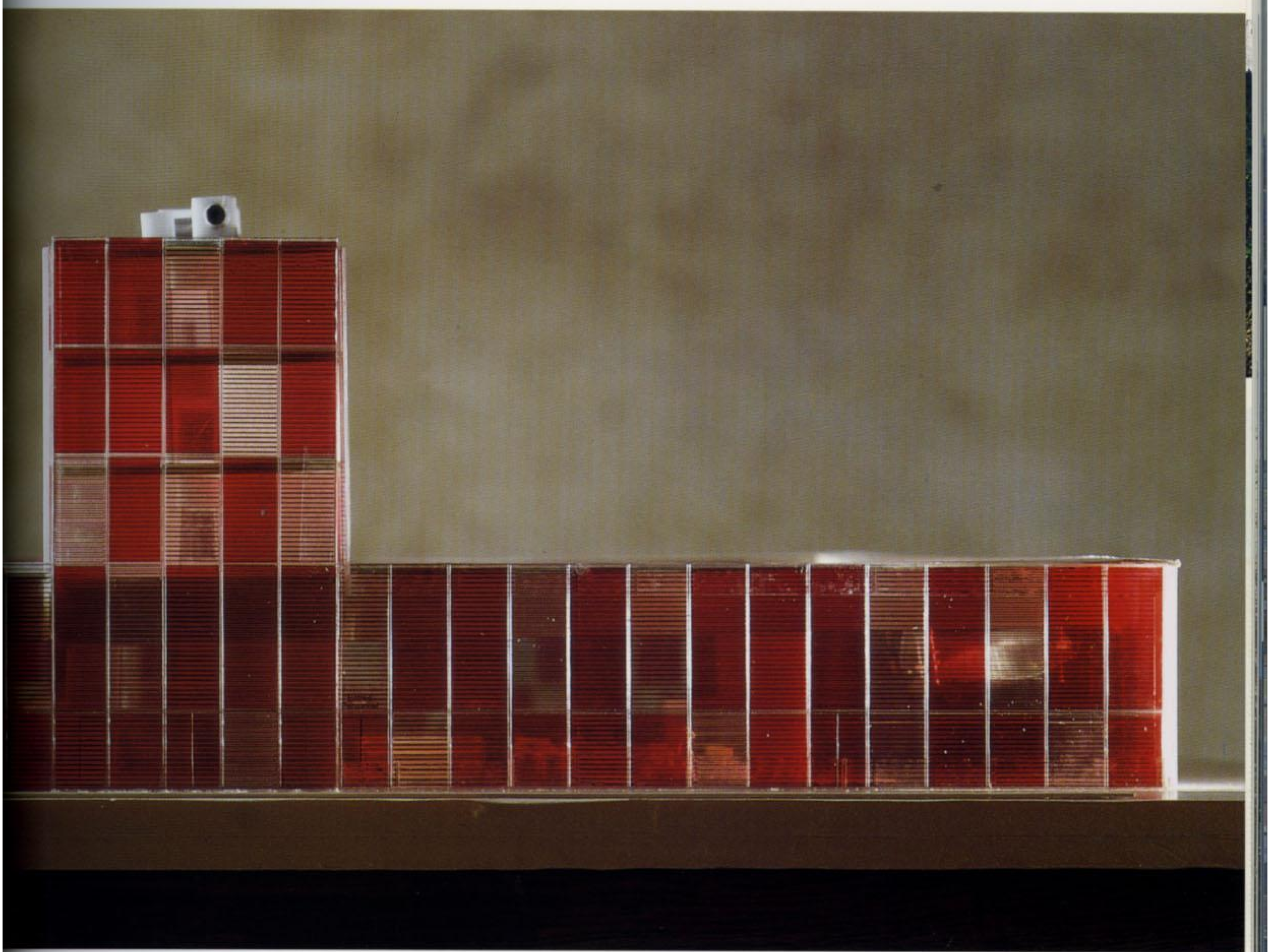
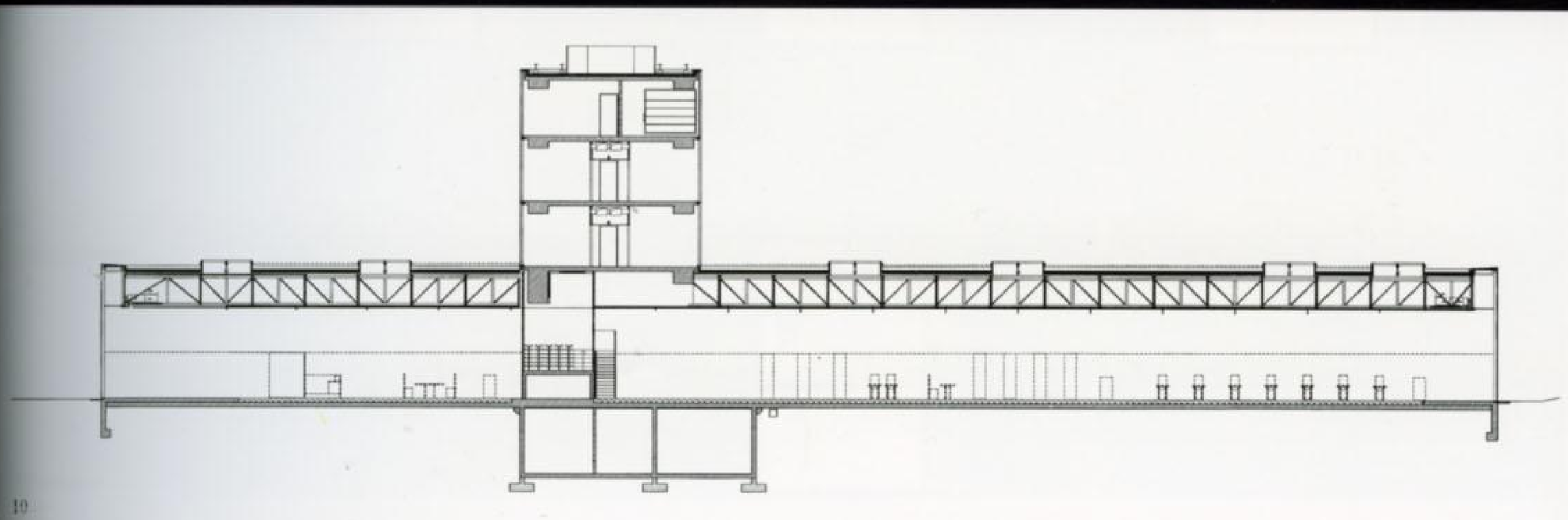


8

7 Elevation: Media Library on ground floor and offices on upper levels
8 Study model
9 Cross section through the reading room, elevation of offices in rear plan
10 Longitudinal section





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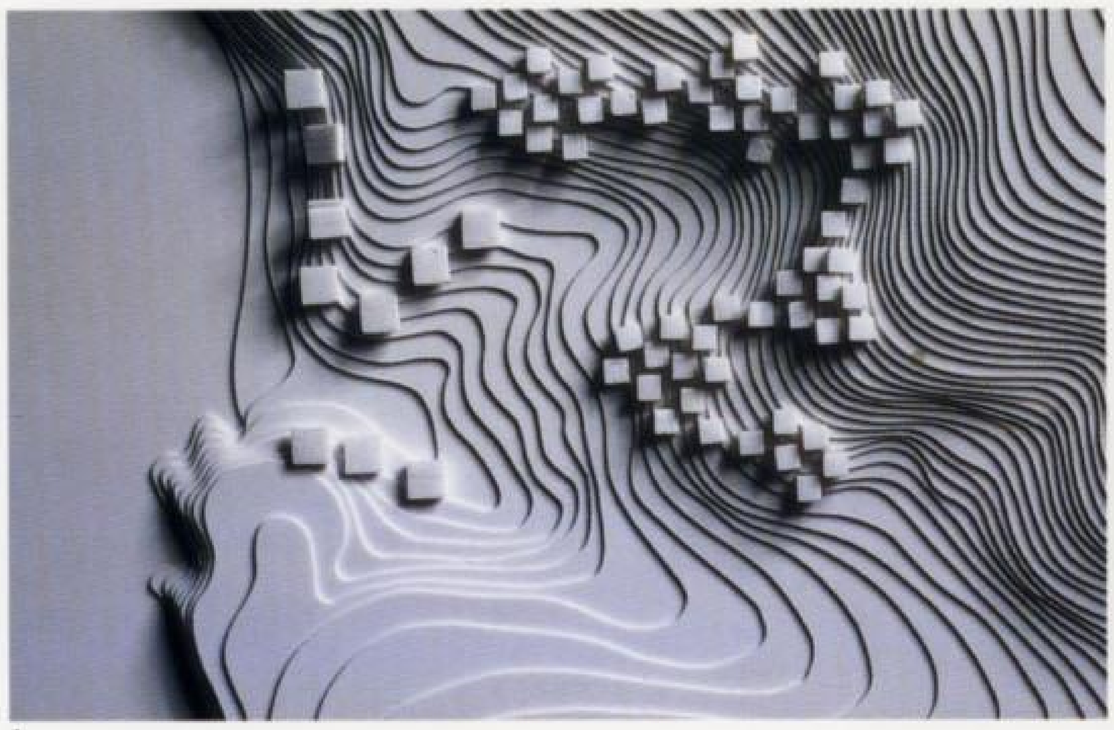
Hotels in the Antilles

Design/Studies 1998
Anse Tille (Gouadaloupe)/Cap Est (Martinique)/Montabo (Guyane)
Client: Groupe hotelier Fabre-Domergue
Surface: 17,000m²/ 6,000m2/8.000m²
Program: Feasibility studies for four-star hotels and facilities

There were different sites on which the client wanted to create four-star hotels, including on the islands Gouadaloupe, Maritinique and Guyane. The three sites required three different approaches. One thing the hotels have in common is that each was the direct result of an understanding of the overwhelming landscape.



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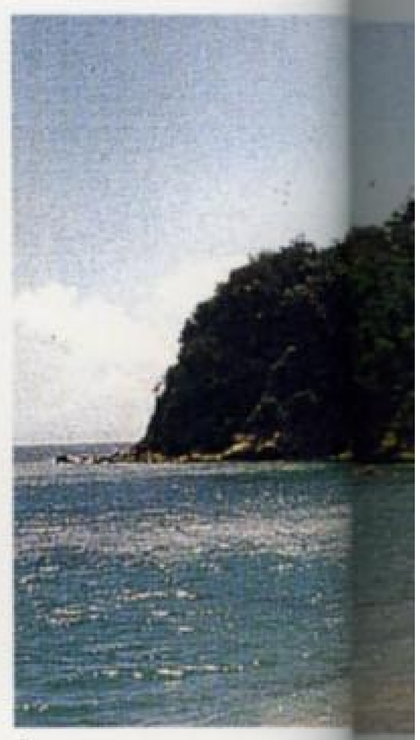

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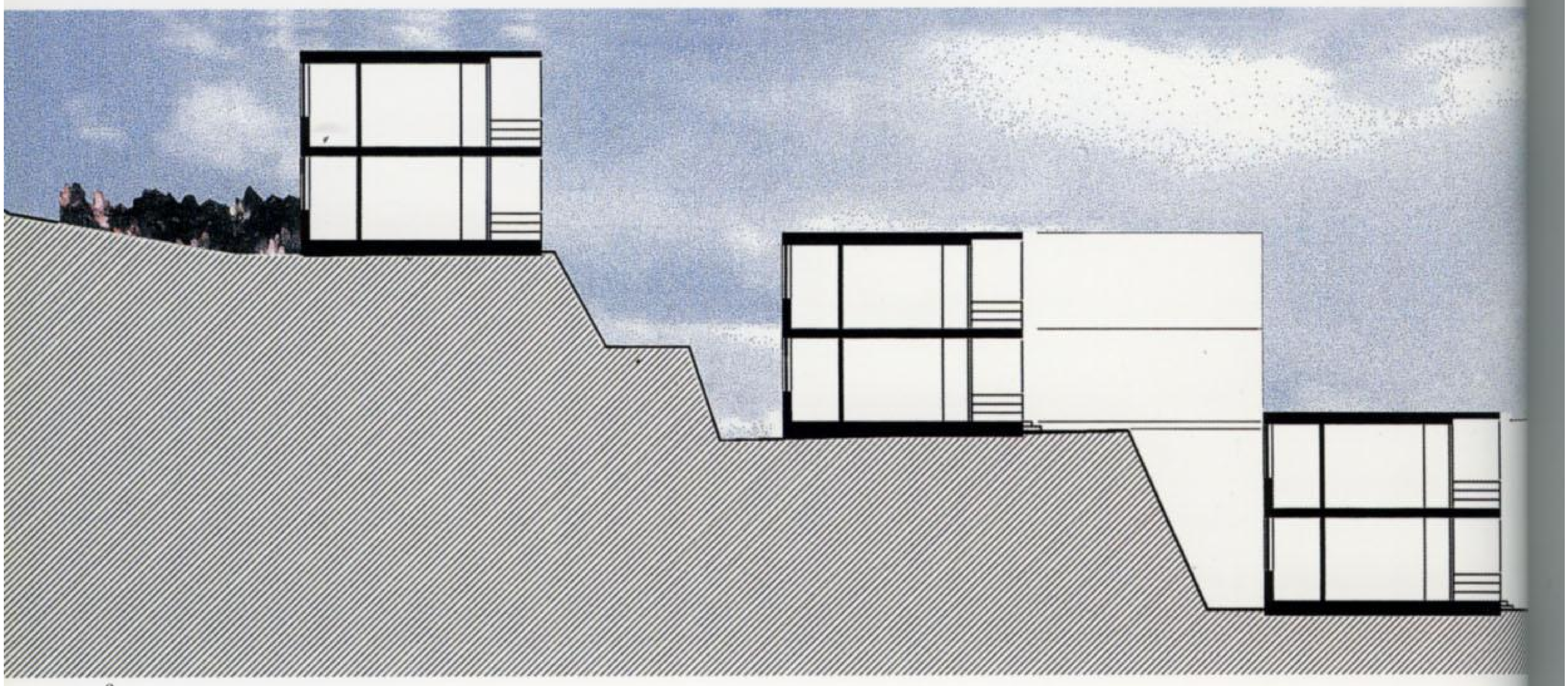
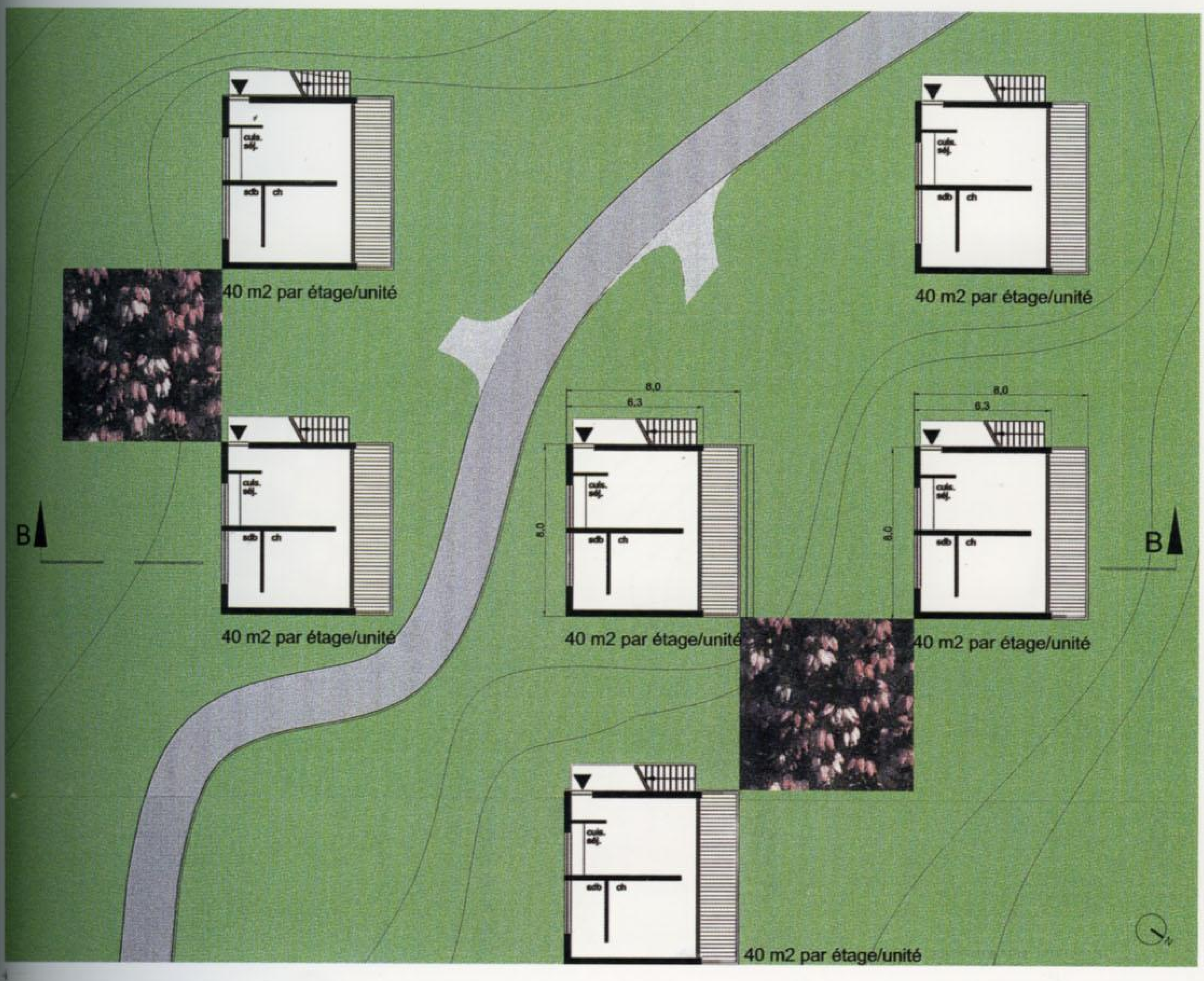


3

1 Model of the Anse Tille scheme (Guadaloupe)
2 Photograph of site, Anse Tille scheme
3 Cross section through accommodation pavilions, Anse Tille scheme
4 Plan, Anse Tille scheme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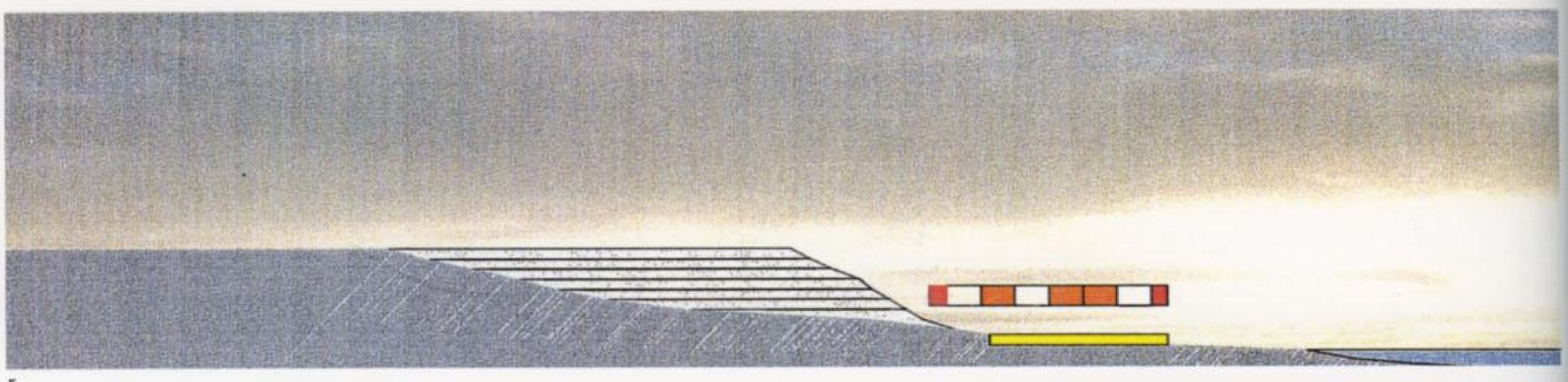

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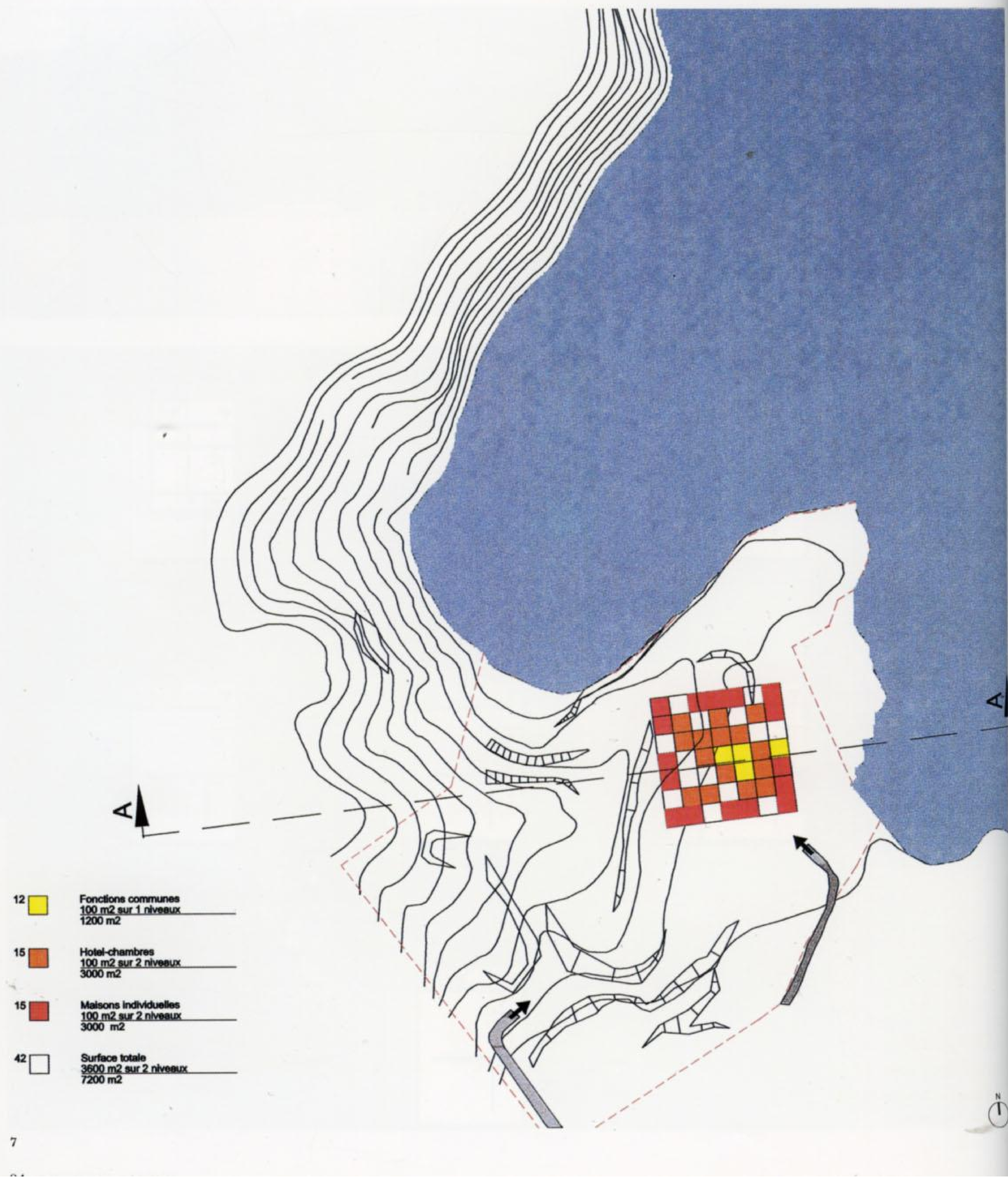

12 Fonctions communes
100 m2 sur 1 niveaux
1200 m2

15 Hotel-chambres
100 m2 sur 2 niveaux
3000 m2

15 Maisons individuelles
100 m2 sur 2 niveaux
3000 m2

42 Surface totale
3600 m2 sur 2 niveaux
7200 m2

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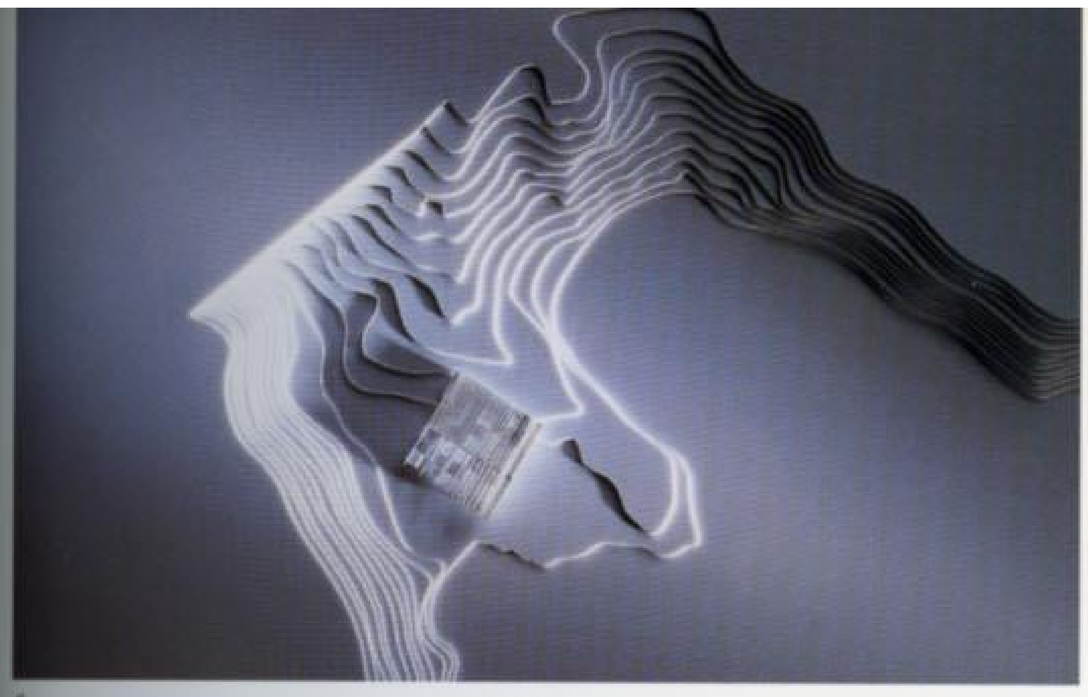
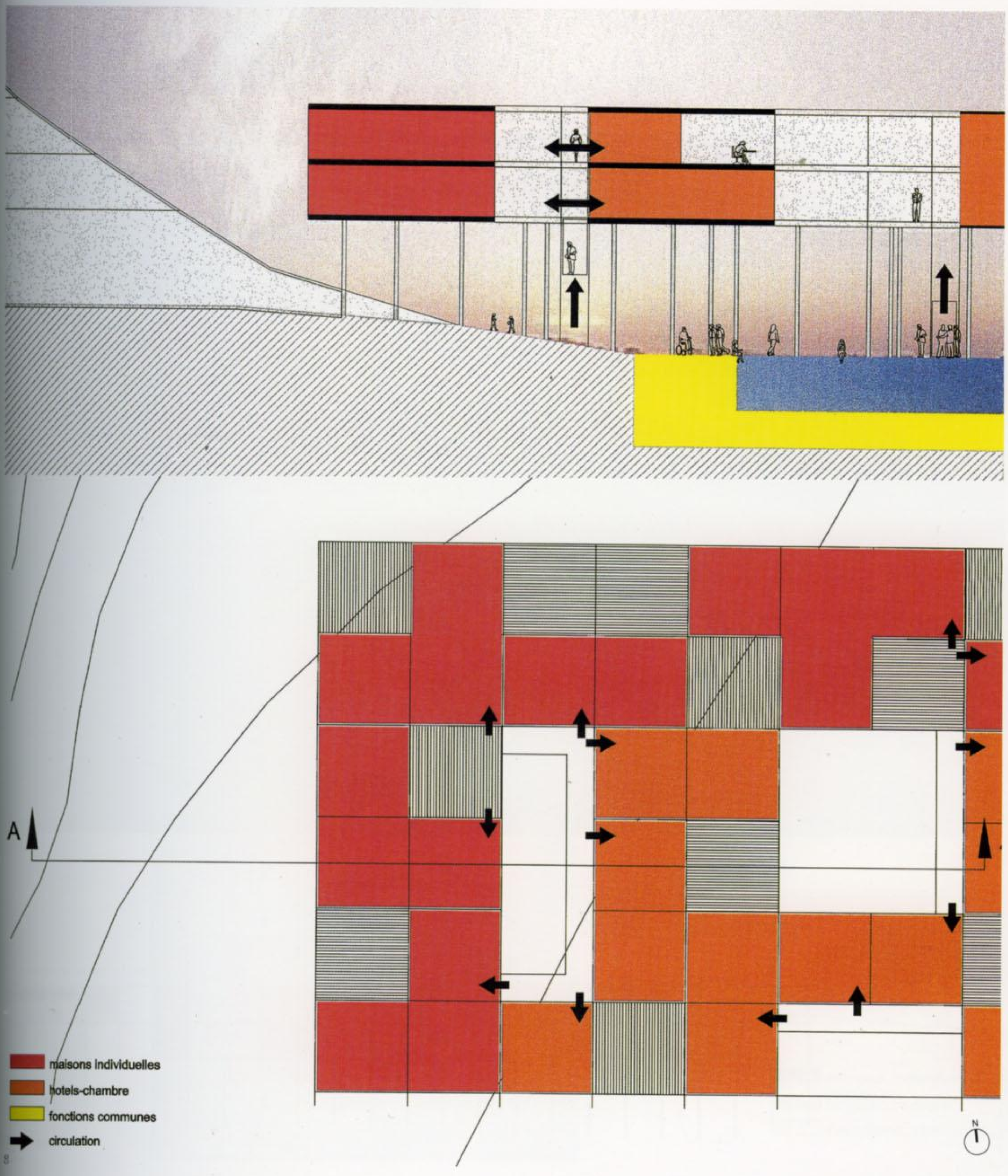
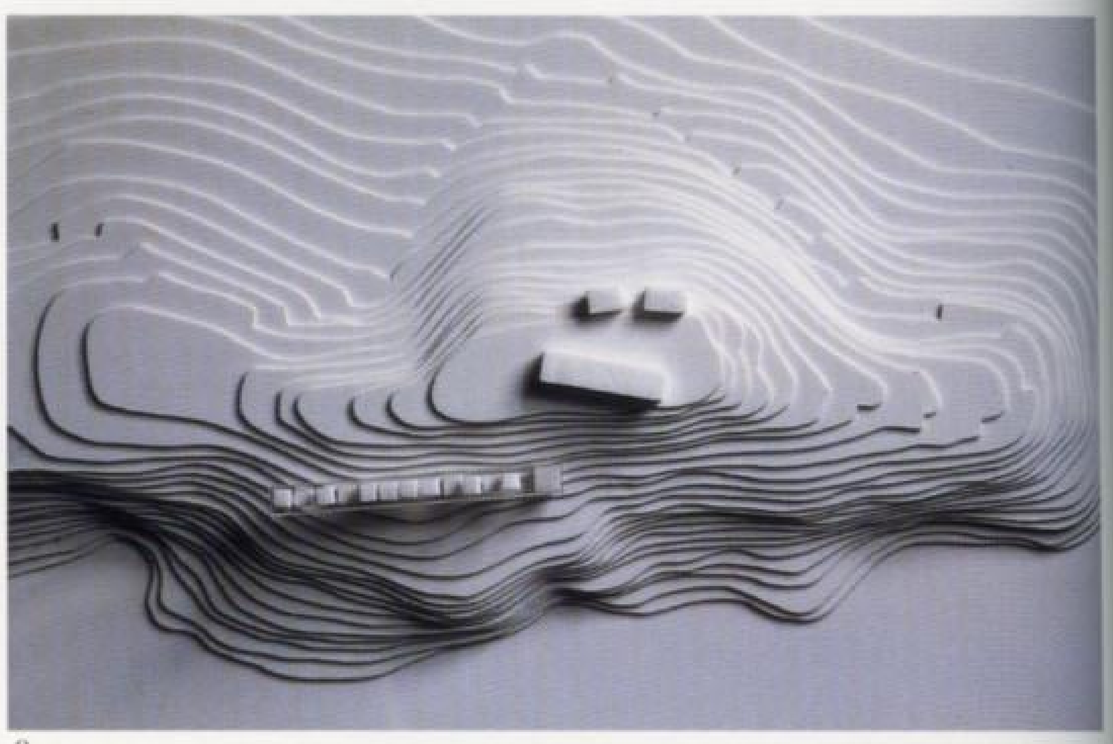


6

5 Section, Cap Est scheme (Martinique)
6 Model of the Cap Est scheme
7 Site plan for the Cap Est scheme
8 Typical schematic plan and section through accommodations, Cap Est scheme





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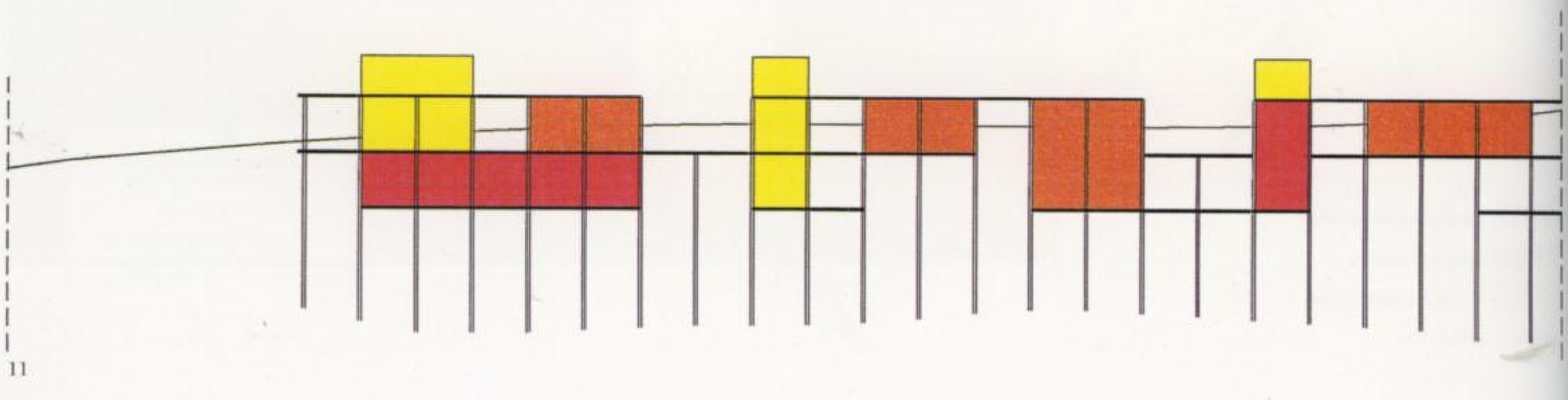

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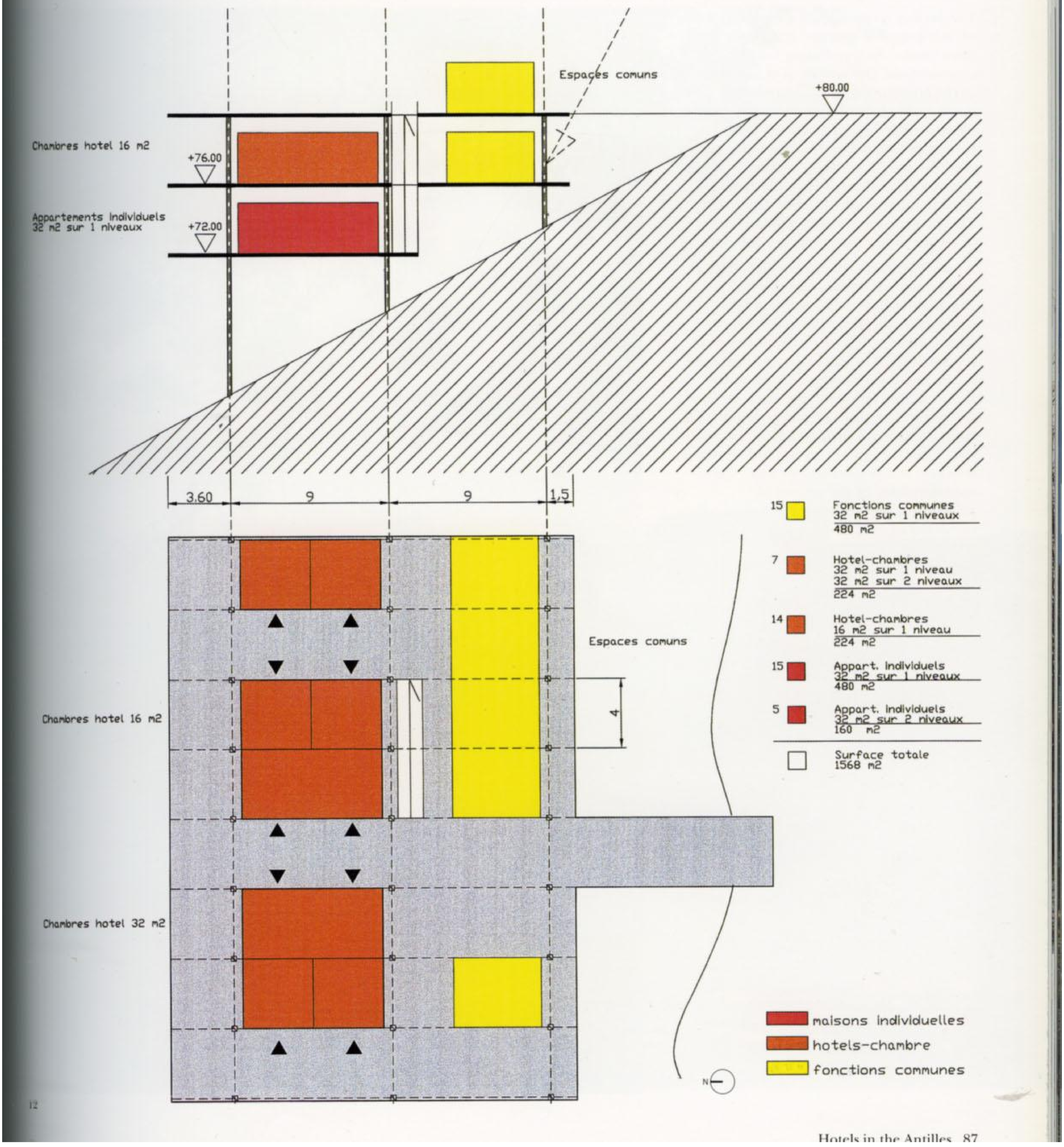
9 Model of the Montabo scheme (Guayane)
10 Photograph of site, Montabo scheme
11 Elevation from the sea, Montabo scheme
12 Typical schematic plan and section through accommodations, Montabo scheme



APLIX Factory

Design/Completion 1997/1999, winning architect after restricted consultation

Zone d'Activités des Relandières, 44850 Le Cellier-sur-Loire, Nantes Metropolitan Area, France

Client: APLIX S.A.

Surface: 30,000 m^2

Cost: 65,000,000 FF (1997 value, before tax)

Architect's Mission: Complete engineering

Program: Self-gripping fastener production plant: plastic production workshop, thermofixing, storage, offices, laboratories, social areas, and landscaping

The factory is intended for the production of "self-gripping systems" and synthetic-fibre fabrics. Non-polluting for the environment, this activity is of interest to the community for the number of jobs it will create following its opening. Its potential for development will lend a certain dynamism to the region. On top of that, the design attempts to offer optimum working conditions, and to guarantee a flexible integration of future extensions. This project, then, marks the beginning of an industrial change in the community.

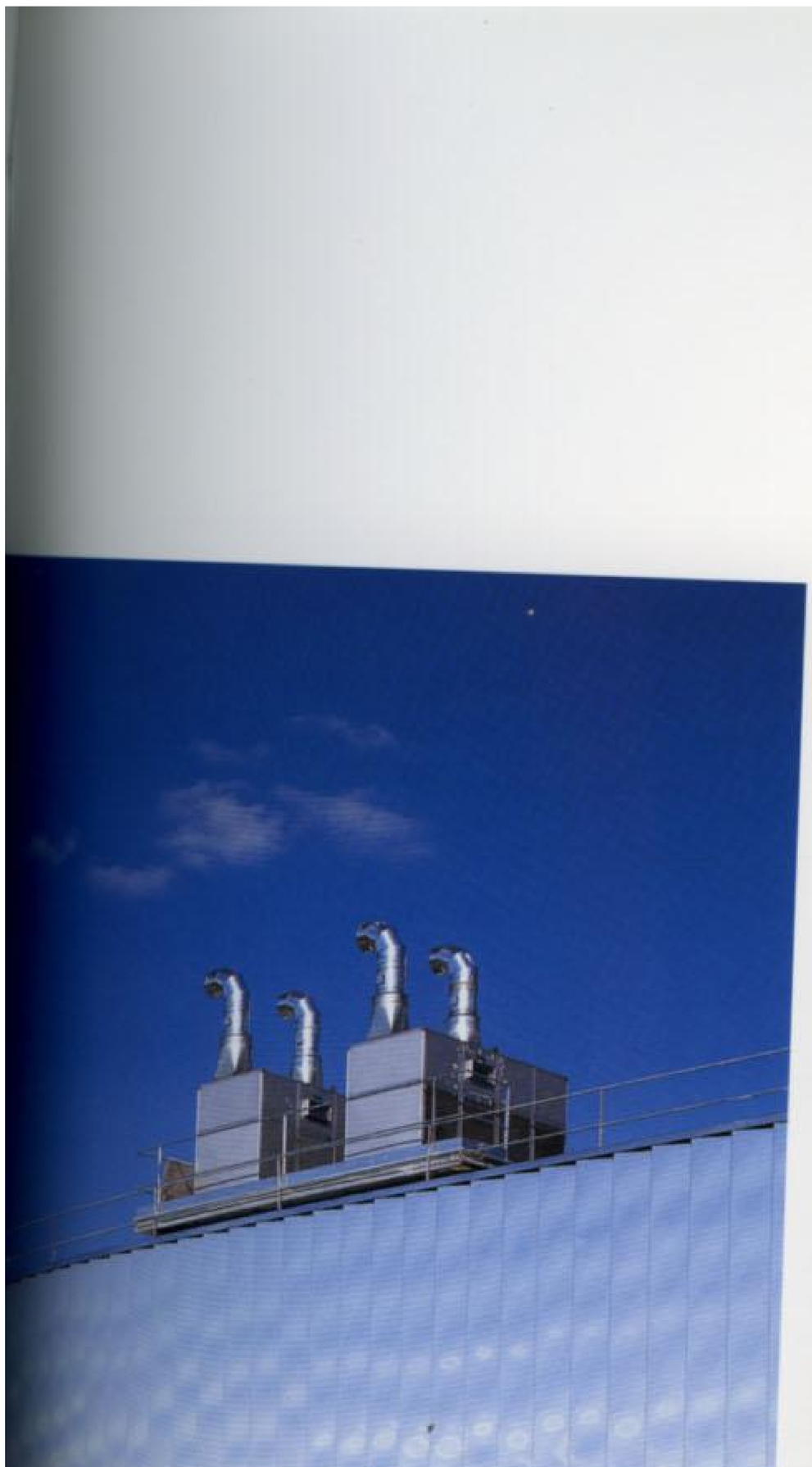
We have placed an orthogonal 20 ¥ 20 m grid on top of the site, forming a checkerboard of metal and vegetal surfaces. The composition of the factory itself is the result of the juxtaposition of several 20 ¥ 20 m blocks, each 7.7 m high. In the initial proposal, the form of the factory is that of a long, regularly stepped rectangle. The main facade gives onto the main RN23 road; windowless, it expresses the desire for interiorization linked to the architectural project and to the confidentiality of the activity of production, with the strict design of a thin, extended line from which a few treetops protrude.

Continued

1

1 View of the factory from the national road
2 Study model, aerial view

2



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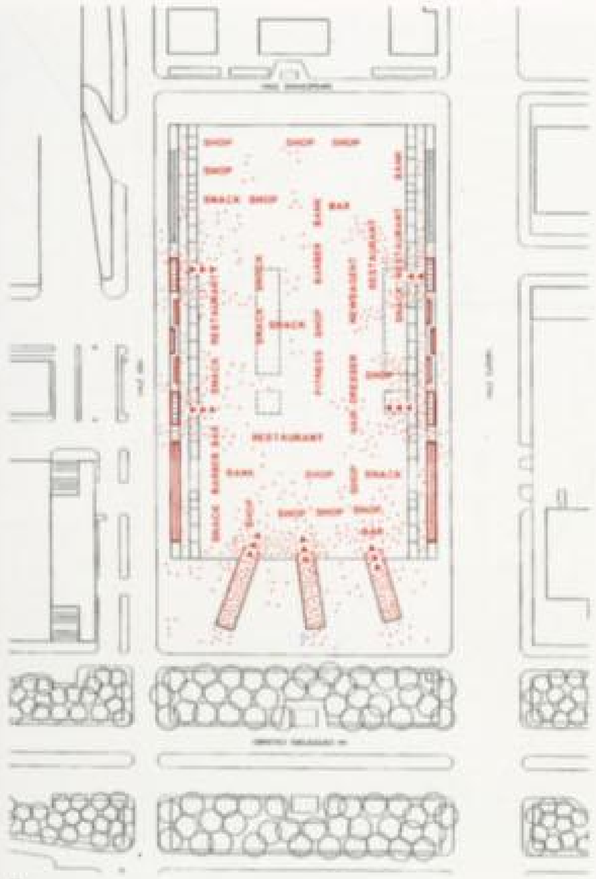

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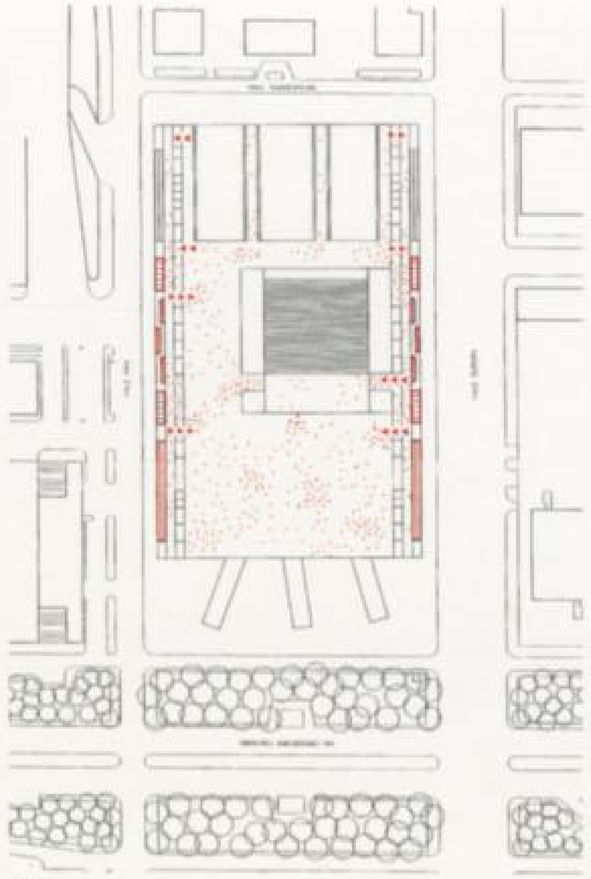

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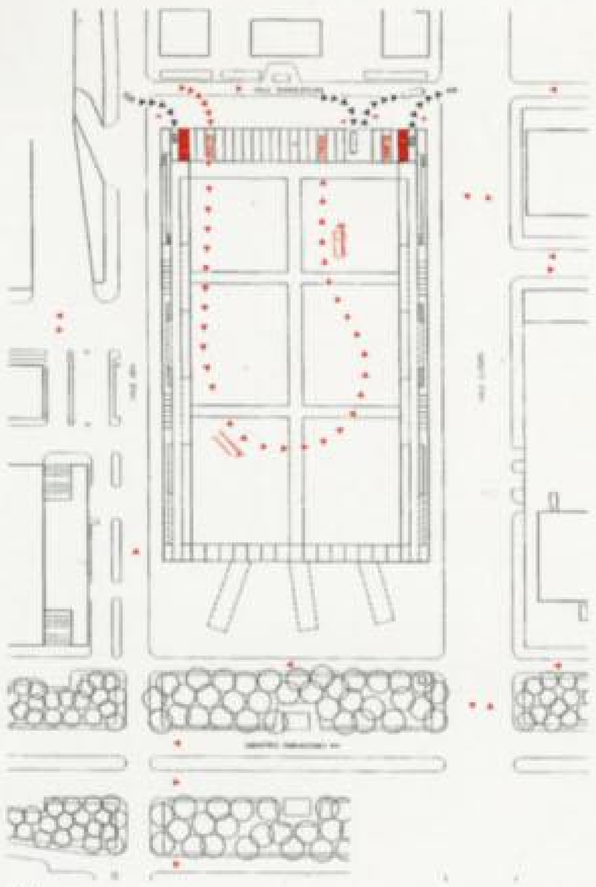

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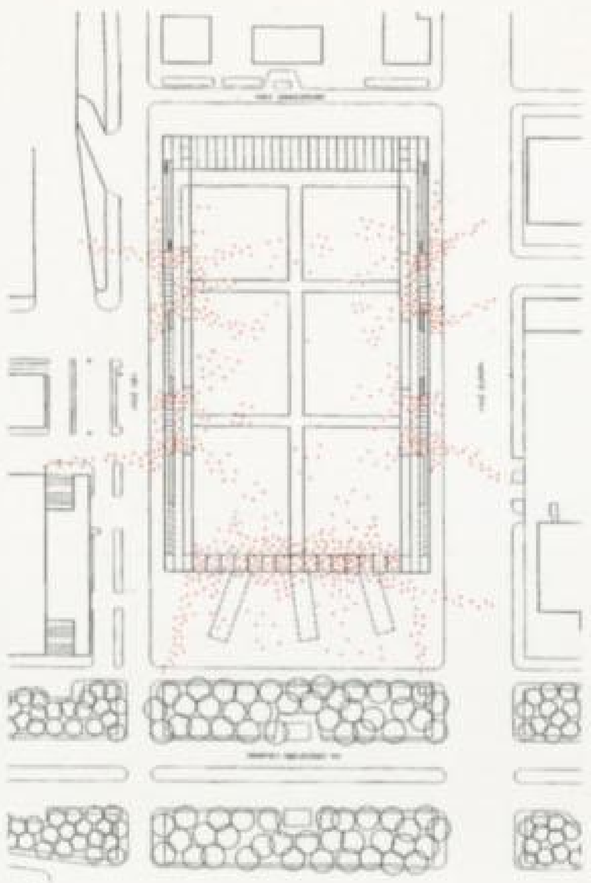
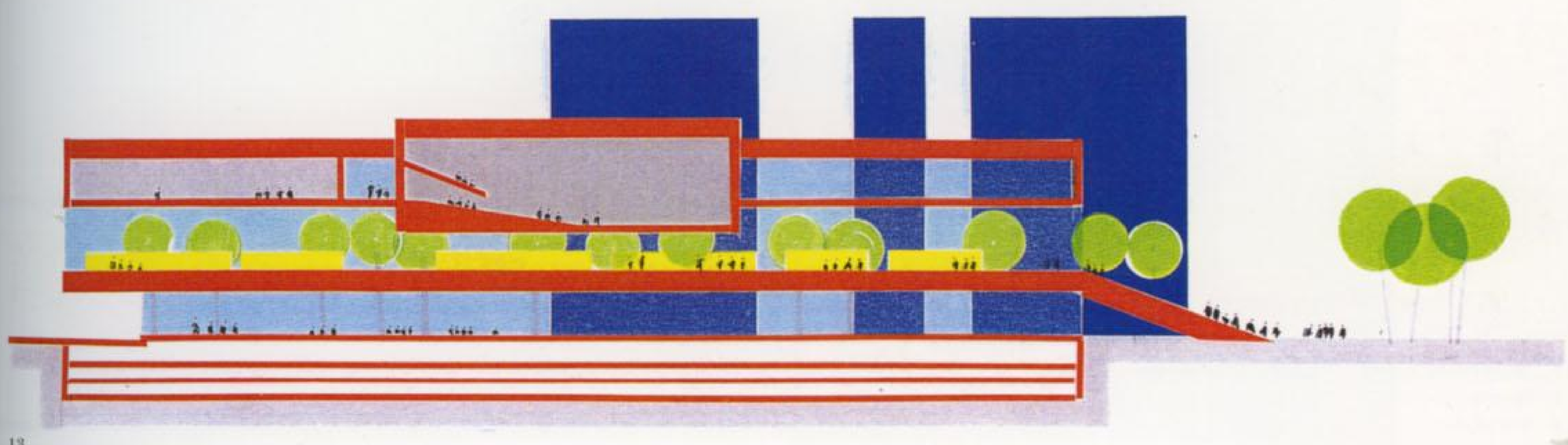


12

6&7 Study model
8 Cross section
9–12 Function diagrams
13 Longitudinal section



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The visible material is a slightly burnished metal sheeting. An idealized expression of agricultural buildings, it reflects the surrounding nature and allows the factory to gently blend into it. Each part of the project is conceived so as to enable the envisaging of workshop extensions and parking areas. For this reason, the rigorous conception of the composition's masses and their effects remains subject to variation. Extensions are possible via the aleatory articulation of supplementary squares, which would thus create visual irregularities, notably in the frontal view. For the moment, then, there is no definitive configuration of the extensions to the factory, but rather the wish for a game of chance elicited by the metal/vegetal encounter of volumes and reflections.

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The Museum of Modern Art

Design Competition 1997, competition project
West 53rd Street, New York, New York, U.S.A.
Client: Museum of Modern Art
Surface: 47,660 m^2
Program: Galleries for permanent and temporary exhibitions, conference halls, offices, stock spaces, conservation spaces, restaurants for employees, public cafeteria, library, and bookshop

The work presented here constitutes an open-ended architectural investigation. It is not a catalogue of projects; instead, proceeding from an analysis of context, we have established a diagnosis that presents different potential responses. The interest this diagnosis has resides, on the one hand, in the identification of elements to be protected, and on the other, in that of the elements to be designed and projected. The first form the system's common trunk; the rest constitute the Museum's developments and metamorphoses.

Urban analysis shows the difference in nature and function between 53rd and 54th Streets; one is more pedestrian-oriented. This opposition constitutes a specific urban feature of the MoMA: it has a street (53rd) side and a garden (54th) side. This reading of the site clarifies the urban situation by dividing, lengthwise, the block: built on 53rd Street, open towards 54th. It cannot, though, be said that there is a "front" and a "back", but rather a streetside Museum and a gardenside Museum.

The organizational structure of the MoMA can be compared to a tree. It digs down into the earth as if searching for its "life force" there. In an opposed movement, it thrusts a long built mass emphatically upwards to form its "trunk". Then, blossoming out, it extends its branching structure – its "treetop" – aside, above

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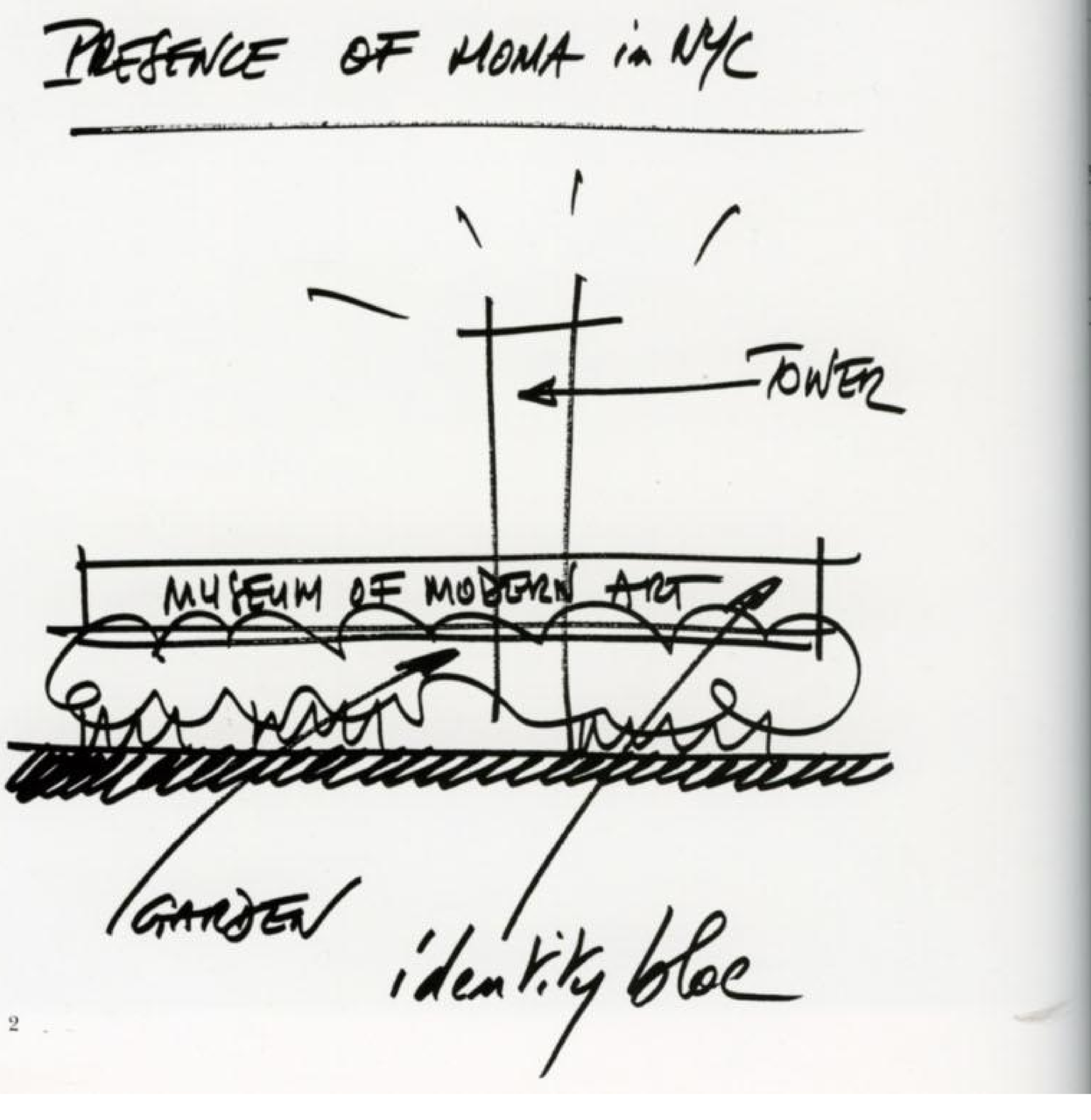
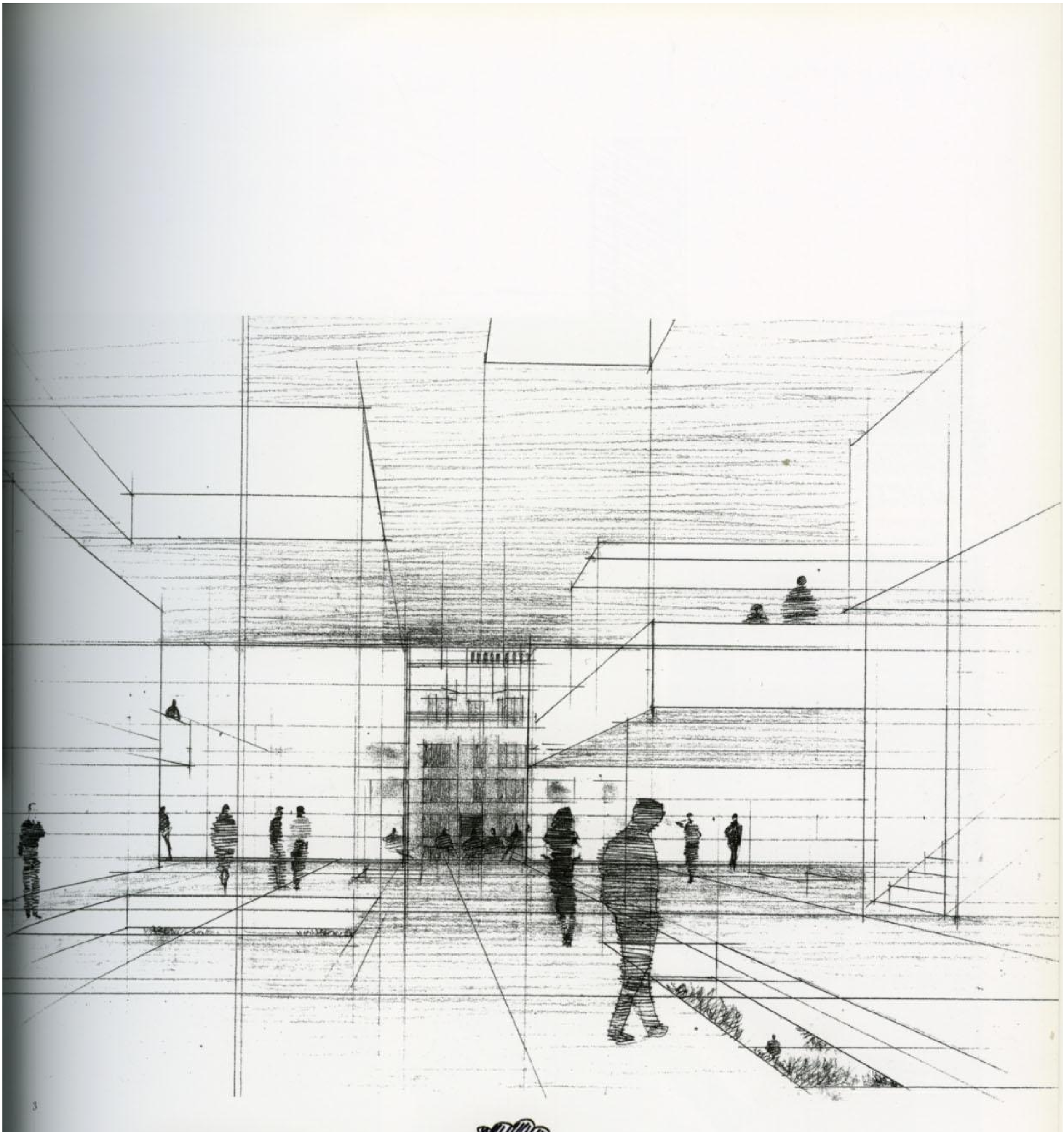


2

1 Model of the "Above" scheme
2 Sketch
3 Interior perspective
4 Concept sketches of the three schemes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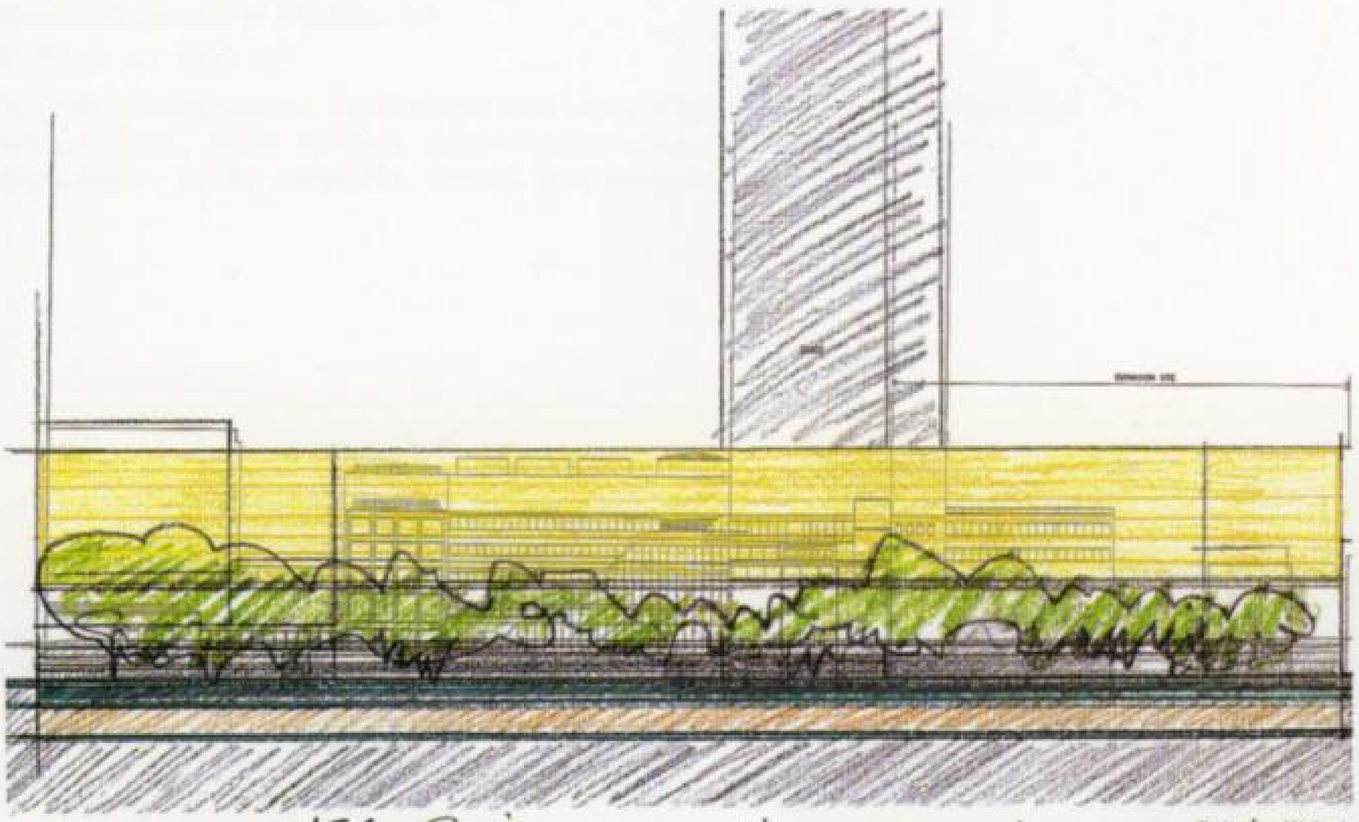

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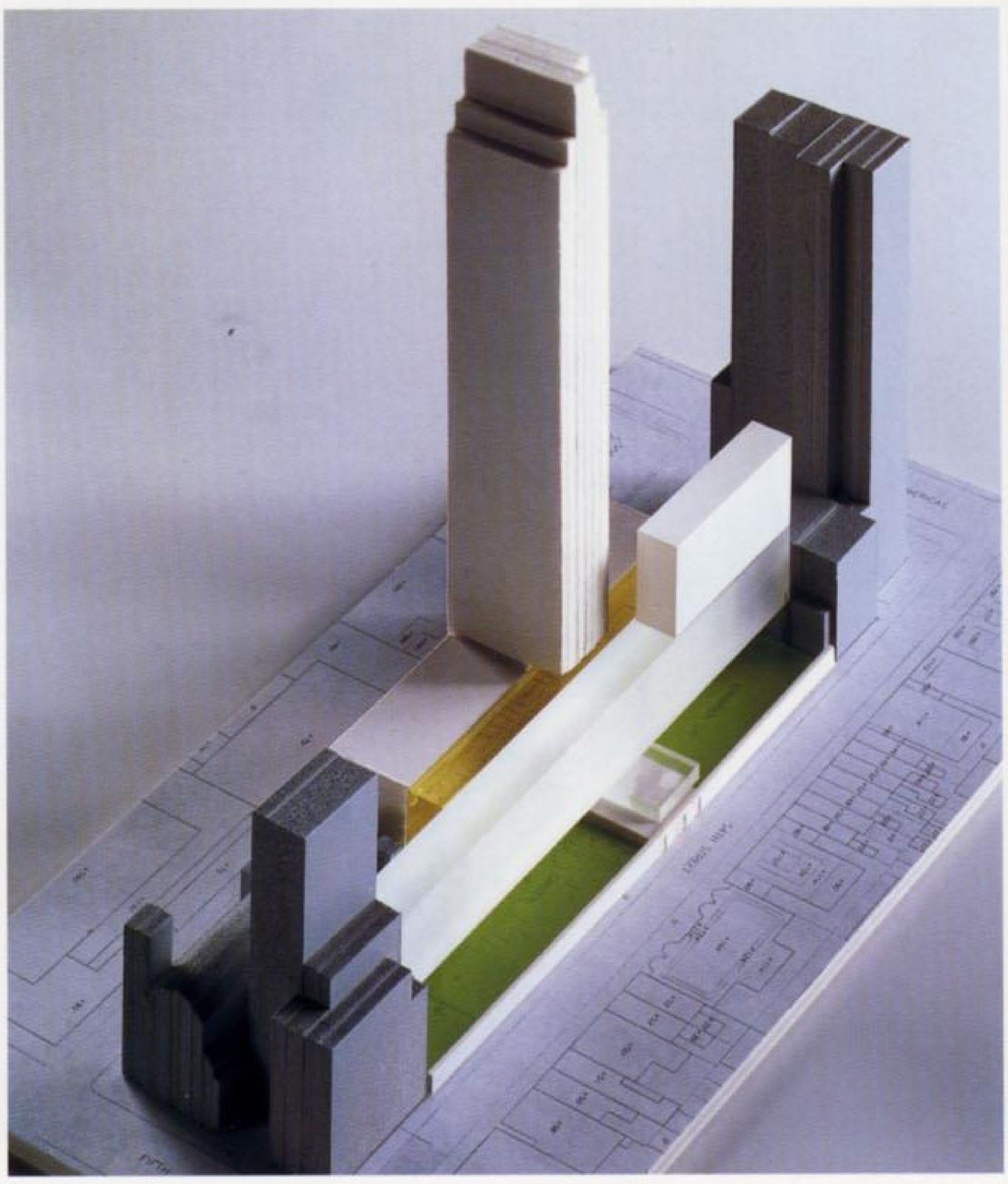

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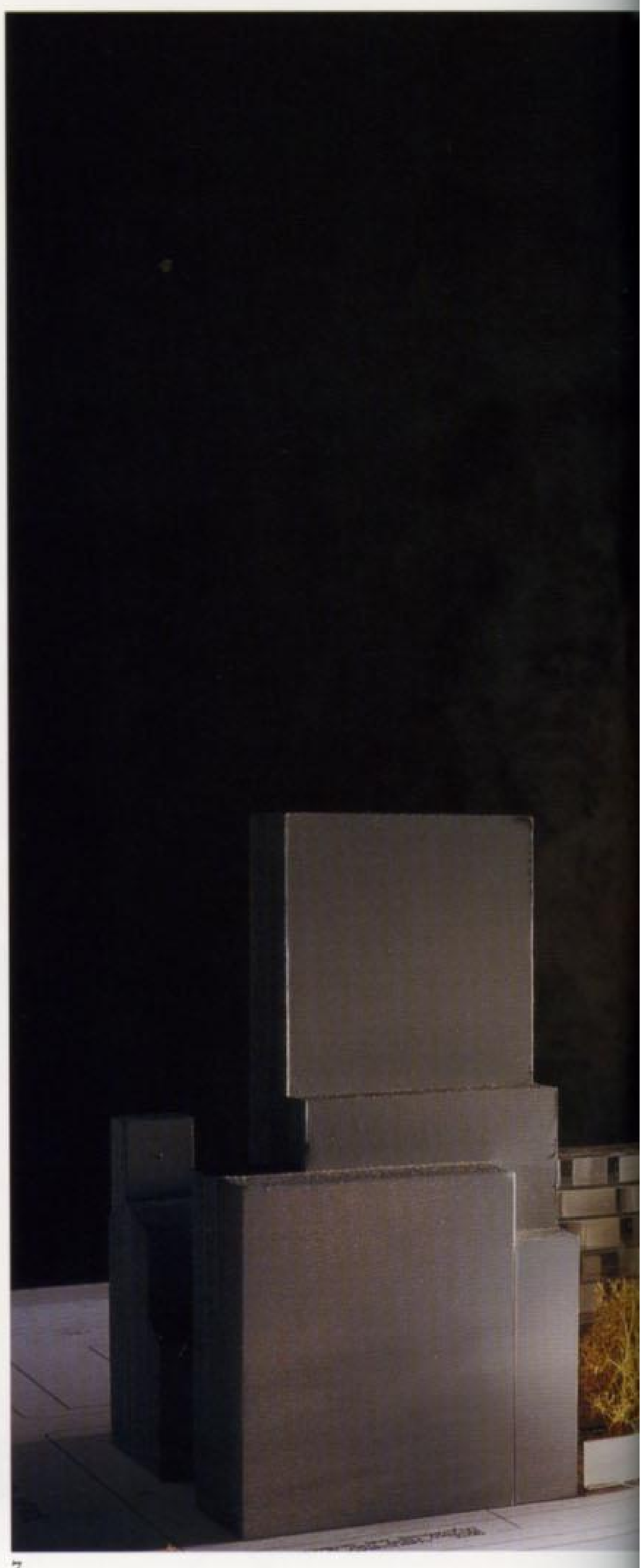

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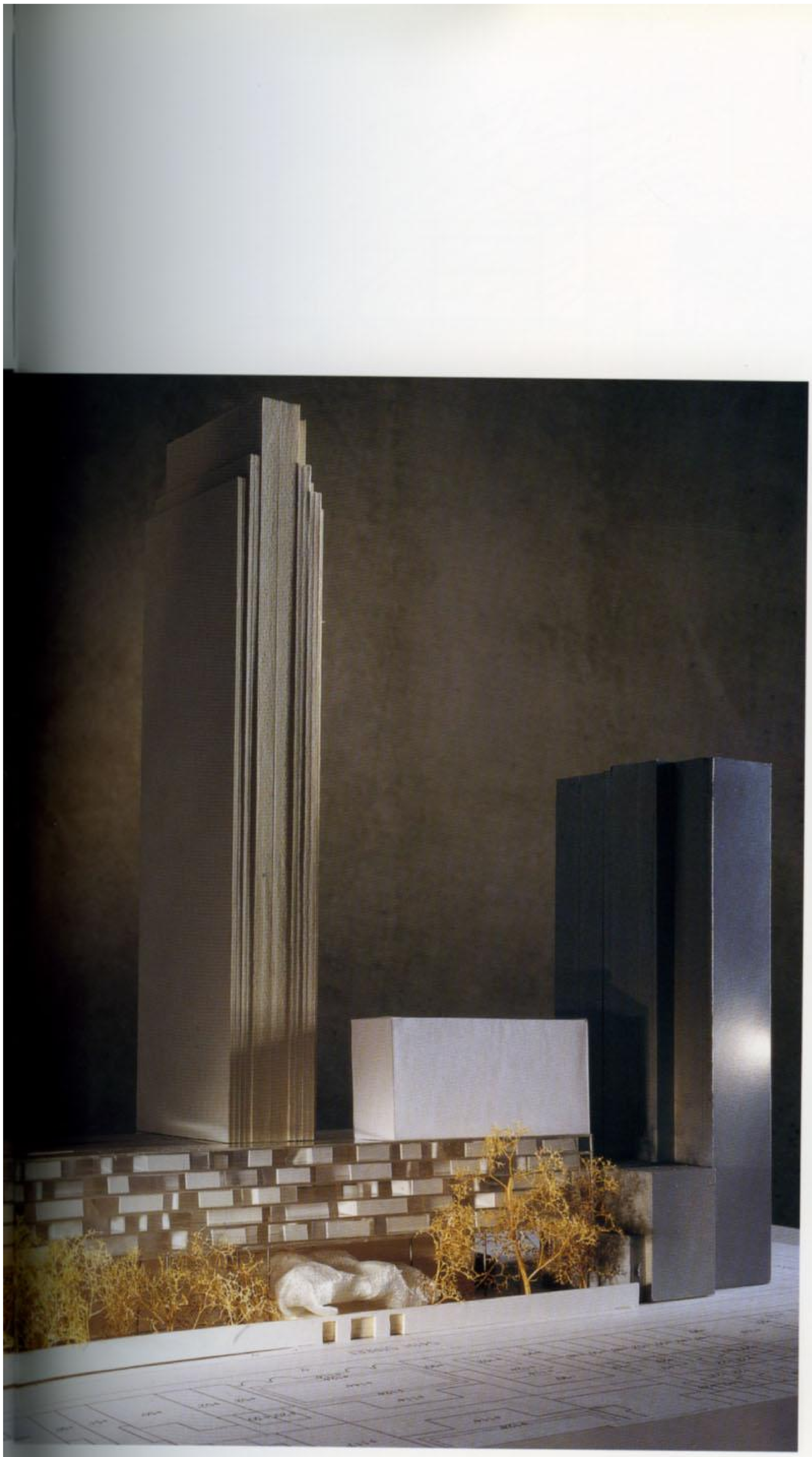
5 Section drawing of the "Along" scheme
6 Concept model of the "Along" scheme
7 Model of the "Along" scheme, view from 54th street



and along. Crowning the whole thing, the tower soars up into the sky, where it participates in the aerial concert of its no less prestigious neighbors.

Since we are evoking roots and branches, it is fitting, first, to elaborate a trunk. This element forms the core of the project. Architectural and functional analysis of the existing building shows that the exhibition rooms do not have their place, or more precisely their "correct place", there. By freeing the floors currently given over to exhibitions, and by moving the library and conservation departments there, we put the existing building to better use as regards its organization and the quality of its work spaces. The enlarged and more ventilated offices occupy the upper part of the building and all benefit from natural light.

Forming part of the same undertaking, the extension of the garden hall to the whole of the building (both length- and height-wise) creates a place full of life and movement, bathed in natural light, with all levels being served by a set of vertical and horizontal circulations.

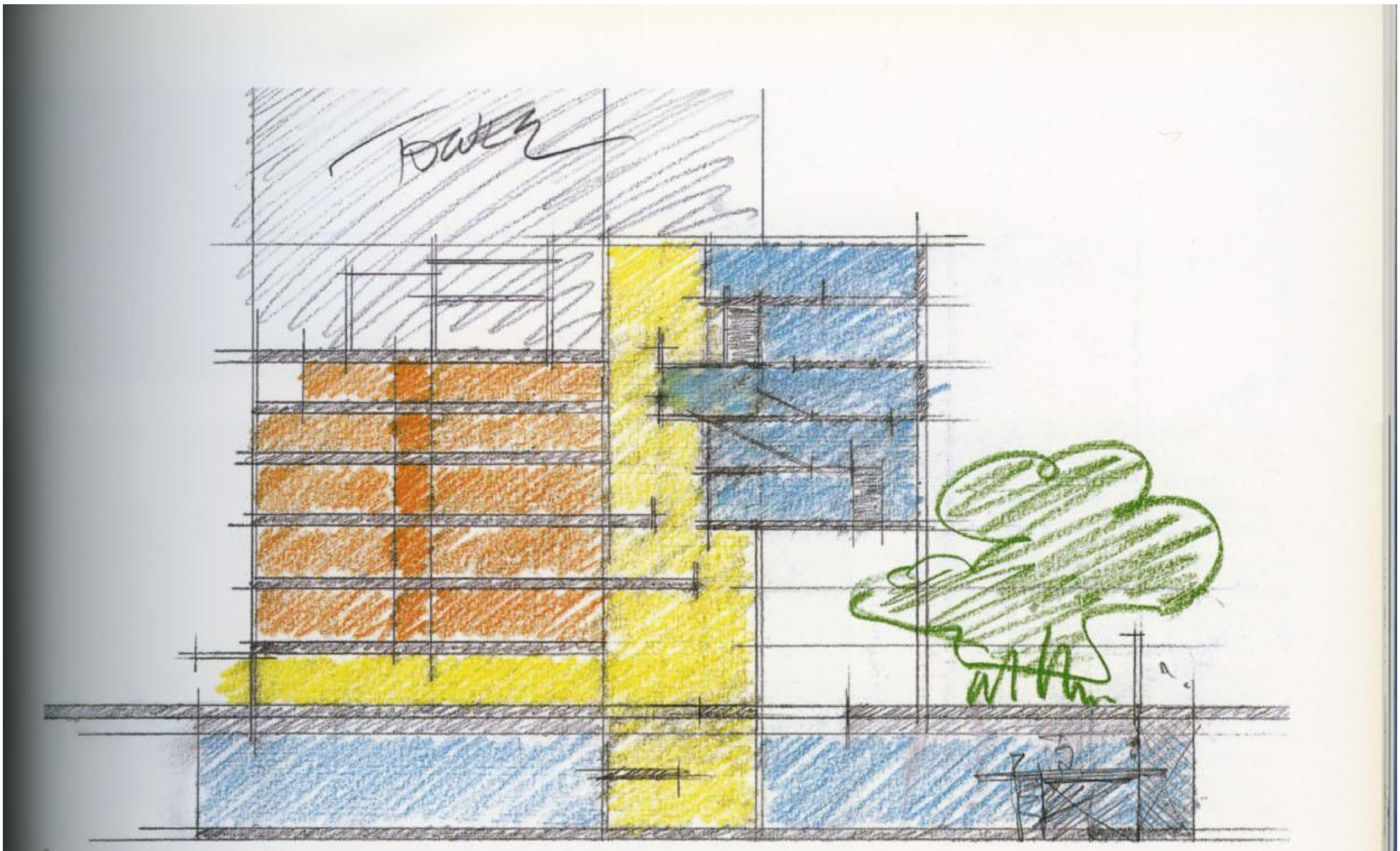
By following, developing, and amplifying the morphology of the existing building, the trunk, the life-giving element of the MoMA, is thus formed.

Starting from the trunk, three potential positions for the Museum's exhibition rooms could be imagined: aside, along and above it. The last option was the most accurate and contemporary.

Continued

8

8 Model of the "Aside" scheme, view from 54th street
9 Section drawing of the "Along" scheme
10 Concept model for the "Aside" scheme



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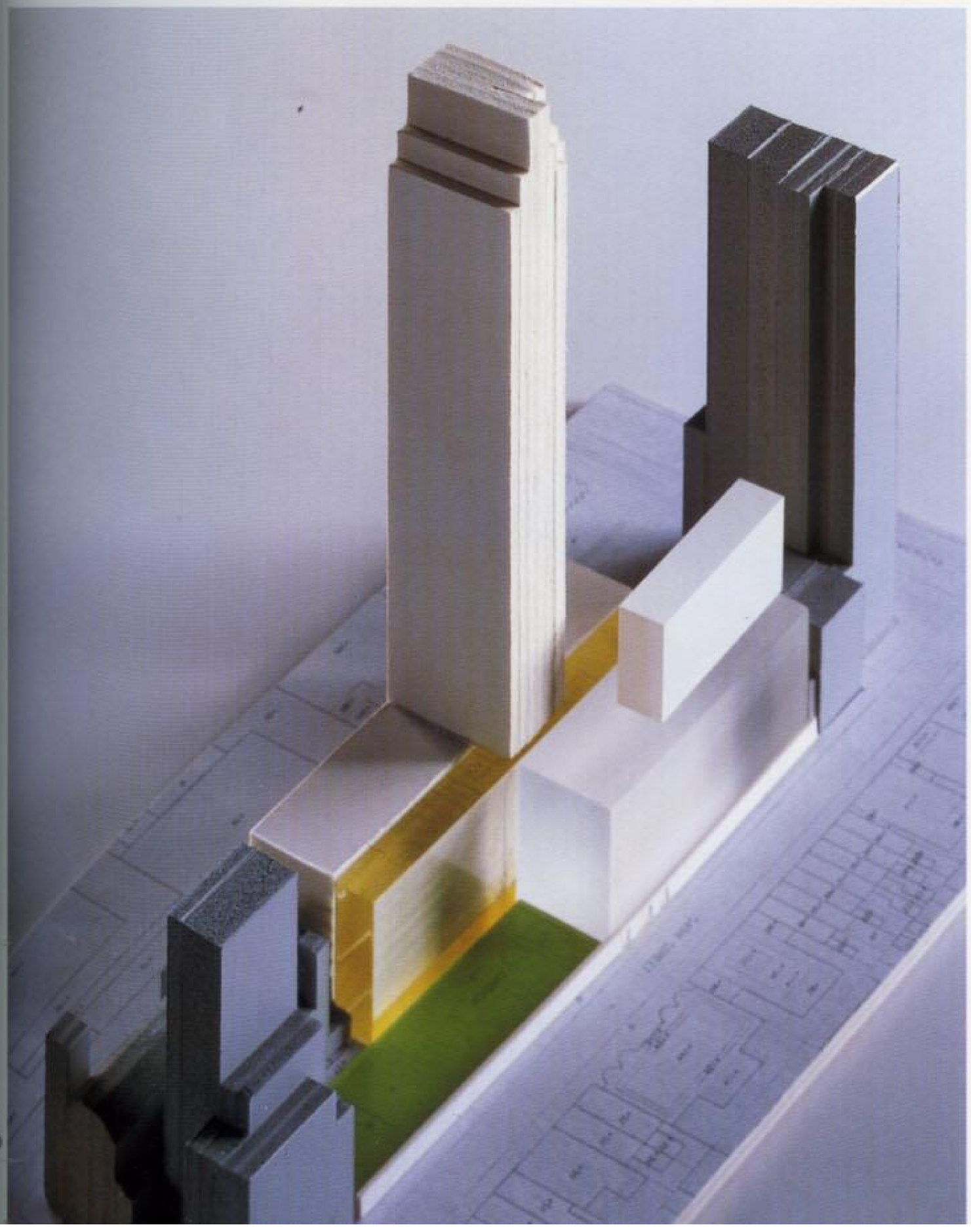

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Above

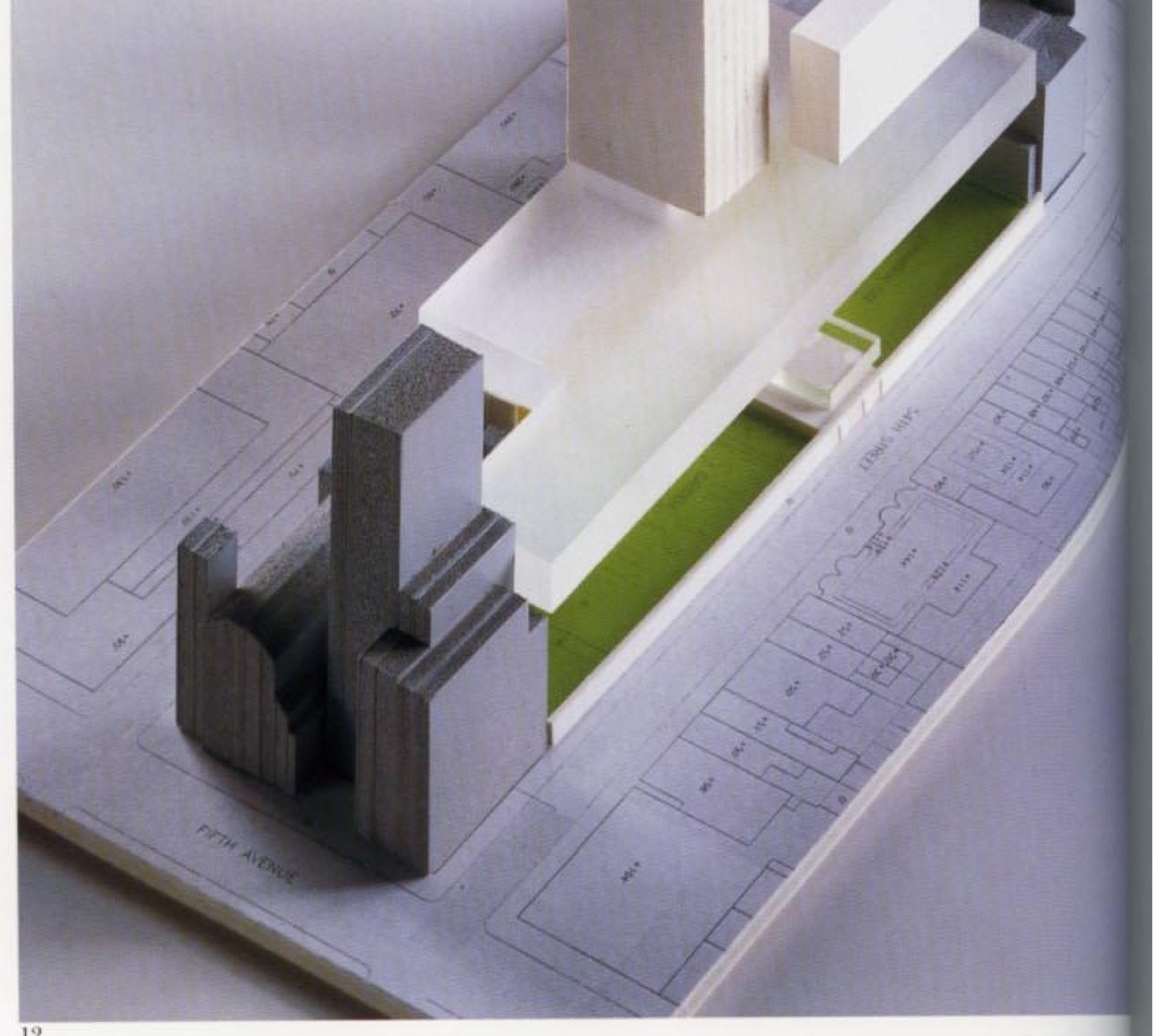
In pursuing the investigation of an architectural expansion for the exhibition galleries from a single common trunk, the possibility emerged of building above:

- a roof for human occupation, floating above the garden and covering the existing building;
- a roof, like a huge, thin leaf, unifying the diversity of the buildings – a shelter in the mythical sense of the original house, which protects the human group and its culture from the hostility of the world;

Continued

11

- a roof bathed in light and air, permeable to light and water, allowing each to pass at certain places and permitting the garden to "breathe" according to its natural rhythm;
- a roof between sky and earth, bordering 54th Street, without walling it off or shading it;
- a roof crowning the 53rd Street buildings, defined as artists' studios that would form an extended glass attic;
- a roof whose length offers a wide range of planning possibilities, and a flexibility in relation to the administration and growth of the collections;
- a roof in which the Museum tour is flexible and free;
- a roof that gives the MoMA its identity as a cultural building, yet one that is largely open to the public;
- a roof in keeping with the sensibility and vision of contemporary art, like an "installation" that gives an "other" meaning to the site as a whole – a metamorphosis, or transfiguration even, of the place itself;
- a roof lending identity to the site, while preserving the difference between its parts, like some reference to the notion of democracy described by Monsieur de Tocqueville;
- a roof that causes us to fantasize about an architecture freed from gravitational pull – a certain idea of immateriality.



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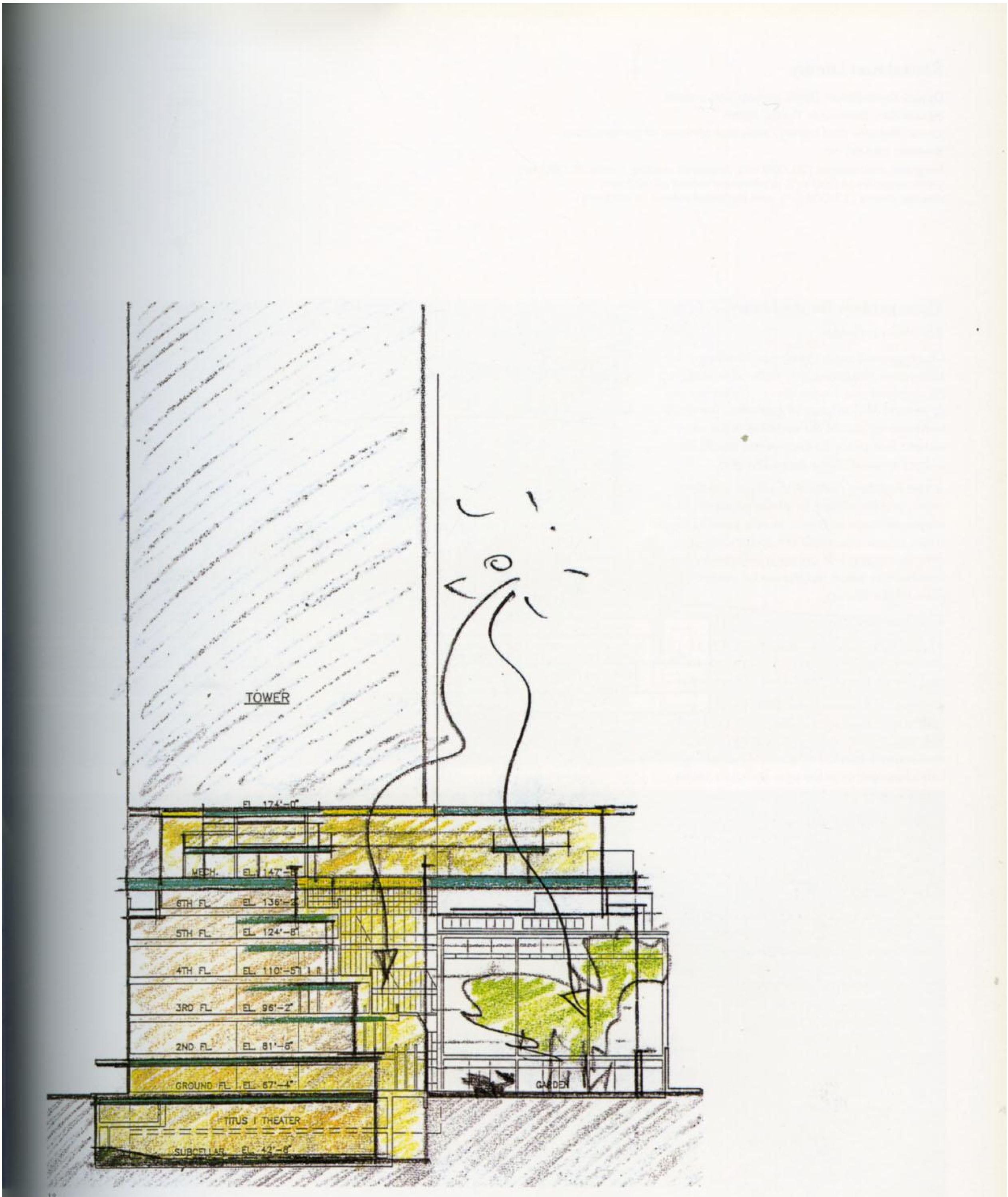


13

11 Study model of the "Above" scheme
12 Concept model for the "Above" scheme
13 Section drawing of the "Above" scheme

Redevelopment of the Falck Site

Design Competition 1998, competition project

Centre of Sesto San Giovanni (north of Milan), Italy

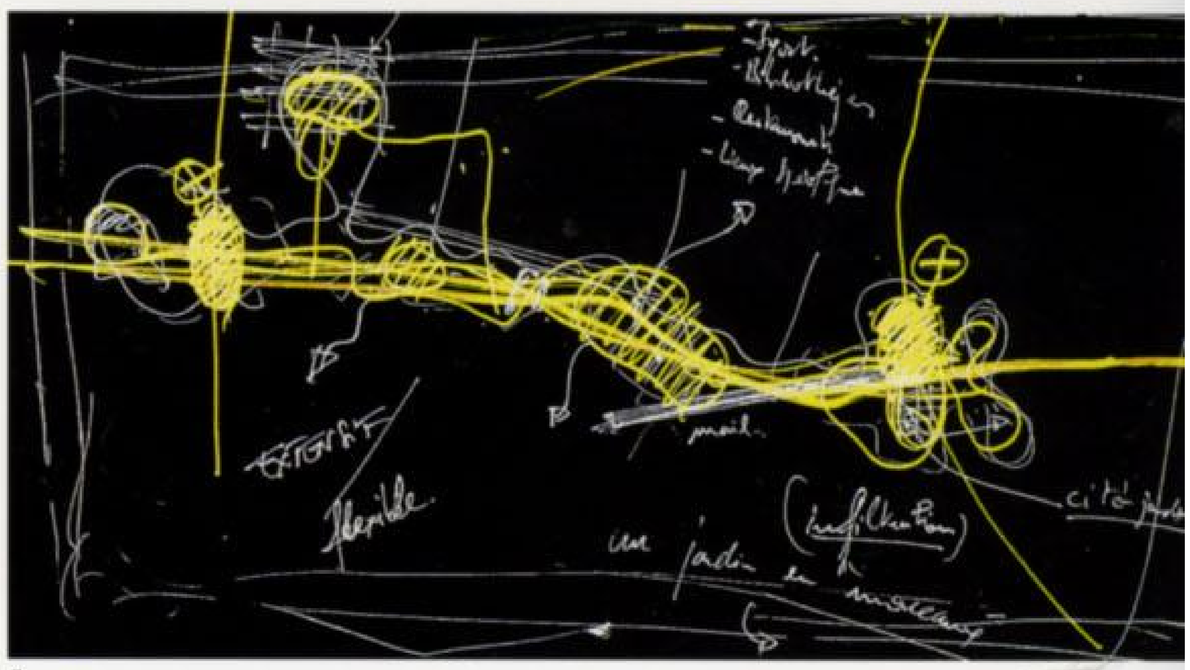
Client: City of Sesto San Giovanni, County of Milan, Groupe Falck

1,320,139 m^2 (total area): raw soil area 633,934 m^2 (green spaces 525,210 m^2), and circulation network

Program: To the north of Milan, on the remains of a huge industrial site, at the center of an emerging urban neighborhood, and along the edge of a long and winding planned "green corridor," it seemed right to create an adjoining "green space", half-urban, half-natural, and modern – that is, without reference to earlier centuries – linking order and disorder, rigor and fantasy, simplicity and exuberance.

The idea of the project is to give birth/semblance to a park at the heart of the town. That is to say, to develop the town and its streets, avenues, blocks, squares and gardens so as to reunite the southern neighborhoods with those in the north, the east with the west; in a word, TO WEAVE NEW LINKS/RELATIONS between the different districts. The natural layout of this park makes no reference to French, Italian or English-style gardens. This garden is an act of LAND ART, an act of contemporary art which considers the history of the site and its industrial context as a source of "building material" for the conception of a park specific to Sesto San Giovanni. Nature as a material forming the architecture of a town is not a new idea, but NATURE CONSIDERED AS AN INDUSTRIAL ELEMENT, as in the aeroplane, locomotive and other engine parts formerly manufactured in the Falck factories, that is something new, something rich in historical resonance, yet also up-to-date and even forward-looking.

1



2

1 "Plan-relief" model
2 Sketch
3 Site plan

Kansai-Kan Library

Design Competition 1996, competition project
Kansai-Kan, Seika-cho, Kyoto, Japan
Client: National Diet Library, Japanese Ministry of Construction
Surface: 56,000 m²
Program: stockrooms (26,000 m²), research reading rooms (6,000 m²), administration (4,000 m²), conference rooms (3,000 m²), diverse rooms (12,000 m²), and technical rooms (5,000 m²)

Three gardens for the library

The Natural Garden

Once upon a time there was Nature, before we (humankind) cleared it and established our towns there. Today we are in search of that part of ourselves we once believed we could do without. A bit of nature as a place to live – what could be more "natural" for a large library?

A vast wooden esplanade forms a wide drive; it is bordered by pines planted on a carpet of moss and well mown grass. The trees, whose contours are to be shaped over the years, will create a foliate skyline fixed at the same height as the projecting glass of the library.

The Glass Garden

All but nothing, just a flash of light, a scintillating line; such is the immaterial and poetic sign of the Library's presence.

A sheet of glass with its changing reflections that irresistibly attract the eye. You make your way towards this "crystal" and enter a garden of glass. As in a huge kaleidoscope or telescope lens, the views are multiplied and intersect to infinity, blending the surrounding nature with the serene world of the reading rooms. This filter protects the Library, tactfully covers it. This is the entrance, the reception area, the meeting place, the interface between inside and out.

The Reading Garden

At the heart of the Library a huge space bathed in gentle, diffused overhead light accommodates and subsumes the various functions related to reading. As if in a garden, you discover small box-like constructions wrapped in fabric. Absorbing the sound, these "objects" delimit the calm, human-sized reading areas. The light in this world is indirect and all movement silent.

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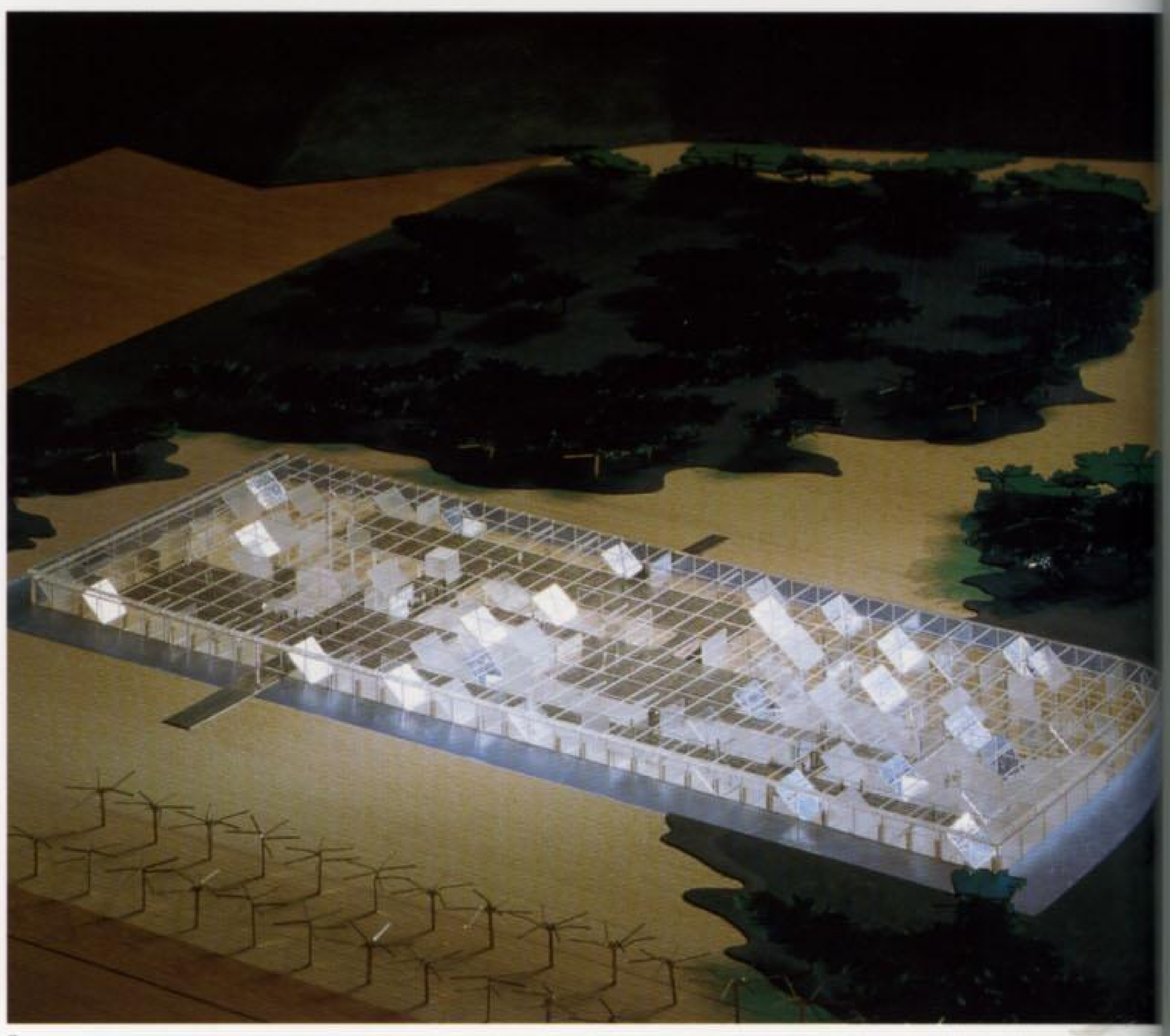

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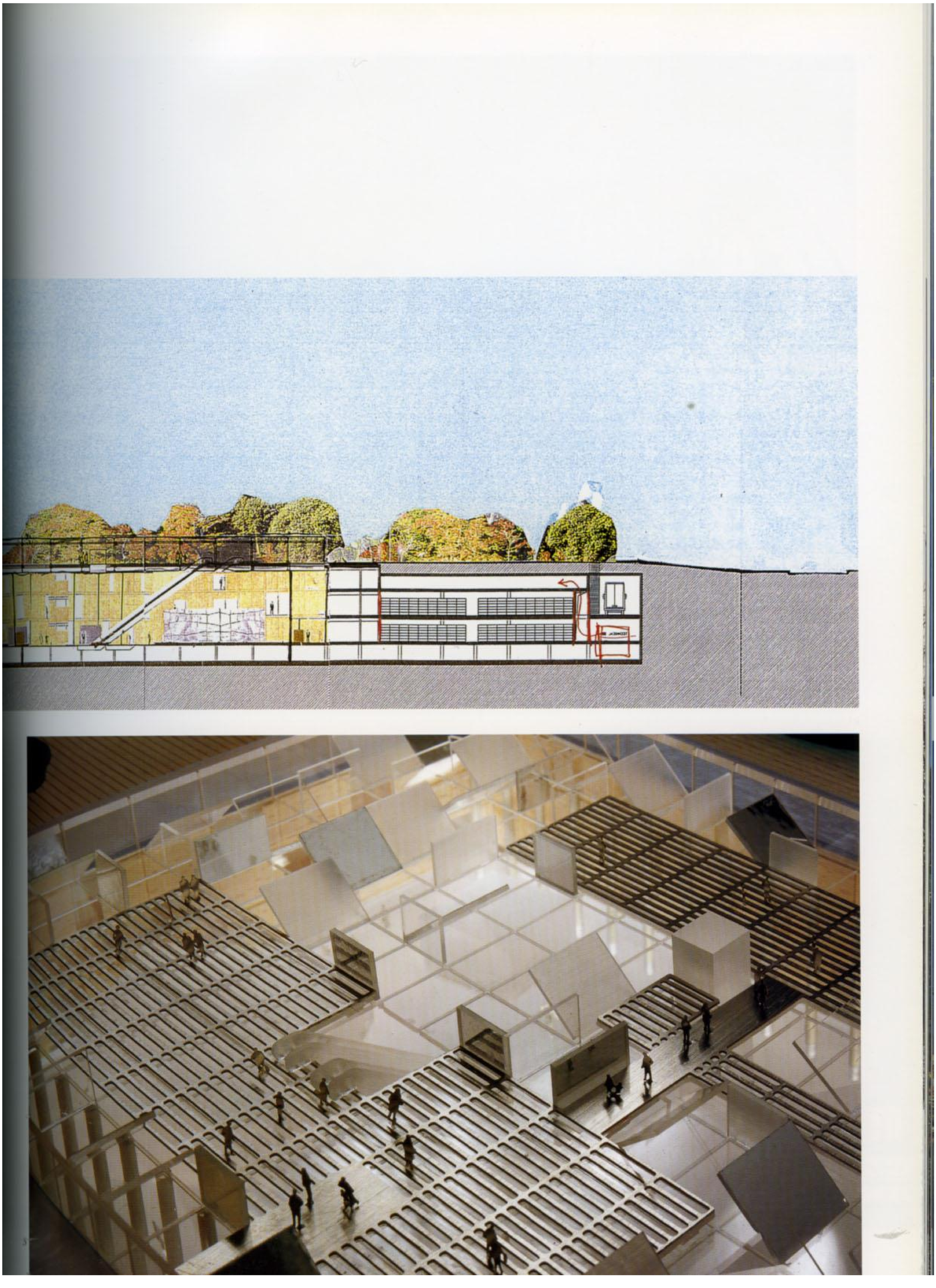
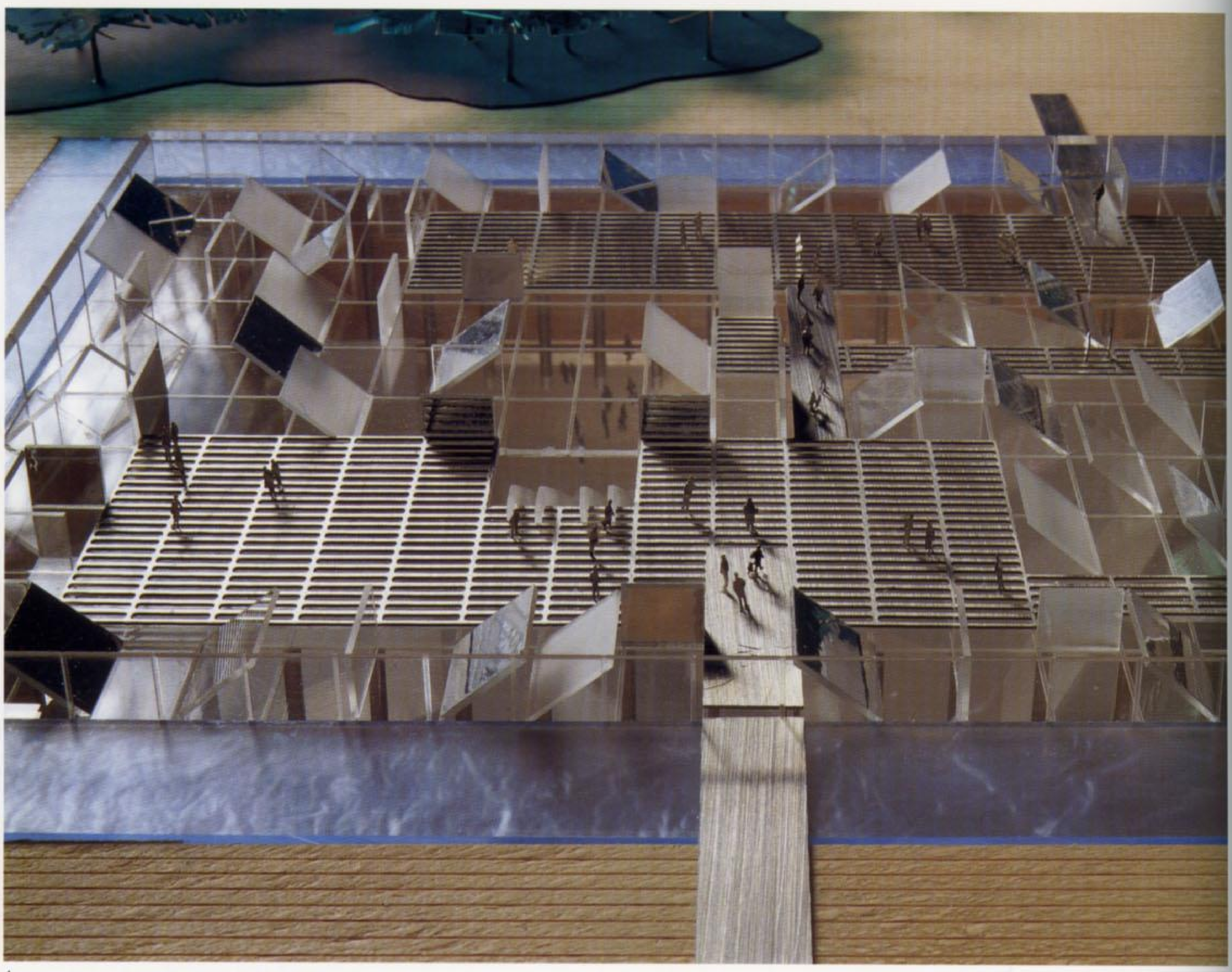
1 Cross section of the library
2 Overall view of the site
3 Main entrance to the Library via the roof





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Four Organizational Plans

The Readers

The readers are at the center of the Library, at the heart of the book-issuing system and right beside the librarians. In this huge room, the arrangement is flexible to suit the needs of the readers, the scientific evolution of the collections, and any technological transformations in ways of reading.

The Personnel

The librarians and their services surround the reading areas. This ring, or belt, constitutes the interface between the large reading room (communication) and the book stacks (conservation).

The Books

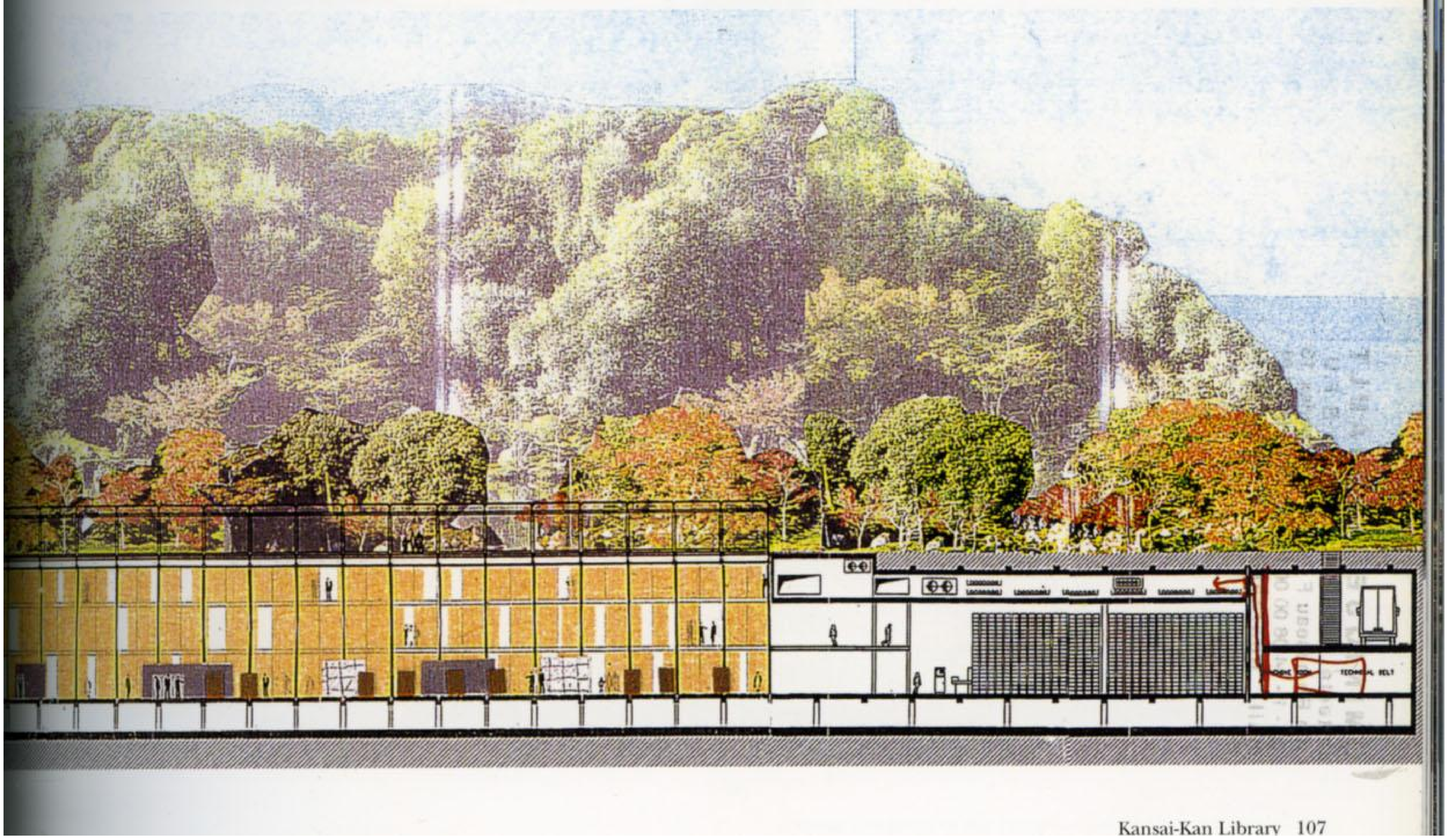
The books are distributed around the edges of the reading rooms; since there is no natural light, they are protected from the "outside world". The organization of the stacks is highly compact, in order to reduce the distance and time of transport.

The Future Extension

The extension follows the form of the ground. The natural garden is prolonged as far as the hill, and the basement book storage areas follow the unfolding of the landscape. The extension can be undertaken in several stages. Its organisation is the geometrical continuation of the first phase.

6

4 View of the filter roof that covers and protects the library reading rooms
5 Longitudinal section through reading rooms, storage, and service areas
6 View of the glass reflecting cover at night



Great Extension of the European Union Court of Justice

Design/Completion 1996/2007

Luxemburg, Luxemburg

Client: Administration of Public Buildings and the European Union Court of Justice

Architect Partnership: Bohdan Paczowski & Paul Fritsch, M3

Surface: 96,000 m²

Program: Fourth extension of the Court of Justice of the European Union; creation of 24,000 m² of offices, of which 12,000 m² are for the judges; 20,000 m² of public facilities with conference rooms, libraries, and restaurant; asbestos removal and renovation of the existing law courts (25,000 m²) and services

The Law Court building was initiated at the beginning of the 1960s, following an architectural competition won by the Conzemius Group from Luxemburg and Jamage & Van der Elste from Liege. Following occupation of the premises in 1973, it was realized that this building was already too small, and that it was necessary to consider future extensions to it. The Milan architect Bohdan Paczowski, creator of the design for the Jean Monnet building next door to the Law Court building, was commissioned at the end of 1978 to work on the extension project, in association with the Luxemburg architects Fritsch, Herr, Huyberechts and Van Driessche. This entailed an extension of some 80,000 square meters, to be realized during three phases of construction. The extension was not to work in opposition to the existing building, but its parameters were to be extrapolated so as to form a coherent continuation of it.

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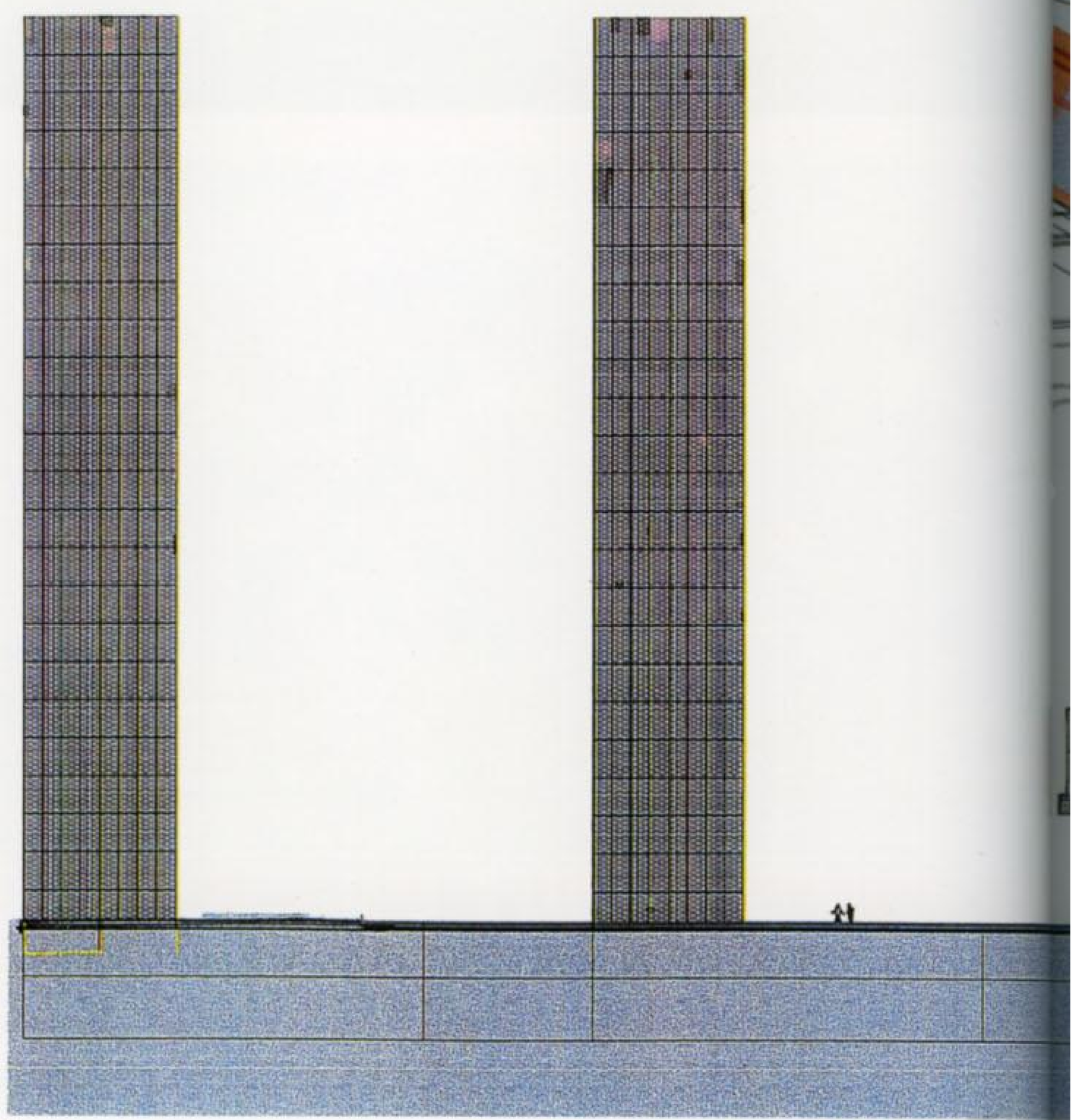

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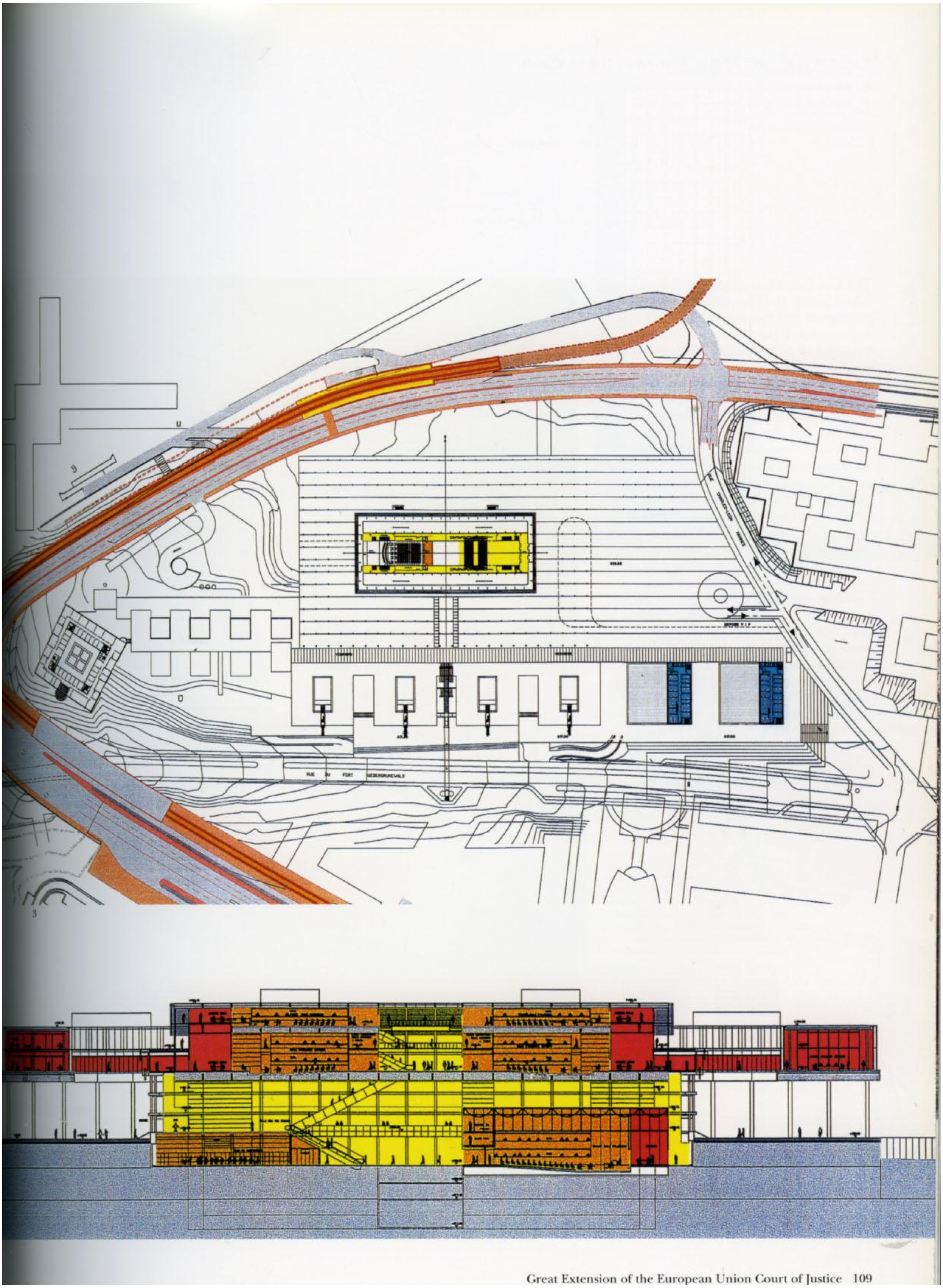
1 Overall view of the site: presentation model of the existing Court of Justice and the new extension buildings
2 Longitudinal section
3 Ground level



4 View of the office towers and extension ring around the existing Court of Justice
5 Side elevation
6 Master plan

The Law Court building, placed on a raised plinth and endowed with imposing cantilevers and colonnade, is set out according to a rigorous symmetry. Account being taken of its central and isolated position, it was impossible to imagine an extension simply continuing the existing building. It was necessary to seek a solution that respected the identity of the building, but also responded to a concern for perfect osmosis of the whole. The architects therefore chose an architectural approach that exploited the site's extremely steep slope. The greater part of the new building is inscribed in the lower slope of the Law Court building, and leaves the view of the latter completely unobstructed. The first construction phase follows the symmetry of the original building, somehow reinforcing the plinth image. The second phase, a wave form, goes to form the ramparts. The third, more compact, phase fepresents a castle with four towers. This building, at a distance from the existing one, is the only one higher than the plinth. The whole project is deliberately conceived according to a typology close to the idea of a defensive wall, a fortress like the city of Luxemburg itself. The pink Breton granite coherently relates to the rust-colored

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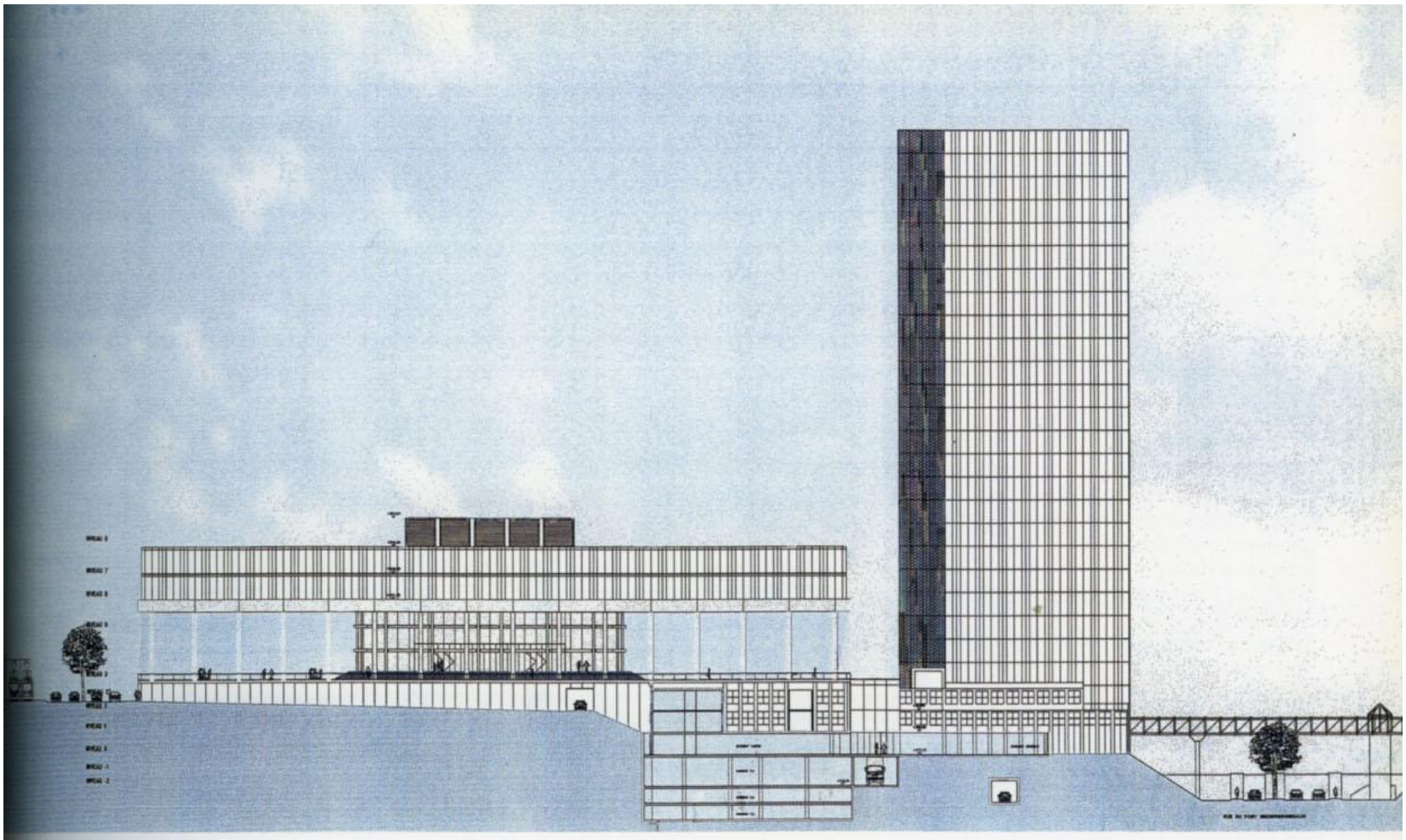

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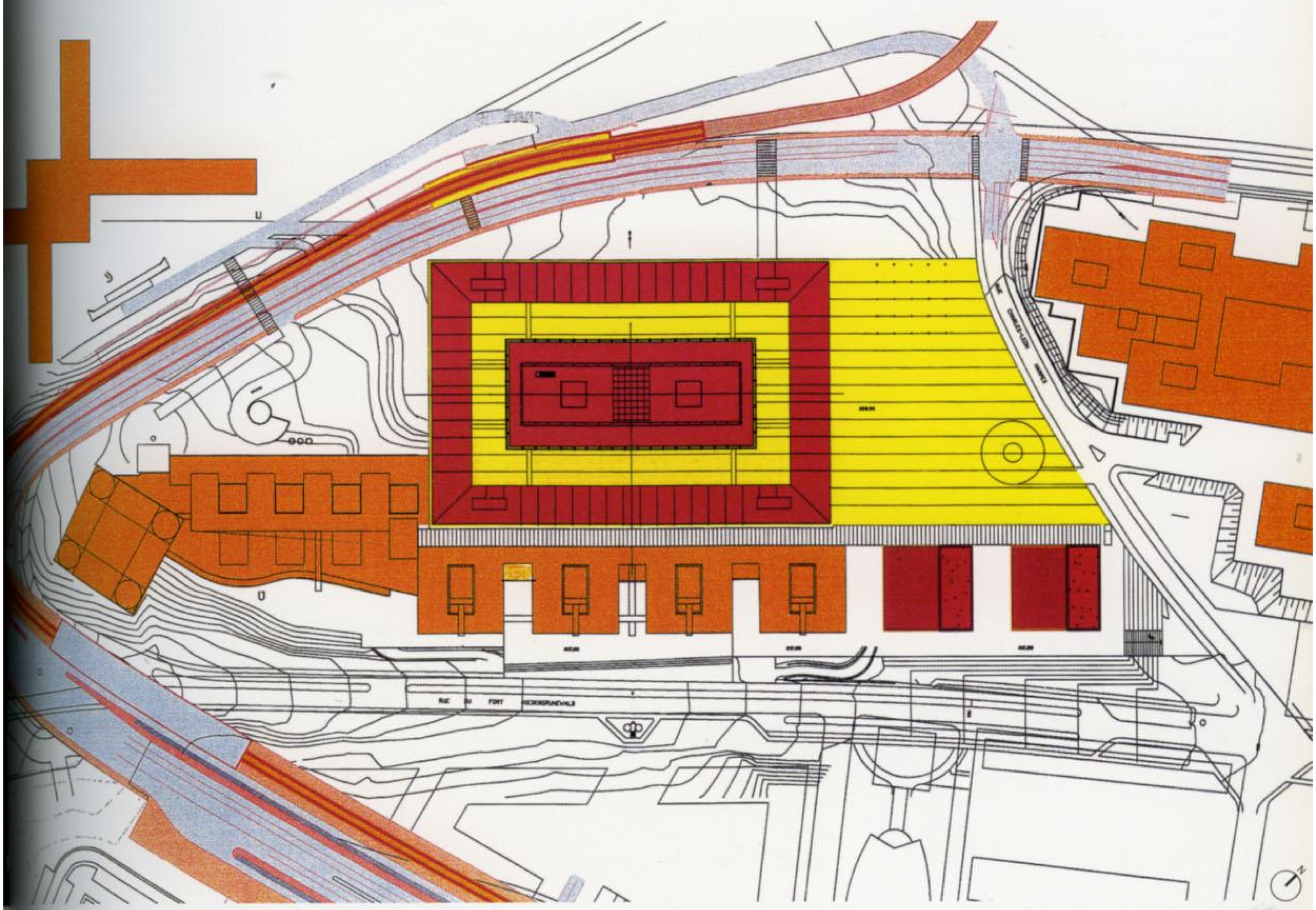

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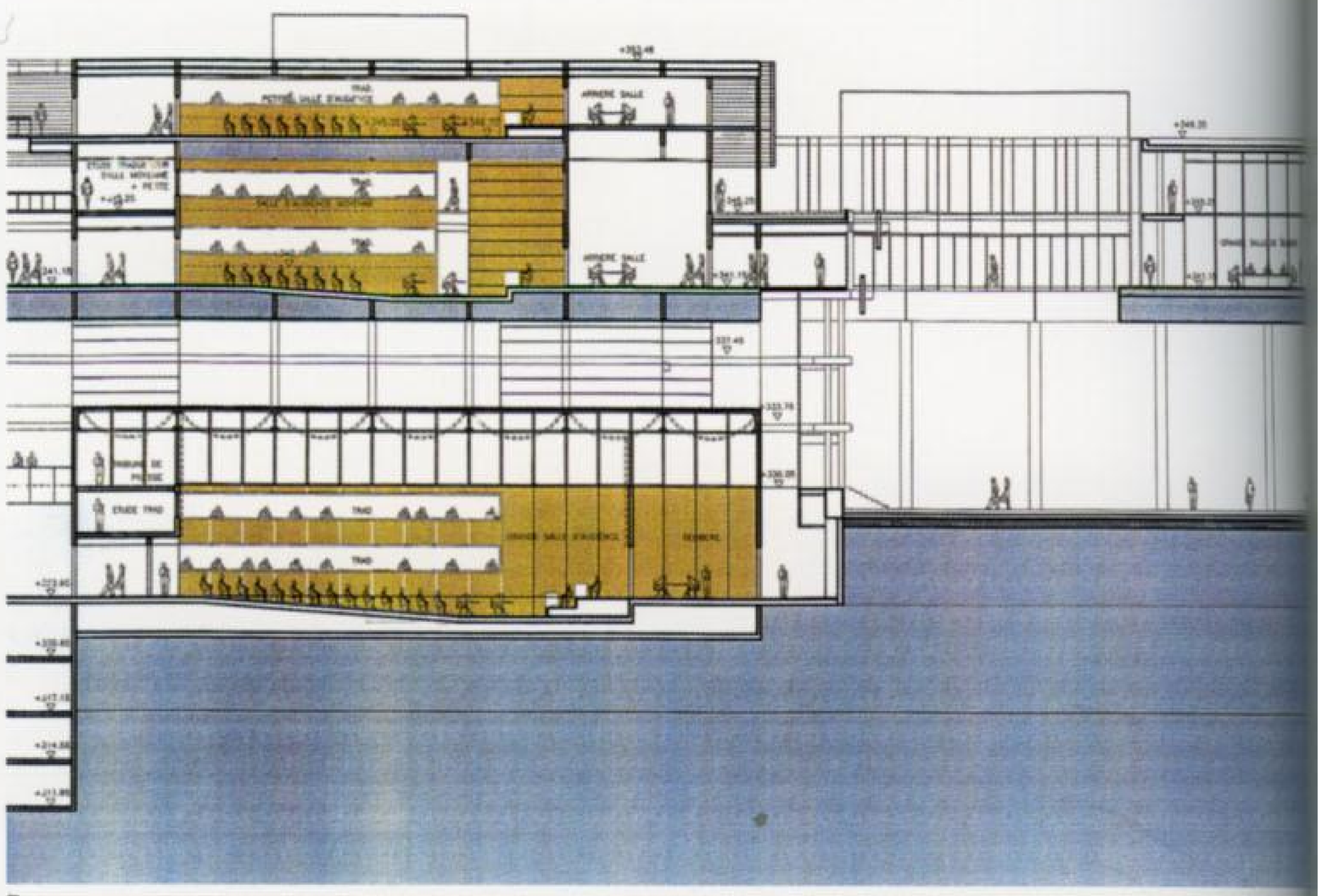
original building. Once these extensions were completed in 1994, the question of further extensions was raised once more. On top of that, the original building, riddled with asbestos, had to be cleaned up and reorganized.

In 1994 a town planning competition awarded a Luxemburg team, made up of the architectural studios Paczowski & Fritsch and Flammang & Lister, the commission for the new Law Court building and its large-scale extension. Following an approach from them, Dominique Perrault accepted an offer to be part of the new team for this commission, with the agreement of the Luxemburg Government. Dominique Perrault is the author of this new project, presented to the European Court in December 1998.

Paul Fritsch and Bohdan Paczowski

Architect Paul Fritsch has worked in Luxemburg since 1971, when he created his office. Architect Bohdan Paczowski graduated in Cracow and Milan. He worked mainly in Italy until 1983. They have been partners since 1989, when they created their architectural office in Luxemburg.



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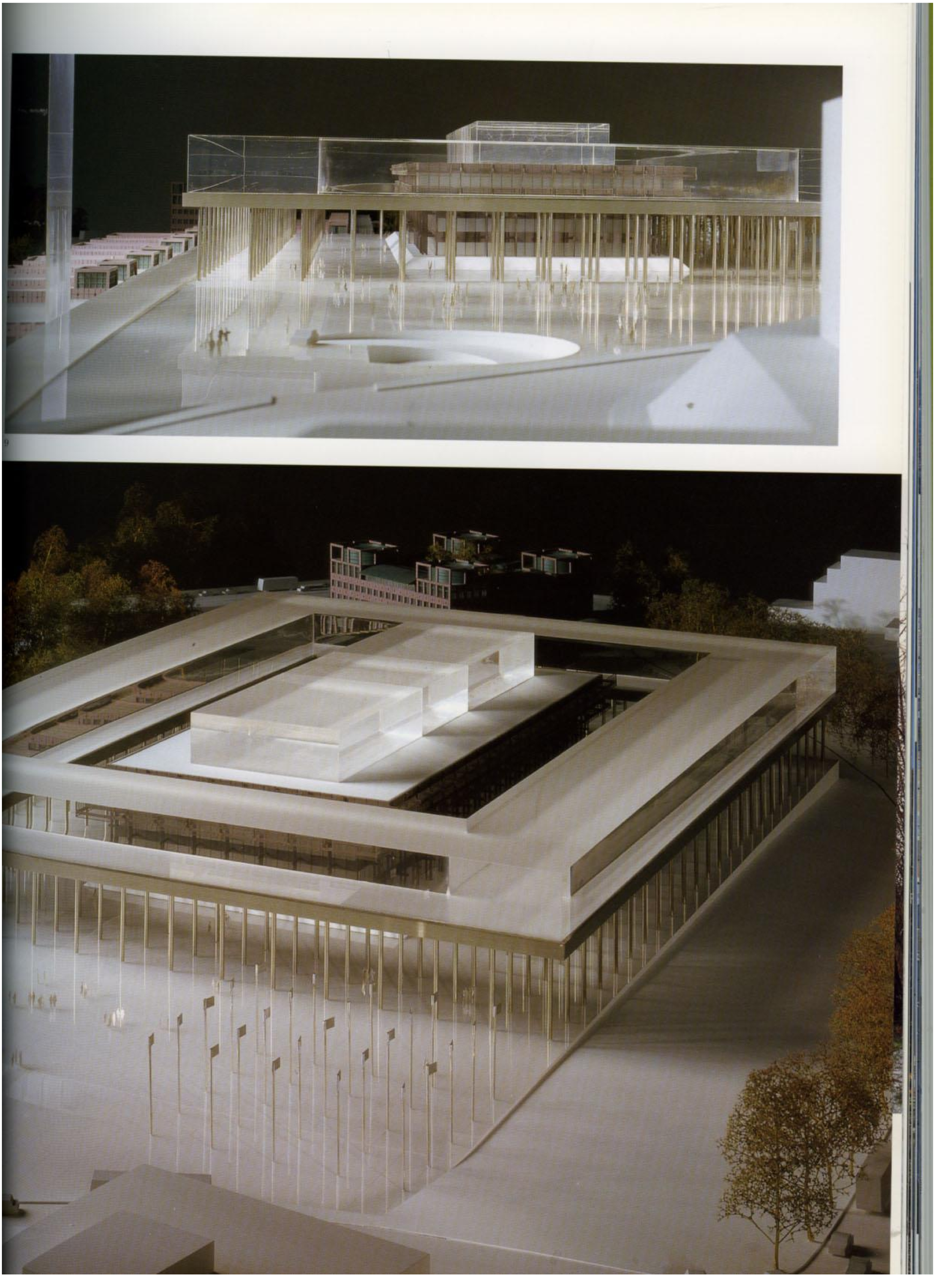
7 Section through the axis of the existing Court of Justice and new extension: audience rooms

8&9 Entrance esplanade



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Kolonihavehus Installation

Design/Completion 1996/1996
Copenhagen, Denmark
Client: Fondation Kolonihavehus and City of Copenhagen
Surface: 5 m^2
Mission: Design and execution drawings
Program: Conception of a "Kolonihaven"-type installation for an exposition held in Copenhagen in 1996, when that city was the cultural capital of Europe

"A house, a tree" and an enclosure: this is the Kolonihaven typology. Nature "of one's own", a bit of ground "of one's own" and a house that expresses the inhabitant's sensibility. Expressive, gay, exotic… but above all unique. This tiny territory with its tree is a treasure. It opens onto the environment in order to assert itself and thereby "live together" with it. An enclosure of four sheets of glass stakes its claim. This glass box harnesses nature, which is then possessed and shared by man.

The real nature of our nature; what other nature is there?

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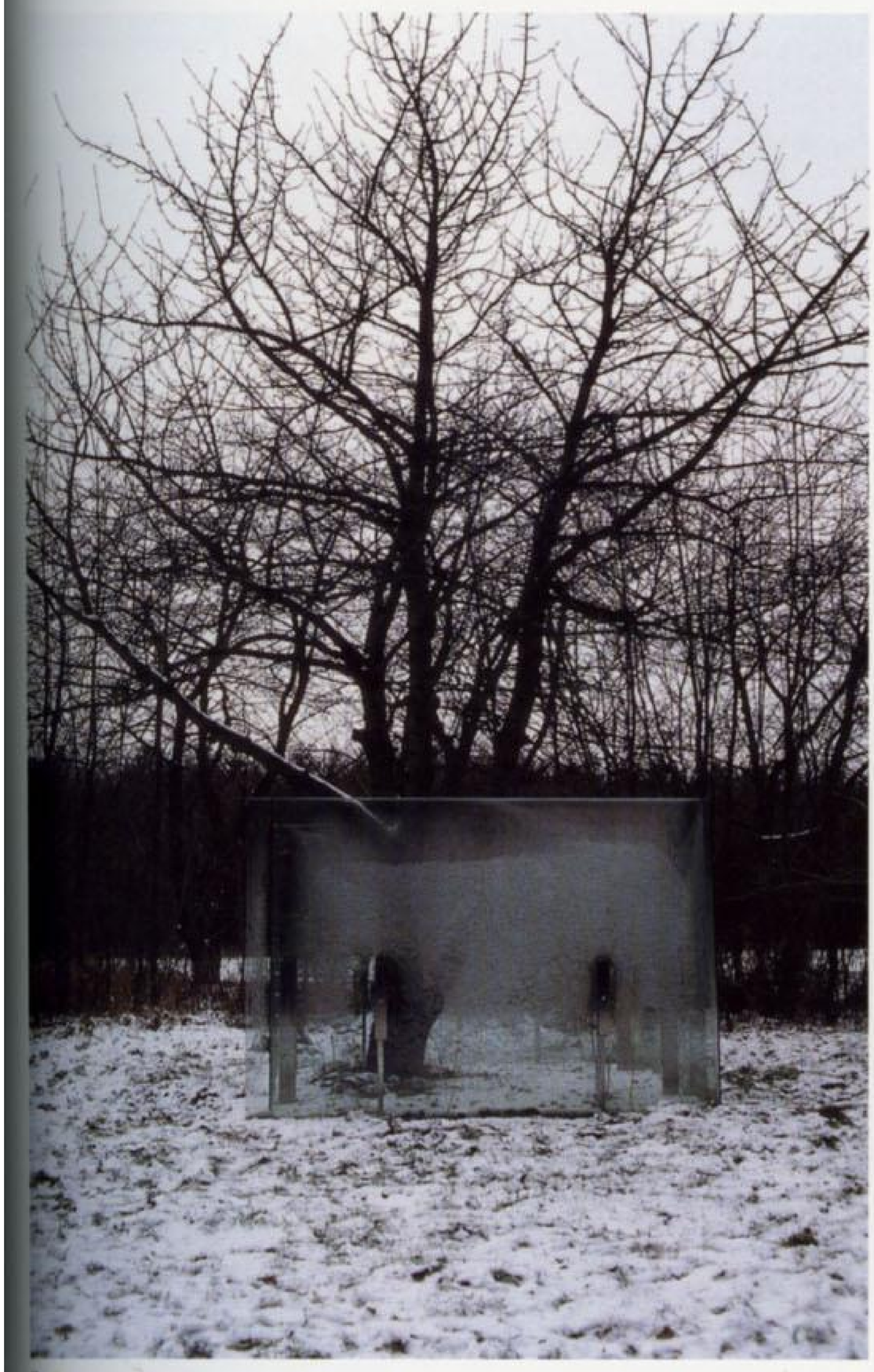
1 View of the installation in the park: computer simulation
2 Detail of the glass enclosure
3&4 Nature harnessed by the glass box during the winter



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Innsbruck Town Hall

Design/Completion 1998/2002, competition project–winner
Adolf-Pichler-Platz, Fallmerayerstrasse, Innsbruck, Austria
Client: Town of Innsbruck, Projektgesellschaft Town Hall Innsbruck
Associated Architect: Rolf Reichert, R.P.M. Munich
Surface: 40,000 m²
Cost: 400,000,000 FF (1998 value, before tax)
Architect's Mission: Renovation and extension of the Town Hall of Innsbruck, covering of a public passage
Program: offices, meeting rooms, restaurant, private garden on the roof, commercial gallery, parking spaces, and four-star hotel

When, in the spring of 1996, the town of Innsbruck invited him to participate in an international competition for the Town Hall Passage, Dominique Perrault suggested we collaborate with him in the realization of the project. Thanks to the confidence gained as a consequence of our extended participation in the Berlin Olympic cycle track and swimming pool project, and due to his experience of the thought processes and work methods of the Germans – acquired on the Salzburg and Munich competitions, among others – he was sure, right from the start, that for this difficult project in the town center it was vital to have a collaborator who spoke German.

In a project as complex and important for the town of Innsbruck as this one, not only do the urbanistic and formal aspects play an important role, but the political ones do too. For that reason, an exact understanding of the parameters within which a project like this one may become possible is essential. Along with a knowledge of the German language, it is essential to sense, understand, and correctly apply both the way of thinking of the sponsors of the competition, and the political environment. Not having taken these factors into account is, among others, the reason why most entries, especially the foreign ones – with the exception of Guido Canali's – were completely mistaken, in my opinion and also in the opinion of the jury.

During the preparatory phase of the competition, which took place

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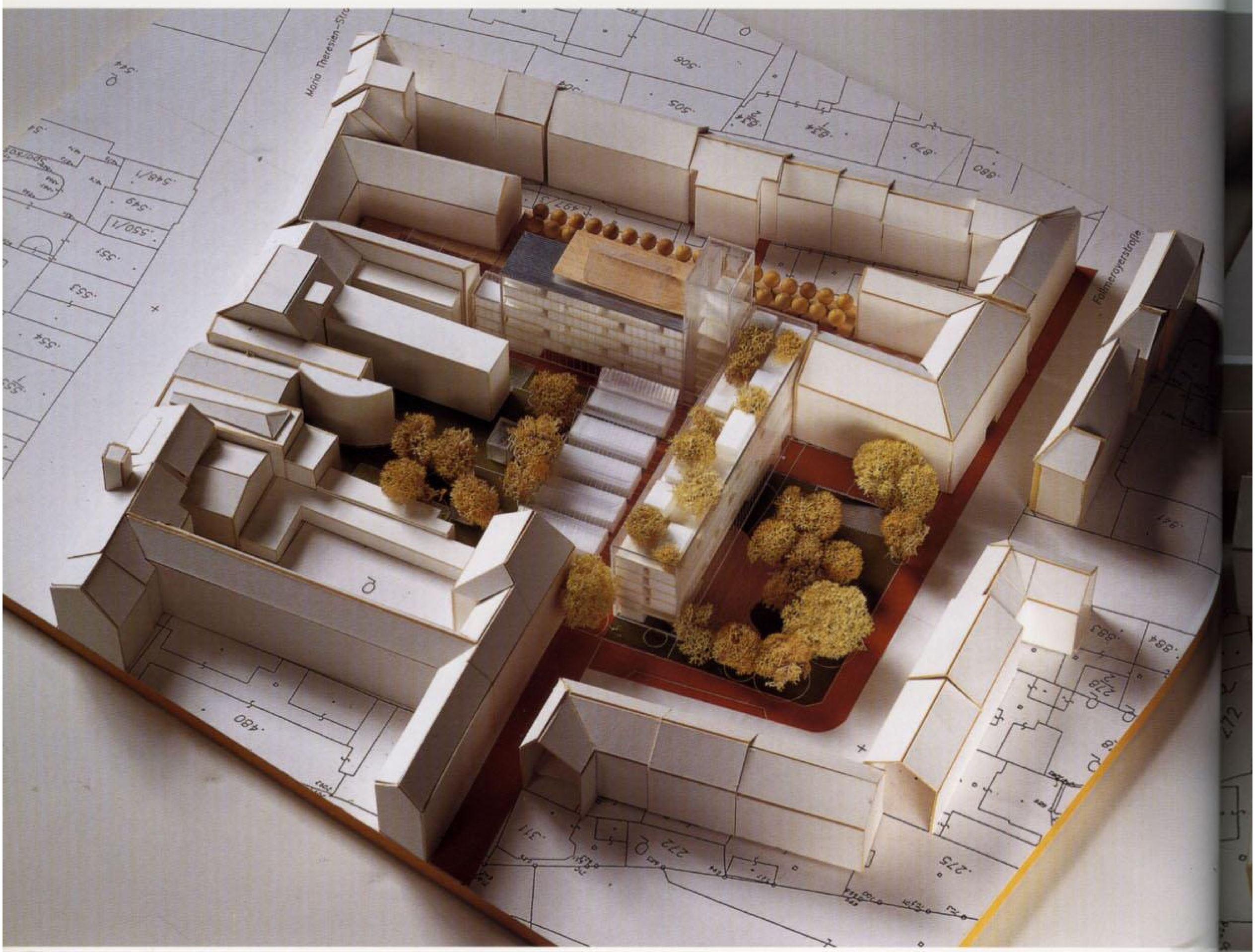

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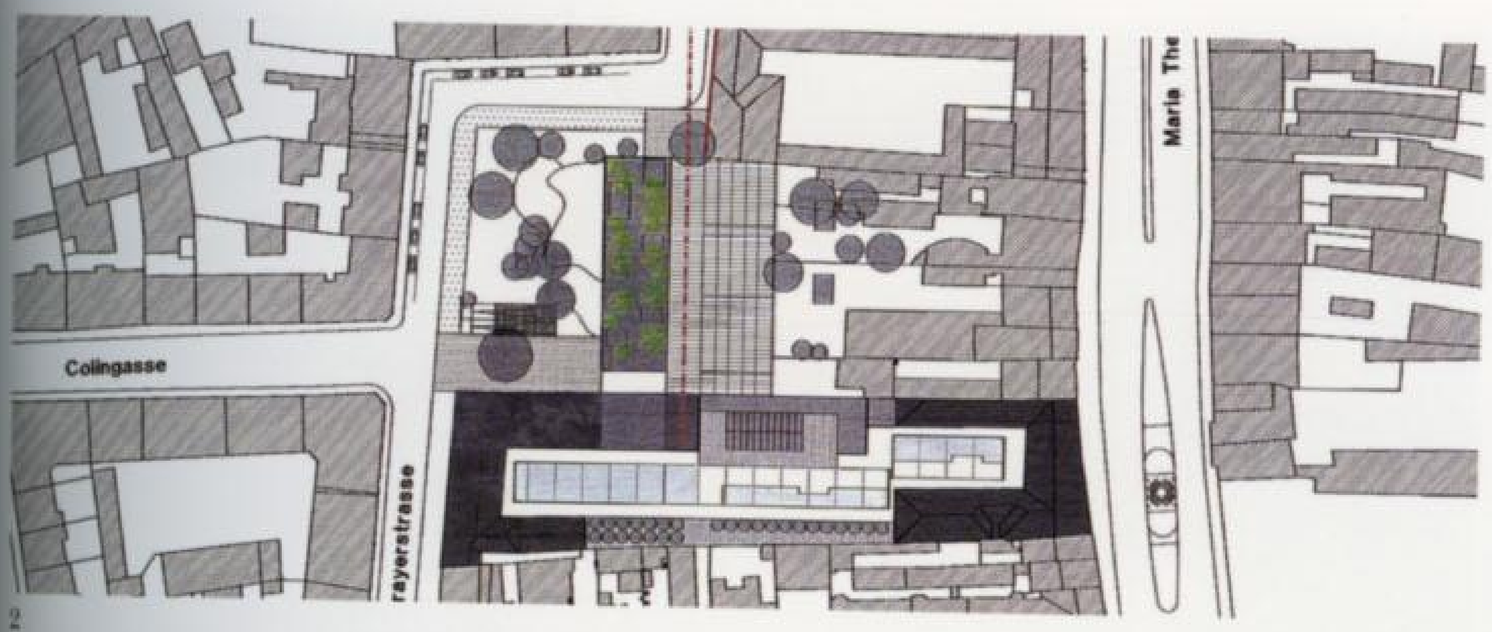
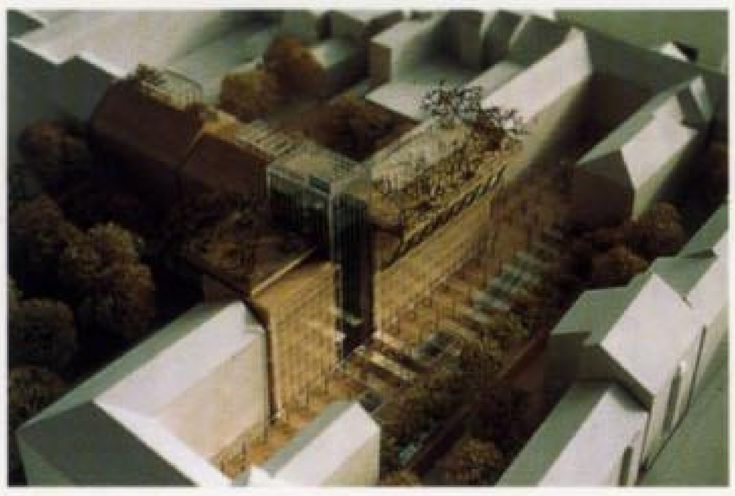


1 Overall site view of study model
2 Site plan
3 Study model of the hotel, the town hall, and the commercial gallery



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concurrently in Paris and Munich – first by fax, then by e-mail – the sketches originating in Paris were continually being screened and adapted to what was feasible and justifiable within the framework of the complex pre-existing factors. Dominique meant for the design to be not only spectacular, as the Munich one had been, but also for it to respect, echo and complement the characteristics of the site. For our part, we were hoping to endow this area of the town with a new urban entity that was recognizable and up-to-date, although modest in size. We therefore proposed a Town Hall with a tower and balcony, with which the town could easily identify itself.

Unfortunately, the private investors considered that the part corresponding to the retail area did not adequately fulfil their expectations, and so the jury called for a second phase of the competition, restricted to our team and that of Guido Canali. Regrettably, a restructuring of the private investment involved paralysed all deliberation for a year and a half.

In January 1998, the jury met again and decided, unanimously this time, to select our project alone for future development. According to the jury, it was the one that responded most satisfactorily to the urbanistic, formal and functional demands of the program, within the confines of which the requirements of commercial exploitation were also adequately fulfilled.

Rolf Reichert

Rolf Reichert, Architect, is a partner at Atelier Reichert–Pranschke–Maluche Architekten (R.P.M.), Munich. He is a member of the Urban Planning Commission of Munich and Co-Director of the Institute of Architects of Bavaria. Since 1993, he has been an associate of Dominique Perrault for the construction of the Olympic velodrome and swimming pool in Berlin.

5

4 View of the town hall and commercial gallery
5 South façade of the town hall and commercial gallery

Pre-landscaping and Redevelopment of the UNIMETAL Site

Design/Completion 1995/1997, competition project–winner

Orne River Banks, Normandie, France

Client: District du Grand Caen

Architect's Mission: Consultant architect for the District of Grand Caen, creation of a guide plan in the north-east of the District (transport plans), redevelopment of disused industrial areas following the disappearance of the iron and steel industry (250 ha)

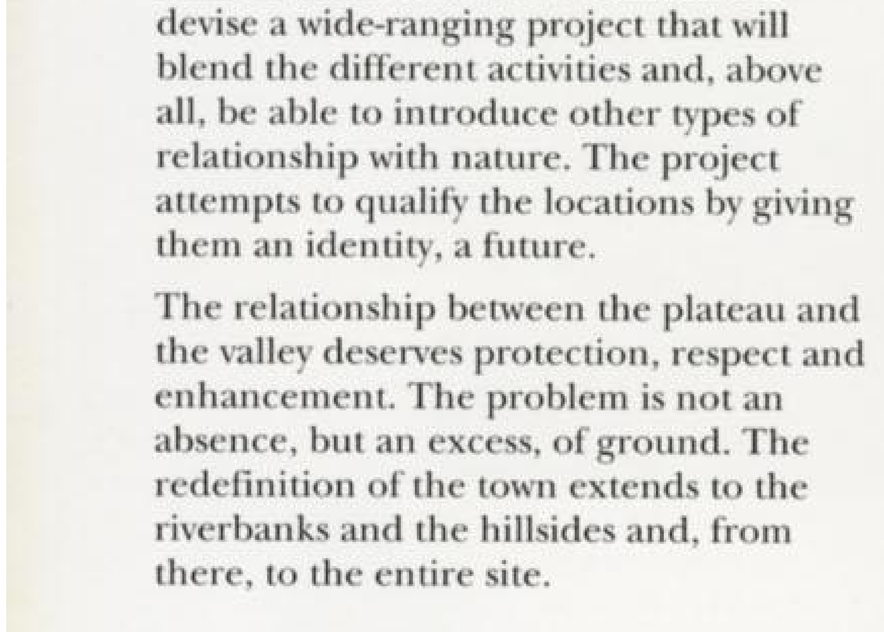
Architect's Activities: Creation of a database (studies, meetings); analysis of the town planning (history and geography); urban development scheme: creation of sections on the Orne River Banks, creation of the urban development control and zoning plan (north-east of the agglomeration)

The issue here was not so much historical as geographical. The disappearance of an asset like the Société Métallurgique de Normandie (SMN) can also create new opportunities which would help bring nature to the town.

To identify the assets and potentialities of the site and, proceeding from these, to define what the future might hold. Here, no vast layouts, no "new town," but the savage desire to connect and reconnect nature and architecture.

To detect three significant locations: the valley site, the plateau, the ridge. Along the River Orne, a wide avenue planted with beautiful trees asks for nothing more than being bordered by the continuum of buildings that defines a town. On the plateau, traces of the former SMN facilities guide and prefigure the lines interweaving countryside and urbanization. At the head of the valley, the layout of an old road that crossed the factory demands only to be linked to the neighboring areas of the town. To attempt, then, to draw what is most essential from each location. To devise a wide-ranging project that will blend the different activities and, above all, be able to introduce other types of relationship with nature. The project attempts to qualify the locations by giving them an identity, a future.

The relationship between the plateau and the valley deserves protection, respect and enhancement. The problem is not an absence, but an excess, of ground. The redefinition of the town extends to the riverbanks and the hillsides and, from there, to the entire site.



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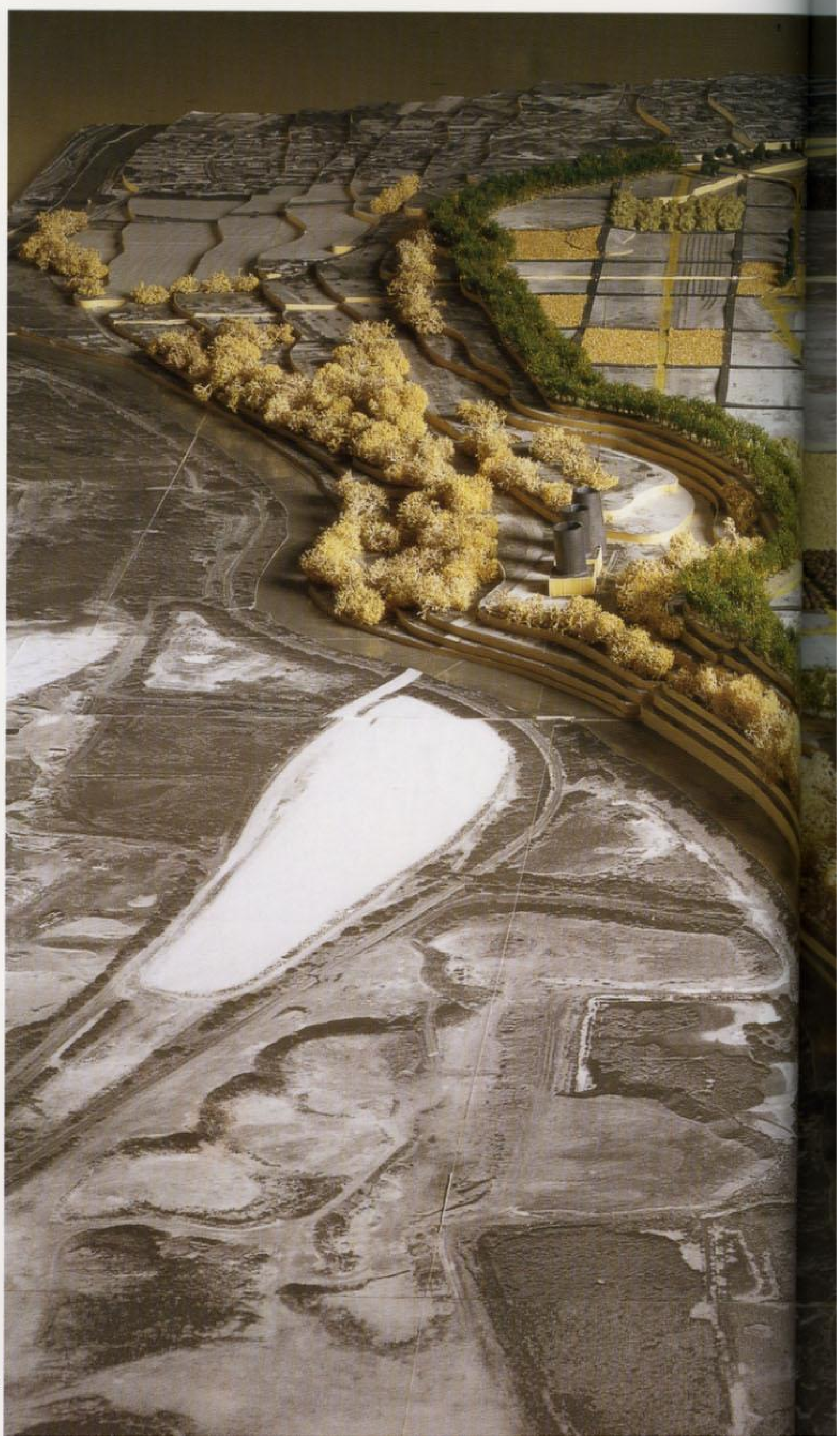

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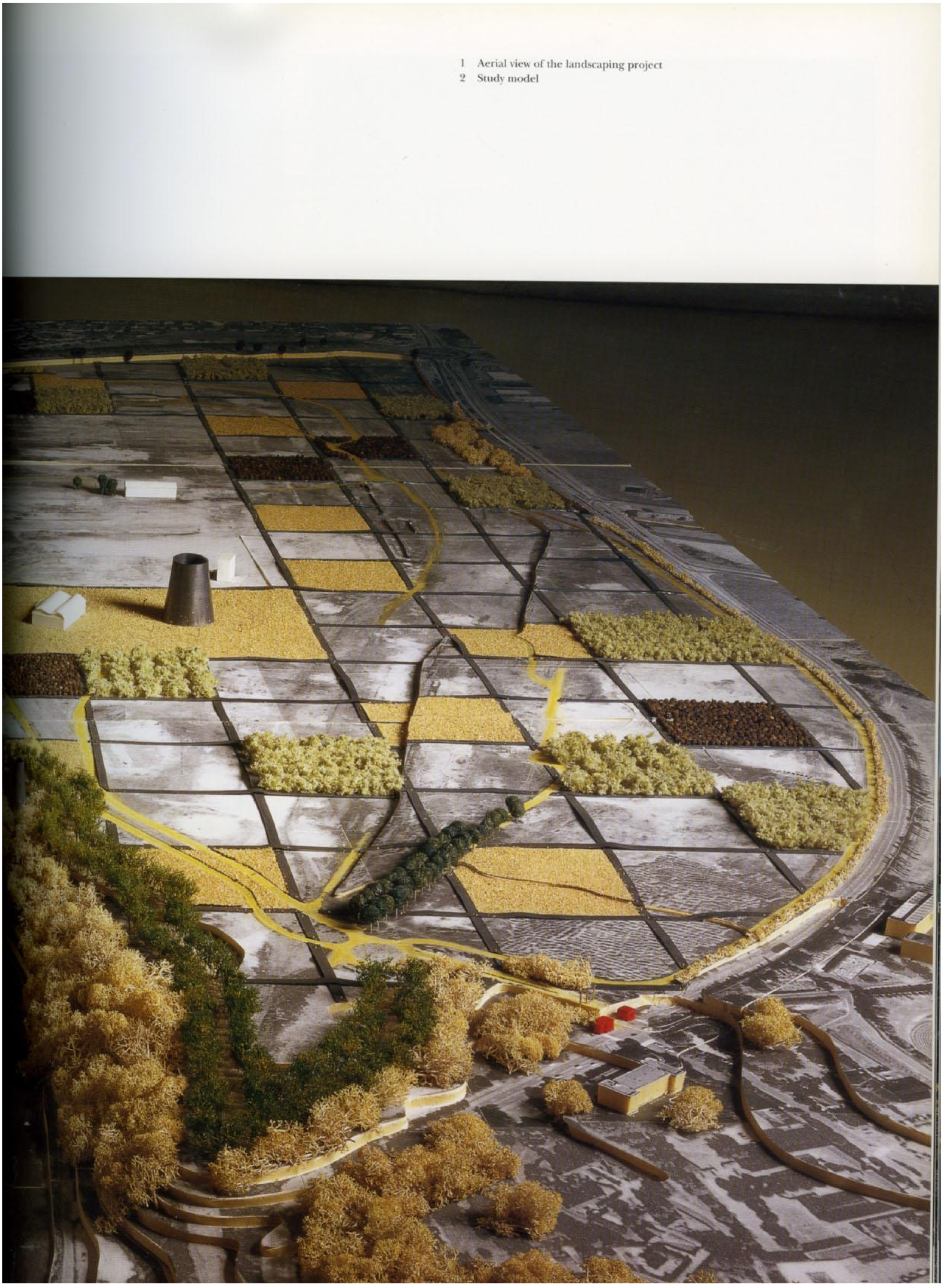
1 Aerial view of the landscaping project
2 Study model



3 Tree plantations and remediation of the polluted site
4 Installation of evening lighting on the existing landmark (the old aerorefigerator)
5 Distribution of activities
6 Aerial view of the pre-landscaping project with existing landmarks
7&8 Tree plantations and polluted earth remediation

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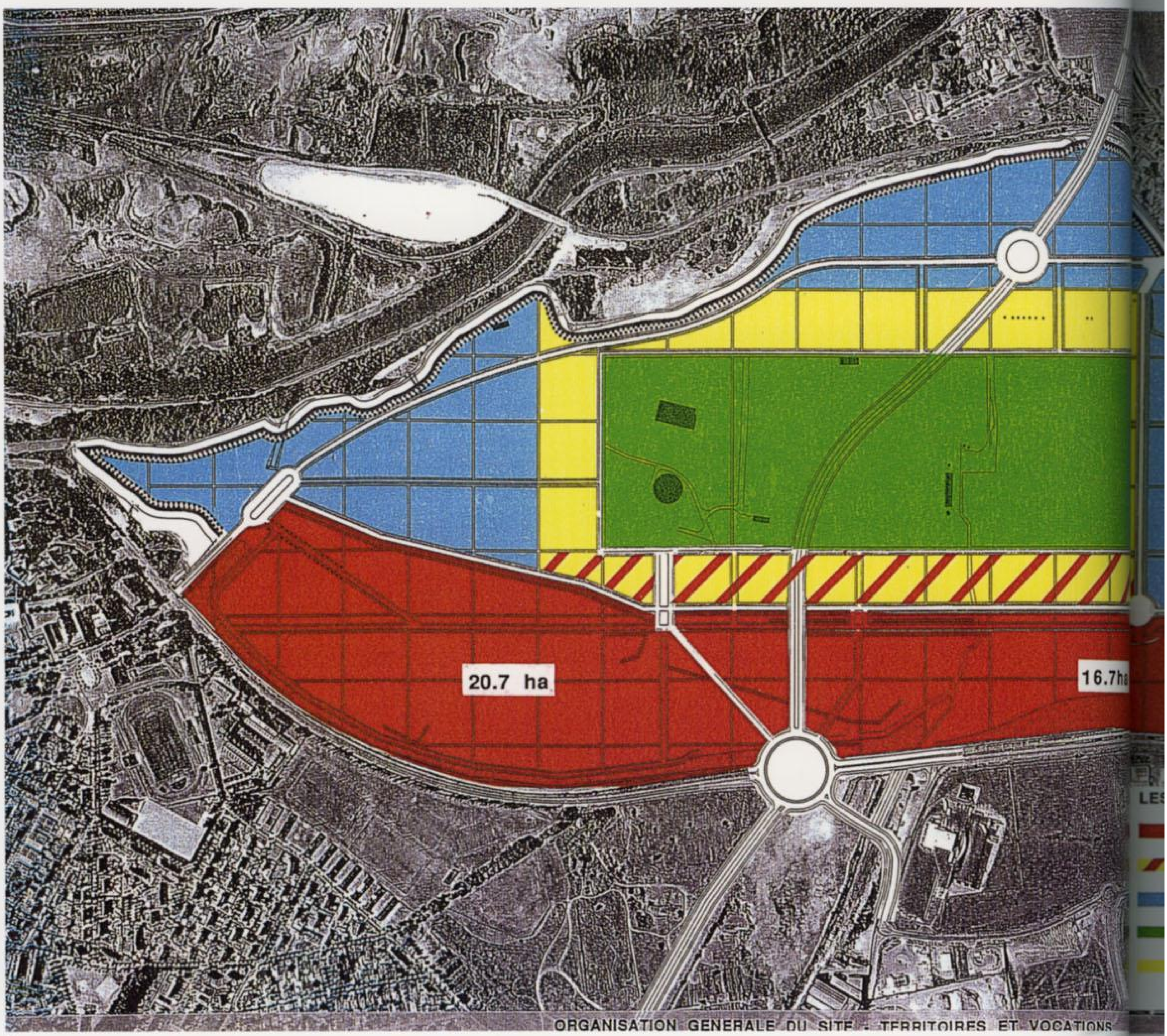

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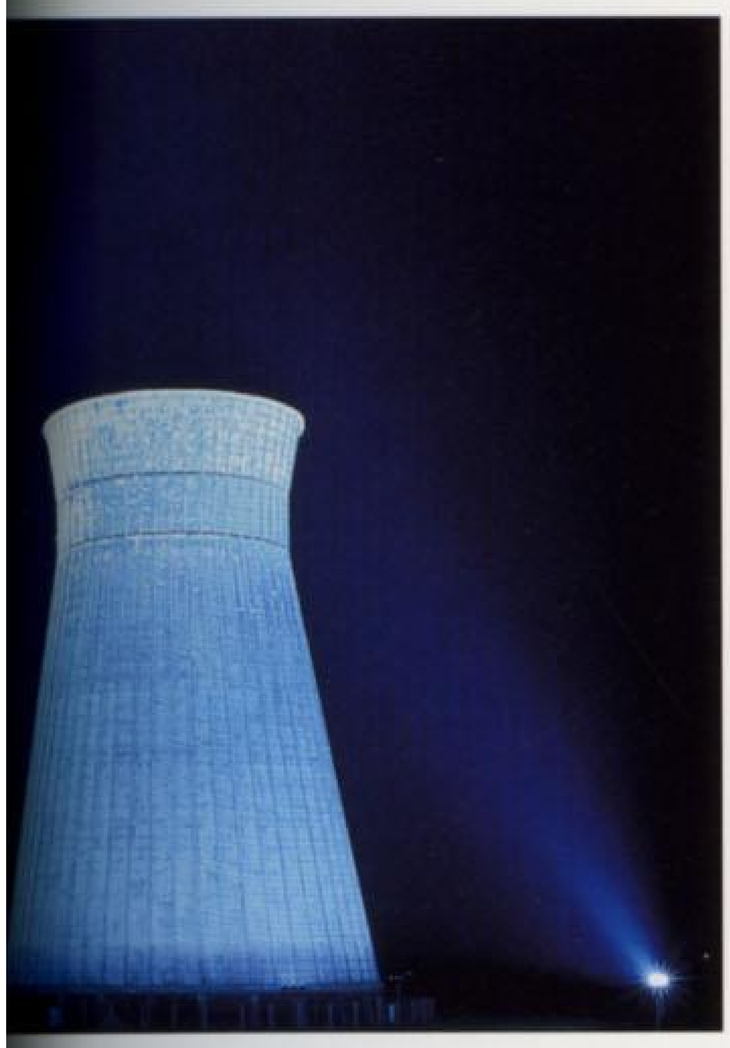

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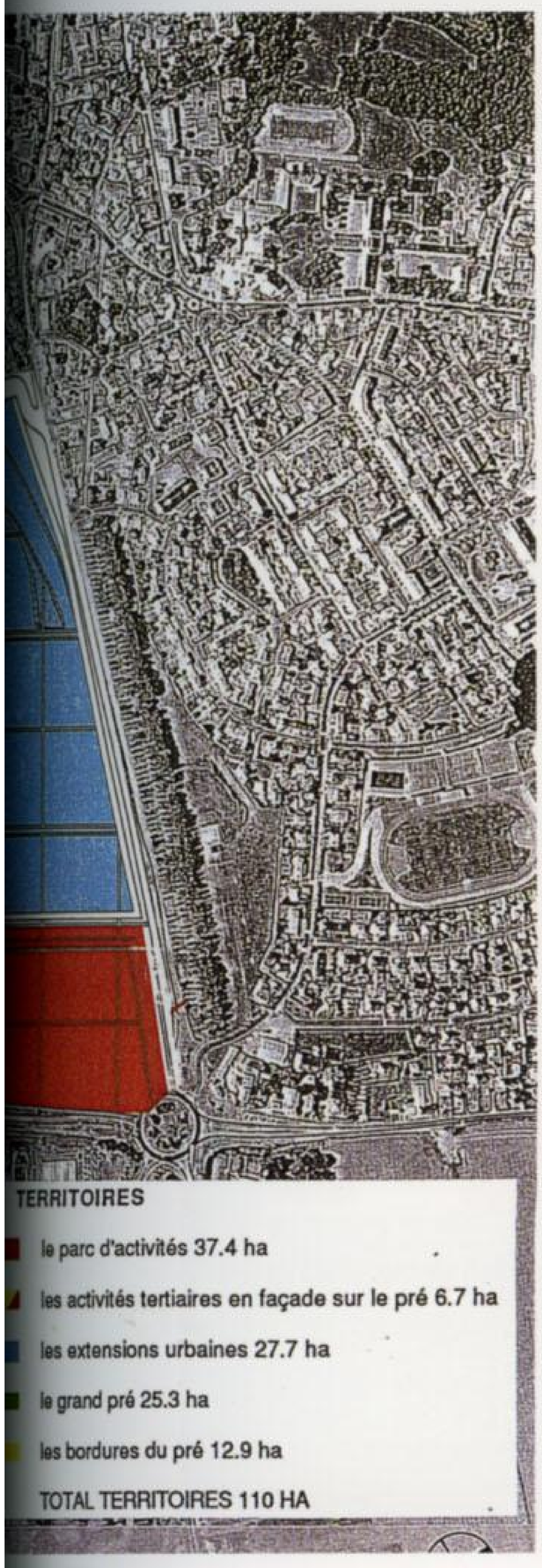
TERRITOIRES
le parc d'activités 37.4 ha
les activités tertiaires en façade sur le pré 6.7 ha
les extensions urbaines 27.7 ha
le grand pré 25.3 ha
les bordures du pré 12.9 ha
TOTAL TERRITOIRES 110 HA

7

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This binary grid, akin to a chessboard – with its 95 ¥ 95 meter squares – permits the setting up of a supple, open and flexible system of realization. It is constructed square by square, respecting certain traces on the ground, or certain fine trees, or certain industrial buildings for their structure or their volume. It is necessary to "give time to time." Step by step, square after square, the town is built, the park laid out, with no *a priori* aesthetic as to style, just a basic geometry, measure, and reading, so as NOT TO LOSE ANYTHING of the existing context, WHILE TRANSFORMING IT INTO A NEW PART OF TOWN, rich in urban diversity.

4

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4 "Plan-relief" model
5 Planning detail
6–9 Landscaping pattern book:
6 Point
7 Line
8 Mass
9 Plain

Headquarters of Bayerische Hypotheken und Wechselbank

Design Competition 1994, competition project
Theatinerstrasse, Munich, Germany
Client: Bayerische Hypotheken-und-Wechselbank
Surface: 97,000 m²
Program: Offices, art gallery, commerce, services, restaurants, and housing

Our proposal was aimed at combining the historical organization of the city and the construction of a present-day building. We consequently retained the "outer shell" of the block so as to not tamper with the character of the historic centre. The architecture of these roadside buildings may be considered somewhat ordinary, but they do have the immense quality of "being there". We go along with what exists, not against it.

When a modern building is introduced or even, as it were, "inlaid" in the middle of a block, it may well become lost. In other words, it may well appear "recessed" in relation to the thoroughfares and structures of the neighbourhood.

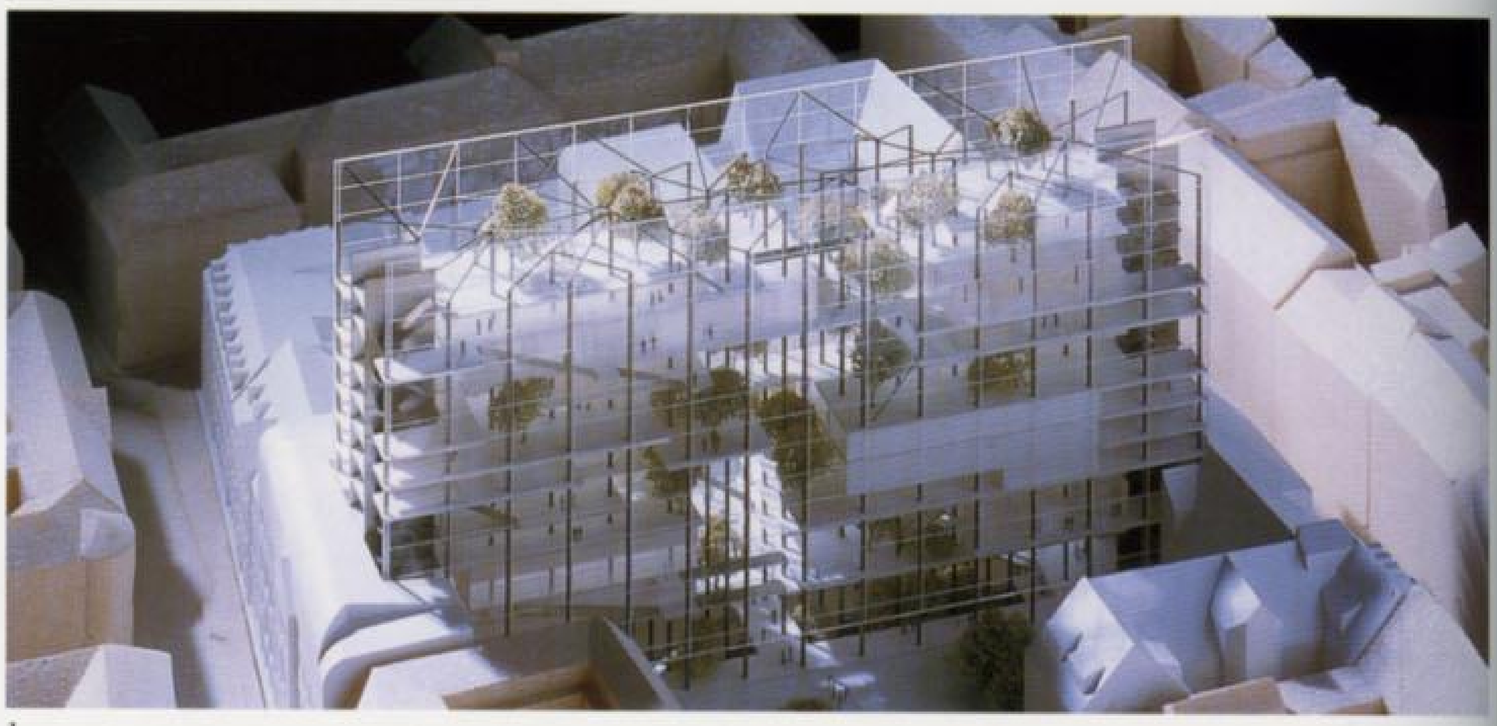
What is at issue, though, is the creation of an organic entity in which and through which a network of movement, linkage, and circulation is woven together. This said, there is also the matter of the endeavour to show up the charms of the old town, and in particular its architecture, its colours, and its symbols, by creating a large panoramic viewpoint, like a large roof garden, from which one can survey Munich.

The project might in fact be described as a "slice" of the city, in which people move about with ease and fluidity from ancient to modern, and bottom to top, with the greatest of freedom.

The admixture of history and function forms a unique landscape that provides a sign of today – a complementary identity for the fragile and vulnerable district that is Munich's city centre.

The project can be seen as the blending of an architectural concept and an urban context. It is not cut and dried, for our aims are clear, but flexible, too. It is a fact that the right compatibility between a building and the city should be the fruit of patient, painstaking work involving one and all. And everyone bears the weight of responsibility for it.

We offer a method of open-minded design that is intended to lead to a consensus between high architectural quality and a far-reaching concern for the evolution of our contemporary society.



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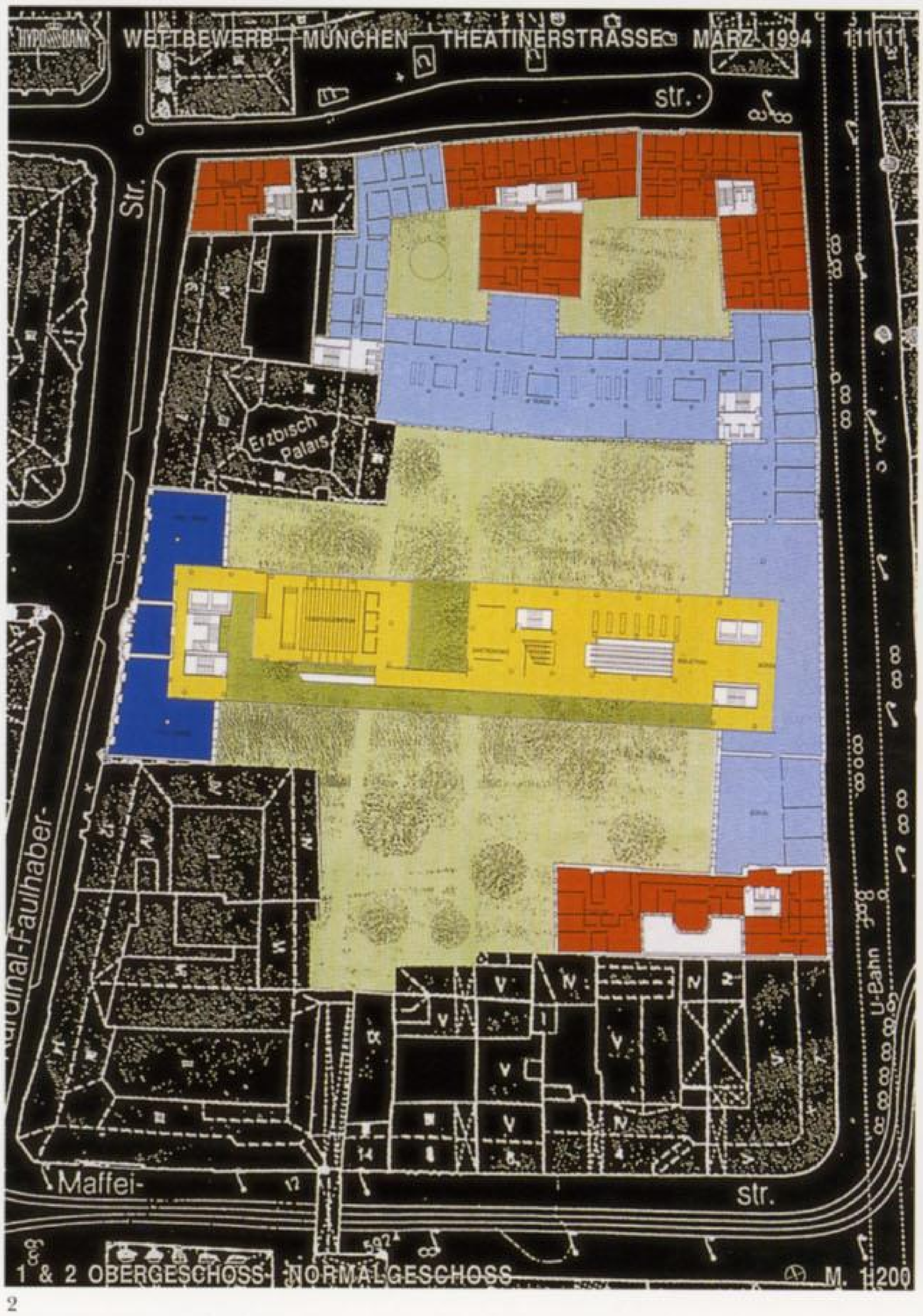

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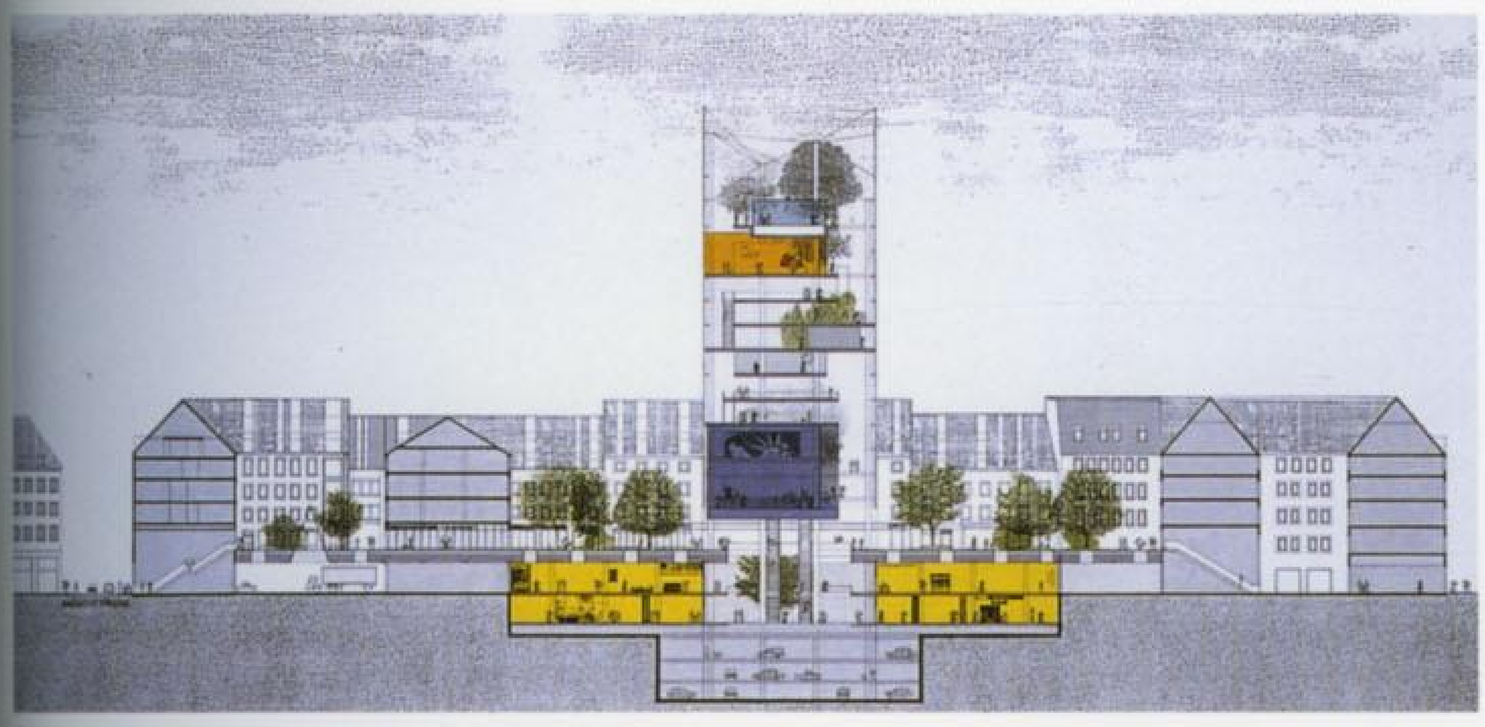
1 Presentation model
2 Site plan
3 Cross section
4 Perspective



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The Grand Stadium

Design Competition 1993, winning project

New town of Melun-Senart, outskirts of Paris, France

Client: Government of France and New Town of Melun-Senart

Team: Dominique Perrault [planning and project manager, Pierre Ferret (architect specialist in stadiums)] and HOK (covering structure)

Engineering Consultants: Fougerolle, SPIE, SAE

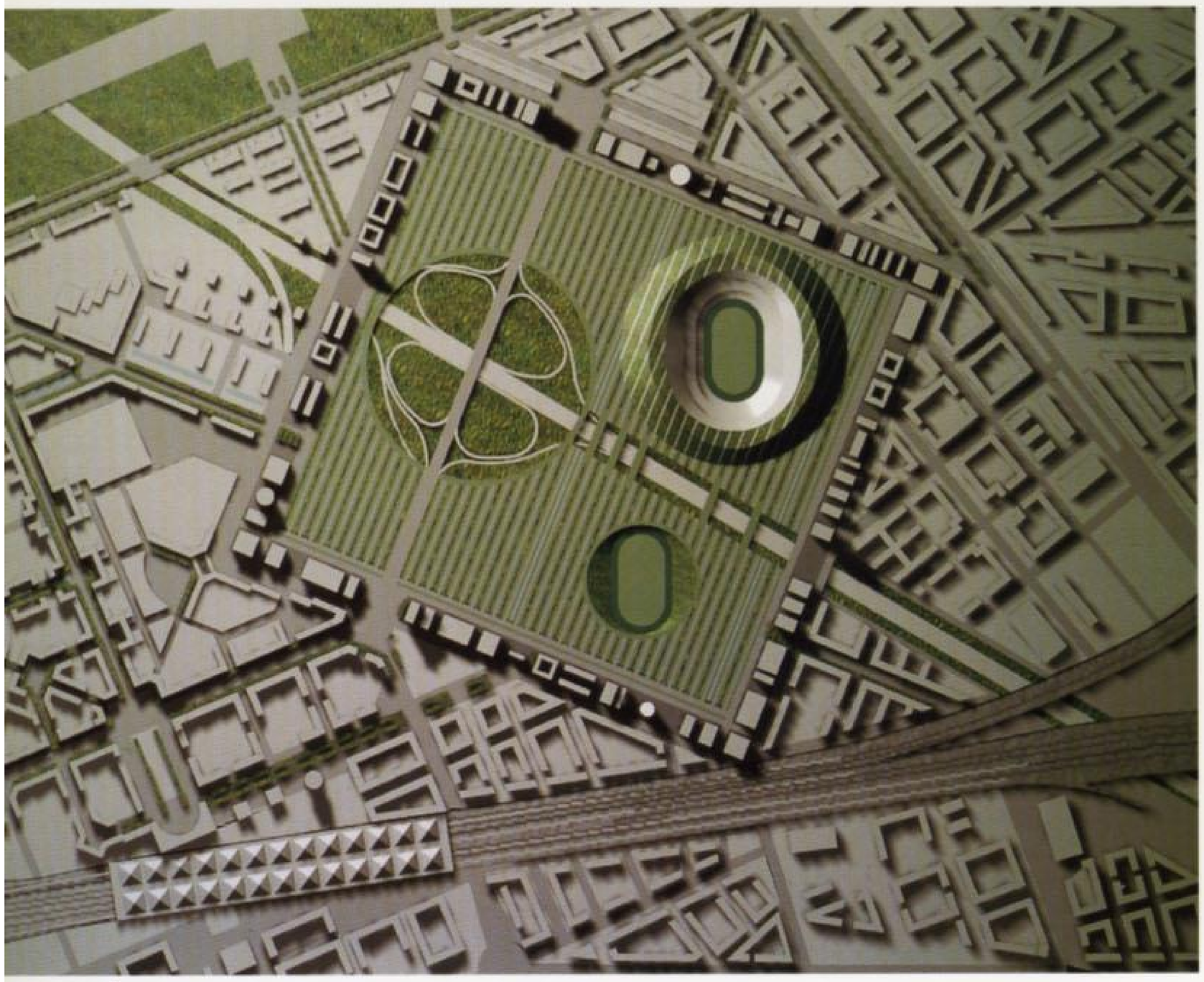
Project, landscape and town planning on an area of 100 ha

Cost: 3,000,000,000 FF (1993 value, after tax)

Program: Stadium for the football world championship in 1998 – 85,000 seats, 12,000 parking spaces and training stadium; landscape and town planning for the environment of the stadium

The center of the new town of Melun-Senart is criss-crossed by a dense complex of motorway and rail systems, with their interchanges and switches. Their impact is extremely constraining to the harmonious development of an urban fabric, but also highly necessary for a town endowed with life.

Based on a reading of the town's forms and layouts, we can conclude that the stadium's context is of primary importance in defining the entrance to the town center, and acts as a sign or reference point as the town is crossed along the motorway. Nevertheless, its strong presence and the functions it houses should not disturb the life of the town, but work alongside it. The presence and absence of the stadium is the urban issue at stake – a "squaring of the circle" that must be resolved. The presence of a major sporting facility, on both a national and international scale, brings media attention to Melun-Senart, and thus a bit of life and



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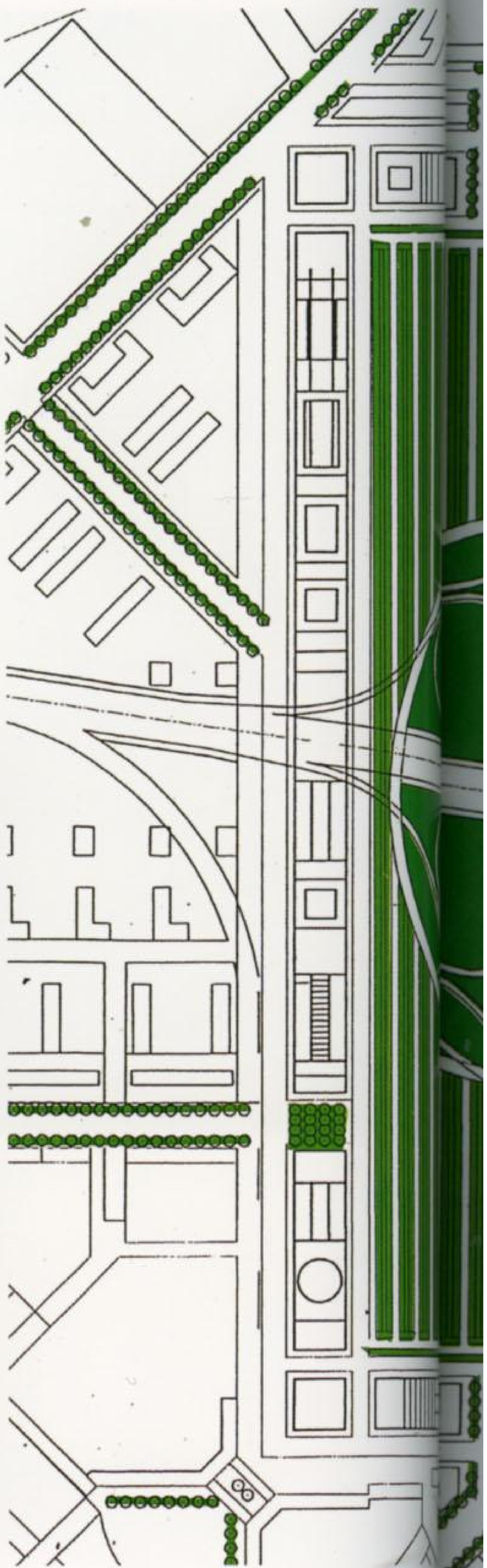

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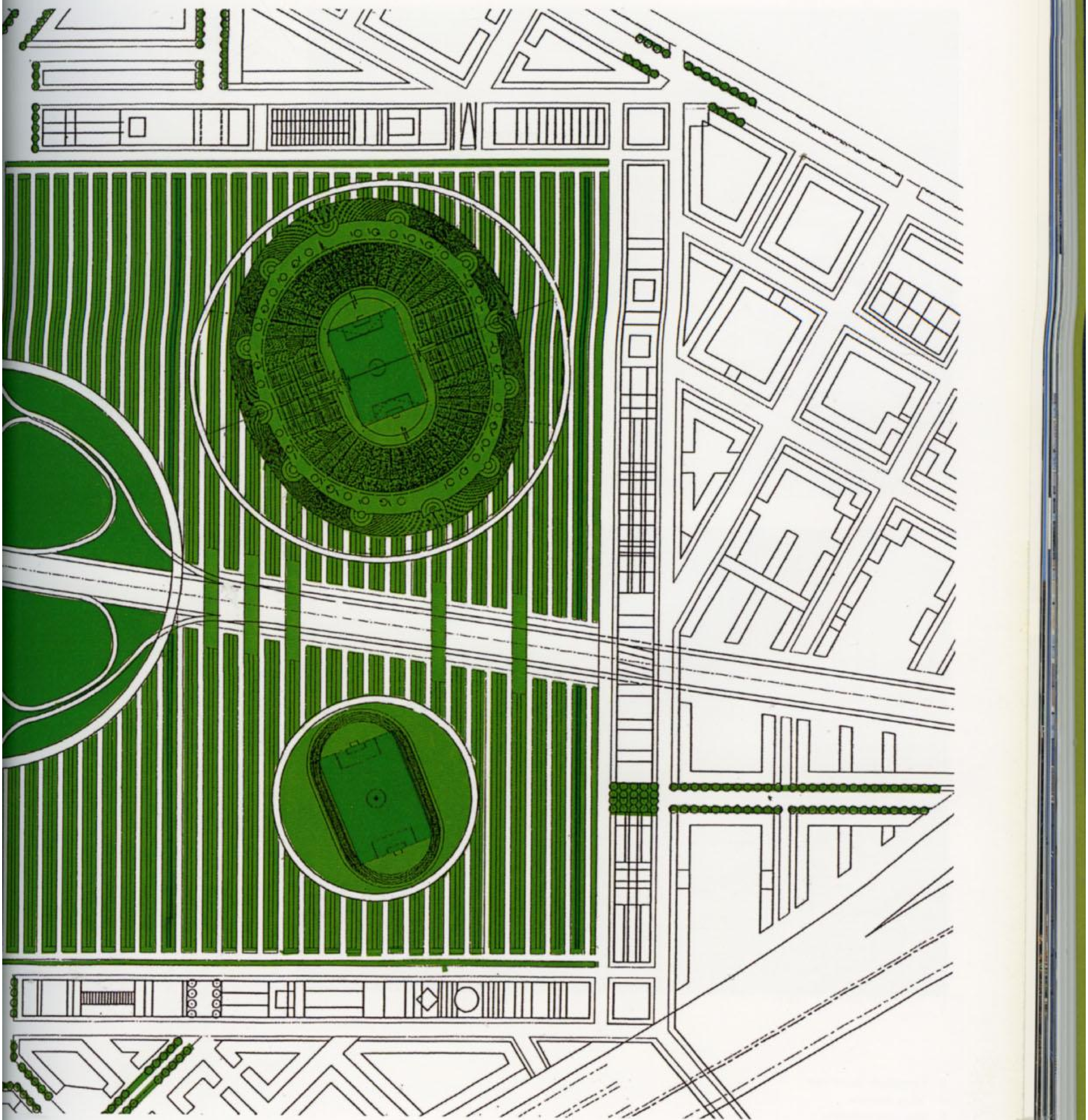
1 Computer simulation of the project scheme
2 Site plan



recognition for the town *vis-à-vis* the planning of the region. Absence of the same wished-for sporting facility when it is empty and when it neutralizes, with its immense retinue of parking lots, a vast central area of the town produces a wish to conceal it.

The urban part seeks to integrate, in one and the same stretch of landscape, four giant facilities: a motorway interchange, a vast stadium, the training stadium, and thousands of parking places. Proceeding from the idea of landscape handled in a contemporary way, without ecological complacency, but with a respect for all that is precious in the town center – namely, empty space – we have constructed a symbolic form that groups the town around a natural site. The idea of landscape in the wider sense, of the rediscovery of Nature and Town, seemed to us to be the locus and the link that would combine to create an identity proper to Melun-Senart.

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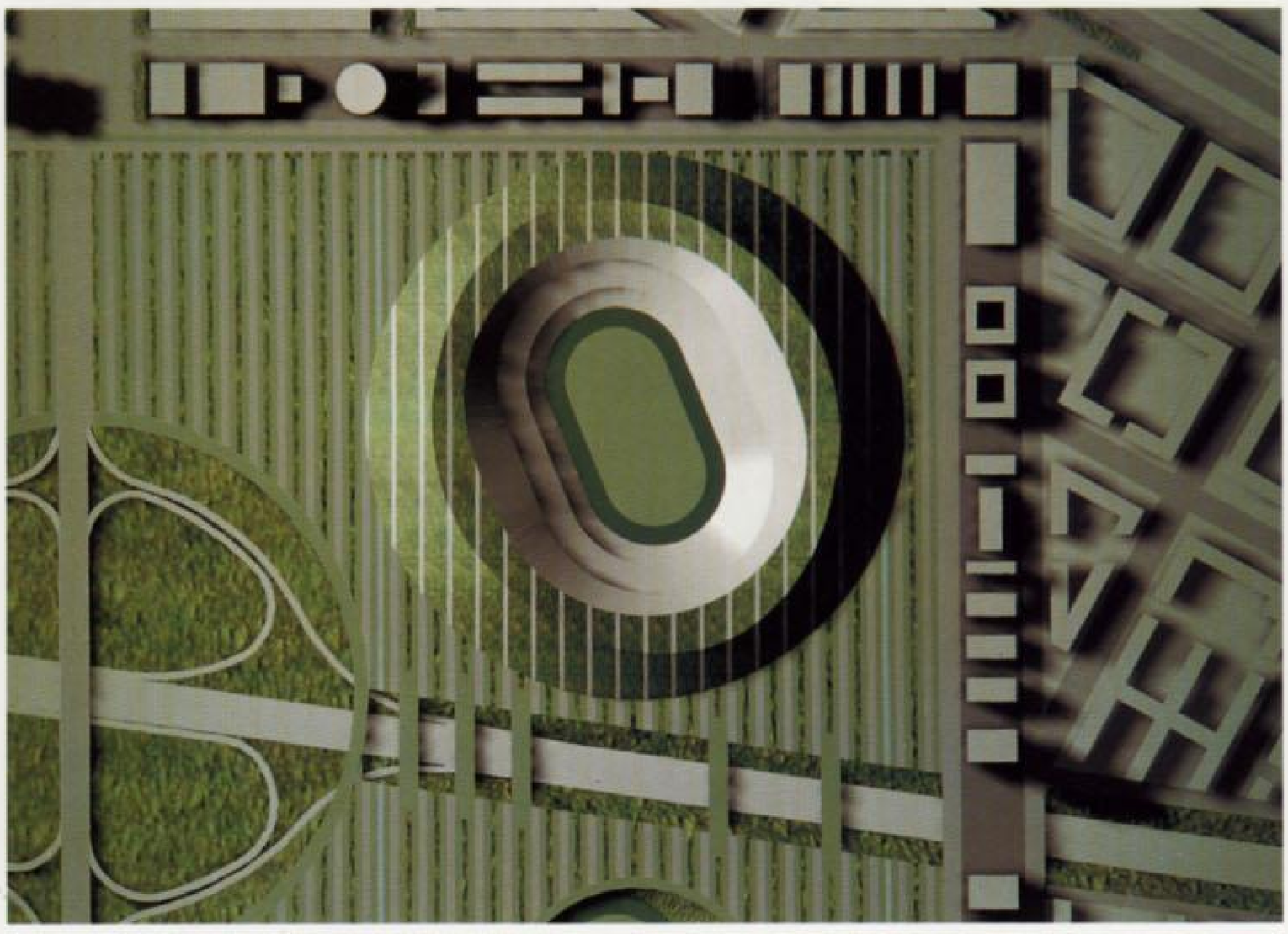

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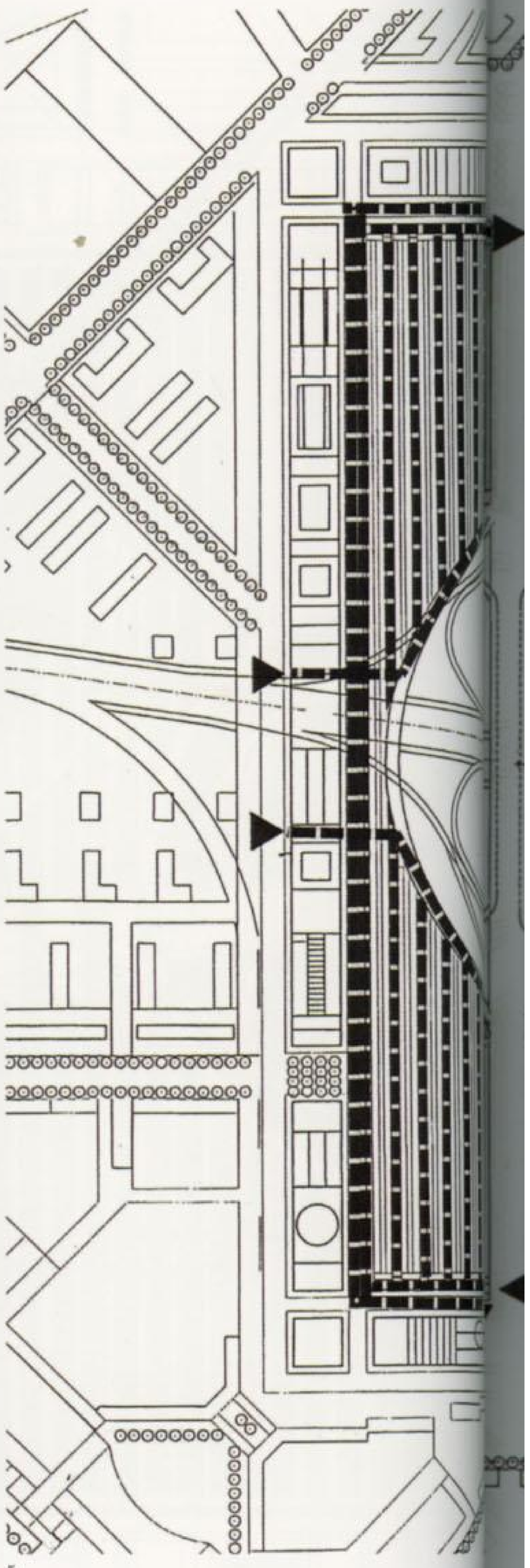

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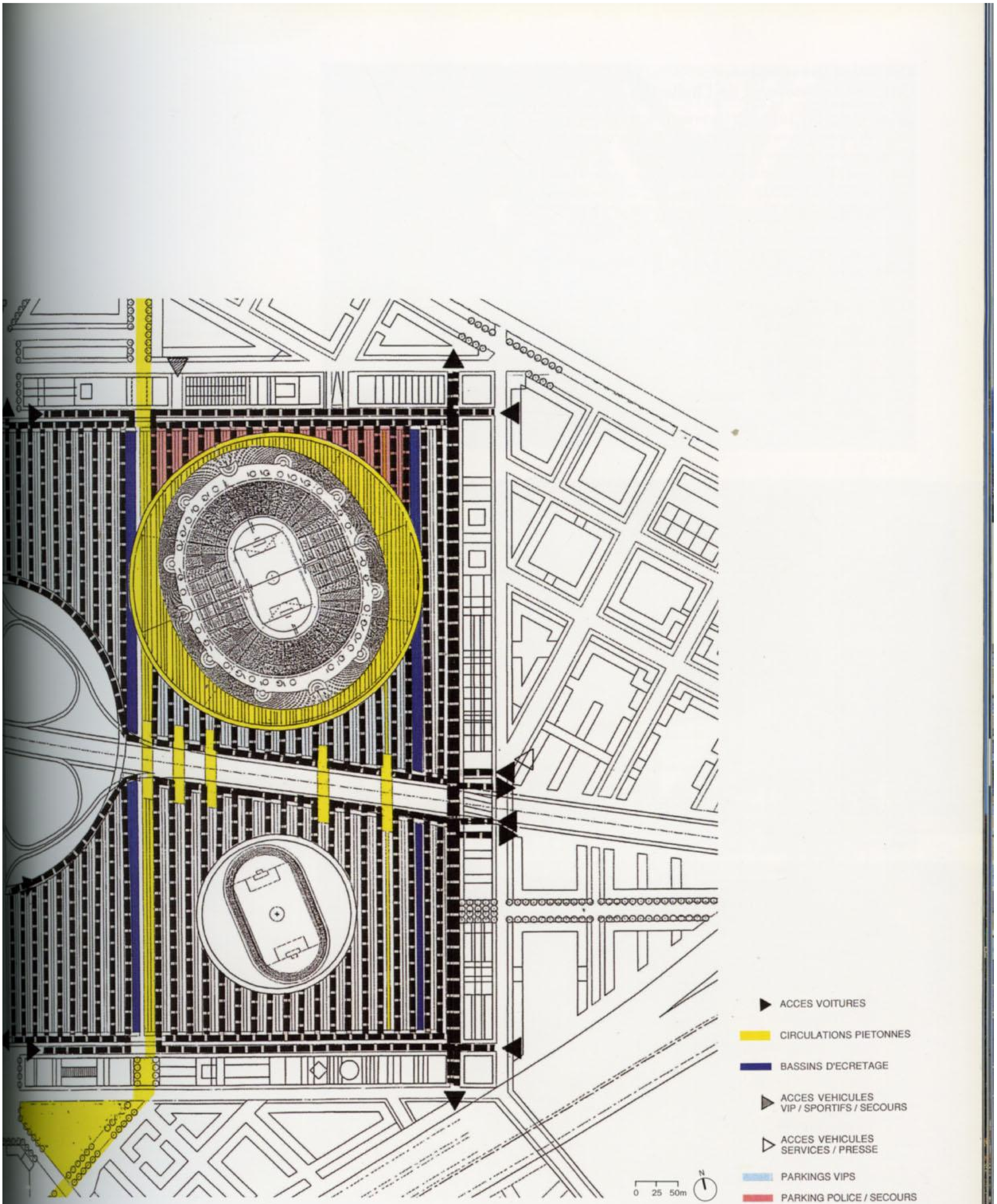
3 Computer aerial view
4 Main stadium
5 Site plan networks


ACCES VOITURES
CIRCULATIONS PIETONNES
BASSINS D'ECRETAGE
ACCES VEHICULES
VIP / SPORTIFS / SECOURS
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SERVICES / PRESSE
PARKINGS VIPS
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The Great Greenhouse, Cité des Sciences et de l'Industrie

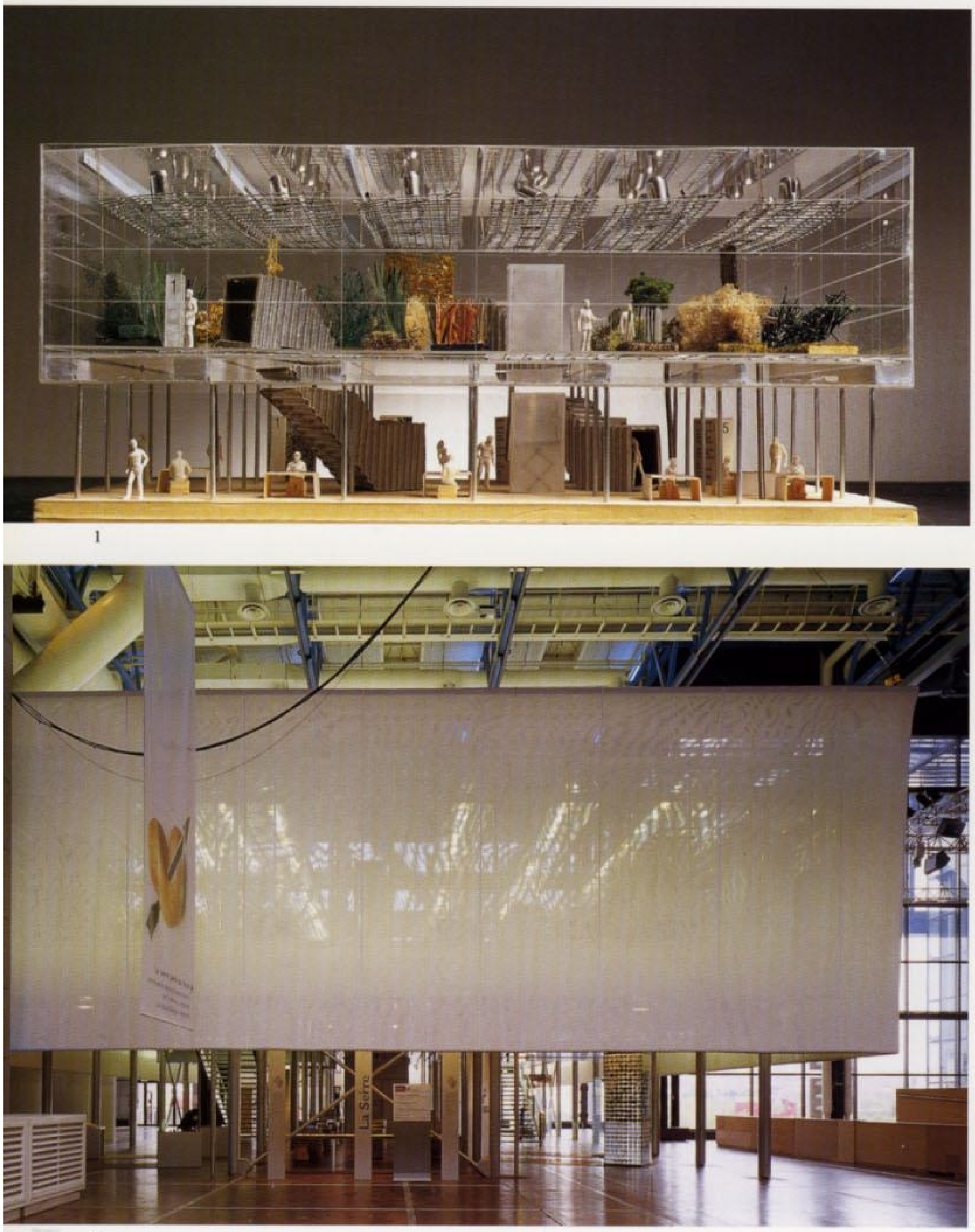
Design/Completion 1995/1997, competition project–winner
Cité des Sciences et de l'Industrie, Paris, France
Client: Cité des Sciences et de l'Industrie
Engineering Consultant: H.G.M.
Furniture Design: Gaëlle Lauriot-Prévost
Surface: 800 m² (total area): greenhouse (exhibition of plants) 400 m², exhibitions (scenographic elements) 400 m²
Cost: 5,600,000 FF (1996 value, before tax)
Program: Educational greenhouse; permanent scientific exhibition of new methods of cultivation

The general scenery consists in creating a protected space "alongside the world", wherein a certain mystery reigns. Getting from the Great Greenhouse's surroundings to the Greenhouse itself is achieved through a lower antechamber encircled by the hand of a curtainlike draping of fabric.

The symbolic elements of information and consultation are brought together and organized between the greenhouse flooring and that of the Cité des Sciences et de l'Industrie. The detachment of the greenhouse thus offers two spaces, one for communication, the other for experimentation.

Continued

1 Study model
2&3 View of the greenhouse situated in the Cité des Sciences et de l'Industrie museum
4 Experimentation area on the first floor



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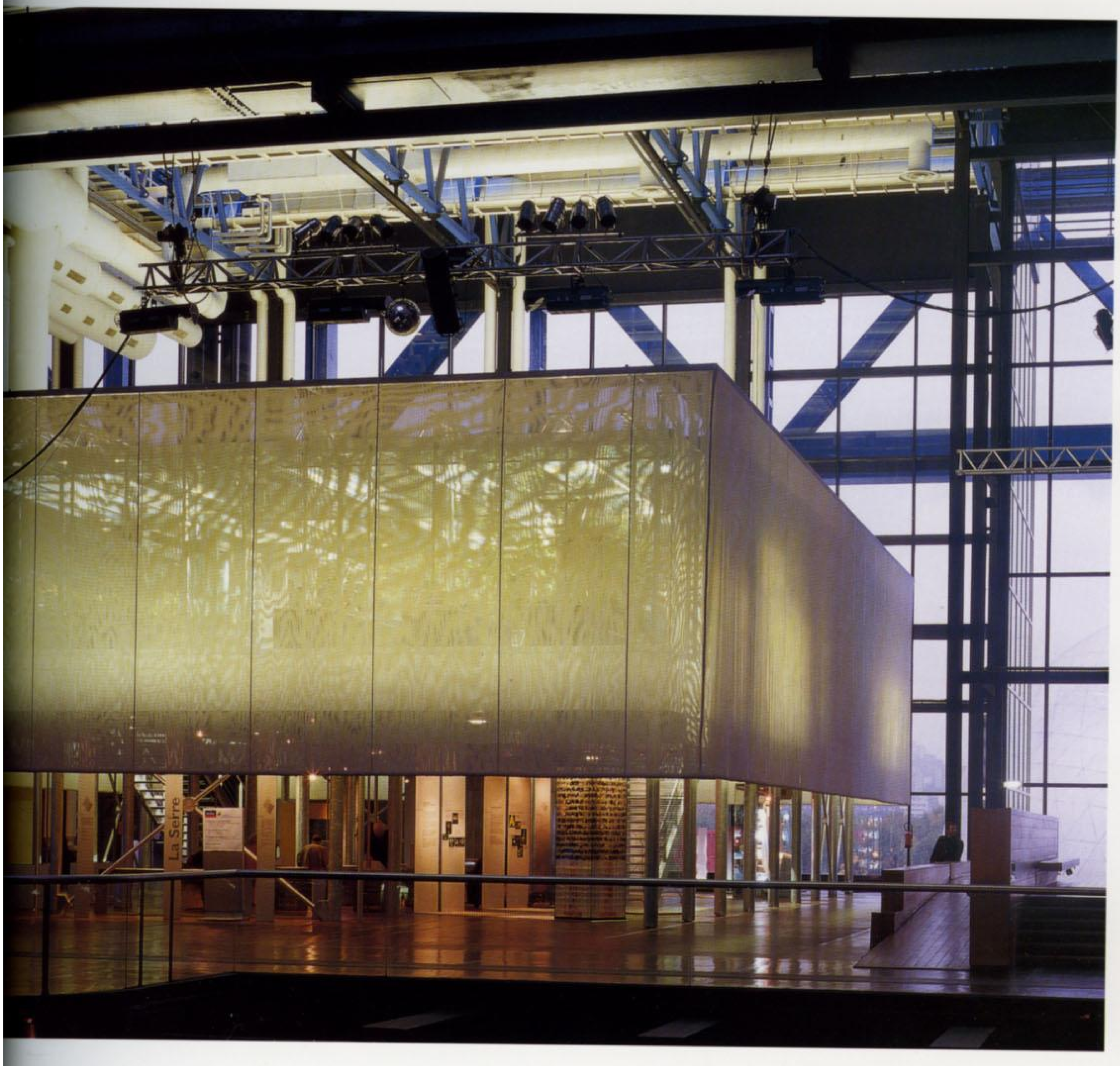

The Great Greenhouse, Cité des Sciences et de l'Industrie

Book Technology Centre

Design/Completion 1993/1995

Industrial area Gustave Eiffel, 77600 Bussy Saint-Georges, outskirts of Paris, France

Client: Bibliothèque nationale de France, Ministry of Education and Research

Engineering Consultants: Séchaud & Bossuyt, T.P.S., H.G.M.

Monitoring: O.D.M.

Surface: Site area 65,300 m^2, building 25,000 m^2, possible extension 50,000 m^2

Cost: 200,000,000 FF (1993 value, after tax)

The site of the Book Technology Centre is located immediately alongside the A4 motorway and the A line of the regional express rail link, which connects the new town of Marne-la-Vallée to the center of Paris in less than half an hour. The Centre is a conservation tool shared by the university libraries of the Paris region for part of their collections of scientific interest.

The buildings realized during the first phase are organized along the western edge of the site, so as to enable any future extension to spread in three directions: north, south and east. The compositional axis of the overall plan is a covered indoor street. Workshops and stores are organized along this line of force. Arranged perpendicularly to the north of the covered indoor street, a series of parallel buildings houses the workshops, offices, conference rooms and classrooms. The storage modules are lócated on the other side of the indoor street.

The facades, 9 meters high for the workshops and 15 meters high for the storage blocks, are faced with aluminium panels, some plain and others with moveable slats. A kinetic effect is produced by the alternation of these panels.

The indoor street has a glass roof, which acts as a source of overhead lighting.

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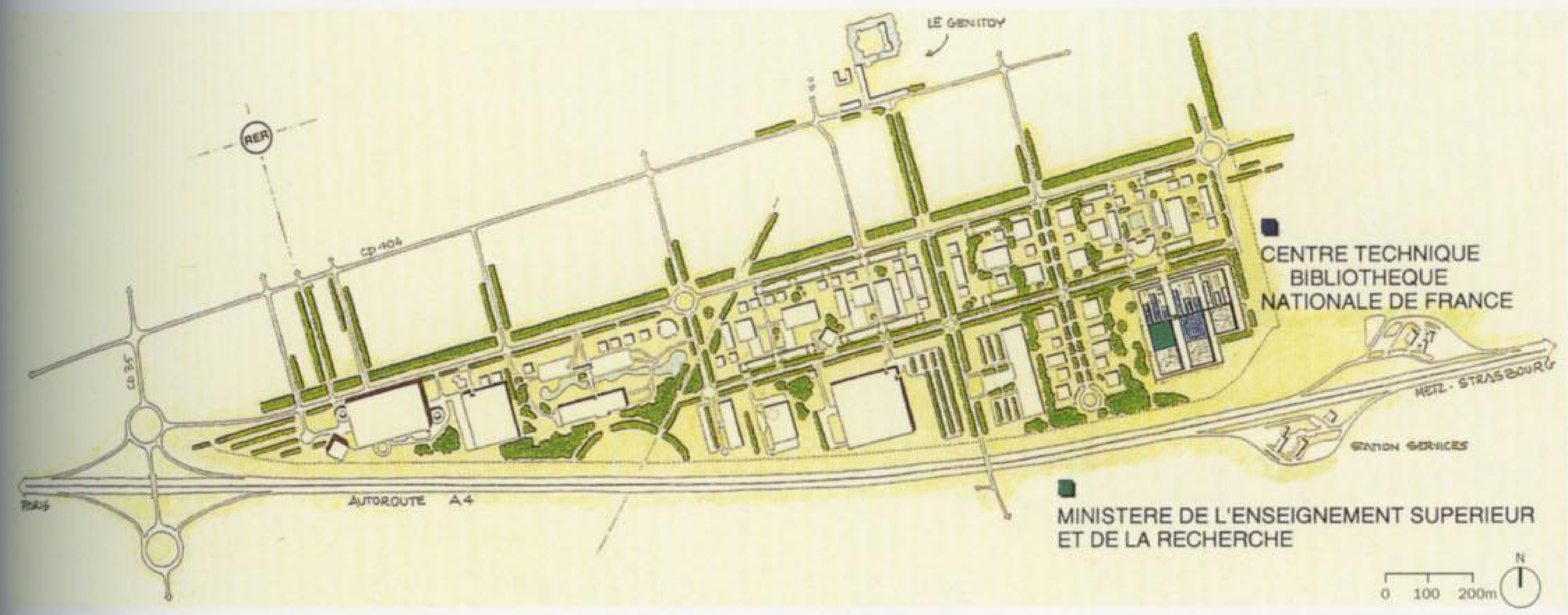

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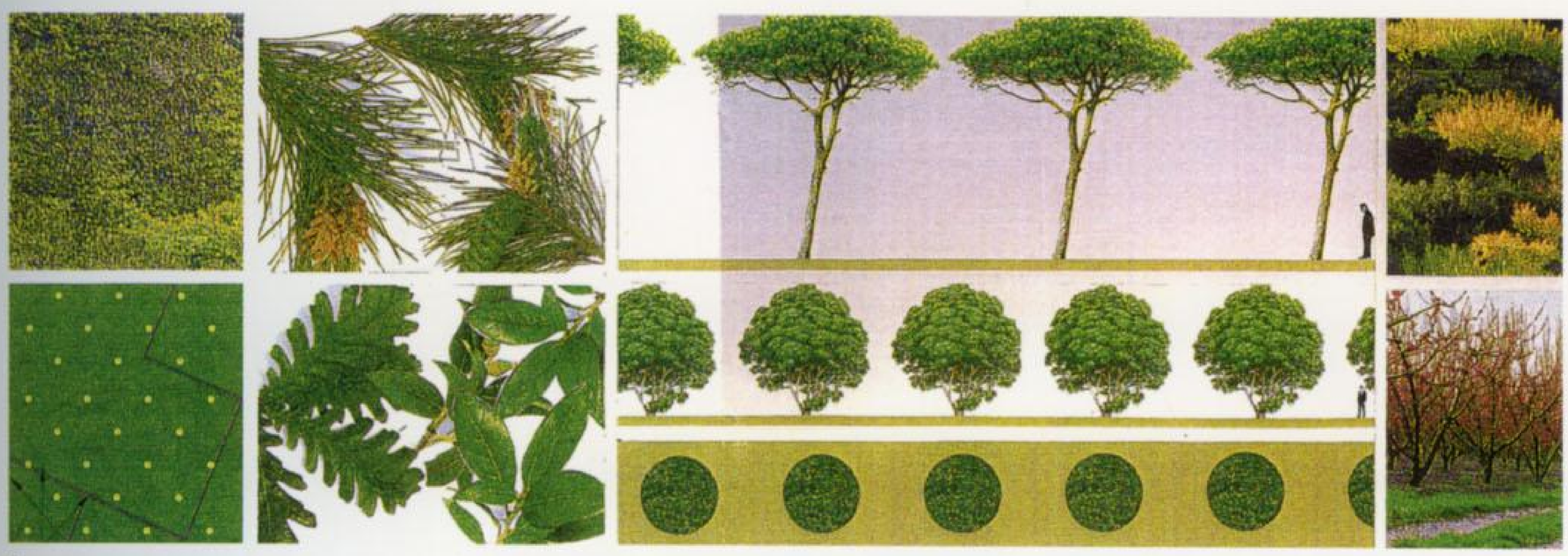
1 Delivery area
2&3 Façade of aluminium cladding
4 Site plan



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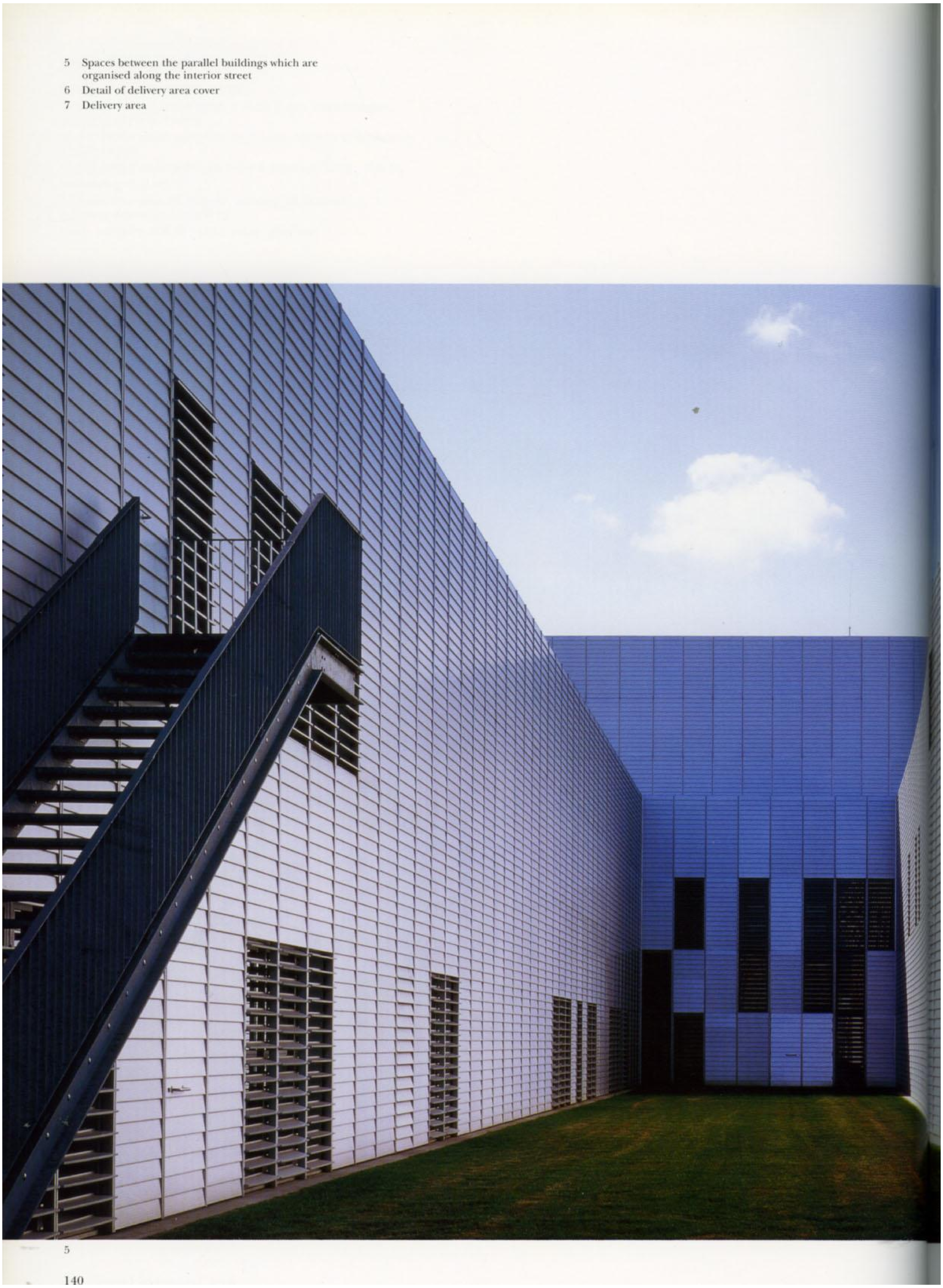
5 Spaces between the parallel buildings which are organised along the interior street
6 Detail of delivery area cover
7 Delivery area



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Lu Jia Zui Business District

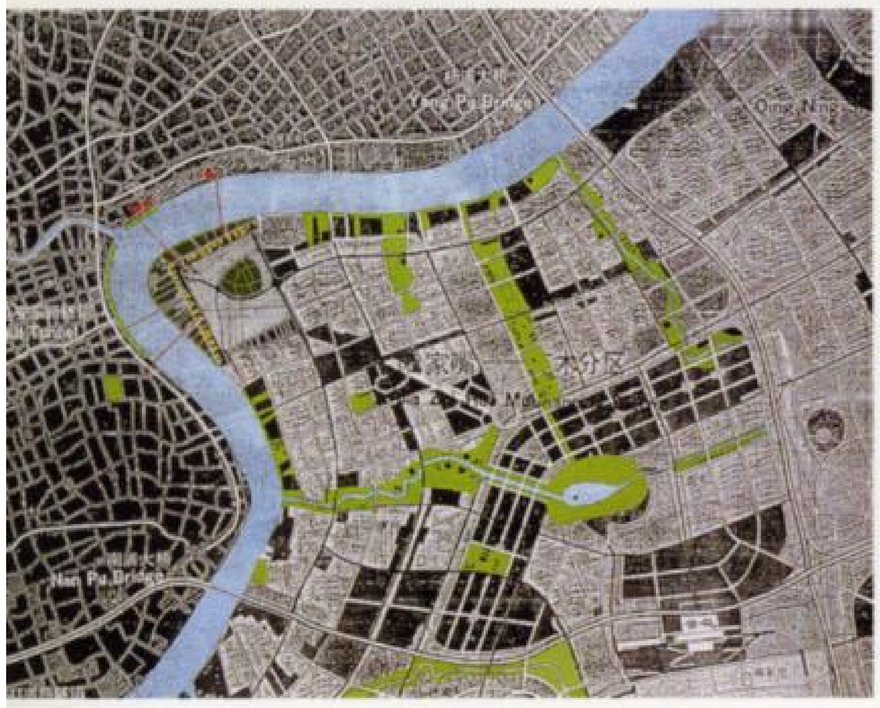
Design Competition 1992, competition project
Pu Dong, City of Shanghai, China
Client: City of Shanghai
Surface: 4,000,000 m²
Architect's Mission: Urban development, development of the riverbanks of the Pu Dong, development of the new business center of Shanghai
Architect's Activities: Analysis of the town planning (history and geography), urban development scheme

The study for the development of a major business district in Shanghai, in the Lu Jia Zui district of Pu Dong, is one of the great planning reflections of our times. Our approach draws on the lessons of history, without excluding all the positive factors concerning the building of cities, whether they are ancient, modern or contemporary.

At the outset, it is necessary to perform a historic reading of the city's layout. This shows that Shanghai is defined by routes running from north to south and from east to west, forming a relatively orthogonal fabric. This factor determines the general orientation of the networks of the new district, so that it can be naturally linked to the existing city, and enables a comparison to be made with other cities that provide elements of reference, in order to assess the scope and needs of the project.

This historical and functional analysis of the city cannot, however, give an account of the symbolic dimension of the "founding event" that must inscribe the new district within the landscape of the city. This "founding event" must mark the development of the historic city center, of crossing over to the other bank, which generates a new identity for the "heart of Shanghai" by establishing another relationship between Town and Nature.

Opposite the river Bund, following its meander, we propose a broken line set at a right angle, facing from north to south and from east to west. This solitary and unique form is in counterpoint to the



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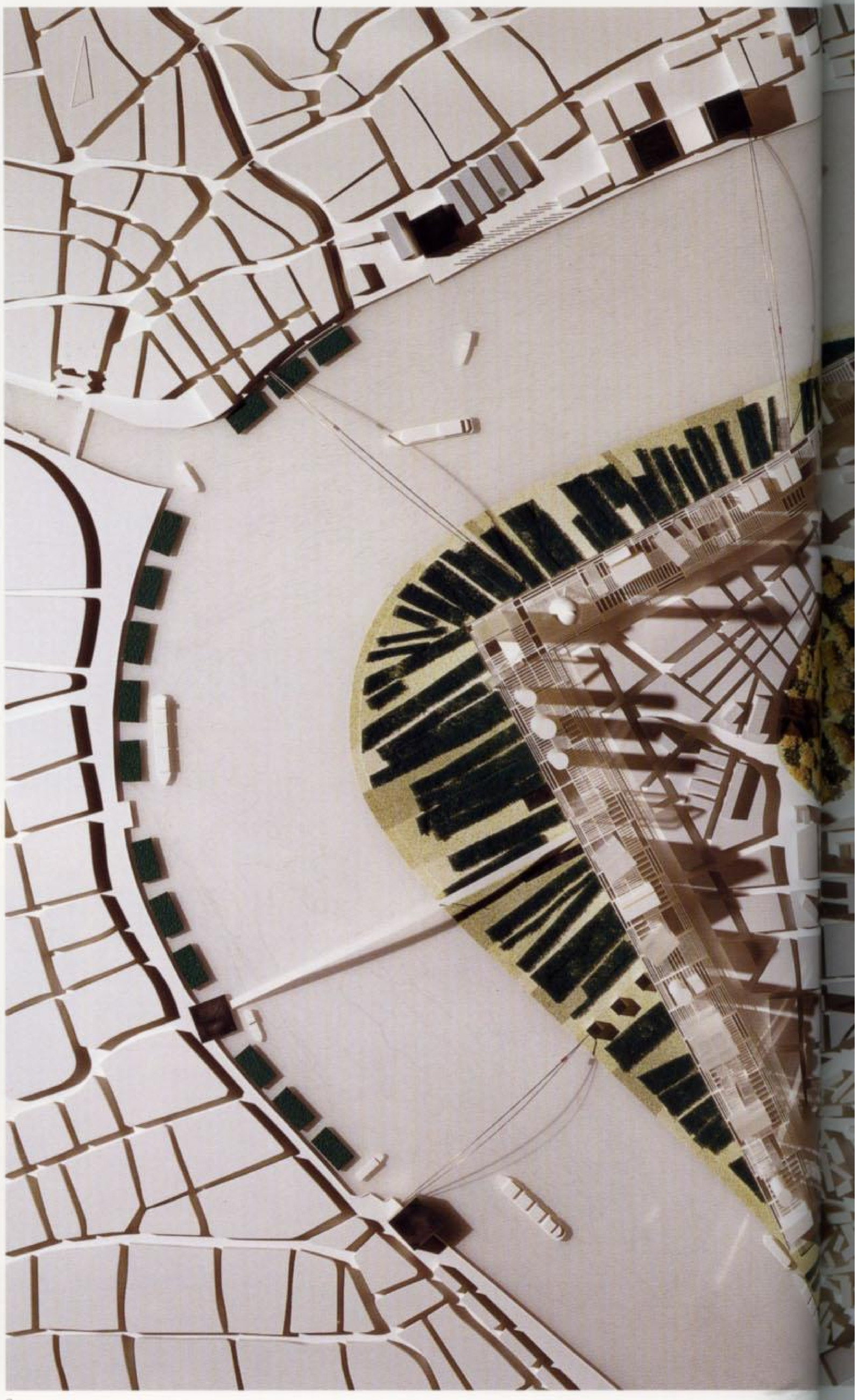

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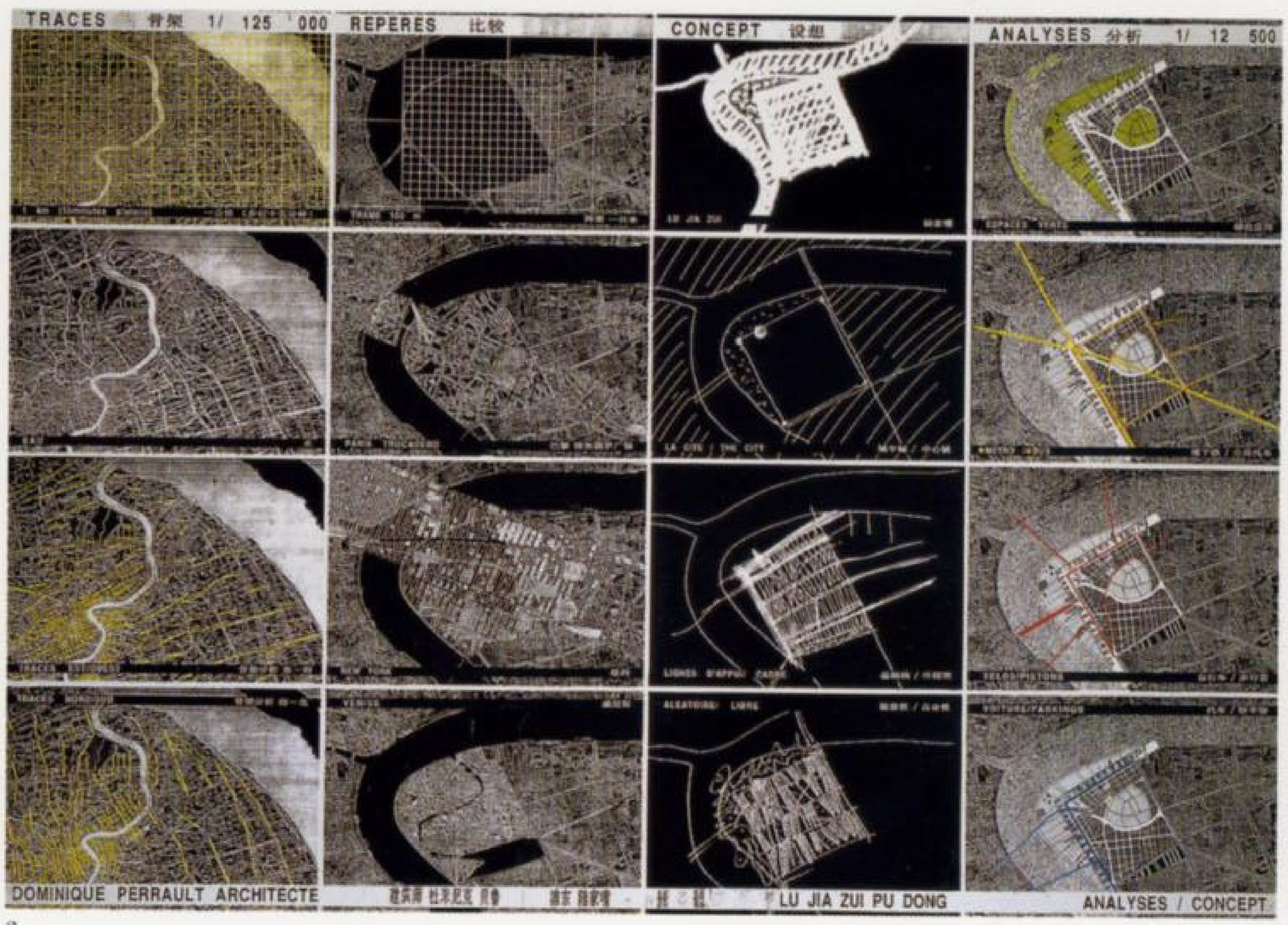
architecture on the other bank, like the *yin* and *yang*. It provides a great park at the water's edge, and its rosary of high-rises acts as a support for the development of Shanghai towards the east. Just like a furrow in a field, this set square traces the plan of the new town. There will be room for two million square metres of offices and areas of activity or commerce; beneath them there will be a road network for cars, carparks and two additional tunnels joining both banks.

The whole project is designed in terms of duration, of time passing, of the slow creation of our cities' landscapes. This research could be called "Towards a living urbanism", more interested in the void, the in-between, than in things themselves. We must protect the void; it is the city's most treasured possession. It enables the creation of places, it ensures the future of our cities, it guarantees the presence of nature. The void is immaterial, it is nothing, yet it constitutes "the foundation of our towns." All our relationships, our glances and our hopes, are established through the void.

1 Overall site plan
2 Planning scheme for the business district: presentation model
3 Traces, references, concepts, and analysis of the site



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IRSID, Usinor-Sacilor Conference Center

Design/Completion 1989/1991, competition project–winner
"Chateau" de Saint Léger, 78105 Saint-Germain-en-Laye, outskirts of Paris, France
Client: Usinor-Sacilor
Engineering Consultant: Setec Foulquier
Surface: 4,000 m²
Cost: 31,000,000 FF (1989 value, before tax)
Program: 200-seat auditorium, 12 conference rooms

Vis-à-vis the charm of the "chateau" and its "jewel-case of green", the addition or attachment of a new building seems contradictory, complicated and unsightly. In fact, what is called for is the revaluation and restoration of the existing building. In placing the chateau "on a glass plate," one creates a conspicuous place and a clearly-defined market.

This conspicuousness results from the tactful insertion of the new extension, which incorporates the lower part of the chateau into a glass volume that is set into the ground. The geometry of this circular base draws to it the many approaches that follow the main axis, the future entrance, and even the walkways at the far end of the park.

The glass disk filters the natural light and plays with the artificial light. This plate will, in effect, be smooth and shiny by day. The chateau will be reflected in it, as in a stretch of water. At nightfall, however, the effect will be the opposite, because the surface will be lit up, illuminating the chateau.

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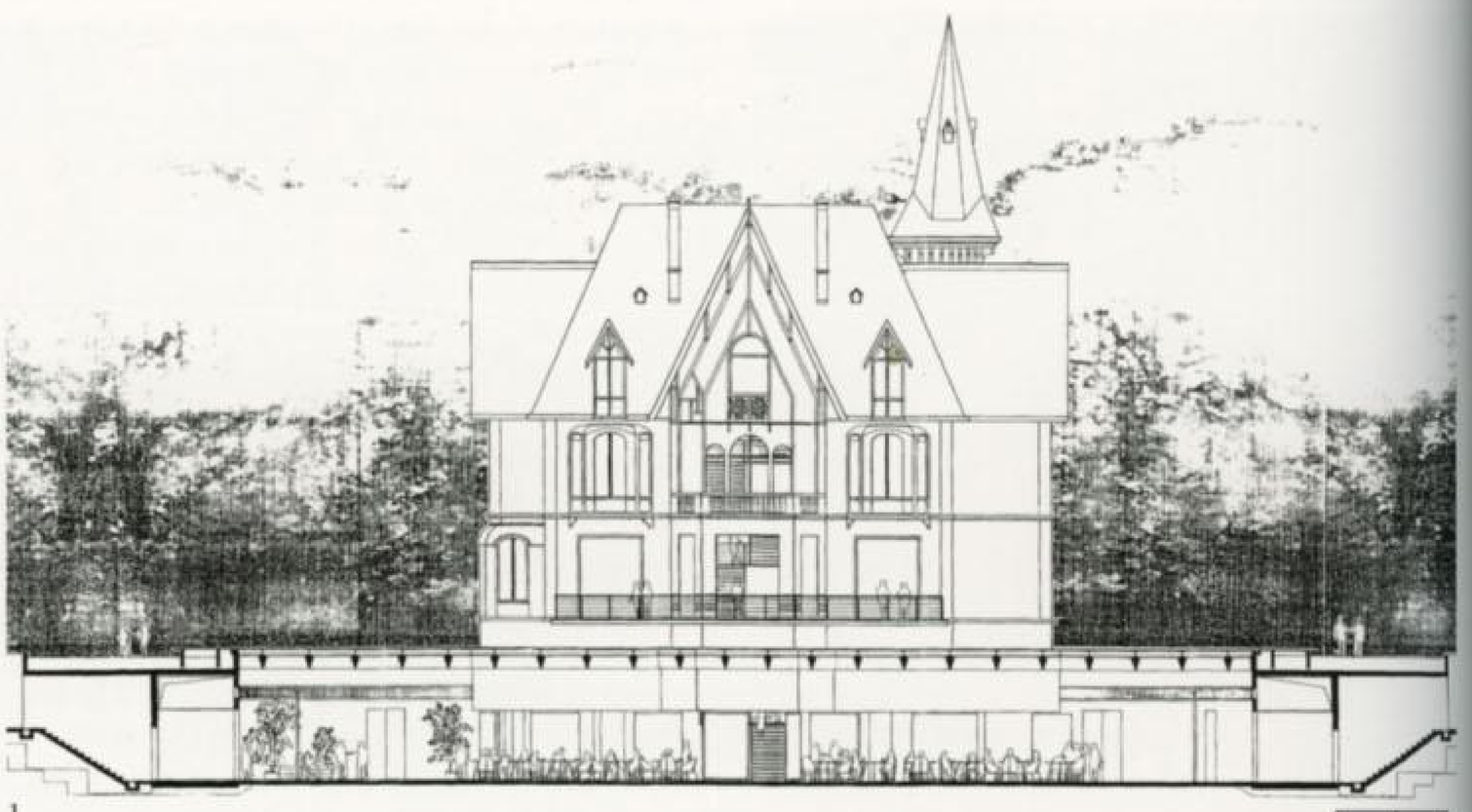

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1 Cross section
2 Model of the existing "château" on the glass disk, night view

Opposite:
Existing "château" on the glass disk

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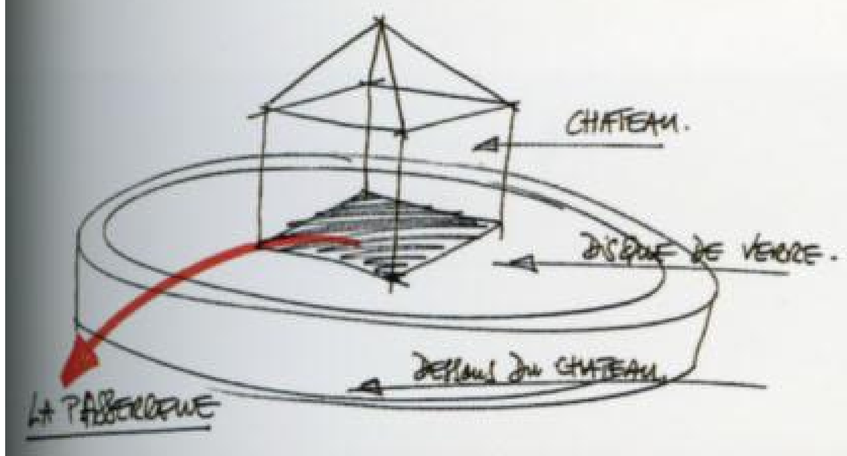

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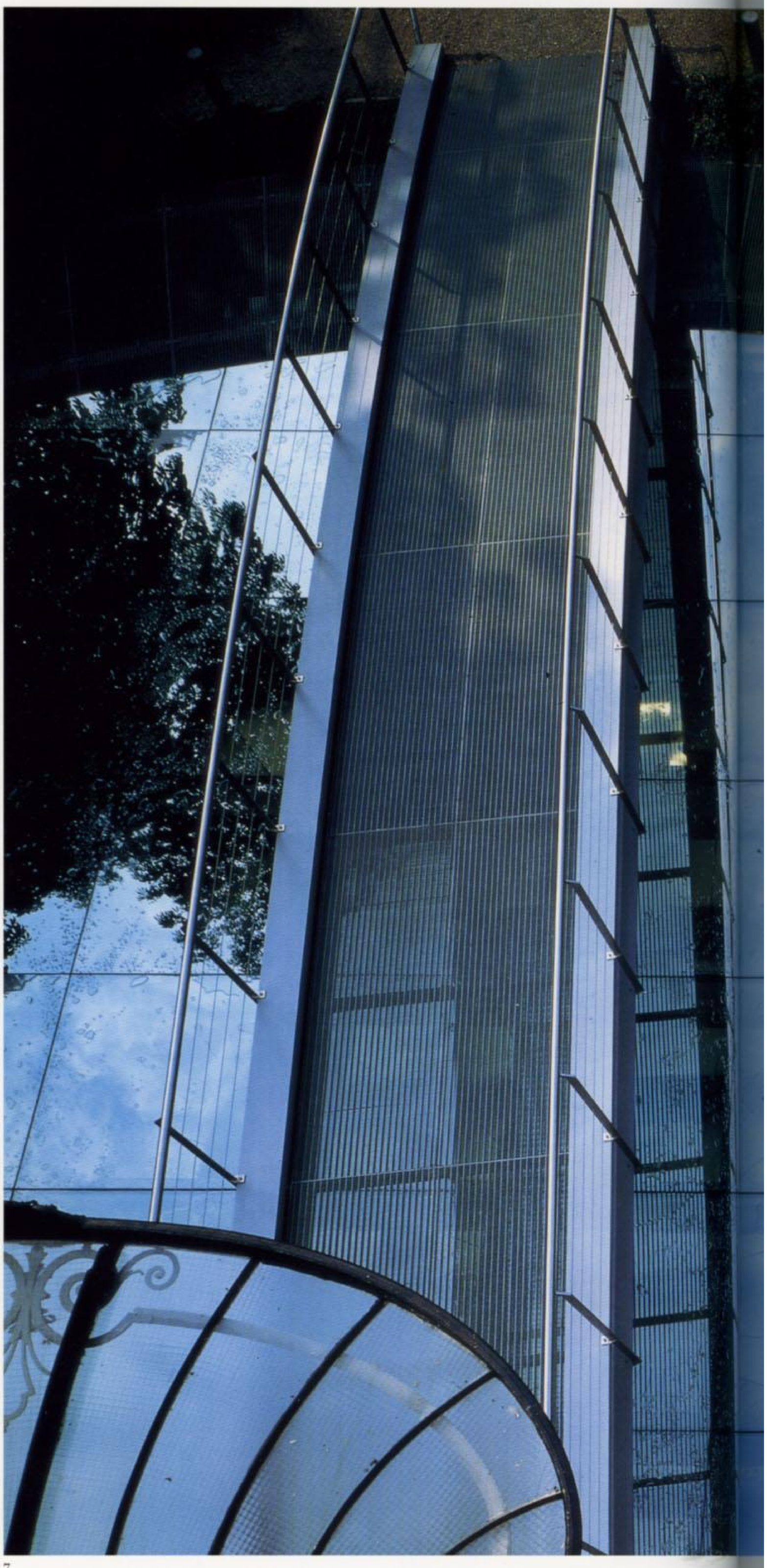
4 Reflection of footpath in the glass disk
5 Sketch
6 Reflection of the existing "château" in the glass disk

6

One could describe this project as a "glass and steel device", the reactions to which testify to the vitality of the building *qua* object, as well as to that of the surroundings. The spatial organization of the different functions is divided between "spaces for meeting," located in the chateau, and "spaces for communication," situated in the base. The whole structure is linked together by a stairway set at the center of the device.

The communications center is accessed through the chateau via a metal footbridge extending over the glass disk.

Seen in plan, a concentric system extends around the ancient building. In the central part, an area for services and corridors is located beneath the chateau; then comes a crown, which integrates the restaurant and auditorium; and finally, a technical ring groups the service entrances and emergency exits.



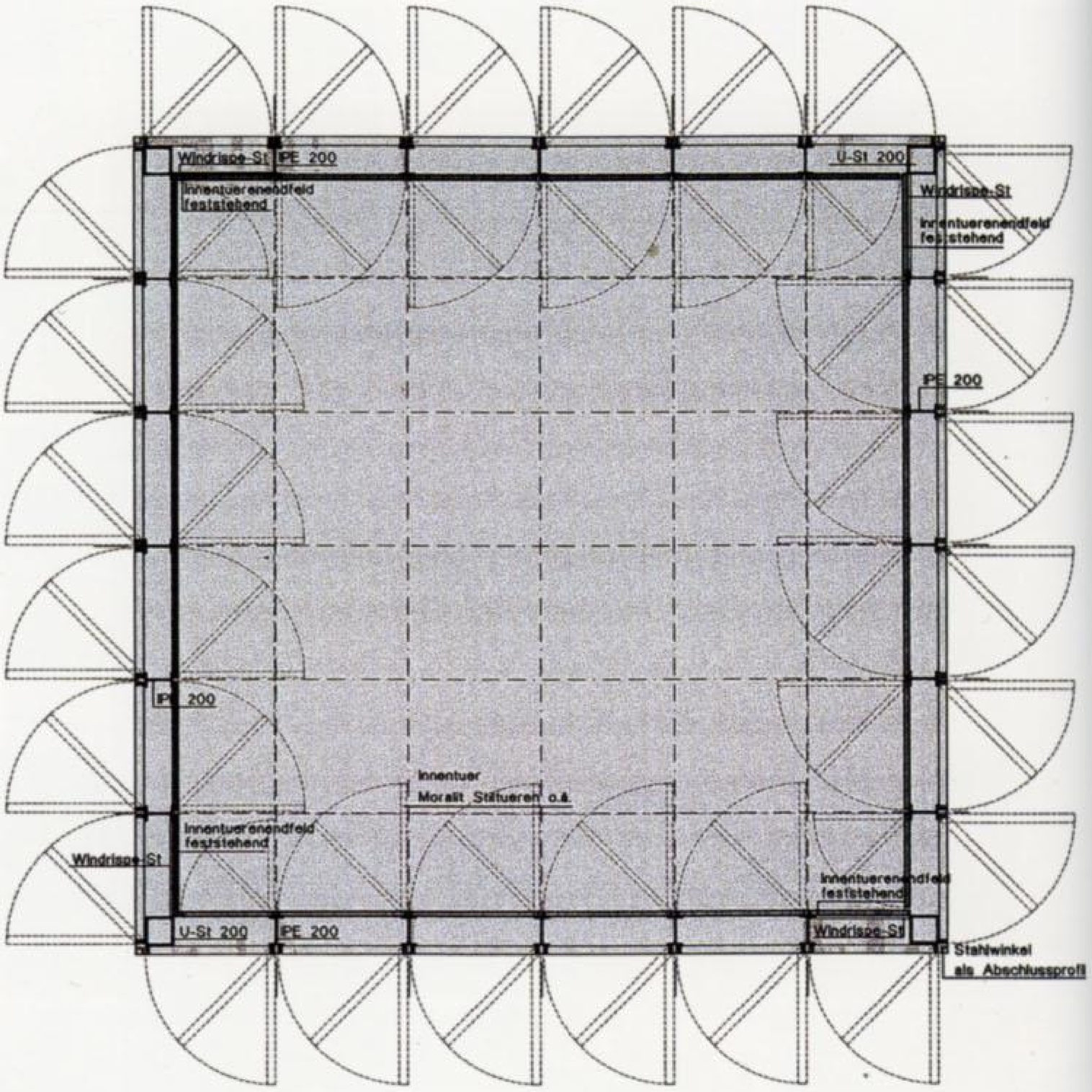
7 Aerial view of entrance footbridge and disk

7

Pfleiderer Stand

Design 1999
Bau 99, Munich.
Client: Pfleiderer
Consulting Engineer: Guy Morisseau
Surface: 5 m²

Design of the Pfleiderer stand at the Construction annual Hall of Munich. The use of new technologies and of the company's products was a must in the conception of the design. Therefore, it was the construction of a door out of a metal mesh which was innovative. Nevertheless, the wooden chassis and the use of mineral wool inside the door were standard production elements.



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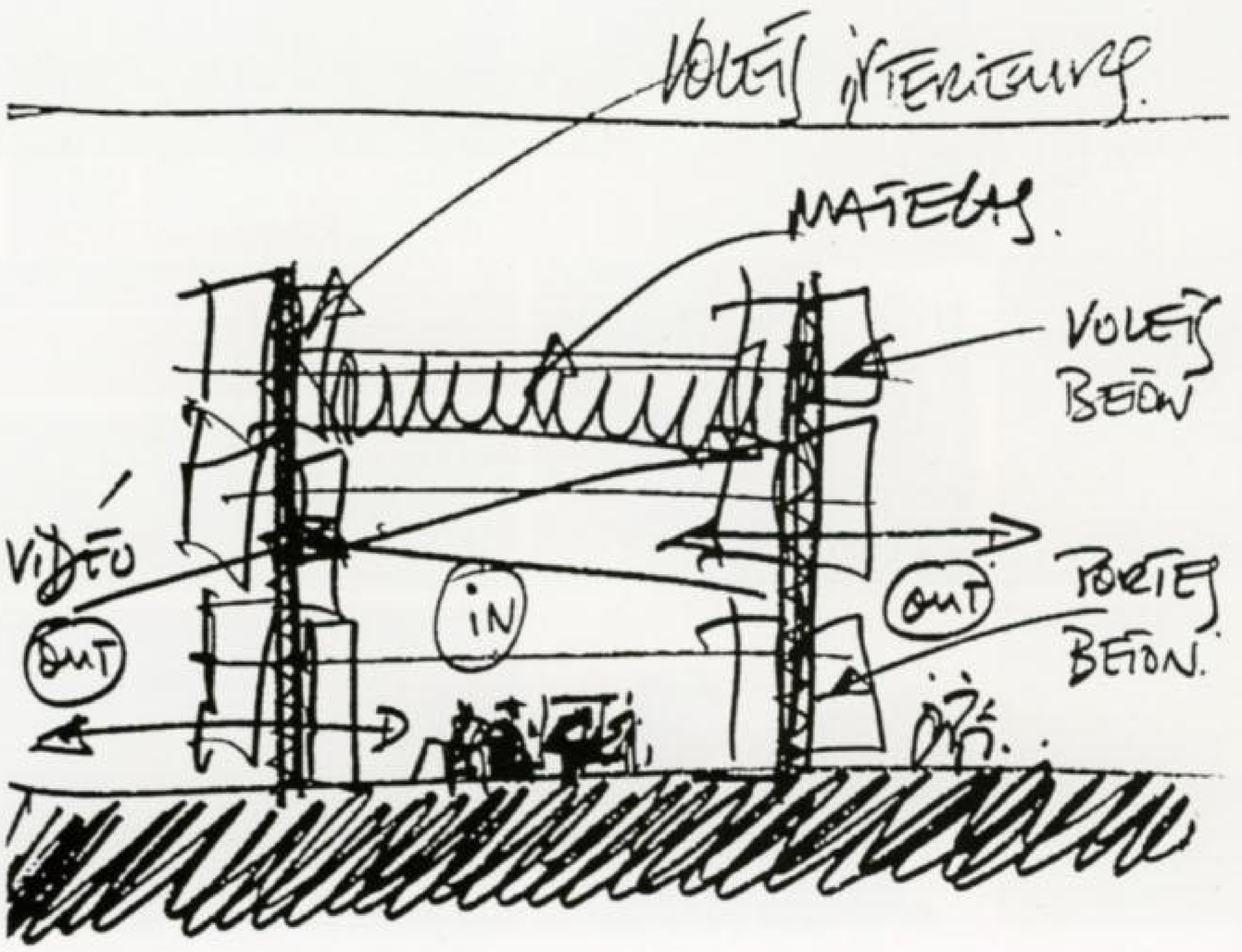

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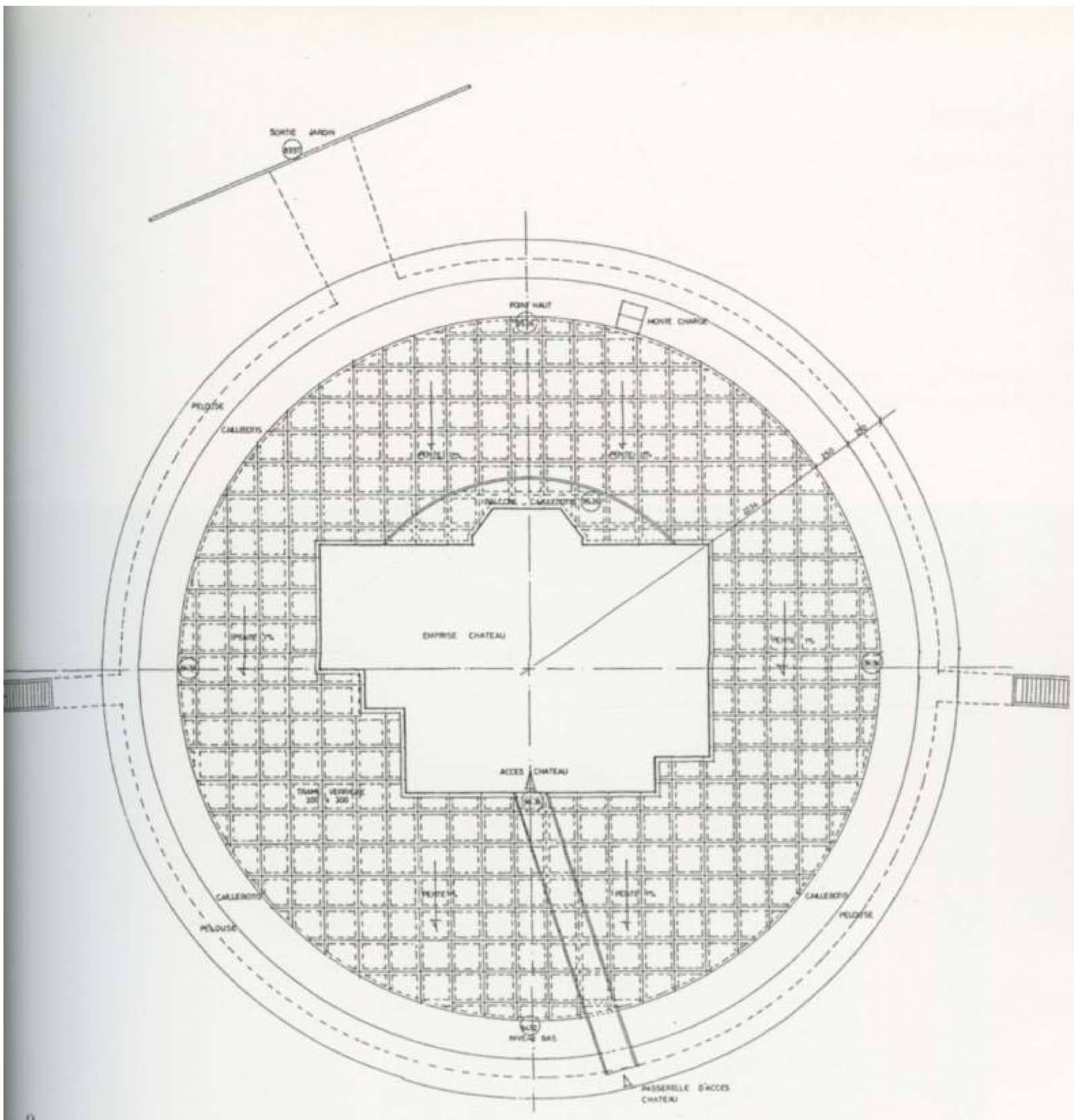
1 Plan
2 Sketch
3 Elevation
4&5 Presentation model

Opposite:
Reception room on the underground level
9 *Plan of the metal structure*
10 *Underground level*
11 *Glass disk reflections*



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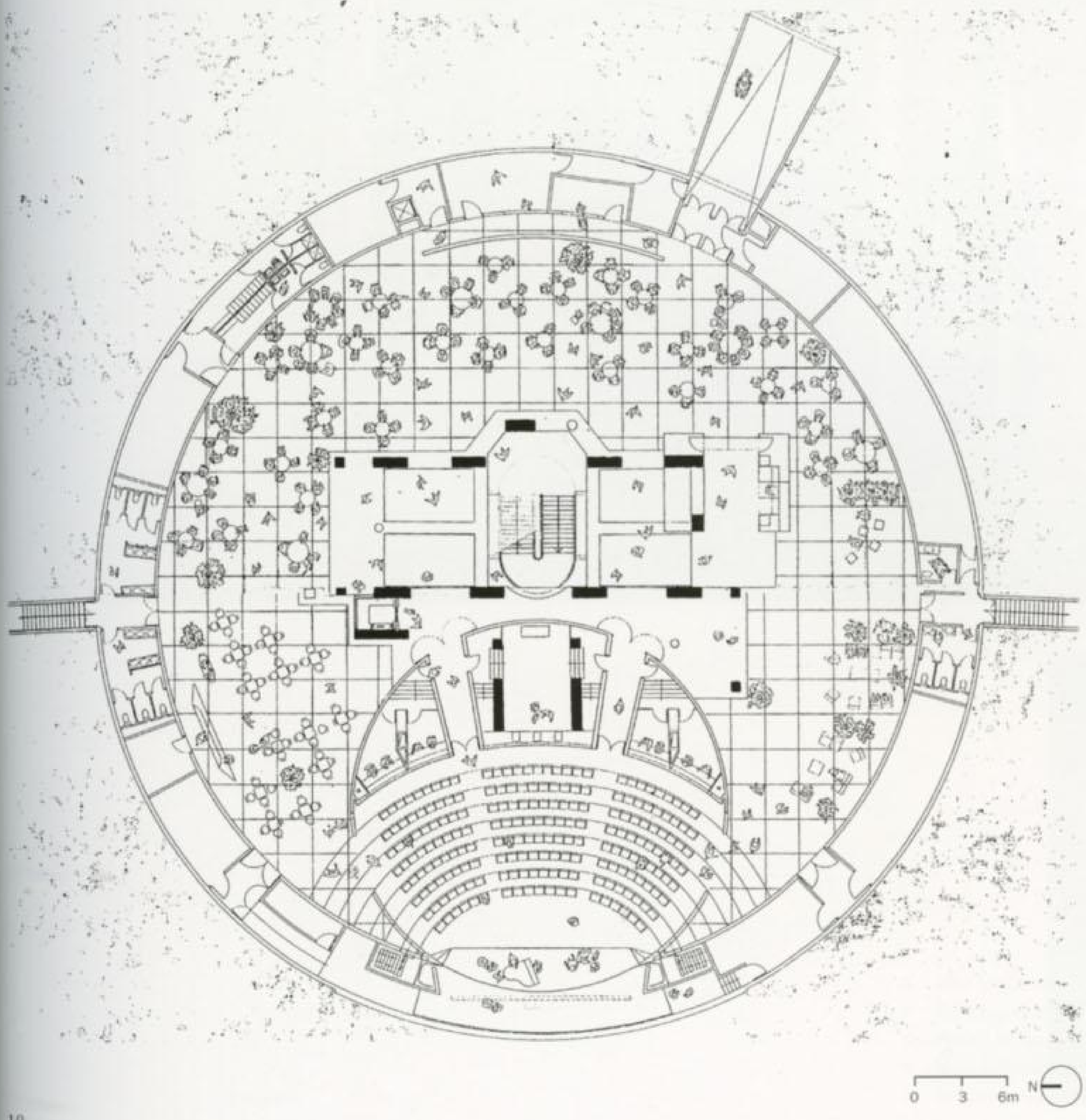

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Opposite:
Reception room on the underground level

9 Plan of the metal structure

10 Underground level

11 Glass disk reflections

Archives for the Mayenne District in Laval

Design/Completion 1989/1993, competition project–winner
Rue des Archives, 53018 Laval, France
Client: Department of Mayenne
Construction Architect: Alfred Heude
Engineering Consultants: Séchaud & Bossuyt
Surface: 6,000 m^2
Cost: 40,000,000 FF (1989 value, before tax)
Program: Extension of the archives to ensure a capacity up to the year 2040. Reading room, stockroom, auditorium, workshops, offices and independent house for director

The point of departure for this project is based on the volume of the building, thus rendering the installation of the storage systems both comprehensible and acceptable. In so doing, we have fitted out the old building for the functions of communication, and the (new) building is suited for the functions of conservation. The form of the building is a single volume covered in teak wood. The challenge of making a building of wood follows on from a desire to insert a candid type of architecture unobtrusively within a landscape. Around the project, the site is cleared to make it easier to set the edifice: a monument surrounded by a garden square. This urban development option lends the complex a quality of legibility with regard to its varous functions, affording both charm and nobility. The consultative function lies at the heart of the building, defined spatially by a large atrium that captures the natural light from the roof. The existing large windows are organized to frame views over the garden and the surrounding neighbourhood. The place is central. Around it are areas for specialized consultation and exhibitions. On the upper floors, similarly, the offices of the archival staff are arranged around the empty space of the atrium.

At the very top of this arrangement, a conference room doubles as a place for research and communications. We were keen to use the existing heritage to develop a project that would be an example of permanence and change alike – the solid nature of stone, the warmth of wood – and would lend itself easily to the extension planned for completion by the year 2040.

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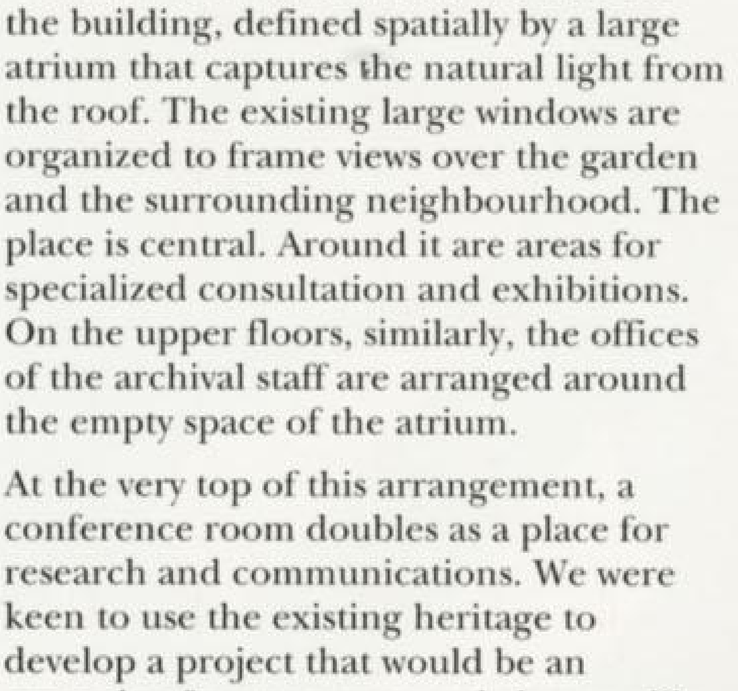

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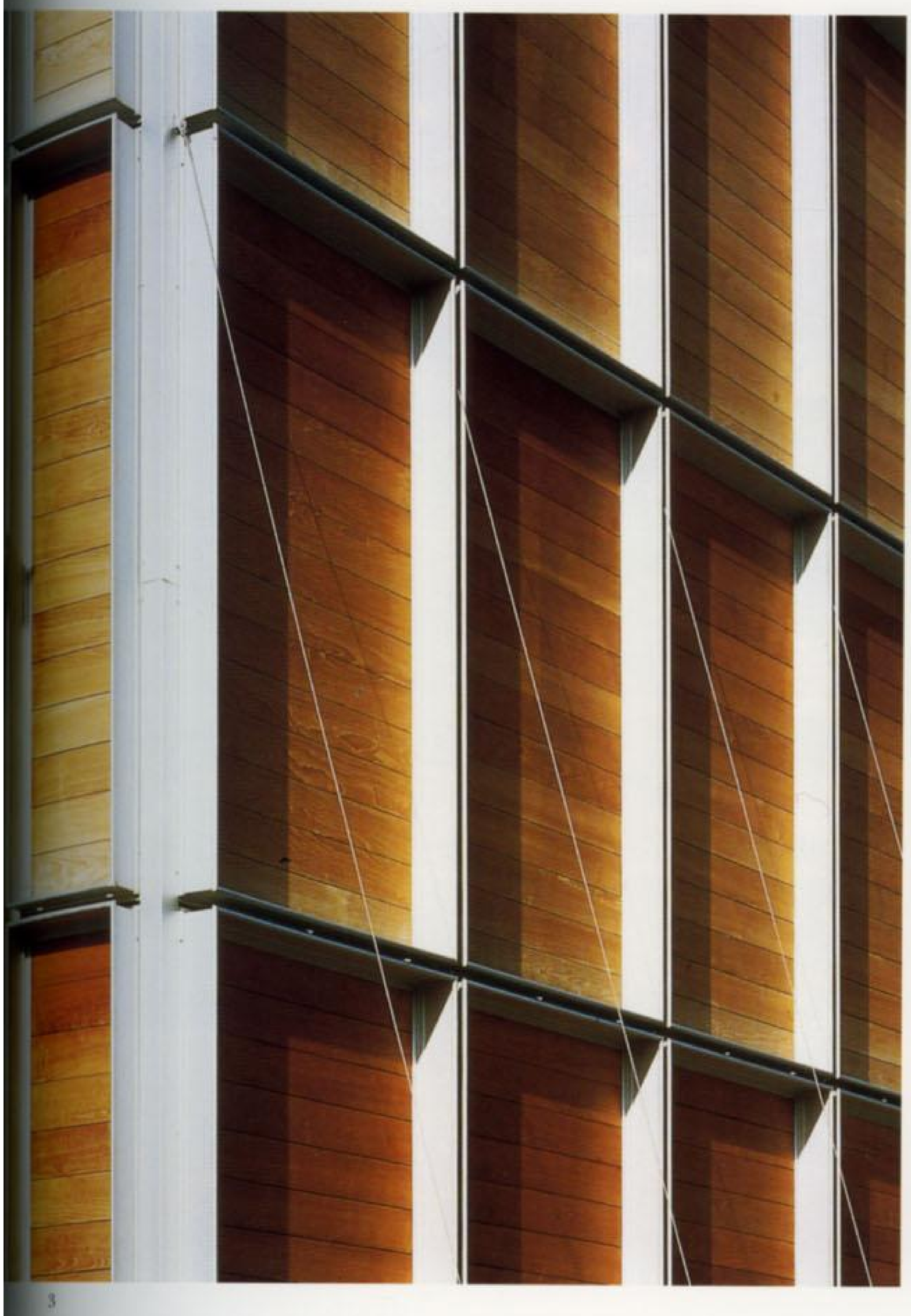

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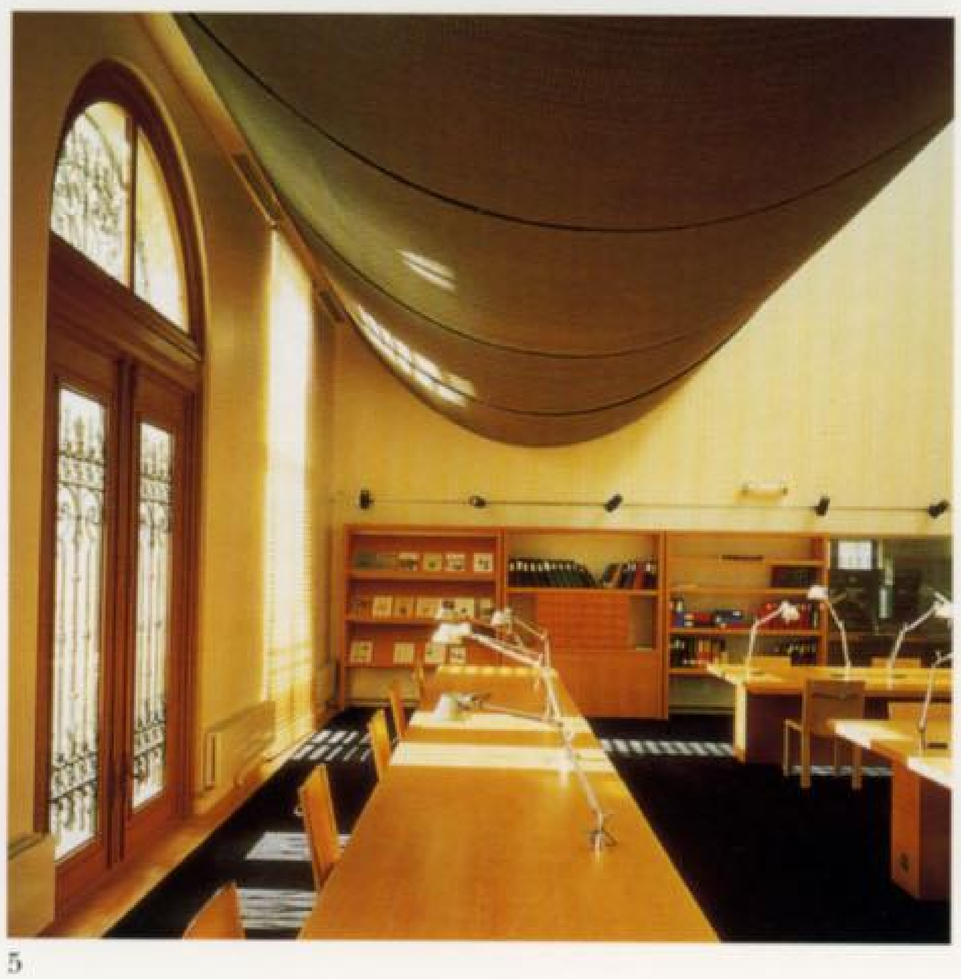

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1 The archives reading room
2 Existing refurbished building and new extension
3 Detail of the new extension façade
4 New extension façade (storage building)
5 Reading room with metal mesh ceiling

Ecole nationale des Ponts et Chaussées

Design 1989, Competition project
Ecole nationale Superieure de Geographie/ENPC/ENSG
Marne-la-Vallée, France
Client: Minister of Equipment
Surface: 40,354 m²
Associate Architects: Bruno Laudat, Catherine Hass, Antoine Canet
Program: classrooms, laboratory, administration

The engineer of the 21st century is no longer a rough technician; he or she is aware and respectful of the need to maintain the balance between the natural surroundings and the human environment.

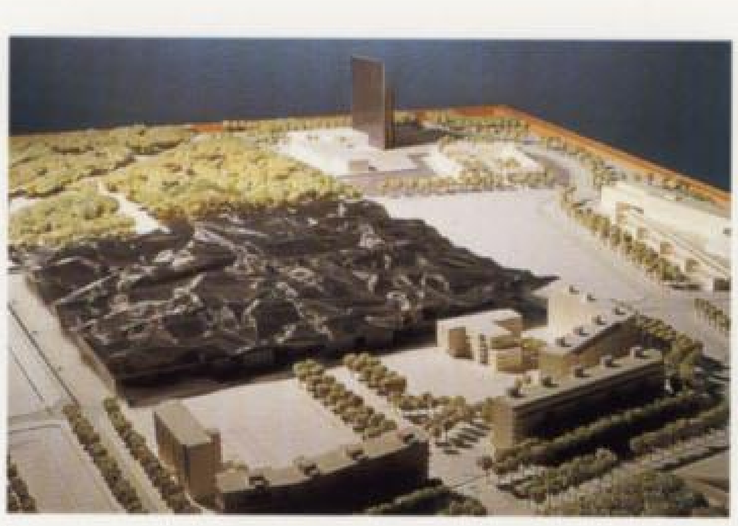
The site on which this school is built gives the impression of a case of greenery, a clearing surrounded by woods and wonderfull species.

The project valorizes this privileged site through a "large shelter" of glass, housing schools and their shared amenities within a garden. The concept of nature wrapped in a glass-and-metal skin stages a functional mode that is more free and more open to the outside world. The gardens constitute a natural extension of the surroundings.

The school is a representation of the contemporary world, mingling its differences and inventing novel group identities.

The global enveloping around the building's long-limbs, which are spread out in the garden, provides a unity of its different functions and internal uses.

Freedom of organization is directly proportional to imaginative capacity.



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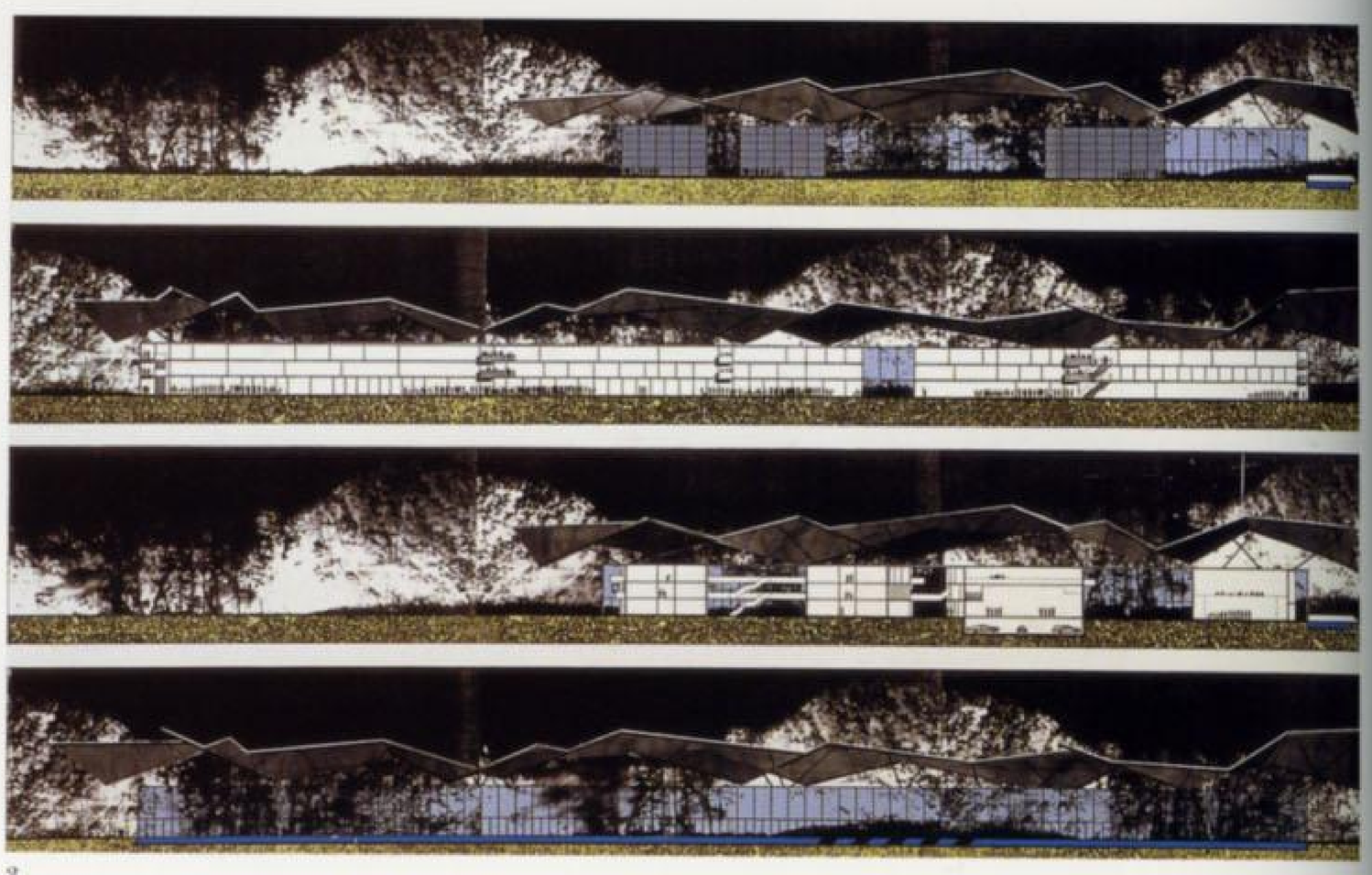

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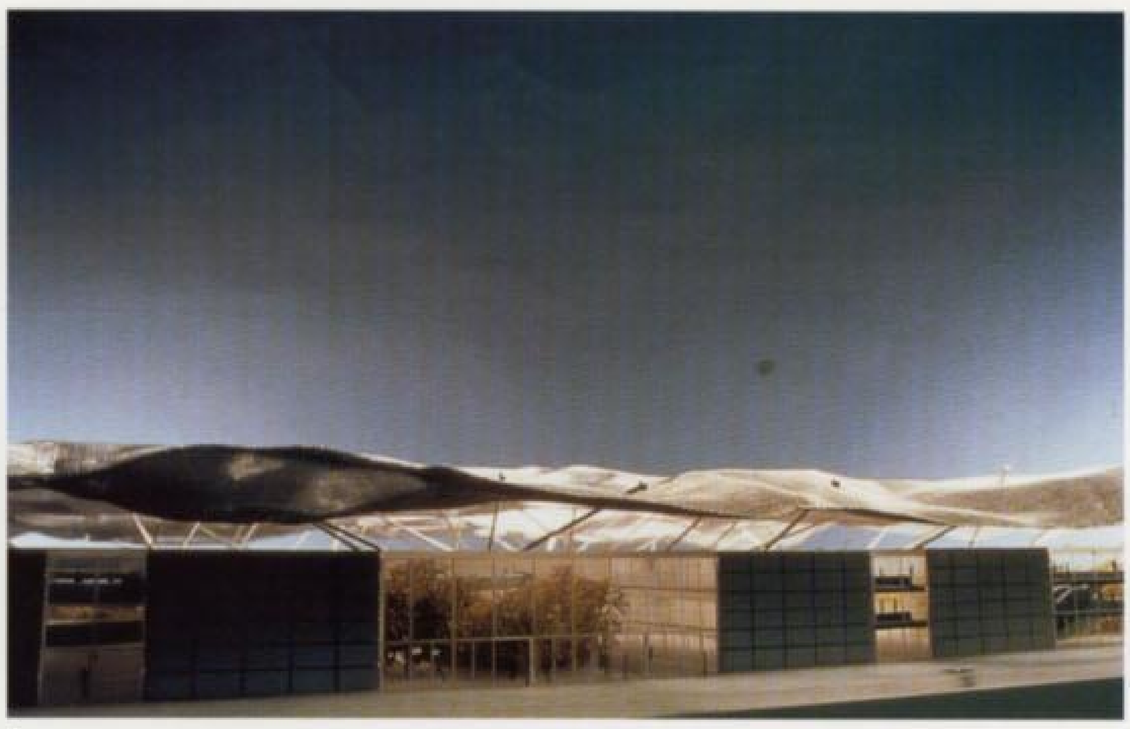
1&2 Presentation model: overall view
3 Elevations
4–7 Presentation model with metal mesh roof cover structure



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Headquarters for Canal + TV Channel

Design 1988, with distinction from jury, competition project–highly commended

Quai André Citroën/rue des Cevennes/rue Balard, 15th Arrondissement, Paris, France

Client: Cogedim Aménagement

Surface: 22,500 m^2

Program: Offices, stages, studios, administration, parking, workshops and restaurant

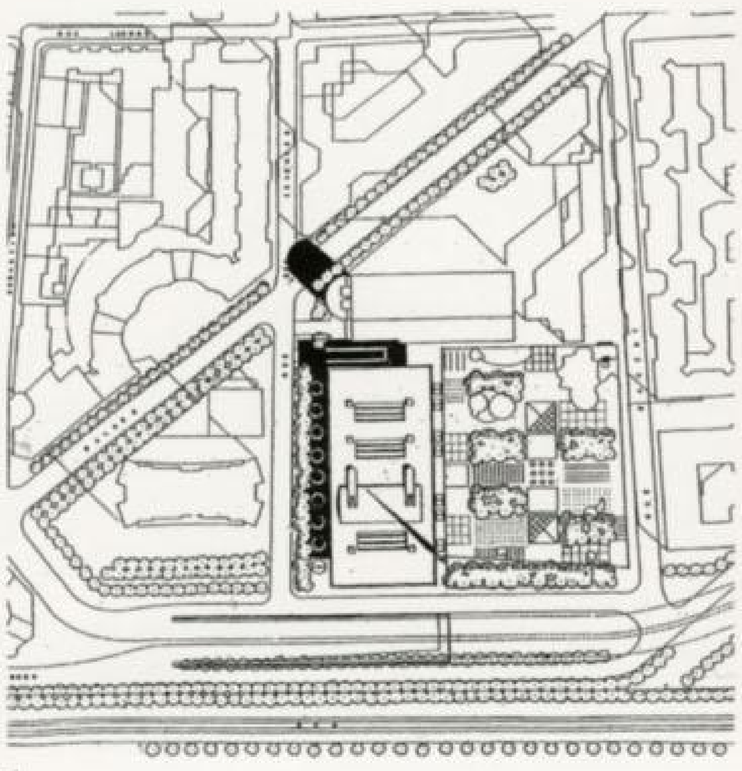
The fact that it occupies a site facing the river Seine gives this building an excellent position. We proposed to "appropriate" the nearby garden to bring its presence into the building by prolonging this green space into the ground level. In this way, we obtained a block of green on which the new headquarters would lie and be integrated.

This building, a glass parallelepiped, finds its urban dimension through its radiant and shiny appearance. It is a glass that lies on a garden, which shines during the daytime and sparkles at night. In terms of communication, our aim was to open to the city the activity of the headquarters of a large television channel.

The materials are glass-type, transparent, translucent, etc., following the functional requirements and aesthetics issues. The structure is of stainless steel and aluminium. The floors are covered mainly in wood, with fitted carpet in the service spaces. Concerning the garden, we can imagine prolonging the exterior garden, combining stone and green surfaces.

In conclusion, the building is a witness of its time, gathering together architecture and nature, a building working with efficiency, accentuating natural light, opening itself to the outside world, in a word, a certain idea of liberty.

1 Site plan
2 Presentation model



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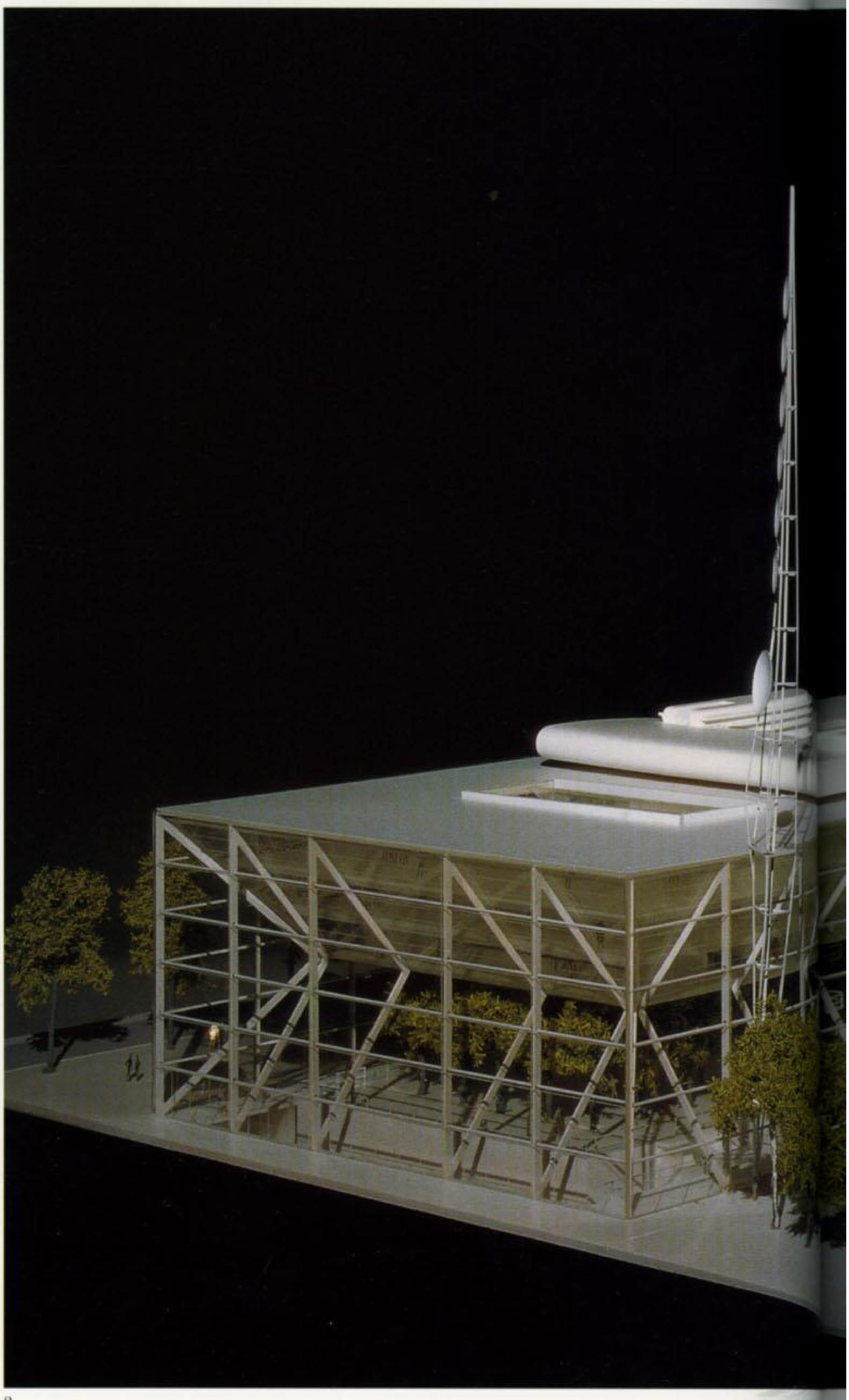

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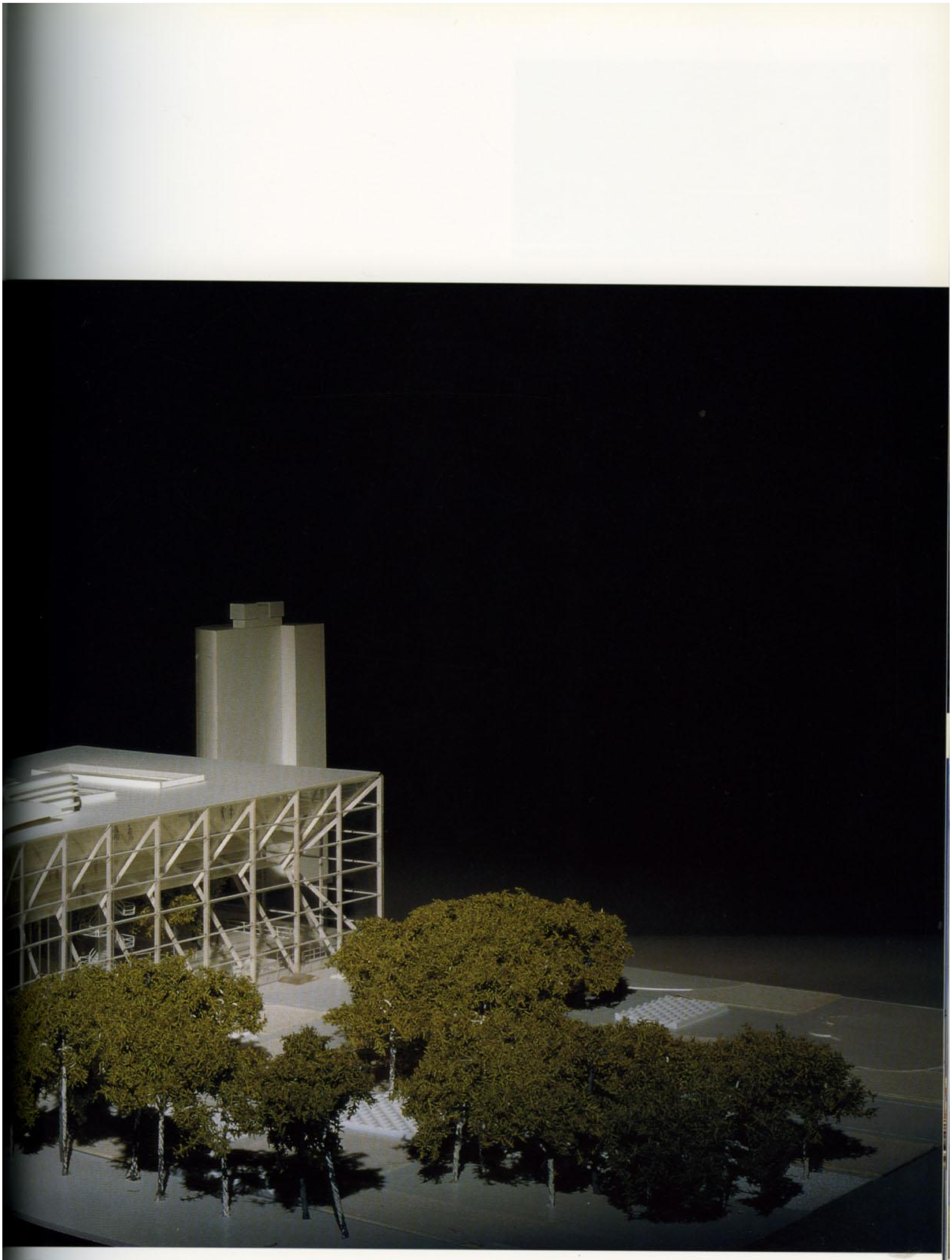

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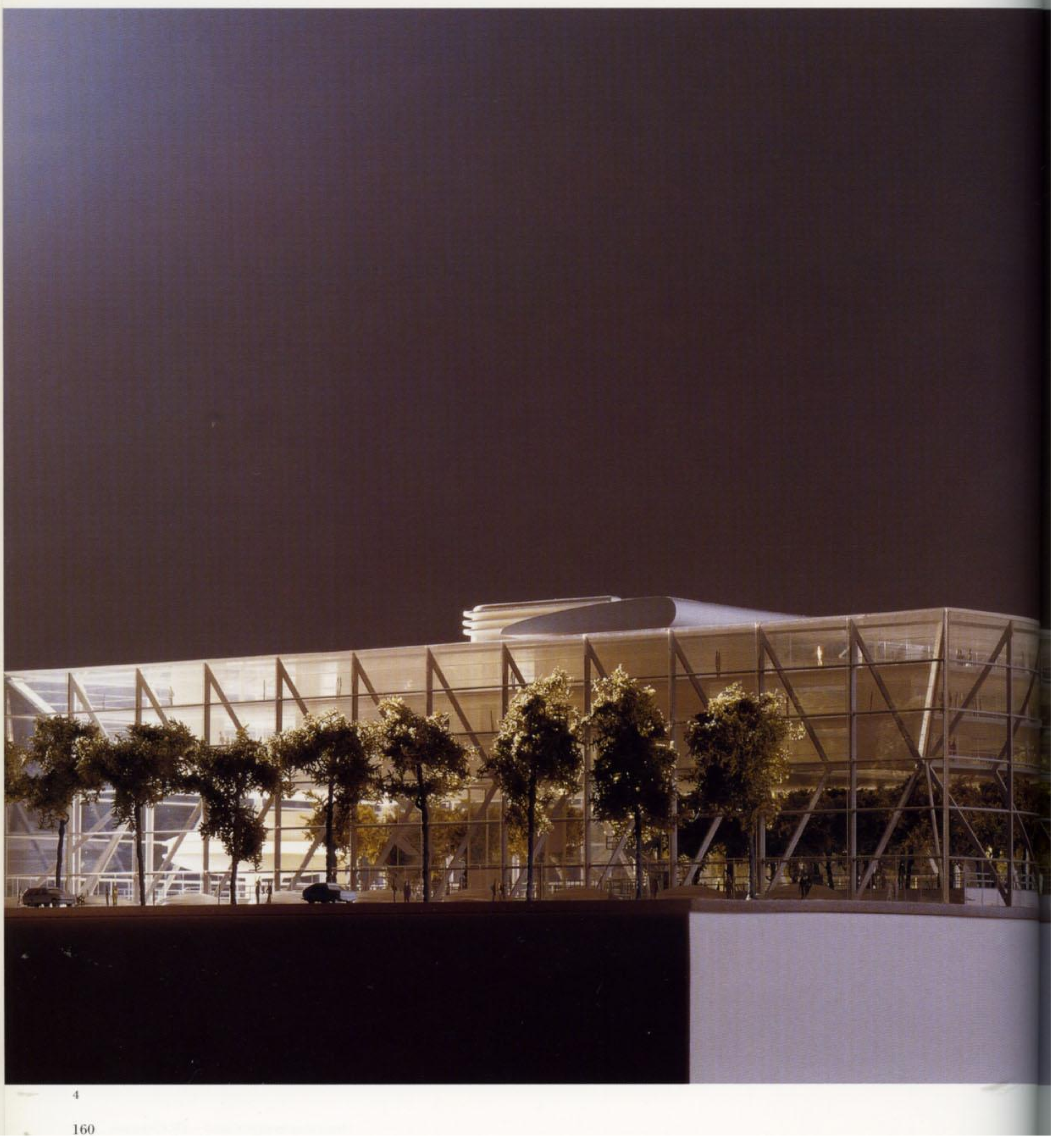

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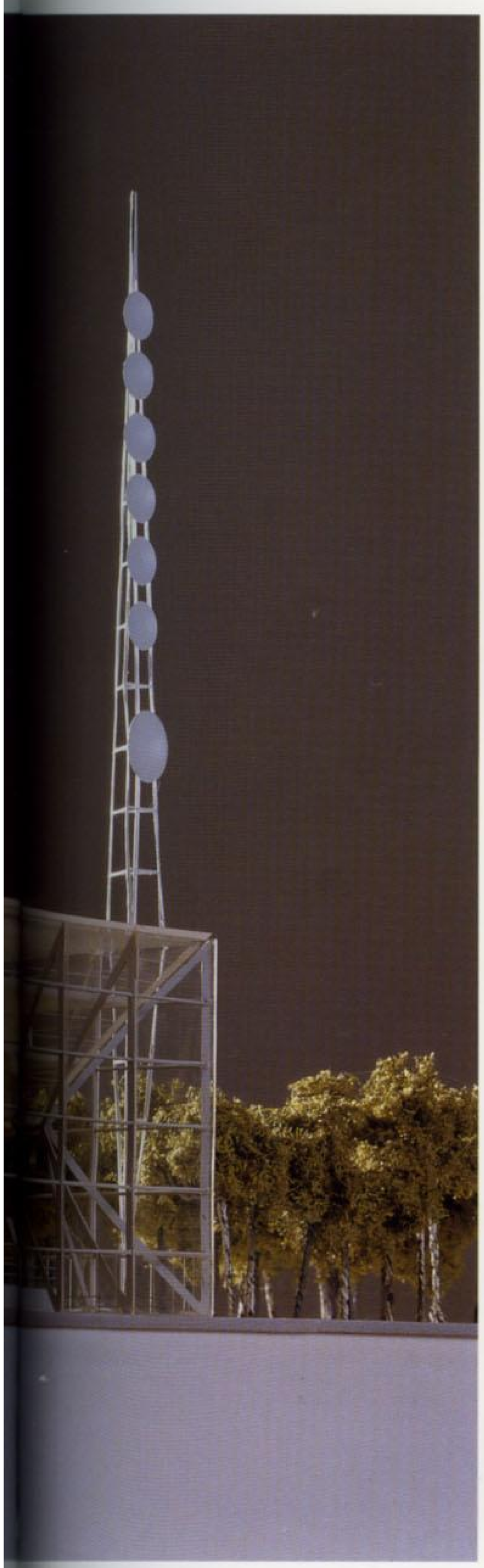
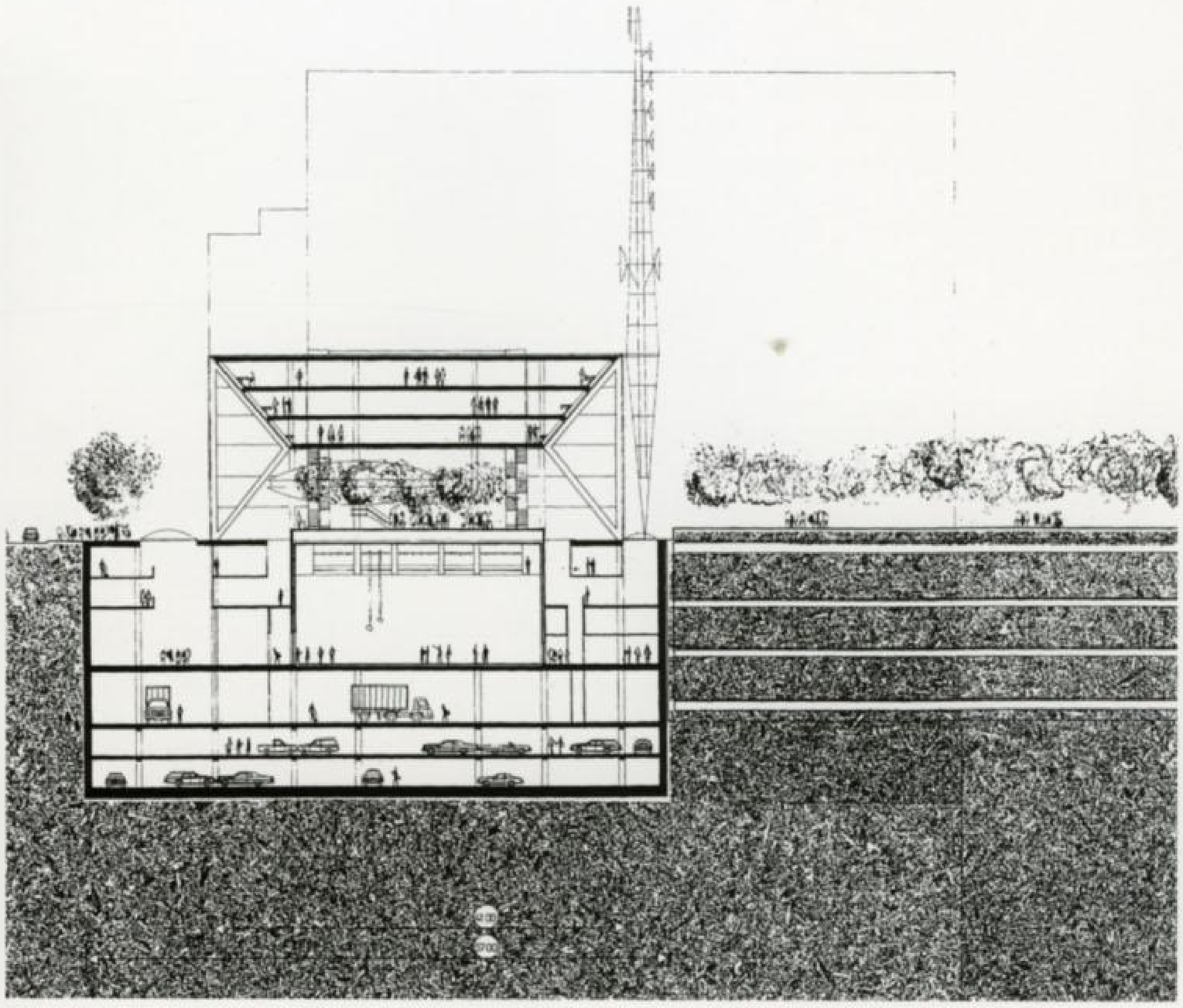
3&4 Presentation model
5 Cross section
6 Longitudinal section





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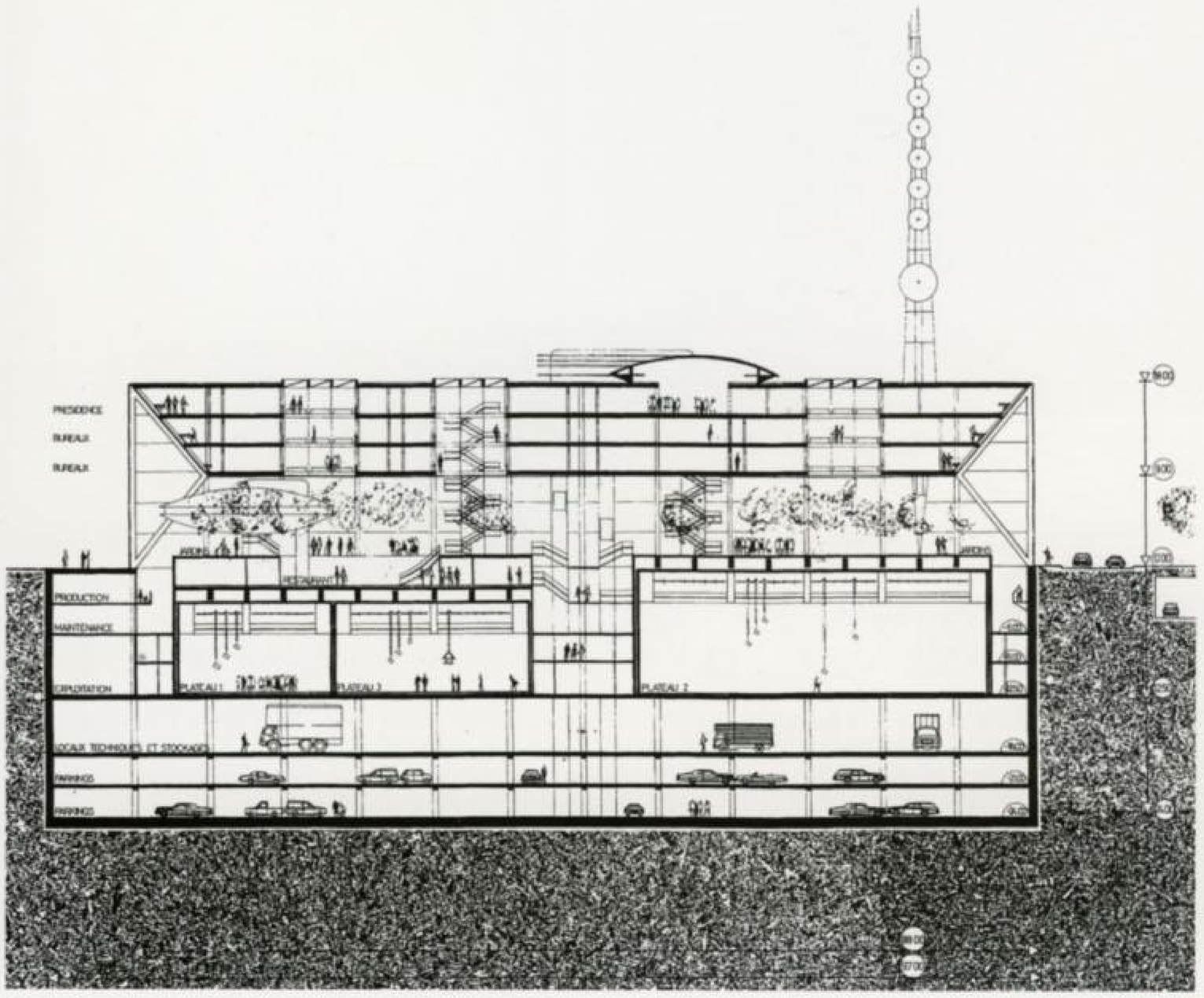

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Water Purification Plant for S.A.G.E.P.

Design/Completion 1987/1993, competition project–winner
33 Avenue Jean Jaures, 94200 Ivry-sur-Seine,
Metropolitan Area of Paris, France
Client: S.A.G.E.P. (Société Anonyme de Gestion des Eaux de Paris)
Engineering Consultants: OTV/Dogremont, SETEC Foulquier
Surface: 9 ha (total area): offices (1,900 m^2)
Cost: 500,000,000 FF (1993 value, before tax with technical equipment)
Architect's Mission: Modernization of the water treatment plant in Ivry-sur-Seine, which supplies Paris with drinking water; development of the site
Program: Offices, laboratories, and workshops

This project involved "cladding" rather than designing. With the exception of the relationship with the Avenue Jean-Jaures (a 200 metres linear disposition to Ivry), the remainder of the land acquired for the plant – some 9 hectares on the banks of the Seine – is strictly invisible and out of bounds to the public. *A priori*, the challenge of the plant's architectural image is thus of little importance, and it is more a matter of conceiving an internal landscape, and providing the best possible working conditions. The operation thus entails, first and foremost, the siting and setting of the plant, in terms of colour and light, covering all the technical systems of the site. The sole and more classical architectural reference is a slender building housing laboratories and offices, set on piles in the middle of the site and beside the treatment ponds. The most spectacular feature is perhaps the idea of a peripheral cowling„like a large rectangular and transparent buoy 8 metres high.

Continued

1

1 Façade of offices and laboratory buildings
2&3 Water reservoir and treatment plant

1 Night view of the main entrance façade
2 The Hôtel Industriel Jean-Baptiste Berlier, surrounded by the city's road networks
3 View across the railway site

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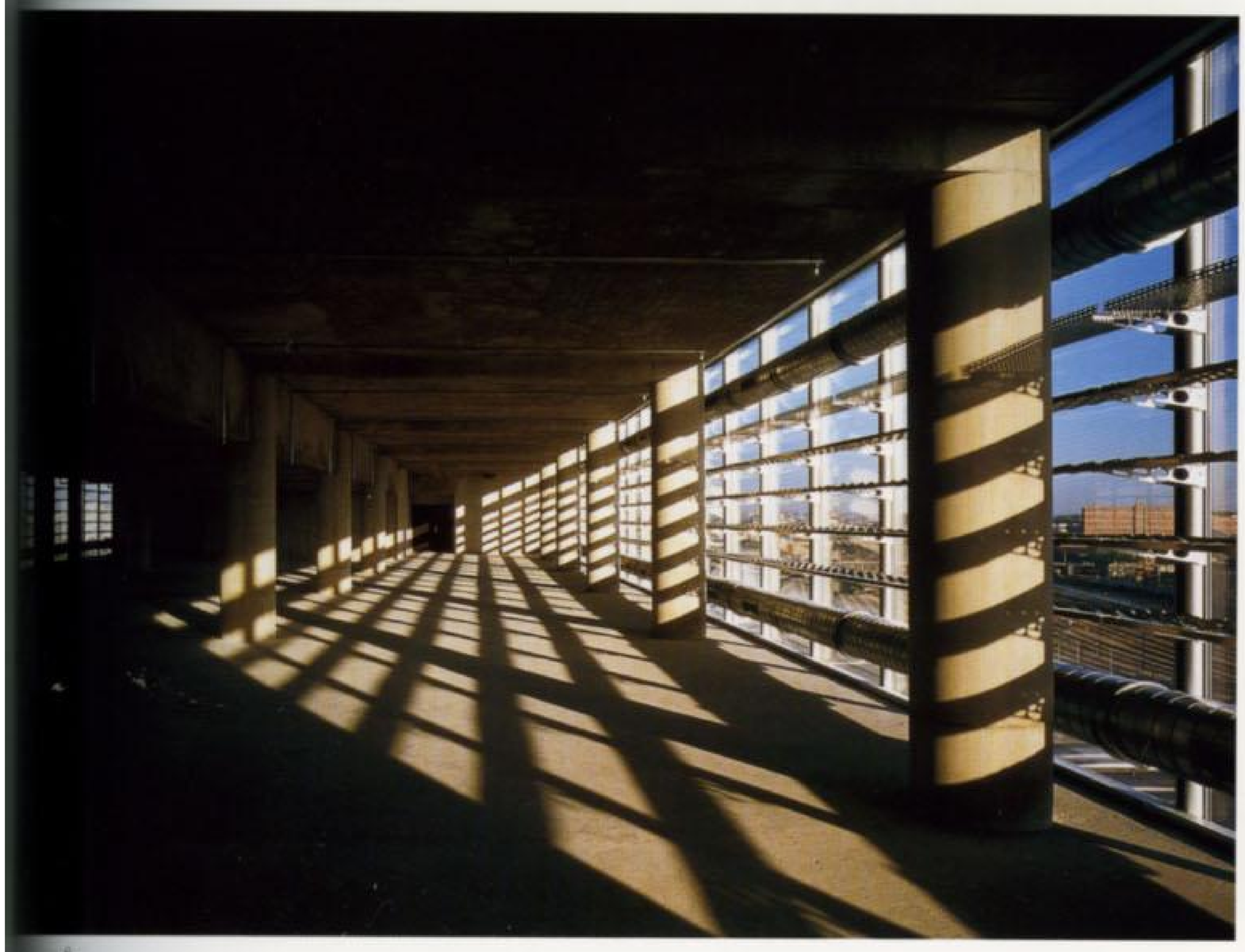

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4 Detail of façade brise-soleil
5 Detail of façade showing transparency of corner
6 Interior view with the brise-soleil shadows

it's given off. Let's bring another vision to this ceaseless traffic of trundling, flying objects, the city's perpetual motion, and go on bringing to it a "certain something," a *je ne sais quoi* which, with "the best will in the world," will provide evidence of the place's transfiguration. Let's get on with it, then – plant ourselves bang in the middle of the site, in full view of this fantastic spectacle of urbanity. To get the most out of it, let's work, bathed in a natural light picked up by a GLASS BOX, surround ourselves with all kinds of services, comfort at all levels, networks, connections, in order to be able to adapt to changing ways of life and modes of production. Contained in this glass brick will be forty or so businesses employing five hundred people; some of these businesses will flourish, others disappear, the building will not remain indifferent to these changes, the evolution of its activities will always be visible up front, and that will be the expression of its reality.

To live happily, let's not live in hiding. It's not a question of constructing a historic building, an eco-museum on hold, but a living system vibrant with the shockwaves of its present environment, because this object is there, and not elsewhere.

University for Electrical and Electronic Engineering

Design/Completion 1984/1987, competition project–winner
Cité Descartes, Marne-la-Vallée, Metropolitan Area of Paris, France
Client: Chamber for Commerce and Industry (CCI)
Engineering Consultants: B.E.F.S. TEC/Planitec
Surface: 40,000 m^2
Cost: 160,000,000 FF (1984 value, before tax)
Program: Institute for 1100 students in 1991, library, amphitheater, canteen for students and kitchen, laboratories, workshops, and gymnasium

The Cité Descartes, which is situated between the first and second sectors of the new town of Marne-la-Vallée, has been intentionally planned and conceived as a prestigious focal point of technology. It accommodates well known and well reputed public organizations and private concerns alike, in a lush green landscape with plenty of trails and densely wooded areas. Starting from this premise, the architecture must not only comply with the various spaces and places, but it must also endow each leaseholder and purchaser with a specific corporate image.

The University for Electrical and Electronic Engineering (ESIEE) occupies a key position in the layout of the city. At the far end of the large public place, the building, by being triangular, offers a new skyline, akin to a backdrop that has no end.

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1 Night view of restaurant terrace
2 East façade
3 Entrance
4 Aerial view
5 Ground floor
6 Interior street

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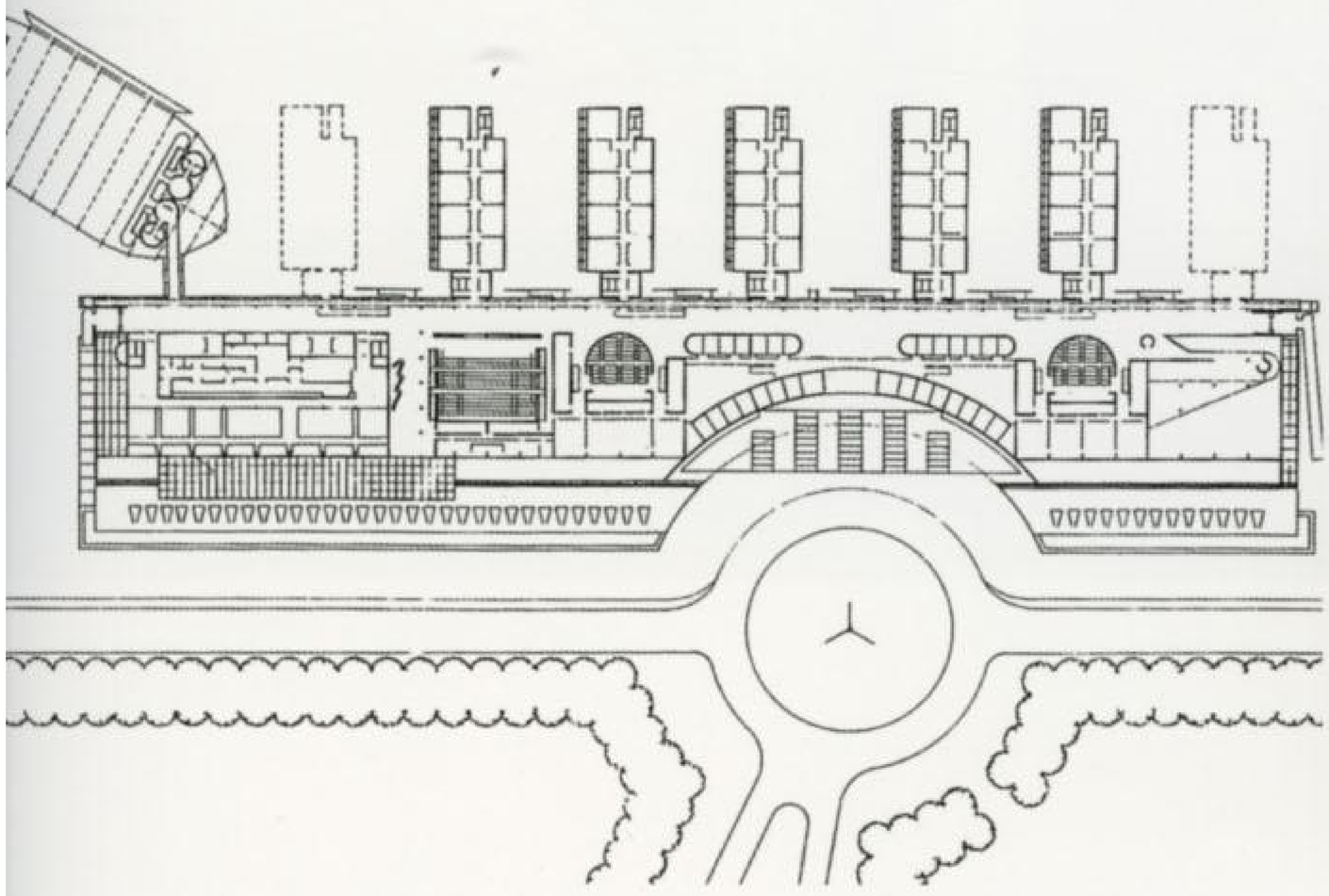

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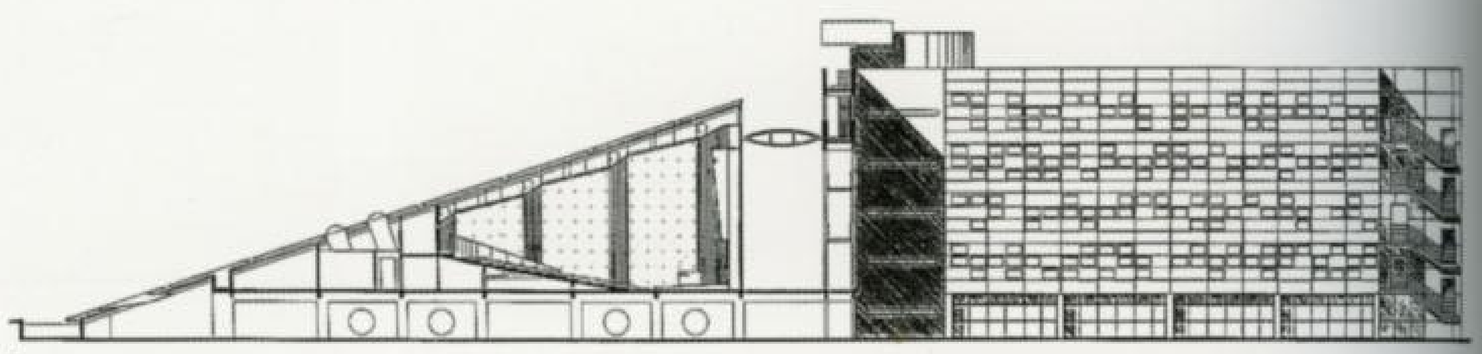
By being handled like a huge plane set at an angle over its 300-metre length, it offers a metaphor for taking flight. Instead of enhancing the street with a vertical façade, the architect has chosen to sidestep the frontal aspect. The slant makes it easier to have an overall perception of the school. The form of the ESIEE is far from being a pure cliché of some contemporary mythology. Rather, it is the expression of its essence and its destination. The building is part and parcel of the "newlands" of the Ile-de-France; it takes part in the movement of land acquisition that is gathering momentum to the east of Paris. The architect takes pleasure in letting it be known that the developer chose the site in a helicopter. From that starting point, it is the act of foundation by projection that is emphasized.



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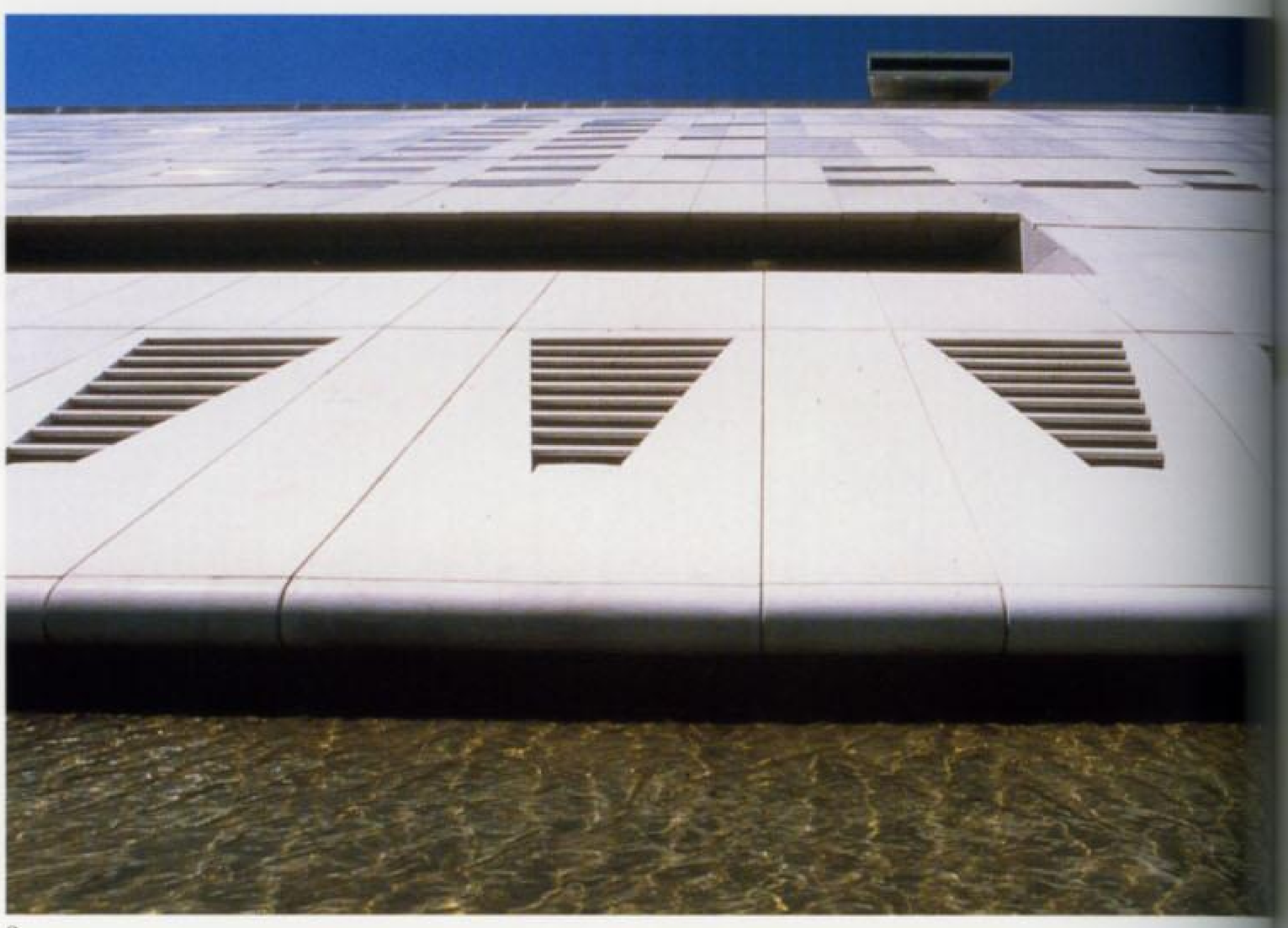

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7 Cross section
8 Cladding detail of the façade-roof
9 Courtyard between two classroom buildings
10 Gymnasium
11 Restaurant
12 Gymnasium

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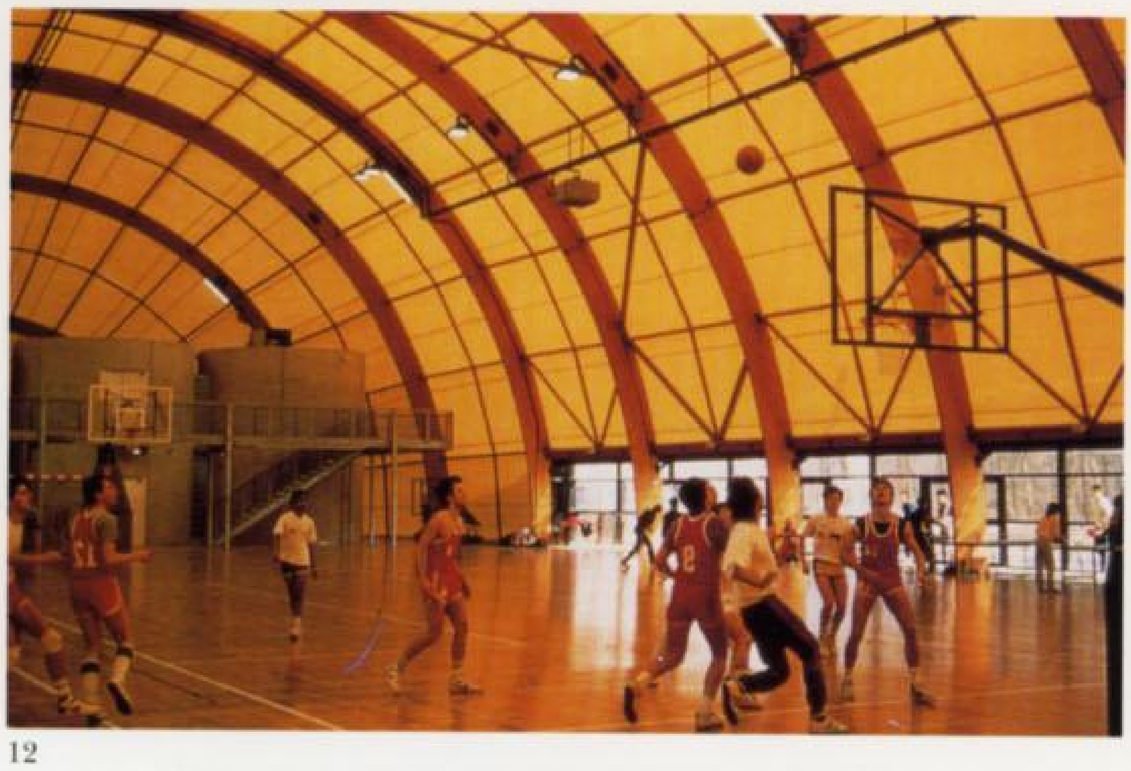


12

Olympic Velodrome and Swimming Pool

Design/Completion 1992/September 1997 (Radsporthalle), November 1999 (Schwimmsporthalle), competition project–winner

Landsberger Allee, Berlin, Germany

Client: City of Berlin, Department for Construction and Housing, represented by Olympia 2000 Sportstattenbauten GmbH (OSB)

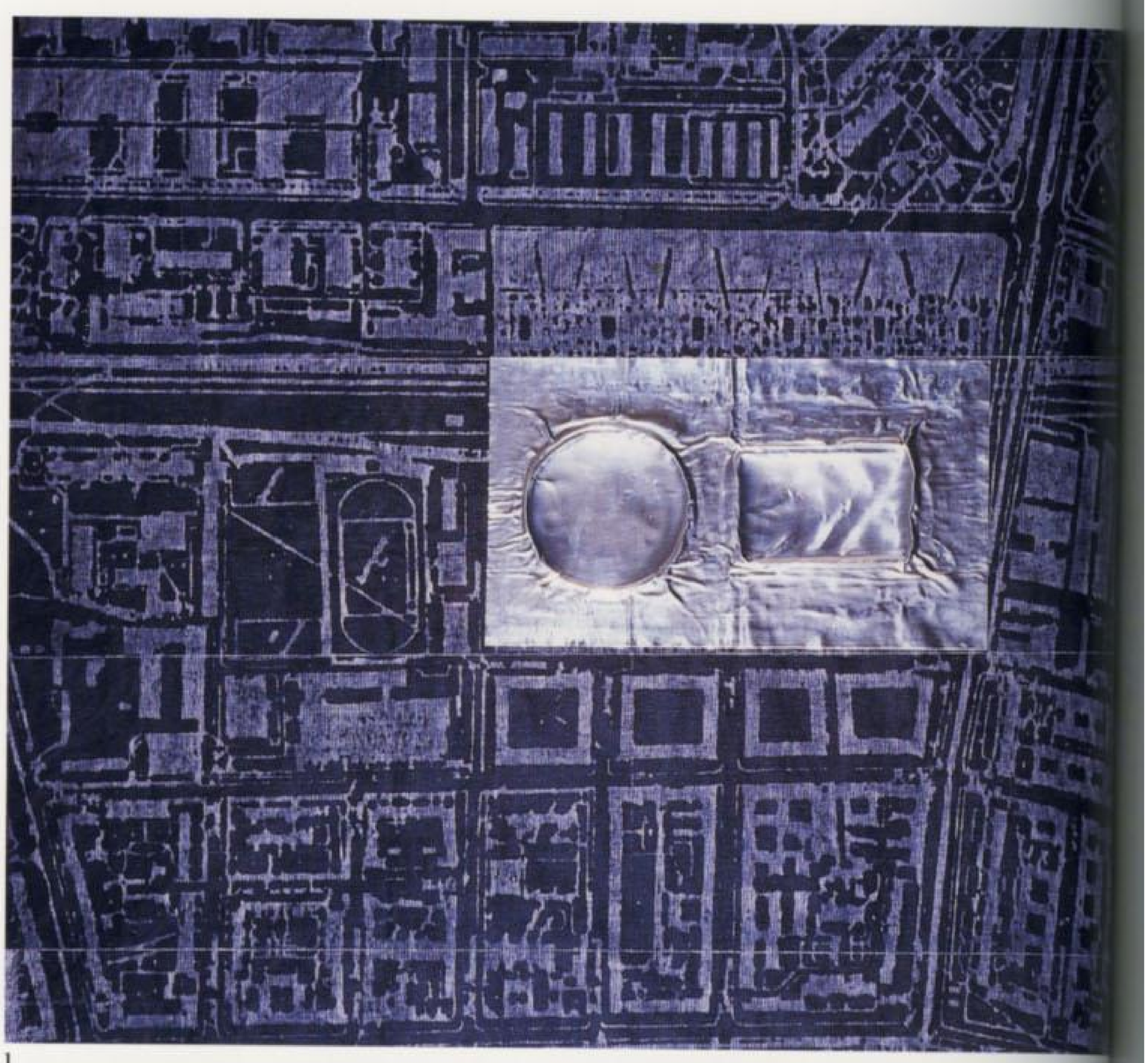
Second Prize of the Deutscher Architekturpreis 1999

Construction and Development Associate Architects: APP Berlin (Dominique Perrault, Rolf Reichert Architect R.P.M., and Schmidt-Schicketanz und Partner)

Engineering: Ove Arup and Partners

Landscape: Lanschaft Planen & Bauen, Berlin

This project is bound up with the reunification of the two Germanies. It was related to the wish of a city, Berlin, then about to become the capital, to be nominated for the Olympic Games in the year 2000. From the first, there was a conjunction of the political ambitions of the Berlin Senate, an extremely strong desire for the redeployment and linking together of the two parts of the city, and a unifying project, the Olympic project, that enabled the planners to develop not only the setting up of a certain number of sporting facilities, but also a certain number of networks to serve these sporting facilities. It is within this context, at once enthusiastic and contentious, that the city of Berlin set up an international competition for the design of the Olympic velodrome and swimming pool. The site chosen is at the intersection of two important urban elements: a major axis that goes from the city center (from Alexander Platz in the direction of Moscow), a wide avenue, which subsequently meets a second element, a peripheral one, namely a short metro line, which has since linked east and west, and which enables a tour of the city to be made.



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Monitoring: Projecktmanagement Olympiasportstatten (Promos)

Cycle Track: Herbert and Ralph Schurmann Architects

Sports Planning Dept: Weidleplan Consulting GmbH, F. Kerschkamp

Surface: 100,000 m^2

Cost: 550,000,000 DM (1992 value, after tax)

Construction Period: Velodrome, 3 years; swimming hall, 3 years

Program: Sports complex in a landscape (park). Swimming hall: 4,000 spectators, 2 Olympic pools, 1 diving pool. Velodrome: 9,000 spectators

Multifunctional Use of the Velodrome: Cycling, athletics, tennis, physical education, horse riding, concerts

1 Conceptual model
2 Aerial view, computer drawing (swimming pool at the first plan)
3 Aerial view, constructed project (velodrome at the first plan)
4 View from the office of D. Perrault in winter
5 Velodrome roof detail

The intersection of different networks, then... But also the intersection of fabrics... The concave part of the system contains an ensemble of fabrics typical of the standard Berliner block, plus the presence of the former Berlin abattoirs; and on the other hand, we find, on the far side of the railway track, 20 km given over to extended, slab-type blocks of flats; a completely different type of urbanism, then.

In order to resolve the conjunction of these two systems, we decided, in a somewhat obvious experiment, to cause the two buildings that house the Olympic swimming pool and velodrome to vanish from sight.

The concept here is limited to the considerations of a rectangular, quadrilateral territory on which two forms are inscribed; a round shape for the velodrome and a rectangular one for the swimming pool. The question of the form being thus resolved, done away with, we were able to address other issues... There are many things to stitch back together in this neighborhood, many things to link up, and neither the time nor the place appeared to lend itself to the reception, the welcoming of a volume (or two volumes) of this size, which would, in my opinion, have curtailed exchanges between the different areas, rather than uniting and developing them...

Continued

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6&7 Detail of the velodrome metal mesh roof
Opposite:
Main façade of the Velodrome entrance by the "garden"
Following pages:
Twilight view

Just as the Bibliothèque nationale de France offers Paris a large public space, it seemed interesting to me that the design of these two enormous buildings would provide an opportunity for the design of the city.

Our experience in weaving urban fabrics has often been based on the siting of a public space, and in this instance in Berlin, in the siting of a verdant public space.

The urban concept behind this project is the creation of a green space on a handsome scale (approximately 200 ¥ 500 meters), and at the center of this green space to implant... buildings, shall we say. Berlin is highly interesting from the geographical and landscape point of view, because it is almost a suburban space intimately linked to a city that has every claim to its noble rank. In Berlin one finds a way of blending nature and architecture. And this blending of nature and architecture is, as I see it, a form of intervention, of a work that can be developed in the city...

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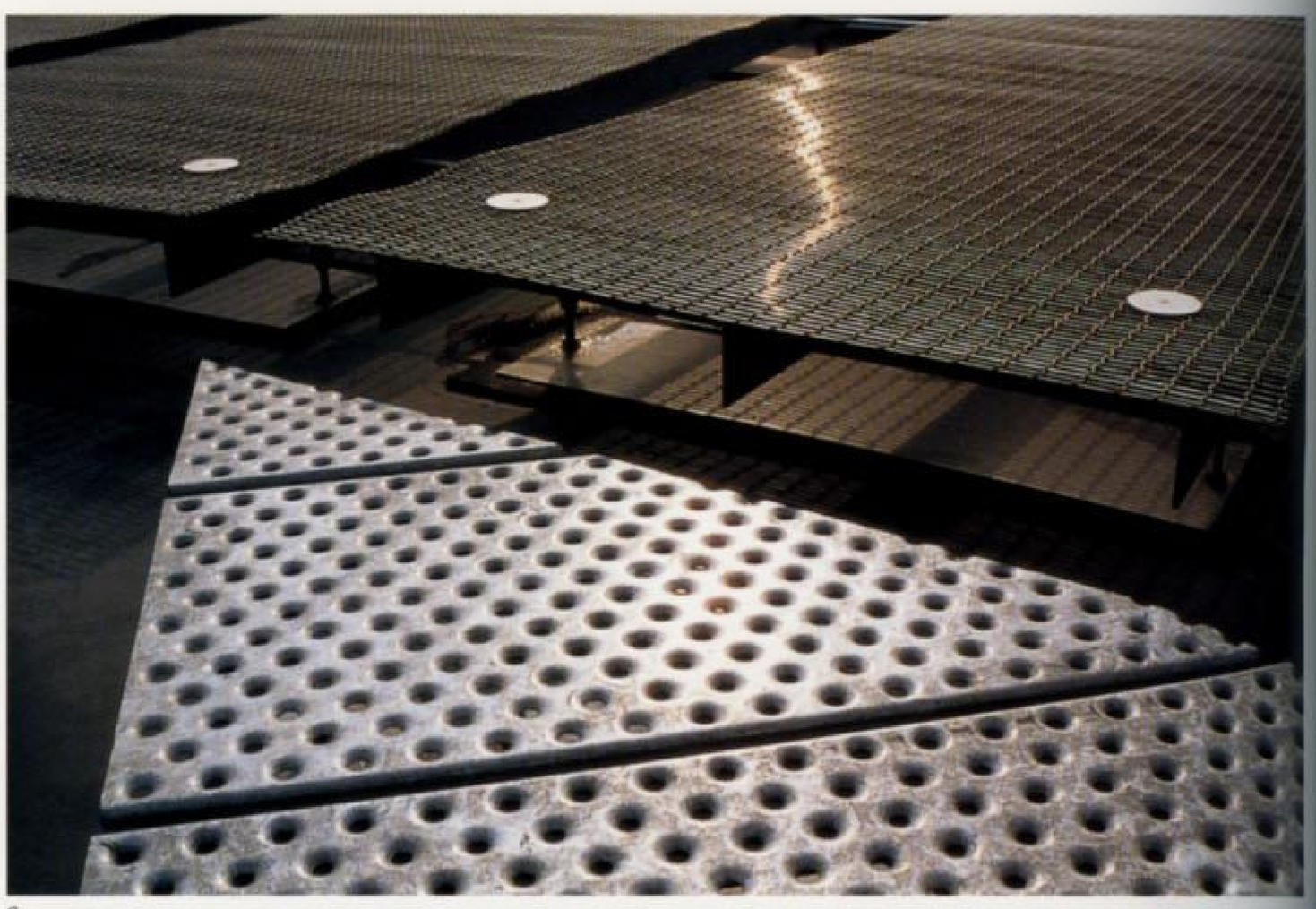

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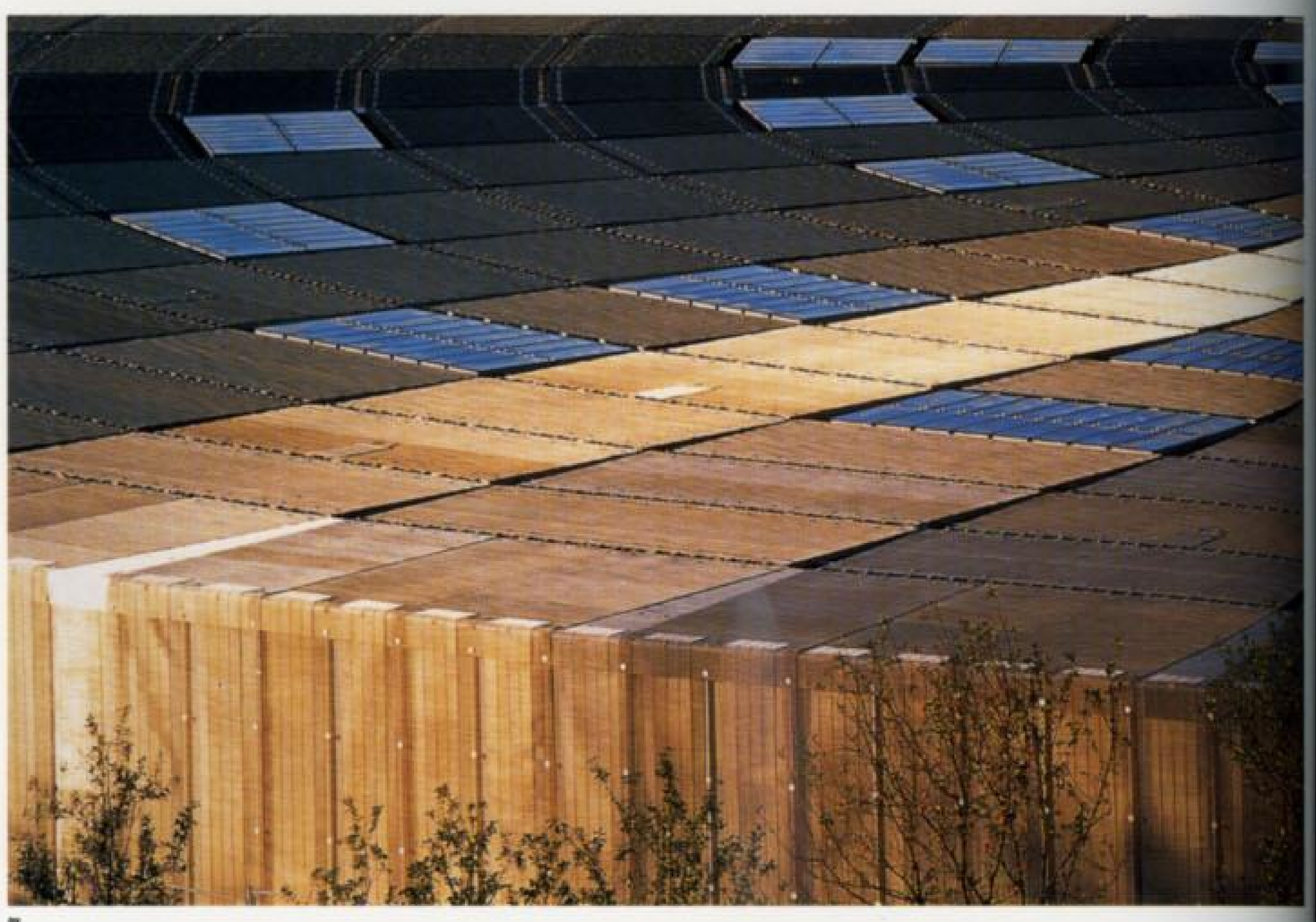

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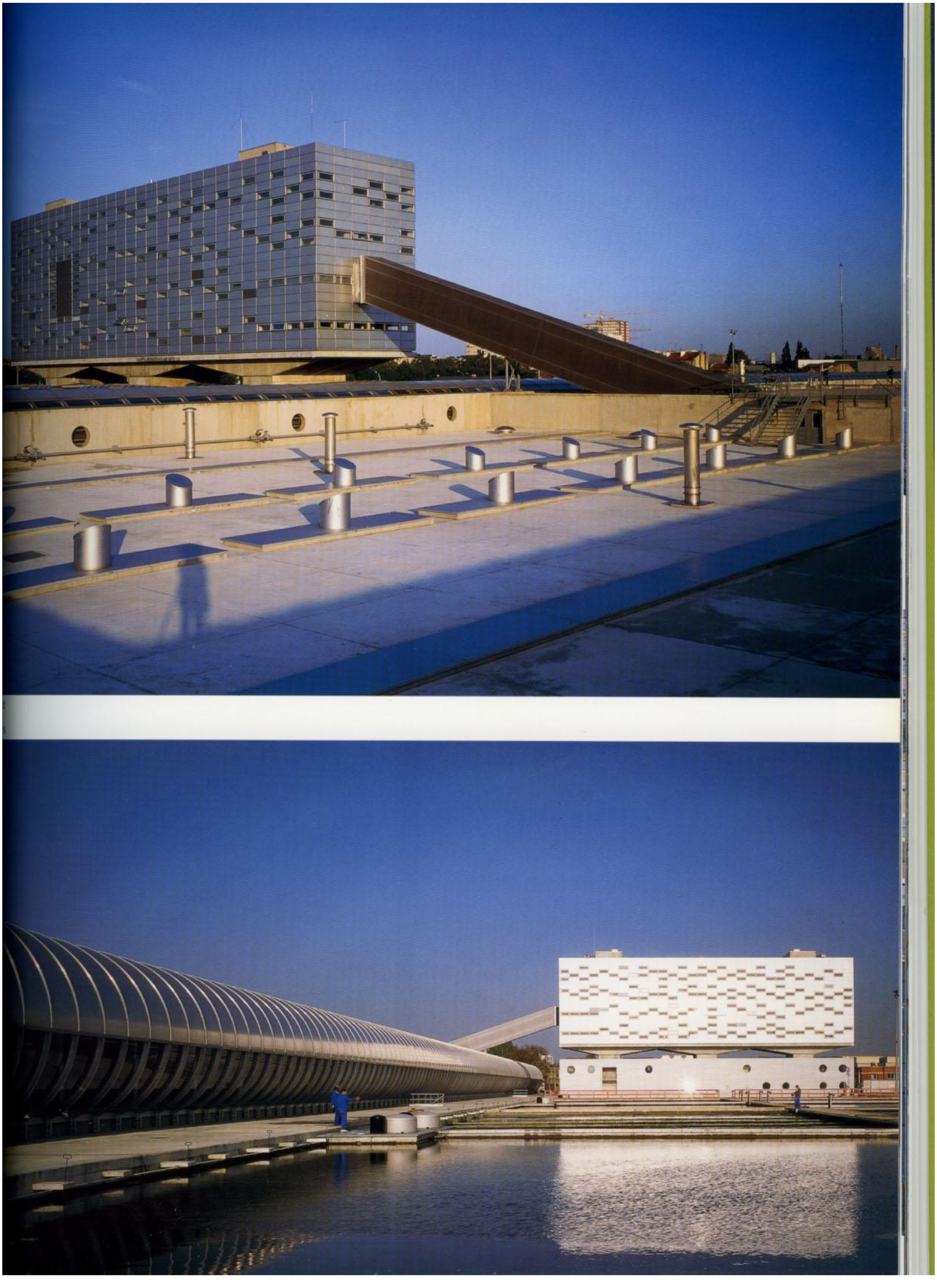
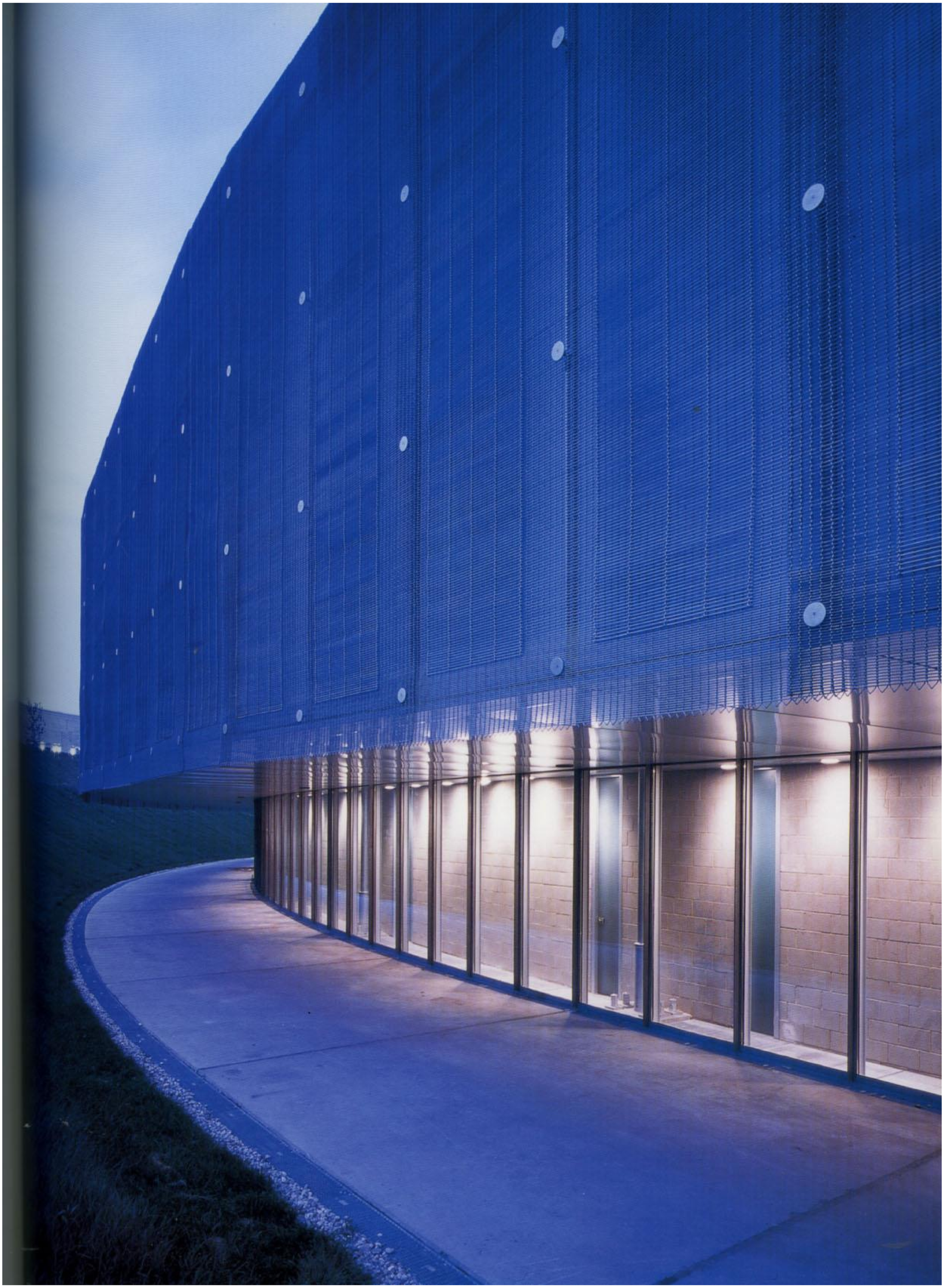
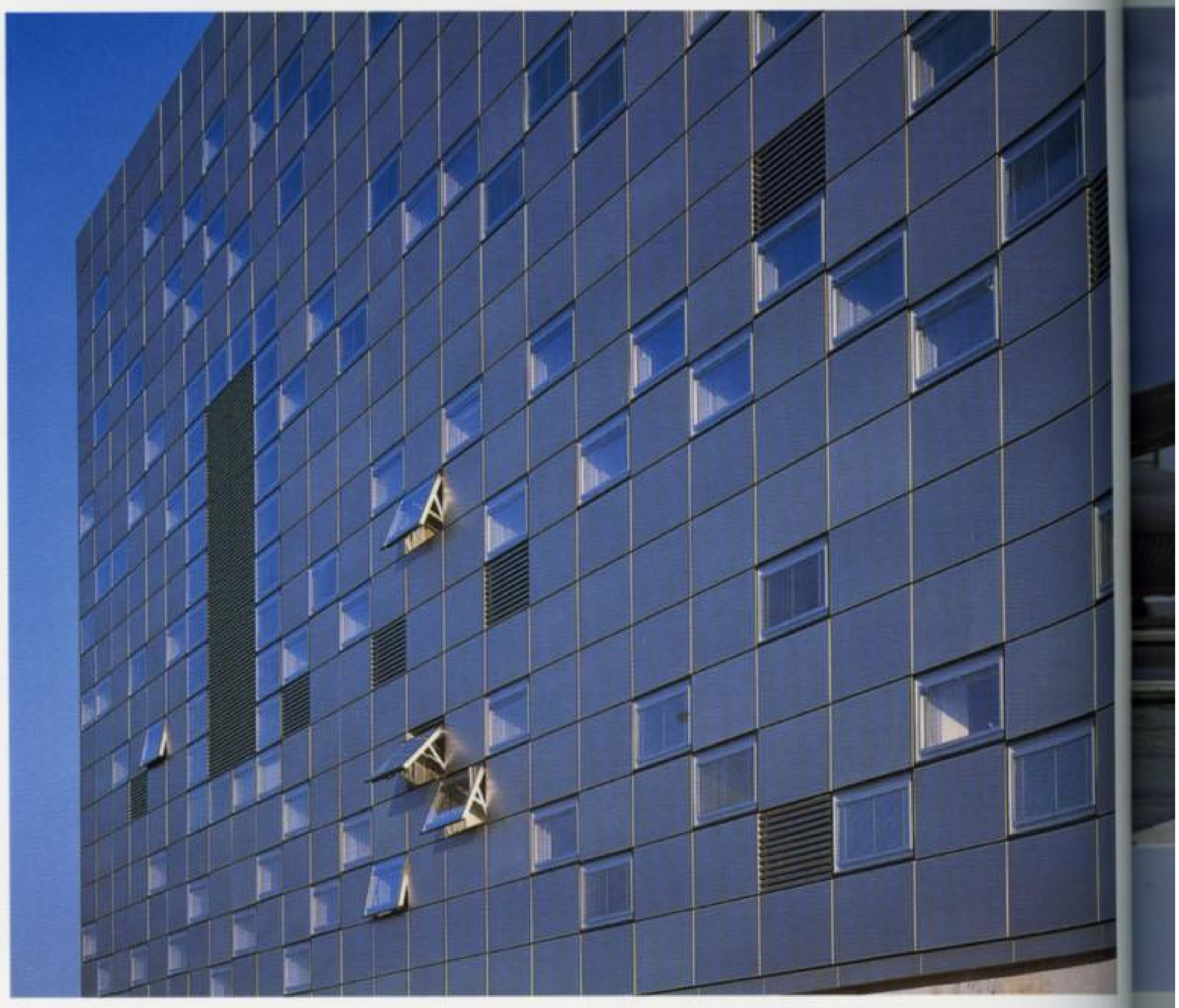




It is this glass and metal cylinder, rising over the Avenue Jean-Jaures, that now forms the façade of the plant facing the town. Behind the glassed curves are the technical appliances of a maintenance hall, an idea that takes the staff out of dank basements. The prospect offered by these long cylinders, 200 metres in length, and punctuated by markers on the ground and pipes, is a striking one. A film set, no less, bathed in grey paint, and rough or gritty concrete, and extended terrace-like by expanses of water. The building housing the laboratories and offices is set in the midst of this landscape. It is a smooth, slender object, whose aluminium façade is punctuated by a series of random horizontal openings. A stairway sheathed in grey lattice-work, like an oblique airport airlock, connects the plant to a small building. Near the old pump building, Dominique Perrault has once again created a "technical garden", turning tanks into totems, placing pumps on stands behind windows, and playing with the features of the plant.

4 Façade cladding of offices and laboratory buildings

5&6 Water treatment reservoir and factory



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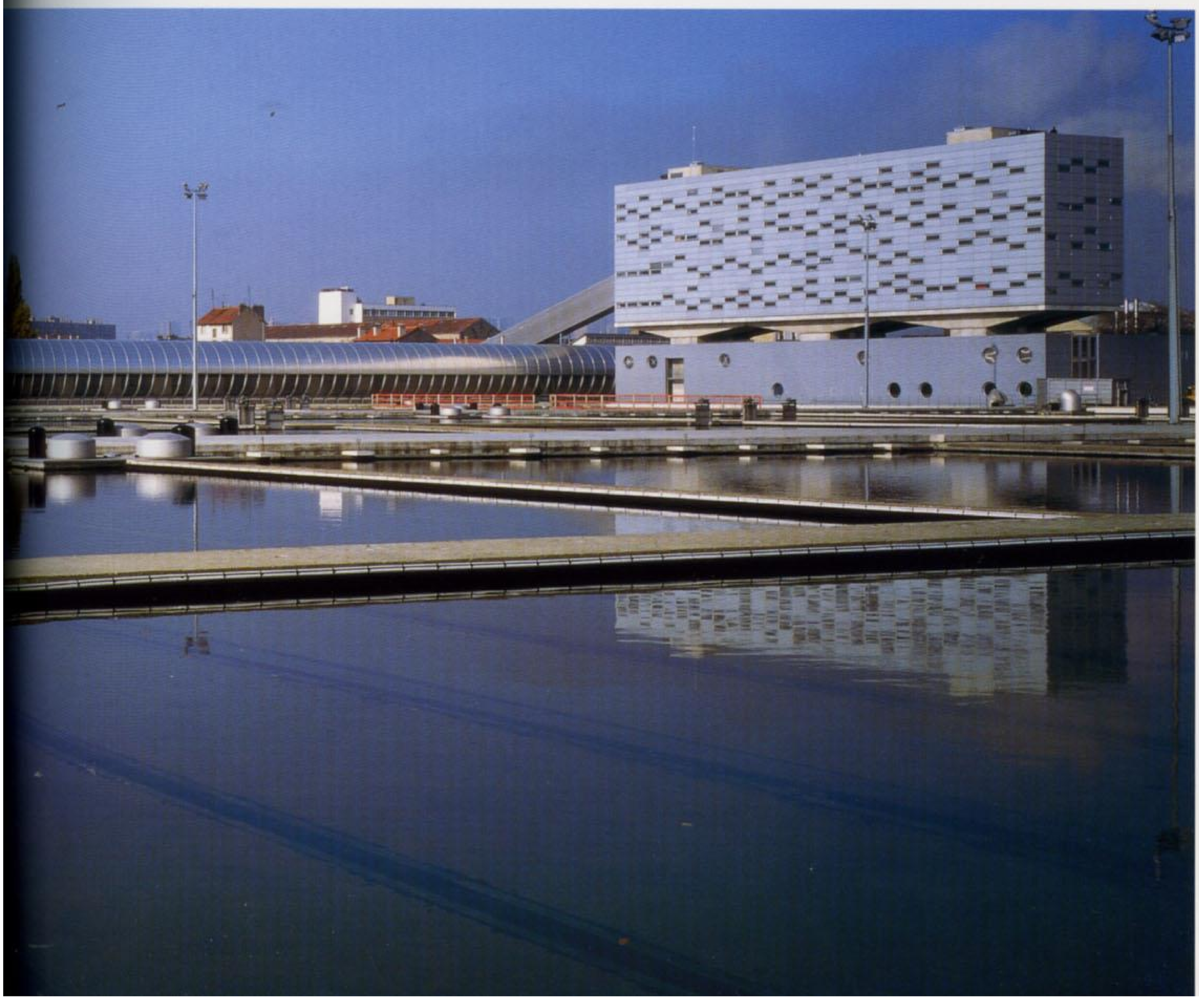

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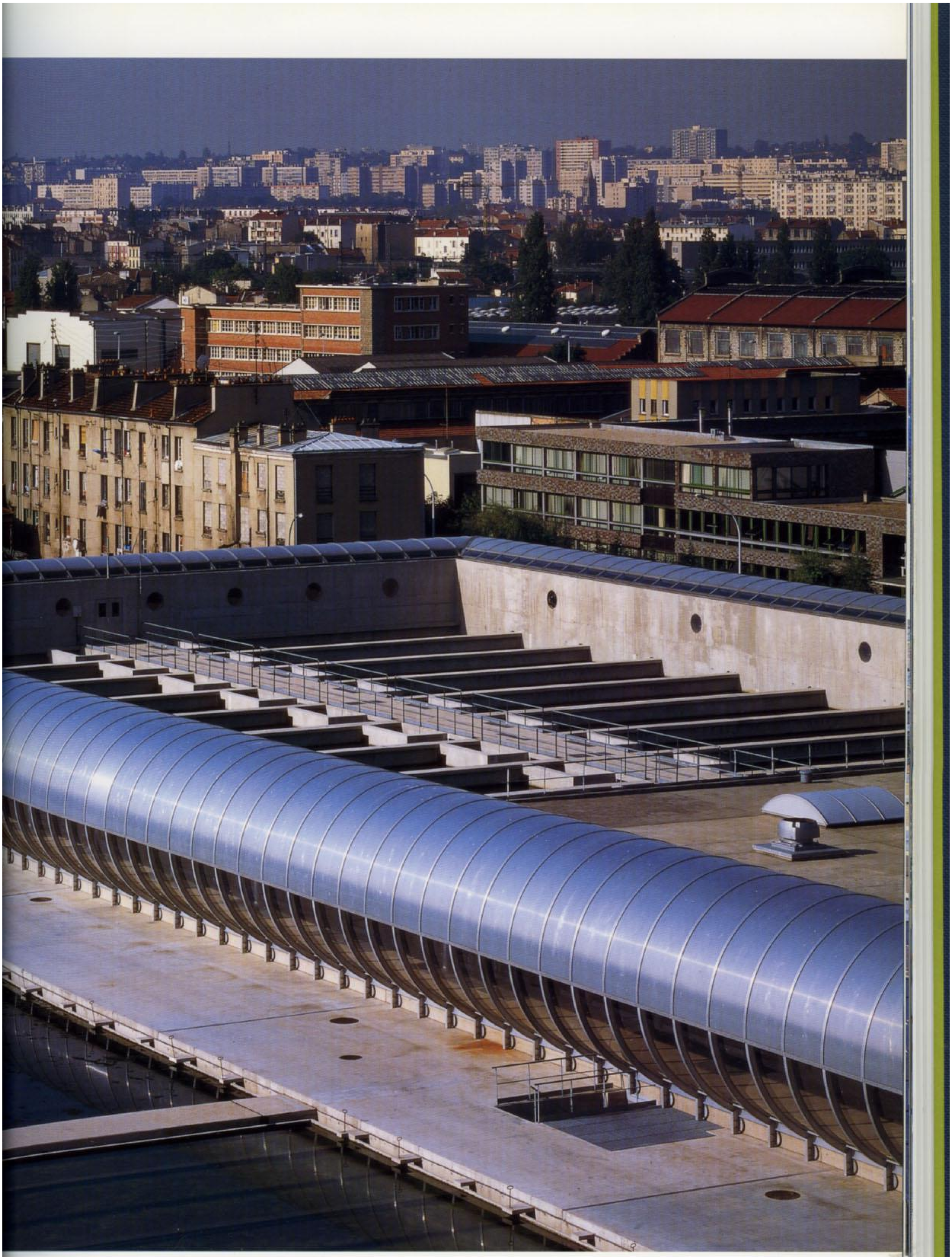
7 Water treatment reservoir
8 The factory's curved cladding during construction
9 Water treatment plant against the suburbs of Paris



Water Purification Plant for S.A.G.E.P. 167

10&11 Interior view of the factory's gallery in relationship with the Avenue Jean-Jaures

Opposite:
Staircase connection between factory and offices and laboratories

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Hôtel Industriel Jean-Baptiste Berlier

Design/Completion 1986/1990, competition project–winner
26/34 Rue Bruneseau, 75013 Paris, France
Client: S.A.G.I. (Société Anonyme de Gestion Immobilière)
Engineering Consultants: Technip and Planitec
Surface: 21,000 m²
Cost: 72,000,000 FF (1986 value, before tax)
Program: Building for light industry workshops and offices (9 floors), staff canteen, and parking (basement)
Constructa Preis '92 (European Prize for Industrial Architecture)

Architecture is not an art of exclusion

Five years ago, in the 13th arrondissement, the City of Paris, together with the Société Anonyme de Gestion Immobilière, launched an urban architectural competition to try and see what could be done with "that bit of land" trapped between the bypass cloverleaf, the Quai d'Ivry, and the bundle of tracks of the Gare d'Austerlitz.

As if the site did not leave it unaffected, the brief proposed, in its own way, the implementation of an abstraction, "an industrial HQ," a new type of building that was neither offices nor industrial premises, simply an "intelligent" space, housing occupants with a wide range of different activities whose evolution could not be foreseen; WHITE SQUARE ON WHITE BACKGROUND. Nothing, less than nothing, no footing, no hold, no hook, no soothing theories about the city-with-parks-and-gardens, but a confrontation with "our world," the one out there, the real, so-called "tough" world, the one we pretend we don't want, the one we've come to terms with; in fact, a "softly spoken" contemporary cityscape with road haulage depots, motorways, rubbish-incineration plants, a cement manufacturer's silo, a helicopter pad for medical emergencies, a traffic control and maintenance center for the 250,000 vehicles driving each day on the bypass. Let's stop thinking about the existence of such BLIGHTED PLACES and absorb their energy instead, right where

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