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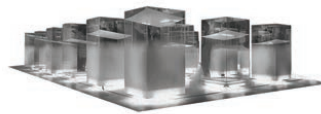
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WINERIES







CHAI DE CHÂTEAU BACHEN

40800 AIRE SUR L'ADOUR, LANDES, FRANCE

1991

The Château de Bachen, located on eight hectares of vineyards and forest oak and beech, is the setting for this project located on the north side of a hill overlooking the Vallée de l'Adour.

The bulk of the spaces designed for vineyard activities, production and packaging of the wine of Tursan have been organized around an abandoned barn located a few meters away from the private home of the owners. The owners, Christine and Michel Guérard, wanted to preserve the existing architectural harmony of the site while providing privacy for their family life.

The project is unified as a result of the use of construction materials and methods inspired by local traditional archi-

tecture such as stone, roman concrete, Génoise tiles, etc.

The creation of a bottom level dedicated to the agricultural machinery results in a separation of professional activities and private life.

On the upper level, the renovated barn has been transformed into a space dedicated to the storage of the grapes and the fermenting room. The barrel cellar, the wine-tasting room and the storage area for the bottles are located 5 meters below, linked by an interior staircase leading to a working area accessible through a long ramp. A system of steps links this area to the vineyard, facing the main façade, which then becomes the background of an open-air theater.





MAISON BRANA

64220 SAINT-JEAN-PIED-DE-PORT, PYRÉNÉES-ATLANTIQUES, FRANCE

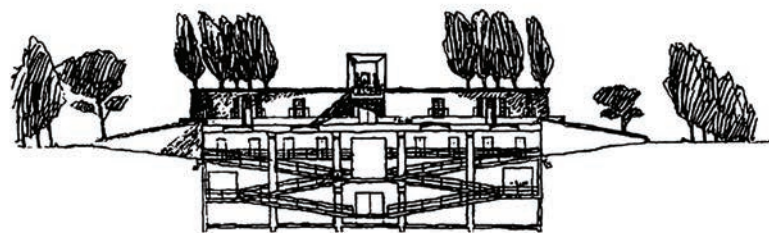
1992



When the Brana family decided to plant twenty hectares of new vineyard on a steep terrain located above Saint Jean Pied de Port in the French Basque country, they had in mind to create an underground wine warehouse topped by a little shelter to welcome visitors. After discovering the unique beauty of the site, surrounded by the red and green mountains that form the natural border between France and Spain, we proposed to design the family home on top of the wine warehouses in the location that was originally intended for the visitor shelter. And so was born this red house project inspired by the casa « torre », a traditional building style still present in the Spanish Basque country. A team of stonecutters was

in charge of cladding the concrete structure – using a traditional method – employing the local red stone, which is rarely used for construction nowadays.

The original project included the design of a Pelote Basque court on the terrace roof of the underground wine warehouses, but this element of the project was omitted after the death of the head of the family. The rest of the project was consistent with the original proposal; access to the fermenting room and the barrel cellars is provided directly from the outside, or from the reception room located at ground level via a staircase that provides access to all levels from the cellars to the rooms located on the second floor.

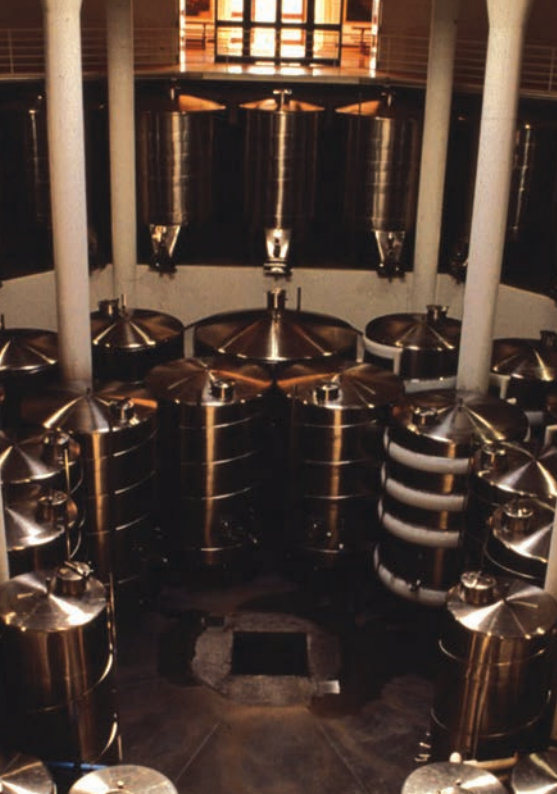




VERGELEGEN WINERY

SOMMERSET WEST, SOUTH AFRICA

1993



Located 70 km southeast of Cape Town South Africa, the agricultural property of Vergelegen spreads across 400 hectares surrounded by mountains on one side and the Atlantic Ocean on the other side. The vineyard was created at the same time as the project. It is a rare privilege for an architect to have the opportunity to choose the site on which he is going to build, and we loved having this opportunity.

The building is a hexagonal plan, four stories in height. Three quarters of the project is underground. The fermenting room and the wine cellar are located in the underground part of the building. The wine tasting area,

the shop and the administrative areas are arranged at the periphery of the hexagon with a 360° view of the surrounding landscape and a view into the double-height volume of the fermenting room. Access for farm vehicles is provided at the lower level, the access of the administrative personnel is provided at mid-level, and the access for the visitors is provided through a footbridge via the roof terrace which has been designed with a pond that reflects the mountains.

The parking is located at the top of the hill, hidden by a grove of trees. As a result, the unveiling and discovery of the building takes place from above.





CHAI DE CHATEAU PICHON LONGUEVILLE

33250, PAUILLAC, GIRONDE, FRANCE

1993

In 1988, AXA Millésimes, the new owner, organizes an architectural competition via the Centre Georges Pompidou for the design of new wine growing buildings. The goal is to rethink the organization of the installations at Château Pichon-Longueville, which must evolve toward a coherent ensemble adapted to new technologies in terms of wine making while responding to the development – recent development at the time of the project – of tourism in the region. Of all the existing buildings on the site, we have retained only the “château” itself since it is the image that is displayed on the bottles’ labels, more precisely the « Les Tourelles de Longueville ».

Our proposal was based on the analysis of the surrounding landscape, and our goal was to make our project an extension of the landscape. Therefore, the wall that is surrounding the vineyards along the « route des châteaux », has been transformed into buildings which accentuate the dominant horizontal aspect of the landscape of Médoc, and positions the château in the axis of the composition.

Deriving our inspiration from the doors, sculptures and windows which punctuate the walls in the town of Saint-Julien, the crown of the surrounding walls of the new wine warehouses established at the height of the first cornice of the castle – is used as a support for various architectural elements to indicate different major points of circulation, creating a series of « frames in the sky ».

The 5500 m2 of buildings extend along the central axis of the castle, the south side for the visitors access, shop, wine tasting rooms, exhibit area and outdoors theatre facing the pond, and the north side for the bulk of the buildings dedicated to wine making, wine growing and bottling of the wine. We took advantage of the fall of the terrain to dissociate the visitor’s circulation from the working circulation; the visitor can observe the different steps involved in the wine making process from the upper level without disturbing the personnel working 4m below. It has been our intent, for this project, to work on an interior rather than an exterior architecture.





CHAI DE CHÂTEAU FAUGÈRES

33330 SAINT-EMILION, GIRONDE, FRANCE

1993

The vineyard of Saint Emilion, registered as a cultural heritage site, is characterized by its stone and tile architecture employing simple and practical geometric shapes. In accordance with the new goals established for quality in the methodology applied to wine making, it was necessary to double the surface of the existing wine warehouses.

The addition is a building 75m in length and 10 m in width with a large nave made of stone and tiles. This allows a visual continuity on the exterior, treated in exposed concrete or waxed and with stainless steel on the interior. This adds a contemporary dimension to the building, acknowledging new technologies applied to the trade of winemaking.

With an east-west orientation along its length, the new fermenting room creates a semi-enclosed courtyard between

the existing buildings. The extension of the roof, which is supported by arcades located on the south side, creates a gallery that can accommodate the traditional celebrations inherent to wine making. Access at harvest time is provided via a monumental door on the north side, at the scale of the landscape it faces.

All parts of the wine warehouse are accessible from the main hall: fermenting room, laboratory, storage and bottling, barrel cellar and offices on the ground floor, wine tasting room and upper level access pathway. From the outside, the visitor cannot distinguish between the new architecture and the old; the new buildings are integrated with the existing architecture as if they had always been there. The contrast is particularly striking when one progressively discovers the interiors of the buildings.

SPA RESORTS







THERMES DE BAINS-LES-BAINS

88240 BAINS-LES-BAINS, VOSGES, FRANCE

1996



The project is part of a progressive plan of rehabilitation of the land and real estate of the Bains les Bains spa. This project includes modernization of the spa activities, revival of hotel facilities and restoration of the famous hotel. To maintain the originality and spirit of the original site, we have chosen to rid the existing structures of architectural elements that have been added -sometimes unfortunately- over the years, and we have retained and enhanced the basic original volumes. We have thus been able to replace, in the areas dating from 1930, several concrete slabs and replace them with glass block flooring. This allows natural light to penetrate the building from the roof skylights down to the swimming pool located on the ground level. The use of etched glass parti-

tions and the concealment of machinery linked to the spa operations have helped create clear and spacious areas compatible with the atmosphere of serenity required for a spa experience.

The gallery project (not yet built) located on the north facade will provide an additional 900m² including a new welcome area and the majority of the locker rooms. The building will be located along this facade and will form a « third architecture » made of glass and zinc. It will provide an additional new architectural image, compatible and balanced, while providing a contrast with the inherent cohabitation of the 19th century style of the grand hotel and the geometrical architecture of the 30's found in the « Bains de la Promenade ».





THERMES DE CAMBO-LES-BAINS

64250 CAMBO-LES-BAINS, PYRÉNÉES-ATLANTIQUES, FRANCE

2000

The Spa of Cambo-les-Bains is located twenty kilometers south east of the city of Biarritz. The Spa is specialized in rheumatology and respiratory treatments. The reconditioning and the renovation of the existing spa facilities occupy a floor area of about 4200-m² spread over 4 levels. The ground level houses 9 medical units and the bulk of the technical rooms for the pools which are located on the level above. The second level (1er étage) accommodates three large swimming pools with a capacity of 64, a mud bath with a capacity of 14, and fifteen underwater massage booths. The third floor (2^e étage) contains about forty booths (mud wraps, body treatment showers, Hydroxneur, etc.). The top level contains 72 treatment units for respiratory issues, a dozen treatment units for postural drainage and several relaxation units. As opposed to the challenge encountered in the project of Bains-les-Bains, this project needed to accommodate a high proportion of

treatment facilities within a limited surface area. In order to avoid creating confined and cramped spaces, we decided to locate the greatest possible number of units along the interior periphery of the building envelope which benefits from natural light, thus opening up large volumes in the center. This strategy minimizes the necessity for corridors and creates spacious vertical circulation points in the zones that do not benefit from natural lighting. We have worked on natural and artificial lighting, using a series of etched glass panels which have been designed especially for this project. In order to create a serene atmosphere and to preserve the character of the original spa, we have chosen a few areas where it seemed particularly interesting to keep the original flooring. The color and material of the flooring were used as a basis for the elaboration of the space, while at the same time maintaining the feeling of pure, uncluttered space that we wanted to convey.





THERMES DE JONZAC : LA MAISON DES VIGNES

17500 JONZAC, CHARENTE MARITIME, FRANCE

2000

These 40 dwellings form the first phase of a phased development of a 13-hectare site in Charente Maritime, located above abandoned quarries which currently house the troglodyte (cave-dwelling) spa of Jonzac. The general program for this plan includes the construction of several buildings dedicated to the spa (140 furnished studios and 10 hotel rooms), 400 parking spaces and an elevator tower which links the parking area to the new entrance of the spa located 25 meters below. The project, named « maisons des vignes » (vineyard houses), is organized around a square plan house which includes a welcome-boutique area at the intermediate level, a tea-room at the upper level, and mechanical rooms and a fountain located on the lower level. The central building is linked to four dwelling structures via

a wood pergola: 2 main structures with 8 studios each in the upper part of the site, 2 structures containing 12 studios each located 3 meters below. The 40 studios all have at least a double orientation. The formal vocabulary of the architecture is inspired by the local traditional architecture of Saintonge (long and low houses).

The use of Douglas fir in the treatment of the facades and exterior circulation areas helps create a harmonious relationship with the immediate woods surrounding the buildings, and has an exotic appeal for the users who spend an average of three weeks of spa treatment in this area far from their usual surroundings. The basins, which are located along the longitudinal axis, help to create a space dedicated to rest and serenity.





THERMES D'EUGÉNIE-LES-BAINS

40320 EUGÉNIE-LES-BAINS, LANDES, FRANCE

2005



Produced as part of a general restructuring of care in the original building of the Eugénie-les-Bains spa, the project objectives involved reimagining the treatment areas to improve circulation and quality.

The mud bath is the most emblematic feature of the station. The idea is to treat this area as a large bathroom, so that the

aspect of «relaxation» is favored over the medical.

Warm artificial lighting, combined with the natural light entering the space from overhead, is reflected in the transparent bead curtain that drapes the pool in the form of a large arch, and creates a deep, majestic «background stage» to the composition.





JONZAC - EXTENSION

17500 JONZAC, CHARENTE MARITIME, FRANCE

2010

Project for the expansion and redevelopment of the Baths of Jonzac, located in a cave-like setting in the heart of an old cathedrals limestone quarry. The need for expansion follows the rapid growth in the annual attendance of spa guests. The project covers an area of 1600 m², includes the development of services for phlebology, rheumatology and respiratory tracts

with, especially, the creation of a pool, a corridor for walking, treatment rooms, a mud bath, a lounge and an exterior reception building. The architectural intervention is reduced to its absolute minimum in this space carved into the stone. The walls are low and transparent, pools bypass the powerful stone pillars. Above the quarry is the therapists' residence (project in 2000).

TOURISM







PARC DE BRANFÉRÉ

56190 LE GUERNO, MORBIHAN, FRANCE

2004

The plant and animal life park of Branféré is a space where you can find animals and plants coming from 5 continents, set in a natural environment several centuries old. The Jourde family, to whom the park belonged, wanted to make their estate into a Shangri-la while providing the visitors with an unforgettable experience of immersion into the plant and animal worlds. The Fondation de France has inherited the estate and has worked on developing the educational aspect of the park with a focus on the responsibility children should develop in order to better live in harmony with their environment. An architectural competition was launched for the creation of a new welcome/boutique and the creation of a restaurant set in a former farmhouse.

We have proposed the idea of separating the welcome/boutique and the restaurant activities into two different buildings: the renovated farmhouse will be the site for the

welcome/boutique while a new building will be designed nearby to house the restaurant. The renovation of the building took place in a traditional manner. As for the new construction, we found our inspiration in the wood architecture used for the animal shelters found in the park. The structure uses a building system made entirely of glue-laminated timber. The roof assembly is made of profiled sheet metal which provides waterproofing.

This serves as a support for large non joining planks of wood (kerto); it simplifies the overall form of the building while hiding the gutters. We have positioned the restaurant along one of the branches of the river which separate the animals from the public. The main room extends along a north facade made entirely of glass and extends to the outdoor area as a long wooden terrace following the curve of the river. The visitors will therefore be able to enjoy a meal while looking at the animals across the river.





CENTER PARCS BOIS FRANCS

27130 VERNEUIL-SUR-AVRE, EURE, FRANCE

2005



The cottages that are currently present in the two «Center Parcs de France» are coated concrete bungalows with roof terraces. Pierre et Vacances has asked us to entirely rethink this concept, which dates from the seventies. The goal was to create an architecture sympathetic to the forest environment. The basic module, a square, is offered in three variations of 51.60 M2 and 64 m2 with an second level. Access is provided laterally via the living/kitchen area, an airy room with a fireplace separated from the wood terrace by large glass panels. The bedrooms and bathrooms are located at the back of the house, and

privacy is provided via the use of narrow windows. The two main materials used for the project are wood for the facades and zinc for the roofing. This new « hamlet » includes 200 houses, organized in clusters among landscaped clearings designed by the landscape architect Thierry Huau and organized like a «promenade normande» with oak trees, rhododendrons, mirror pools, beech trees and topiaries. It is an extension to the 800 existing cottages on a surface of more than 16 hectares organized in such a way that each house has a view from the living-room that spans over at least 30 m without any obstacles.





CENTER PARCS LES HAUTS DE BRUYÈRES

41600 CHAUMONT-SUR-THARONNE, LOIRE-ET-CHER, FRANCE

2008

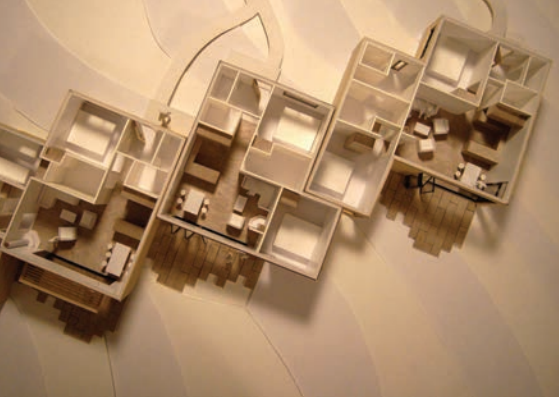


The forest of the Hauts de Bruyères domain has also a real architectural dimension. In this context, the architect must integrate as respectfully as possible the new cottages into this « natural architecture » so as to preserve the beauty of the environment. Therefore, we have designed simple and practical houses - avoiding hallways and complicated circulation - and we have used wood as the primary material, especially for the facades. We have created a space in harmony with the surrounding landscape by using large bay windows for the public living spaces.

The living area (living-room, dining area and kitchen) is an open and welcoming space where one can spend quality family time. It is a space that extends to the forest thanks to

a wood terrace leading directly to the peace of the forest. The living room glazing units employ metal hardware, and designed with artists' studios in mind, receive a maximum of natural light while providing a generous viewing angle from the ground to the crown of the trees. A wood stove adds to the design of the living room. It is located close to the windows, allowing the inhabitants to enjoy the view as well as the warmth of a fire. As for the bedrooms, they are treated as protected spaces where one can easily retreat from the rest of the house. However, all the bedrooms have large windows so as to maintain contact with the outdoors when desired. The roofs are occasionally curved, which produces a variety of forms from one cottage to the next, both inside and outside.





CENTER PARCS BOIS DES HARCHOLINS

57560 HATTIGNY-FRAQUELFING-NIDERHOFF, MOSELLE, FRANCE

2010

The forest of the Bois des Harcholins domain is itself an architecture. We wanted to preserve the quality of this delightful environment and integrate the houses in such a way that they would be in harmony with the environment. The very strong presence of the surrounding landscape has to be felt inside and outside. Therefore, the priority for the architect was to offer generous openings for each room so as to let the user enjoy and take advantage of the surroundings. The large

bay windows located in the living spaces are deployed over the entire length of the space and thanks to the ground level terraces, offer a peaceful view to the forest and the meadows. To highlight the importance of the forest environment we have chosen simple shapes, and we have also chosen wood as our primary material for the siding of the exterior facades and the terraces. As a result, the horizontal buildings blend harmoniously with the forest environment.





LES VILLAGES NATURE

77174 VILLENEUVE-LE-COMTE, SEINE-ET-MARNE, FRANCE.

COMING IN 2016

VILLAGES NATURE COTTAGES

Designed with particular attention to environmental quality, the cottages, primarily made of wood, are built in existing forests, or along the meandering banks of the lake. Grouped in clusters of 3 to 7 cottages, their architecture is derived from a reflection on the integration of manmade structures within the local environment, and a differentiation between the three distinct domains of habitation: Nature, Clan, and “Bulle”.

VILLAGES NATURE COLLECTIVE

This innovative concept translates a reconnection with nature into an architectural language. It allows for the experience, wherever one is, of the regenerative presence of nature, the warm atmosphere of natural materials, and the variety of views to the landscape. All of this is translated into spacious living areas that open onto terraces and balconies with magnificent views. There is a permeating presence of nature that is perceived from every window of the cottages and

apartments. This presence of nature is also experienced with the exterior of the structures where the architecture of the residences, the majority of which are of wooden construction, are scattered among the trees, shrubbery, climbing plants, and vegetation of all kinds. Nature and structure are interlaced to form a cohesive entity.

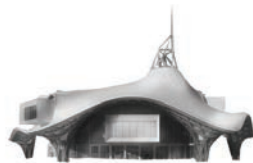
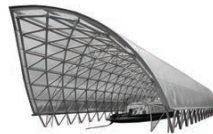
VILLAGES NATURE HANGING GARDENS

The drawings of suspended balconies are inspired by the structure of trees: trunk, branches, and foliage. A beam and struts support every balcony, with a converted guardrail to encourage vegetation. They are the natural extension of the living area towards the exterior, all feature a variety of forms and offer exceptional sprawling views on the whole of the lake and its outlying park. Attached to the vegetal facades, these suspended balconies give the whole promenade of the lake a mystical atmosphere of verdant hills punctuated with structures of wood and vegetation.





SHIGERU BAN ASSOCIATE







PARIS TEMPORARY STUDIO

TERRASSE OF POMPIDOU CENTER, 75004 PARIS , FRANCE

2004

Located on the terrace on the 6th floor of the Centre Pompidou-Paris, this structure is intended to accommodate the team in charge of development of the new Centre Pompidou-Metz. It accommodates, in a temporary manner and for the duration of the project, the design team and elements associated with the presentation of the project to the public. Construction took place as a working studio project with international students during the Summer of 2004. The structure forms a space 34.50m long and 4.40m wide. The entire space is covered in its entirety by a circular vault. This vault, covered by a waterproof membrane and a system of panels, is made up of a system of cylindrical ribs. These are made of 29 semi-

circular arches, equal throughout the length, and a network of cross-links. The arches are spaced every 1.20m. The ribs are made of cardboard tubes with a 120mm interior diameter and a 760mm exterior diameter. The entire structure, vault and base, is covered by an outer membrane of PTFE (polytetrafluoroethylene, meeting the requirements of fire resistance), which provides a weather seal.

The two end walls, gables, are made of a system of joinery, wood frame and fill. The temporary structure is designed as a continuous space. The various functional areas are defined by partitions made of high shelving. The space is divided successively into: a reception area, conference room, a work area, a relaxation area and a model workshop.





CITÉ MANIFESTE DE MULHOUSE

68100 MULHOUSE, HAUT-RHIN, FRANCE

2005

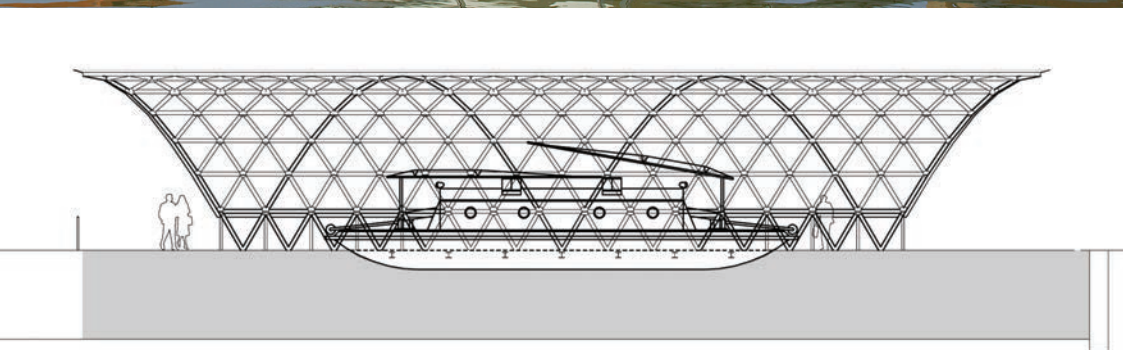
The design of 61 experimental public housing units commissioned by the Somco for the Cité Manifeste in Mulhouse have been given to 5 architecture offices: Jean Nouvel (AJN, Paris), Duncan Lewis Scape Architecture & Block (Angers, Nantes), Anne Lacaton & Jean-Philippe Vassal (Paris), Matthieu Poitevin et Pascal Reynaud (ArtM Architecture, Marseille), Shigeru Ban (Tokyo) et Jean de Gastines (Paris). The project is located in the vicinity of the first «Cité Ouvrière» (housing rented to working-class families) in France.

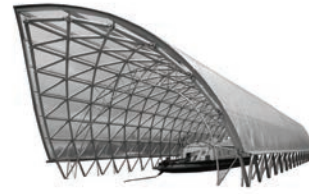
This Cité Ouvrière was created in 1853 by the «Société mulhousienne des cités ouvrières» which worked as a general contractor for the project. The challenge consists in combining architectural quality and public housing while following the same budget constraints applied to regular public housing projects. Our project consists of 14 units,

which are under construction. The units are characterized by the variety and the richness of the exterior building envelope and the interior spaces.

They are designed in a stacking manner, like boxes with dimensions and colors assigned in a precise manner and for a specific purpose: blue for the bathrooms, pink for the kitchens and yellow for the storing areas. The living space and the bedrooms are all developed between these boxes or « load- bearing units » with the use of large picture windows. The 14 units (4 T2, 2 T3, 8 T4) are distributed in a symmetrical manner as 6 independent entities on both sides of a shear wall dividing the site on its entire length. It is a re-interpretation of the local traditional plan known as « carré mulhousien ».

The ensemble provides the right balance between an urban scale (the mur continu) and the scale of single-family house





INSTITUT DU CANAL DE BOURGOGNE

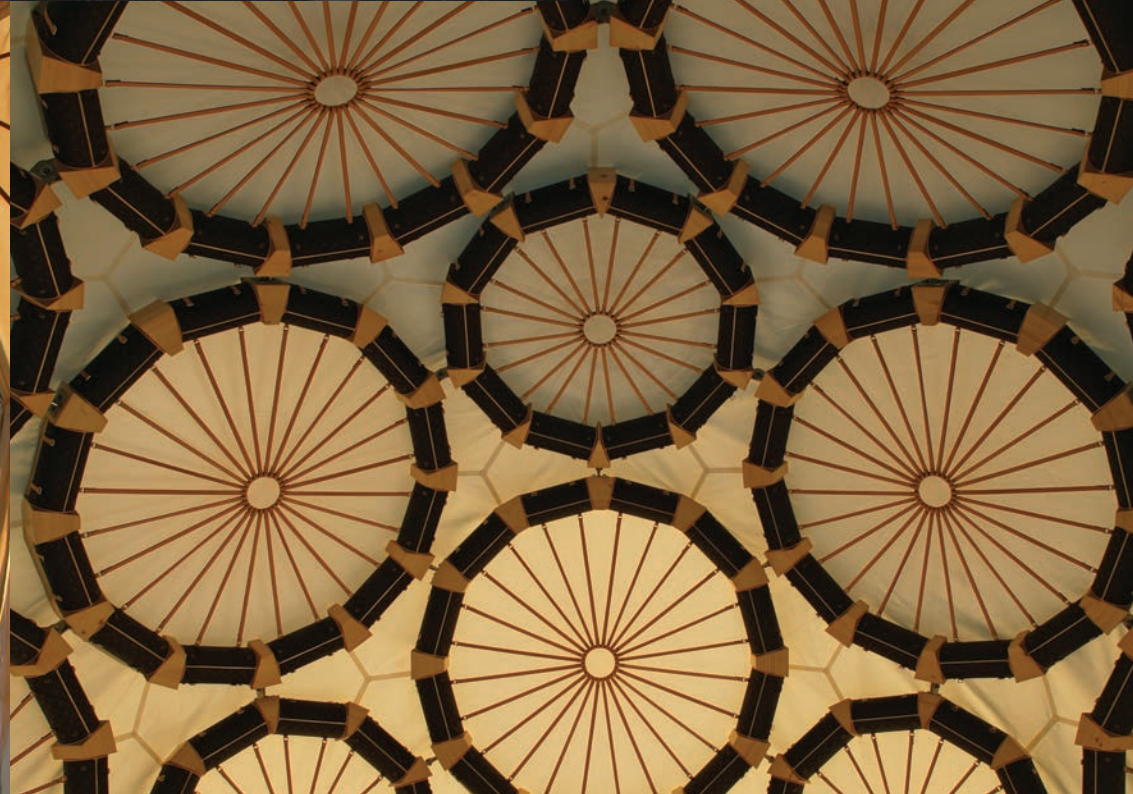
21320 POUILLY-EN-AUXOIS, CÔTE D'OR, FRANCE

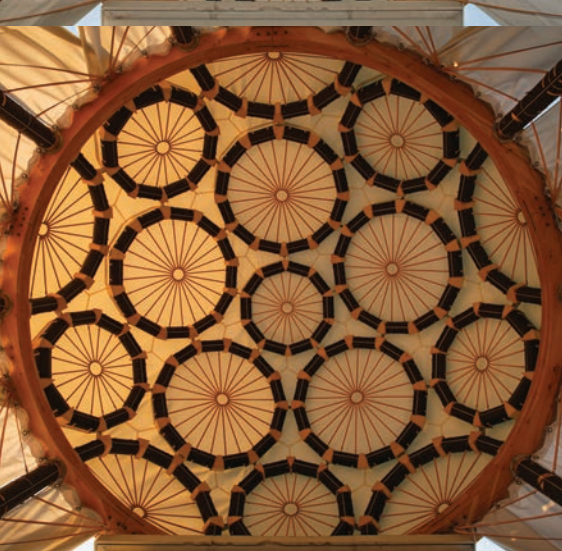
2005



These two projects come from a mission which has been granted to Shigeru Ban in the context of « nouveaux commanditaires » (new sponsors), the goal of which is the creation of art works (of all types, not only architectural) that establish a dialog with their context. The «Centre d'interprétation du Canal de Bourgogne» includes a series of artists' projects and architectural works by different architects. The «Institut du Canal» and the «Halle du Toueur» are the first two projects to be completed in Pouilly en Auxois. The first project is a small museum designed as a glass box with a flat roof and set at the angle of the canal and a pond.

The unique character of this project resides in its structure, which is composed of a series of standard galvanized angles normally used for the building of storage shelves. In this case they are used as load bearing elements for the building as well as supports for the museum exhibits. The «Halle du Toueur» is a vaulted hangar built with cardboard tubes linked together with aluminum sleeves, covered by a transparent finely corrugated polycarbonate skin. The structure protects an old tugboat which was used to tow the boats along the canal. It is open at each end, allowing visitors to access the structure from either direction.





PAVILLON LOUIS VUITTON

SIÈGE LOUIS VUITTON, 75008 PARIS, FRANCE

2006

The project was undertaken as part of an exhibition in which several artists and architects were invited to work on the subject of a «Louis Vuitton» handbag.

The exhibition, installed at first in the 7th floor gallery of the Vuitton building on the Champs- Elysees in Paris, but will travel to New York and Tokyo in the future. The team composed of Shigeru Ban and Jean de Gastines has chosen to work on the « Papillon » (butterfly) model, and has installed a temporary dome structure made of

cardboard tubes covered with Louis Vuitton cloth and a white PVC cloth. In order to respond to the theme of the exhibition, the details of construction are borrowed from the vocabulary of the leather trade. For example, the braced frames of the structure have been designed with leather recalling the handles of the Papillon purse. Located on the 7th floor at the corner of Avenue George V and Rue Vernet, the project offers visitors a privileged space to enjoy the impressive views of Paris.





TEMPORARY STRUCTURE VERSAILLES OFF

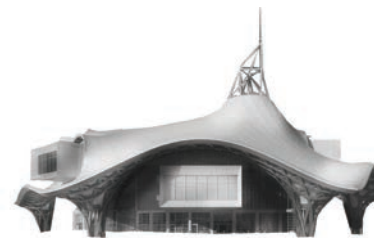
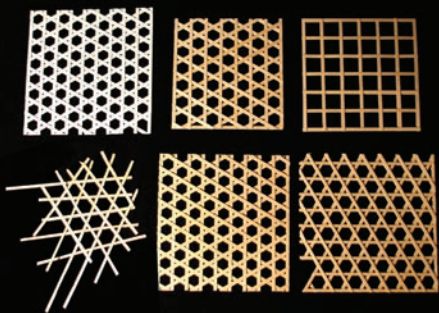
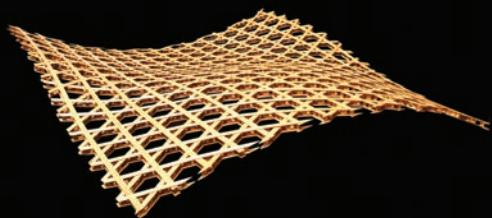
78000 VERSAILLES, YVELINES, FRANCE

2006

This is a temporary structure constructed for the Festival Versailles Off (7-8 October 2006). Located in the ballroom of the gardens of Versailles, the installation includes a stage and two scissor lifts supporting a tarpaulin

(PVC membrane). The viewer is invited to discover a music box: while the first strains of music begin, scissor lifts unfold and raise the veil on the scene.





CENTRE POMPIDOU-METZ

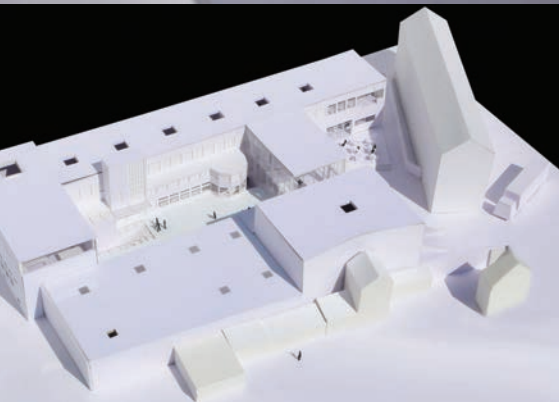
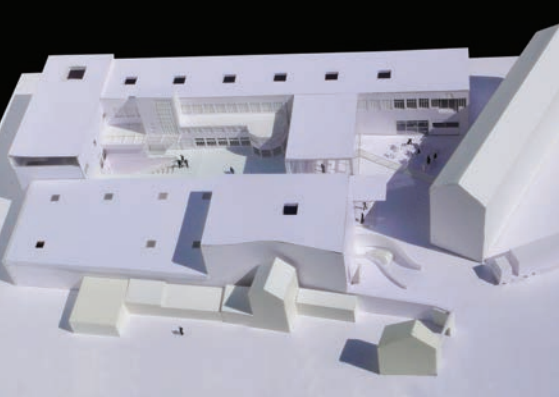
57000 METZ, MOSELLE, FRANCE

2010

This is a branch of the Centre Georges Pompidou in Paris, and its goal was to increase the exhibition capacity for the works belonging to the collection. Winning scheme of the international competition in December 2003, this project aimed to position the city of Metz as a cultural pole for Europe. Located 500 m from the Metz train station (access TGV created in 2007), the building is designed with a large hexagonal roof made of woven wood covered by a fiberglass and teflon membrane. It hosts all of the activities pertinent to exhibitions. Access is provided via the forum in the continuity of the square located close to the south exit of the train station. The exhibition rooms

have a total surface area of 5500 m², and are distributed among 3 levels. The large nave located at the ground level distinguishes itself by the great height of its ceiling; three galleries at the upper level (14 m in width by 87 m in length) are oriented toward the landmarks of the city of Metz: the cathedral, the train station and the Parc de la Seille. The retractable facades at the level of the forum will extend the exterior space and control the temperature depending on weather conditions. The lightning rod is installed in the axis of the central circulation tower at a height of 77m, which is a reference to the year 1977 when the Paris Pompidou Center was inaugurated.





CONSORTIUM DE DIJON

21000 DIJON, CÔTE D'OR, FRANCE

2011

The Consortium is a contemporary gallery of art, established in Dijon. The “consortium factory” project consists of the rehabilitation and extension of an existing factory in order to increase the space devoted to exhibitions.

The terrain, of trapezoidal form, is an enclave at the heart of a residential quarter. The Longvic street, between a residential building and the encircling wall of a private house, enables unique access to the terrain. The primary urban objective of the project is to coil the extension around the factory and an interior court in order to enhance the existing structure with the contrast thus created. The existing factory is formed of two main structures, which form a right angle along the Eastern boundary and somewhat recessed into the Southern edge. The project responds to the existing “square” by another square composed of two buildings, one along the Northern boundary and the other perpendicular to it. This arrangement provides two elements; the opening of an access corridor to the gallery, set back from the Longvic street, and also an “atrium” courtyard in the heart of the building. The first courtyard is a counterpart

to the access limited by the street, and opens up a living space, a little urban area through which the public passes through, no matter their activity. The second courtyard, the atrium, is an exhibition space entirely apart, and is situated at the heart of the project. From the street, one first discovers the highest part of the gallery: the “White box”, a massive volume, white and windowless, extending to a height of 12 meters.

In contrast with this volume, the second thing one notices in walking into the courtyard is the entirely glazed volume of the hall. The transparency of this space draws the visitor toward the exhibition spaces and allows them to look upon the atrium. This volume, the “entrance lobby”, consists of an industrial elevator platform, with a space of 75 square meters that is regularly used for the scenic spaces. This platform serves the different levels of both the existing structure and the extension, and allows for the movement of artwork in the exhibition spaces as well as people. Here, it is not the visitor who ascends to the exhibition rooms, but the entrance foyer that “deposits” the visitors in the space of their choice.





PAVILLON HERMES MAISON

MILAN, ITALY

2011

In April 2011, Hermes Maison presents its first collection of contemporary furniture, alongside the Milan Furniture Fair. On this occasion, Hermes has commissioned Shigeru Ban Architects Europe and Jean de Gastines Architectes with the architectural scenography of the exhibit, consisting of a portable and lightweight structure designed to present Hermes Maison collections. Covering an area of 214 m², the nomadic pavilion consists of a flexible interior space which can be configured as a single space or several distinct universes through the use of movable interior partitions.

Cardboard (4 different diameters of cardboard tubes) forms the structure of the pavilion, and paper is used to create the partitions. The unit is easily disassembled and transported in standardized crates. The ceiling height, gradually increasing (ranging from a minimum of 2.80 m to a maximum of 5m), to maximize the height of the interior space regardless of the location of the installation. Regardless of the location of the installation, each of the inner worlds (the living room, office, etc..) accommodate moments of life that choreograph the collections. The exterior, however, remains unchanged.





CITÉ MUSICALE DE L'ÎLE SEGUIN

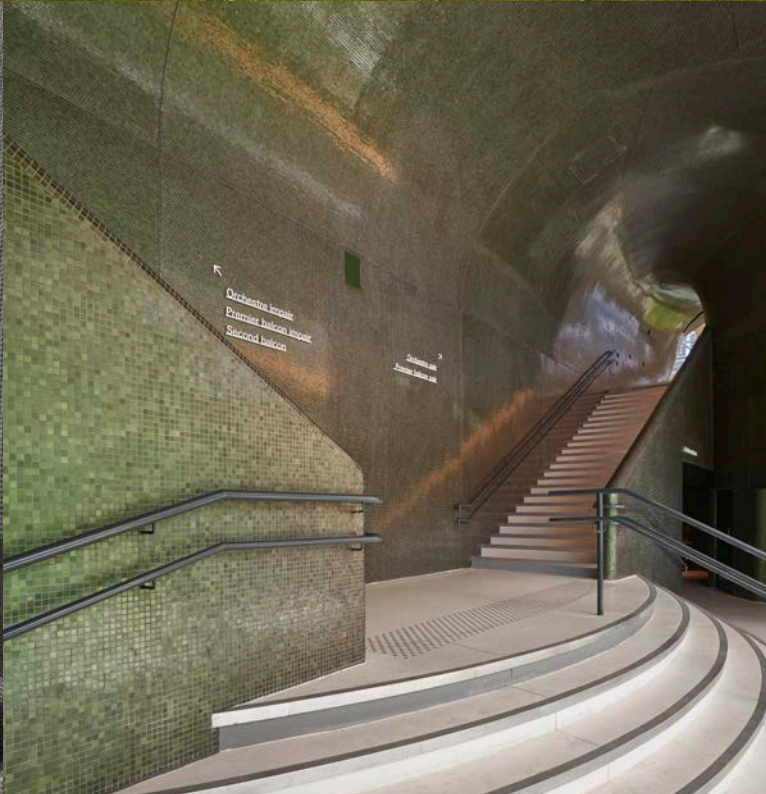
ÎLE SEGUIN, 92100 BOULOGNE-BILLANCOURT, FRANCE

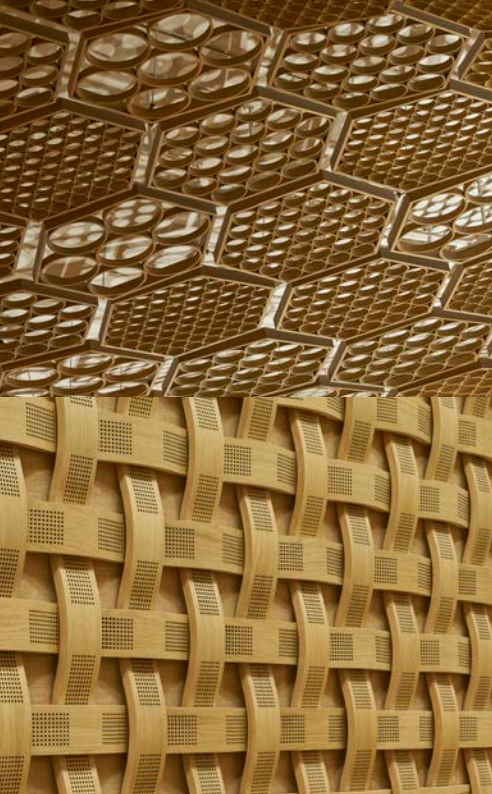
2016

At the “prow” of the island of Seguin, the Cité Musicale solves the paradox of remaining in perfect continuity with the urban planning project of Jean Nouvel, while at the same time constituting a signal, an emblem of the culture of Hauts-de-Seine. On the downstream end, the foundation is inclined, and allows a nest of woven wood with rounded shapes to emerge. This detaches itself from the general silhouette of the island and affirms its presence. It announces the specificity of a prestigious public and cultural program: at the interior one notices the iridescent hull of the auditorium and the activity of its foyers. To the sides, a silver sail protects it from direct sunlight. This photovoltaic solar sail is always in movement, orienting itself following the course of the sun and permitting optimal energy production.

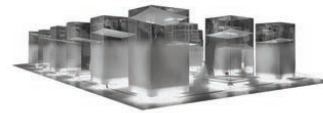
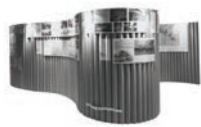
The program organizes itself along the Grand Foyer, the spine of the project. A public reception area, this Grand Foyer is a generous and functional space that serves the public programs: the Great Hall, the Auditorium, Business Space, and the Rehearsal/Recording Poles. It is thought of as an extension of

the public space in the interior of the Cité Musicale. Here we find stores, cafes, and restaurants open to all. The Great Hall of the Cité Musicale inscribes itself in the tradition of popular Parisian great halls, all while being a veritable scenographic tool allowing for a wide variety of spectacles: concerts, musicals, live theater, conventions, etc. The hall is simple, functional, comfortable, and flexible. Its occupancy capacity is 4000 people if seated, with room for 6000 in sitting/standing position. Through scenic arrangements, the room can be adapted to all kinds of events and occupancy. The auditorium of 1150 places, conceived specifically for accommodating a symphonic orchestra or contemporary music, is a space with excellent acoustics, designed with the precision of an instrument. La Cité Musicale is a space of emotion, of practicality, and of sound, for discovery of all kinds of music. It is also an architecture inscribed into an urban area that is open to all. It is capable of receiving varied events: artistic, political, festive, commercial, etc. It will be a new symbol of the Vallée de la Culture and of the Grand Paris, an architectural gesture of international standards.





SCENOGRAPHY







EXPOSITION L'ARCHIPEL METROPOLITAIN

PAVILLON DE L'ARSENAL 75004 PARIS, FRANCE

2002



Completed in 2002, the design of the exhibition «L'Archipel Metropolitan - Shared Territories» is divided into three distinct families of lightweight structures:

- The screens wrap the stairwells and expand randomly throughout the exhibition area. They support the display of text, maps and illustrations. They are made by assembling cardboard tubes 2.10m high, round sections (outside diameter of 11 cm) and square sections (6.9cm x 6.9cm).
- Three ducts of fabric positioned around the walkway rise up to the glass skylight to form lightwells. At the base, a

frame sandwiched between two layers of fabric accommodates a display of photographs.

- Three structures produced by the mesh of aluminium bars wrapped in translucent PVC film, take on different geometries in which videos are projected: in the western corner, the structure is vertical and takes the form of a spiral
- in the center it rests on the bridge and forms a tunnel at the eastern angle, it is hung from the wall to produce an indeterminate form.





EXPOSITION JEAN DE GASTINES ARCHITECTES

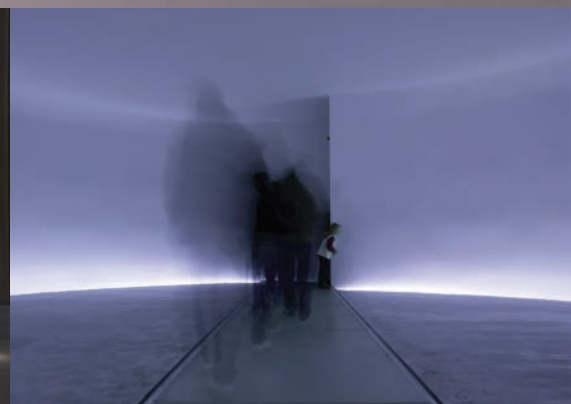
GALERIE D'ARCHITECTURE 75004 PARIS, FRANCE


2005

From April 16, 2005 until May 14, 2005, the Galerie d'Architecture (75004 Paris) hosted an exhibition of the works of Jean DE GASTINES architectural studio. A selection of 16 projects represent the main activities within the architectural studio: vineyard projects, a specialization that emerged as a result of the design and construction of the wine cellars Château Pichon Longueville (Pauillac), 1988 - projects related to tourism

and spas - private houses, and work in association with the architect Shigeru Ban.

The scenography is based on the arrangement of plywood boxes of various sizes. For each project, models, panel presentations, images and plans are placed inside of a box. The visitor is invited to walk from one to another the visitor may also take advantage of empty boxes arranged throughout the exhibit that serve as seating.

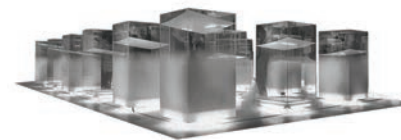




own upside les arctiques

Exposition
30/09/08 - 11/01/09

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EXPOSITION UPSIDE DOWN LES ARCTIQUES

MUSÉE DU QUAI BRANLY, 75007 PARIS, FRANCE

2008-2009

Although very different, each of the two exhibitions is conceptually characterized by the search for simplicity, reflecting the extraordinary environment of the Arctic and its vastness for UPSIDE DOWN, with the fundamental humility and modesty «nourishing beauty as human virtue» for Soetsu Yanagi, promoter of the MINGEI movement. For UPSIDE DOWN, we sought to recreate the sensory perceptions of this landscape in order to provoke responsiveness in the visitor to both utilitarian and intimate objects. For MINGEI, this search for simplicity has led to the creation of a single presentation support allowing the visitor to have a clear and immediate perception of both the isolated object and its place within the whole. The concept focused primarily on how to inscribe the two projects in the existing space with the aim of blending

naturally into the forms and volumes in the Garden gallery. Secondly, it involved choosing an ideal location for each of the two exhibits within the overall space, so as to be consistent with the principle mentioned above and with the desires of the two curators in the «detailed program of exhibitions.»

Thus, the exhibition space UPSIDE DOWN - accessible on the left after the ramp down - flares out from the lobby to the north façade. Its western boundary is defined by a wall at the location of the curtain «Issey Miyake», and its eastern limit defined by the neighboring exhibit, marked by a curved partition located under the elevated ramp. The remaining area of the gallery is devoted to the MINGEI exhibition space that stretches along the south-east façade. Duration of the exhibit: September 2008 - January 2009.





EXPOSITION L'ESPRIT MINGEI AU JAPON

MUSÉE DU QUAI BRANLY, 75007 PARIS, FRANCE

2008-2009

Although very different, each of the two exhibitions is conceptually characterized by the search for simplicity, reflecting the extraordinary environment of the Arctic and its vastness for UPSIDE DOWN, with the fundamental humility and modesty «nourishing beauty as human virtue» for Soetsu Yanagi, promoter of the MINGEI movement. For UPSIDE DOWN, we sought to recreate the sensory perceptions of this landscape in order to provoke responsiveness in the visitor to both utilitarian and intimate objects. For MINGEI, this search for simplicity has led to the creation of a single presentation support allowing the visitor to have a clear and immediate perception of both the isolated object and its place within the whole. The concept focused primarily on how to inscribe the two projects in the existing space with the aim of blending

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**La Galerie Jean Brolly
invite
l'Agence Jean de Gastines
architectes**

**www.jeanbrolly.com
www.jdg-architectes.com**





FOIRE ART PARIS + GUEST

GRAND PALAIS, 75001 PARIS, FRANCE

2010

A regular participant in Art Paris since 2006, Jean Brolly has chosen to invite the architect Jean de Gastines for its 2010 edition. Together, they have designed an unusual exhibit, very different from those we typically see in art fairs. This bold choice allows an interesting dialogue between architecture and contemporary art. The artistic line defended by Jean Brolly has much in common with the

rules of construction - the works of François Morellet, David Tremlett, Michel Verjux, Nicolas Chardon often use these principles.

The architectural idea proposed by Jean de Gastines is based on a clear understanding of functions and an economy of means out of respect for the environment. Exhibit Grand Palais, Paris, 18-22 March 2010.

[illegible]

A black and white photograph of a man in traditional indigenous attire. He is wearing a large, ornate headdress with multiple feathers. His tunic is heavily patterned with geometric and floral designs. He is seated on a wooden structure, possibly a bench or part of a larger installation. The background is dark and indistinct.

51

2007

0525





PICASSO PRIMITIF

MUSÉE DU QUAI BRANLY, 75007 PARIS, FRANCE

2017

Negro art? Don't know it." It was with this provocative tone that the Andalusian painter, sculptor and graphic artist made a point of denying his relationship with non-European art. However, and as his personal collection demonstrates, the arts of Africa, Oceania, the Americas and Asia never ceased to accompany him in all his various studios. The documents, letters, objects and photographs brought together in the first part of the exhibition and displayed chronologically, are evidence of this, demonstrating Picasso's interests and curiosity about non-Western creation.

In a second, more conceptual section, Primitive Picasso offers a comparative view of the artist's works with those of non-Western artists, and leans more towards an anthropology of art than an analysis of aesthetic relationships. The resulting confrontation reveals the similar issues those artists have had to address (nudity, sexuality, impulses and loss) through parallel plastic solutions (deforming or deconstructing bodies, for example). Primitive art, therefore, is no longer considered to be a stage of non-development, but rather an access to the deepest, most fundamental layers of the human being.









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FORÊTS NATALES

MUSÉE DU QUAI BRANLY, 75007 PARIS, FRANCE

2017-2018



The cultural region encompassing the Gabonese Republic, the Republic of Equatorial Guinea, Southern Cameroon and the West of the Republic of Congo at the heart of Atlantic Equatorial Africa is one of great sculptural tradition. The expertise of Fang, Kota, Tsogo and Punu artists when it comes to plastics is notably showcased in a form of religious sculpture linked to the Cult of Ancestors and spirit masks. These types of major arts played a key role in shaping the modern perspective in the West when they were discovered in the early 20th century by artists such as Picasso, Derain and Braque.

The exhibition offers a detailed insight into the main styles showcased in a selection of symbolic - and often unique - works from major public and private collections in a «classic» approach to art history. It provides an opportunity not only to explore the similarities and transformations between and the defining features of the art produced by the various populations that live within this extensive area that has been shaped by migration, but also, in short, to uncover the creativity and extraordinary originality of the art produced by each of the populations living within the Atlantic Equatorial forest.







JEAN DE GASTINES

ARCHITECT

BIRTHDATE 10 JANUARY, 1957

FRENCH NATIONALITY

EDUCATION

1975-1978

Paris-Sorbonne University

Studies in History and Economics

1978-1984

Ecole des Beaux-Arts in Paris

Bachelor of Architecture in 1984

PROFESSIONAL

1980

O.Gehry Agency, Santa Monica (US)

1981-1983

Renovation of Christophe de Mesnil residence
in Paris

1982-1983

SCAU Agency Aymeric Zublena Paris

1985

Creation of Jean de Gastines Architectes,
private practice established in Paris

2003

In addition to private practice,
creation of Shigeru Ban Architects Europe as
minority partner

EXHIBITIONS

1989

Exhibition « Châteaux Bordeaux » – Centre Georges Pompidou, presenting 3 project related to Winery architecture.

1990

Exhibition at the Musée d'Aquitaine in Bordeaux, showing a project feasibility study for the conversion of 100,000 m2 of commercial space into warehouses, homes and offices for the merchant's house DE LUZE on the quai des chartrons.

2000

Exhibition "Landscapes of wine" in the context of "France 2000" – Hangar 14 in Bordeaux.

2005

Exhibition "Jean de Gastines Architectes" at La Galerie d'architecture showing 17 projects between 1988 and 2005.

2008-2009

Scenography of the exhibitions « Upside Down Les Arctiques » and « l'Esprit Mingei au Japon » at the Musée du Quai Branly, Paris, rance.

2010

Exhibition at the Grand Palais in the context of Art Paris + Guestsshowing a selection of 10 projects (2000-2010).

COMPETITIONS

1988

First place project of an architectural consultation organized by the Centre Pompidou and the Society Axa Vintages for the architectural reorganiziation of the vineyard Château Pichon-Longueville. Associate architect: Patrick Dillon.

1994

Finalist in a competition organized by the City of Paris and the Ministry of Culture for the transformation of the Hotel St Aignan in Paris (Listed building) into a museum and auditorium. Associate Designer: Marie-Christine Dorner.

2000

Winning scheme in a competition organized by the Fondation de France for the creation of a restaurant, réception and boutique for a wildlife park located in the town of Le Guerno in Morbihan.

2001

Winning scheme in a competition to design 70 vacation residential apartments in Jonzac, in the Charente Maritime région.

2003

Winner of a competition to design the new Centre Georges Pompidou in Metz. Associated Architects: Shigeru Ban and Philip Gumuchdjian.

2006

Winner of a compétition for the design of 75 housing units in wood in the Charente Maritime région.
Associated architect : Bruno Sourd.

2006

Winner of a compétition for the design of 870 tourist résidences in Moselle.

2008

Winner of a compétition for the scenography of the exhibits Upside-Down Les Arctiques and the Mingel in the Quai Branly muséum in Paris (sept-jan 2008).

2010

Winner of a competition for the design of 1700 tourists within LES VILLAGES NATURE VAL D'EUROPE SAS touristic resort (Villeneuve-le-Comte, France). Delivery : 2016.

2013

Winner of a competition for the design of La Cité Musicale de l'Île Seguin (Boulogne-Billancourt, France).
Associate architect : Shigeru Ban Architects Europe.
Delivery : 2016

CREDITS

BIOGRAPHY

Photos & Images : All rights reserved

Photo: Didier Boy de la Tour

WINERY

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CHAI BACHEN

Associate architect: Patrick Dillon

Photos: M. Guérard Conseil / D. von Schaewen

CHAI SOMMERSET WEST

Associate architect: Patrick Dillon, William

Peace and Low

Photos: Anglo American Farms Limited

CHATEAU PICHON-LONGUEVILLE

Associate architect: Patrick Dillon

Photos : Axa Millésimes / M.Guillard / X.Testelin

CHAI FAUGERES

Photos : Xavier Testelin

MAISON BRANA

Associate architect: Patrick Dillon

Photos: Guy Bouchet

SPA RESORTS

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THERMES BAINS LES BAINS

Photos: Guy Bouchet

THERMES CAMBO LES BAINS

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THERMES JONZAC

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THERMES JONZAC – EXTENSION

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THERMES EUGENIE LES BAINS

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TOURISM

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CENTER PARC LES HAUTS DE BRUYERE

Photos: Didier Boy de la Tour

CENTER PARC BOIS DES HARCHOLINS

Photos: Didier Boy de la Tour

LE GUERNO – PARC DE BRANFERE

Photos: Agence JDGA

CONCOURS MARENNES

Associate architect: B. Sourd, B. Coussy

Photos: Thierry Huau / Paul Maurer

Image: Rothnida Duong

LES VILLAGES NATURE

Photos: Didier Boy de la Tour

SHIGERU BAN ASSOCIATE

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LA SEINE MUSICALE

Photos: Didier Boy de la Tour / Nicolas Grosmond

CENTRE POMPIDOU-METZ

Associate architect: Shigeru Ban Architects

et durant la phase concours: P. Gumuchdjan

Images: Artefactory - Photos: D.Boy de la Tour

MULHOUSE

Associate architect: Shigeru Ban Architects

Image: Auralab, Thomas Sérieès

Photos: D.R.

POUILLY EN AUXOIS

Associate architect: Shigeru Ban Architects

Photos: Didier Boy de la Tour

LOUIS VUITTON

Associate architect: SBA Europe

Photos: D.R.

VERSAILLES

Associate architect: SBA Europe

Photos: D.R.

PTS

Associate architect: SBA Europe

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PAVILLON MAISON HERMES

Associate architect: SBA Europe

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SCENOGRAPHY

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GALERIE D'ARCHITECTURE

Associate architect: Double G

Photos: Jean-Pierre Métayer

PAVILLON ARSENAL – TERRITOIRES PARTAGES

Associate architect: Shigeru Ban Architects

Photos: D.R.

MUSEE DU QUAI BRANLY

UPSIDE DOWN & MINGEI

Associate art director: Doug Wheeler

Photos: Didier Boy de la Tour

ART PARIS GRAND PALAIS

Photos: Didier Boy de la Tour

CHARLOTTE PERRIAND

Photos: Didier Boy de la Tour

PICASSO PRIMITIF

Photos: Didier Boy de la Tour

LES FORÊTS NATALES

Photos: Didier Boy de la Tour

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