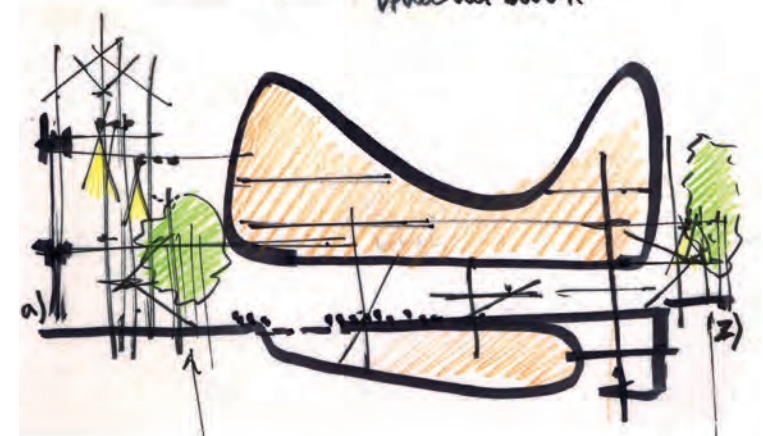


6D & MAARUI.

- Maman 20/2/07  
 pour GN & Maari & co.
- 1) faut faire la patate plus grande possible, mais elle doit flotter!
  - 2) l'arrière-scène de théâtre ce trouve des deux côtés de la patate avec des boulots



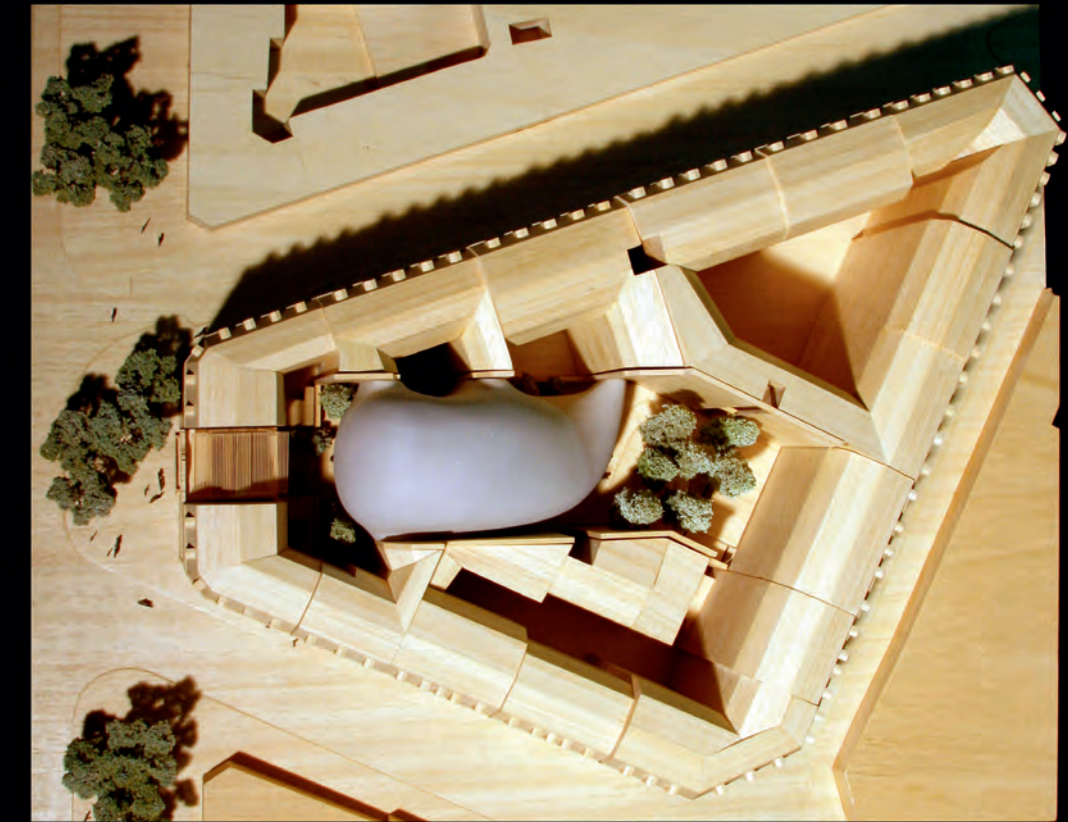
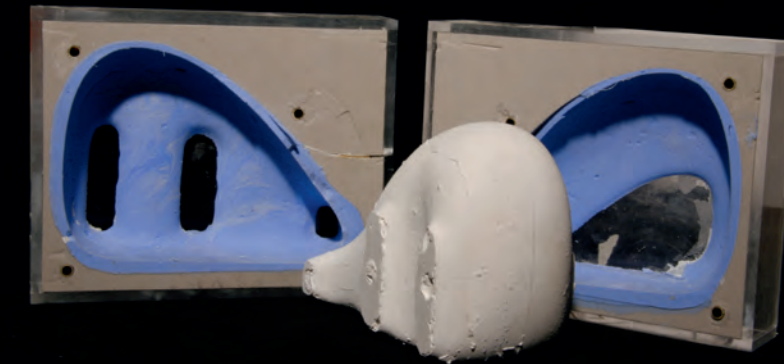
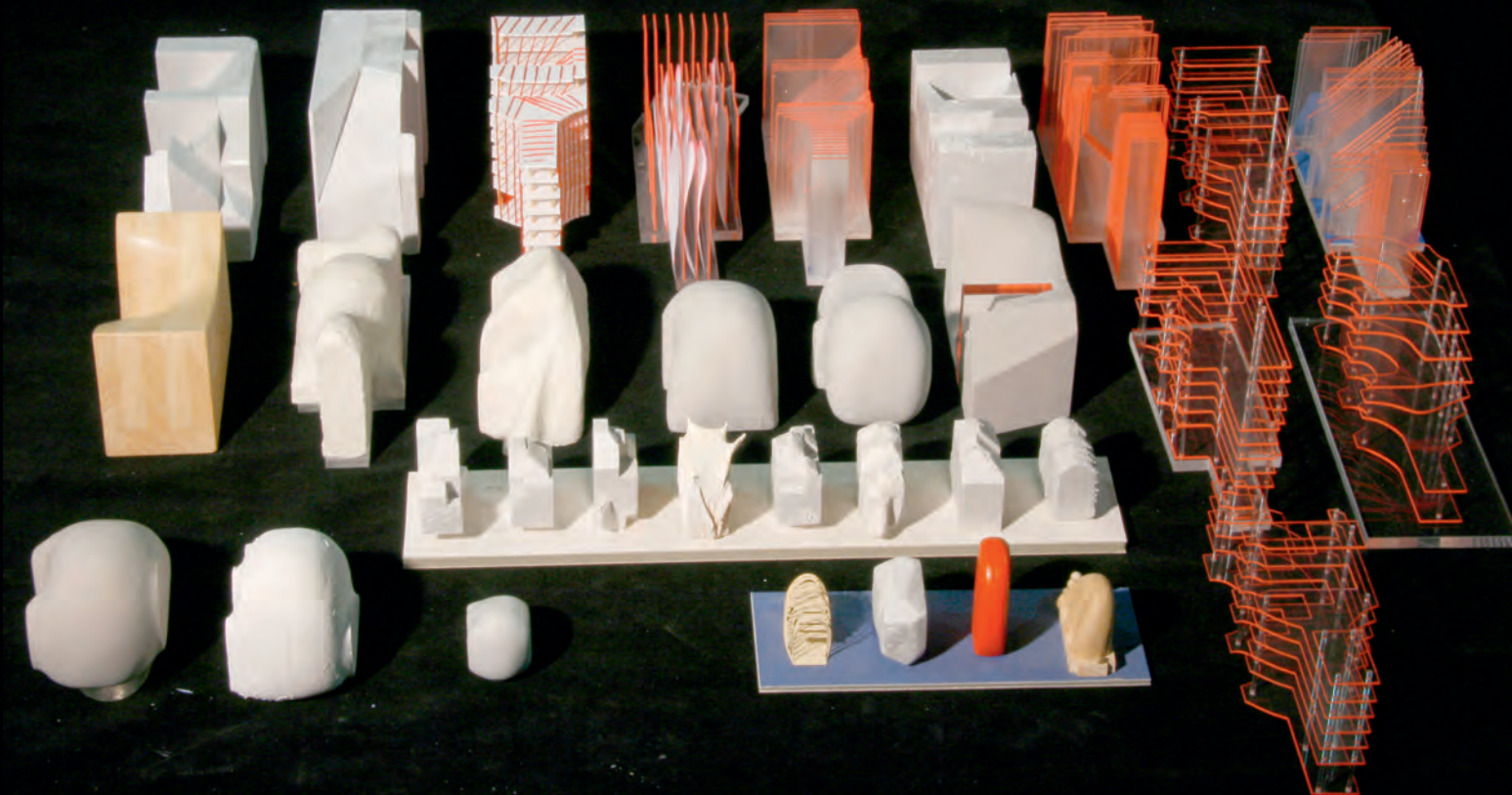
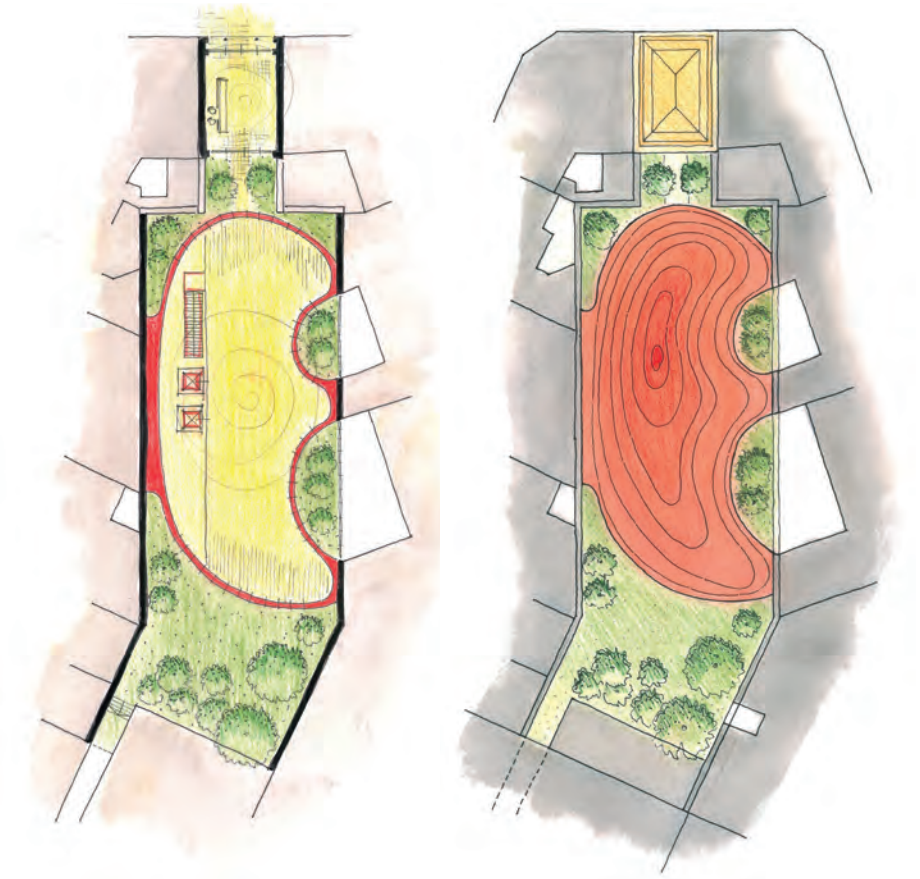
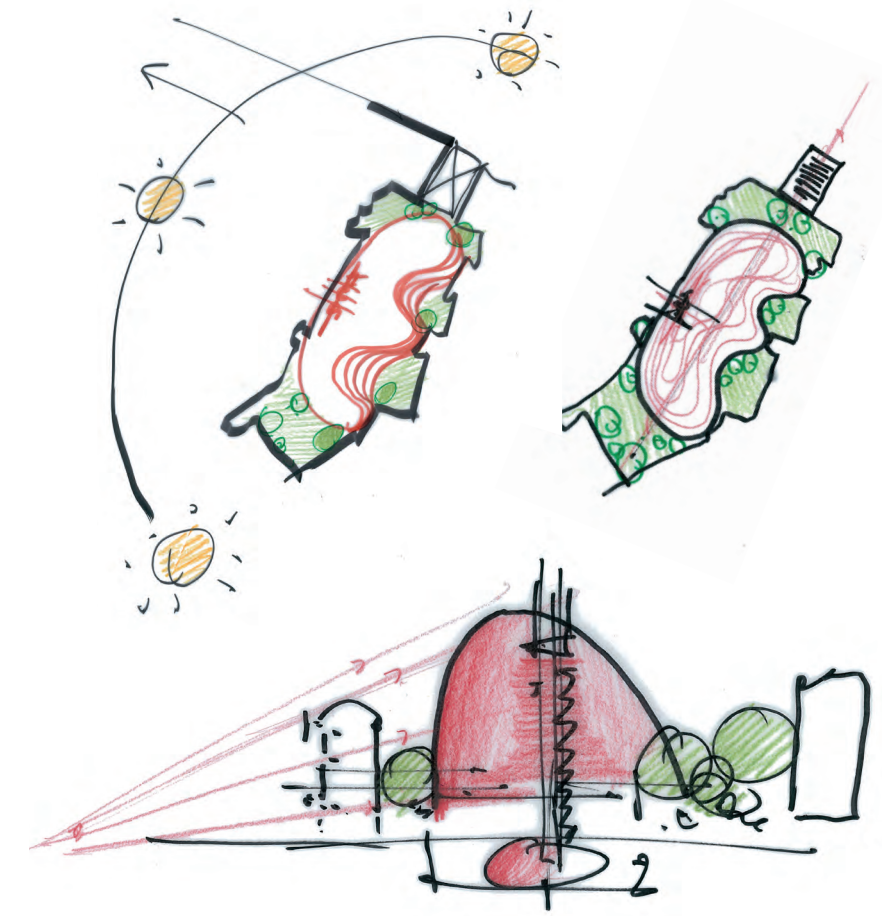
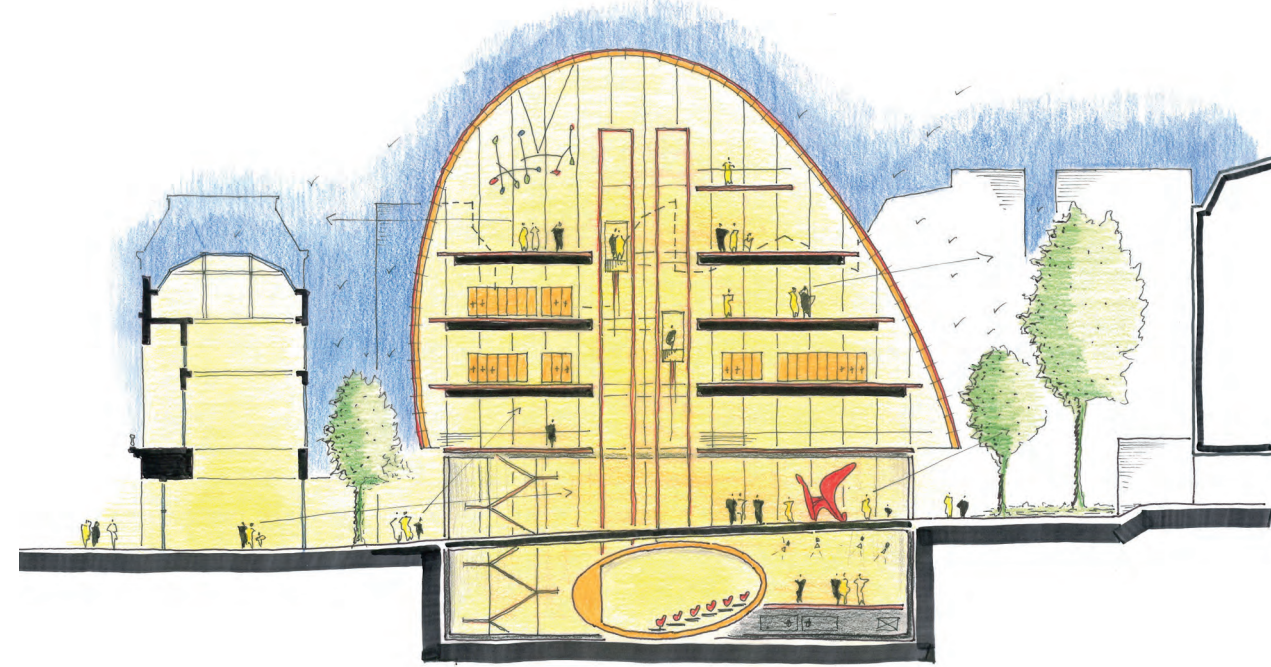
- ici on plante des boulots (le plus possible)
- ici c'est un petit bois de boulots petits bois proches.
- 3) le beau c'est la transparence entre a) et z) à travers les 2 mini jardins et le lobby/expositifs.
- Cino



Nous travaillions sur des maquettes à petite échelle, nous en avons fait des dizaines. En fonction des différents angles de coupe, on arrivait à des volumes qui respectaient le droit de vue et à la lumière des voisins, mais qui avaient des formes très compliquées et bizarres. Ils s'amincissaient en montant, les lignes se brisaient, les volumes présentaient de multiples facettes. Ce n'était pas la bonne solution, mais il nous a fallu du temps pour nous en rendre compte.

We worked on small-scale models, we made dozens of them, depending on the different angles at which they were cut, we came up with volumes that respected the neighbours' right to view and light, but had very complicated and strange shapes. They got thinner as they went up, the lines broke, the volumes were faceted. That was not the right way, but it took us a while to realise it.

Lavoravamo su modelli in piccola scala, ne abbiamo fatti decine, a seconda dei diversi angoli di taglio venivano fuori volumi che rispettavano il diritto dei vicini alla vista e alla luce, ma avevano forme molto complicate e strane. Si assottigliavano salendo, le linee si spezzavano, i volumi erano sfaccettati. Non era quella la strada giusta, ma ci abbiamo messo un po' per capirlo.

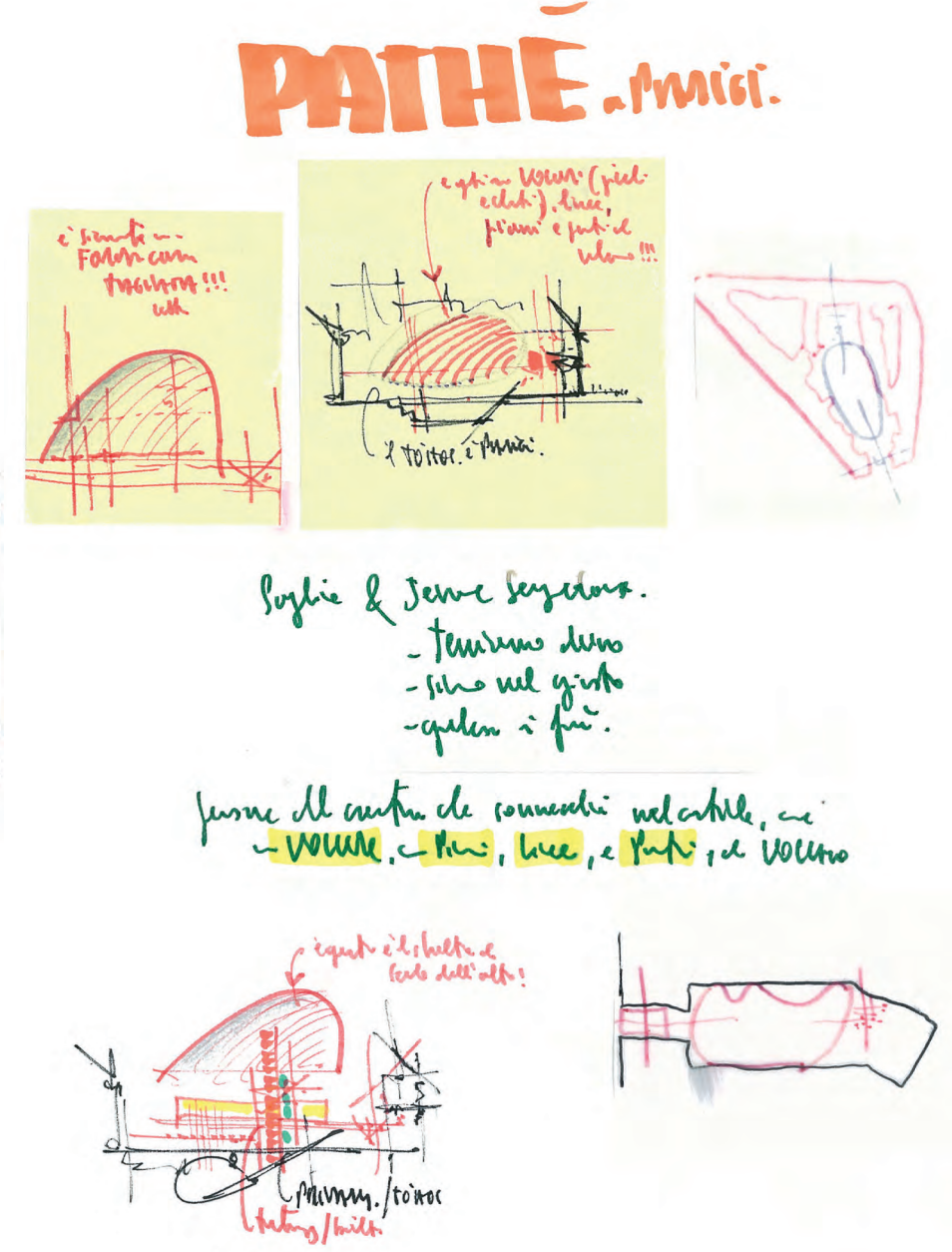
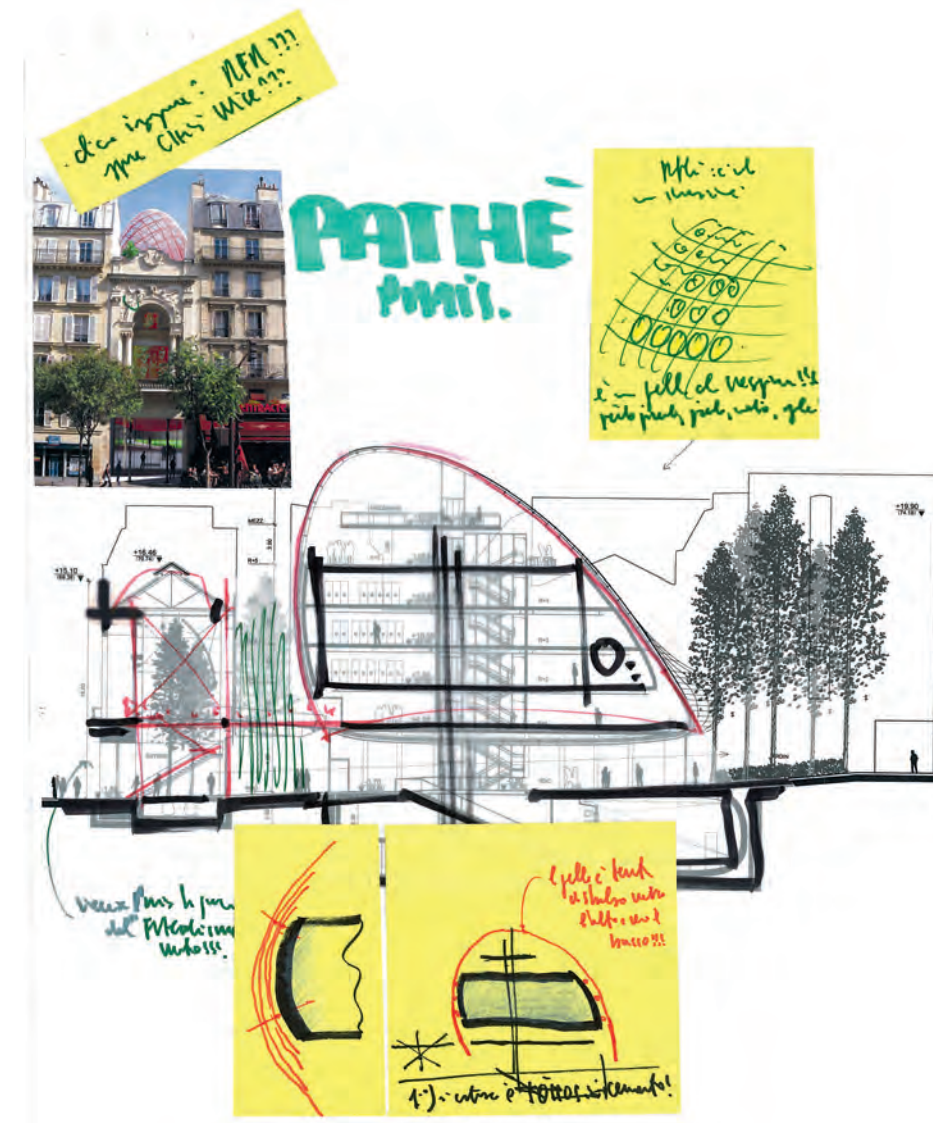
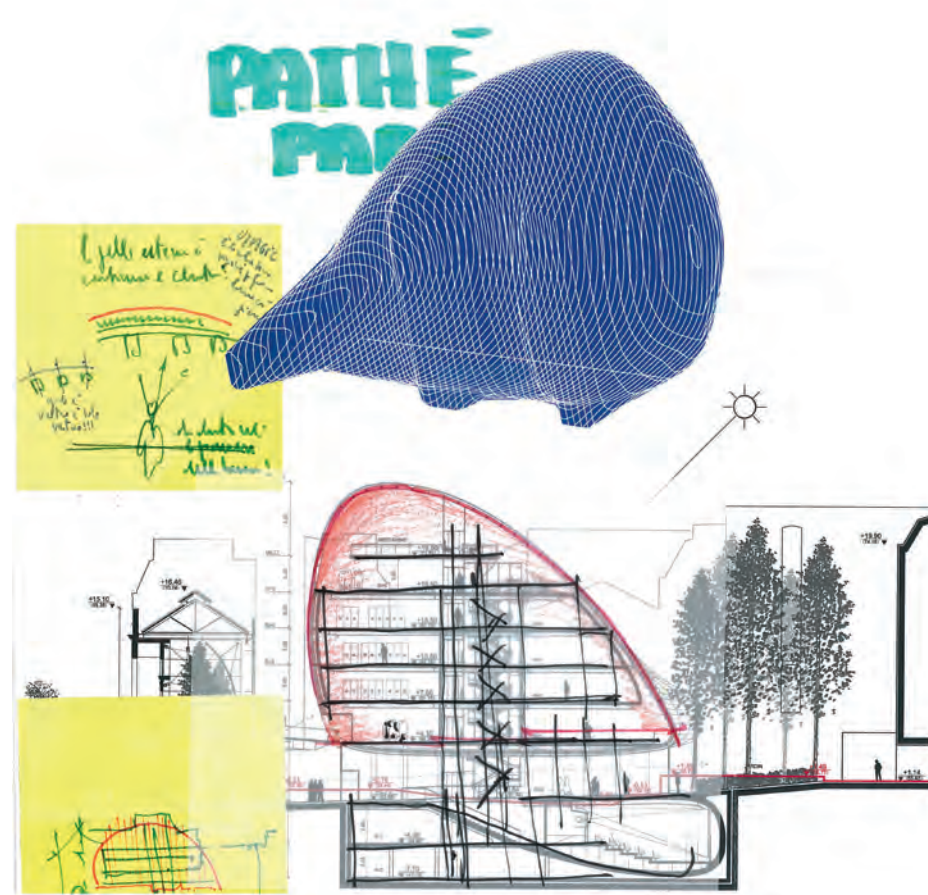
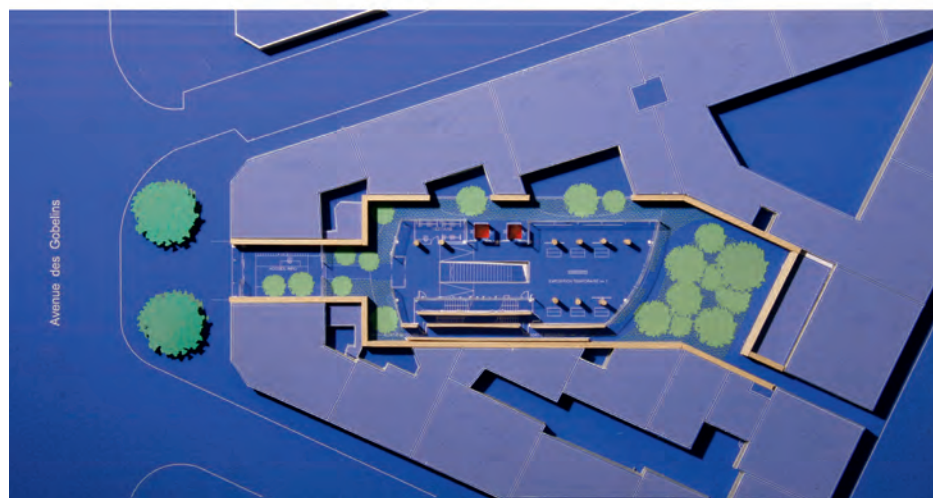
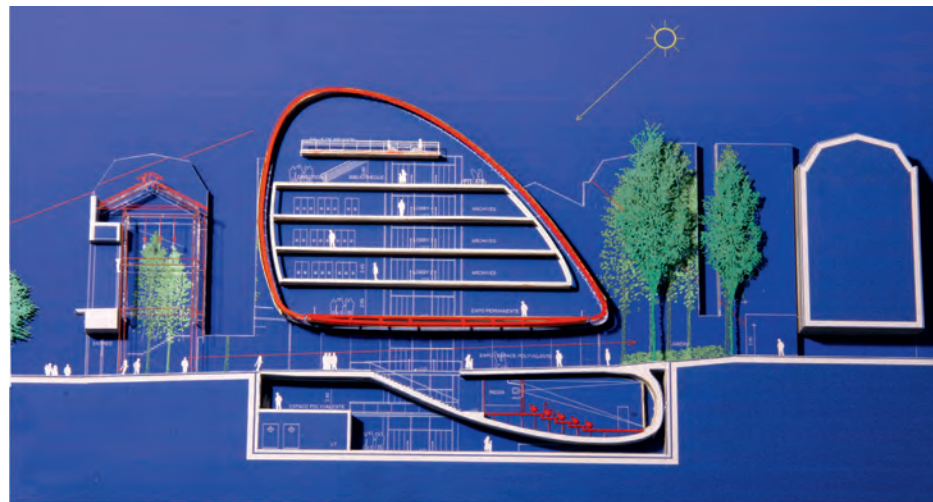
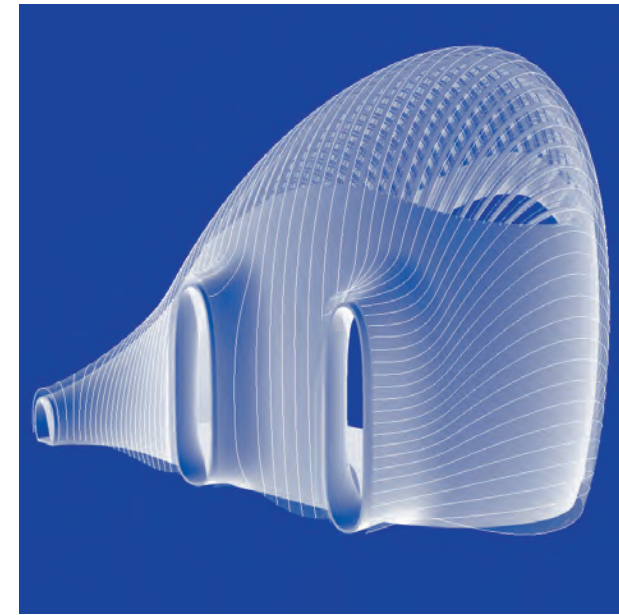
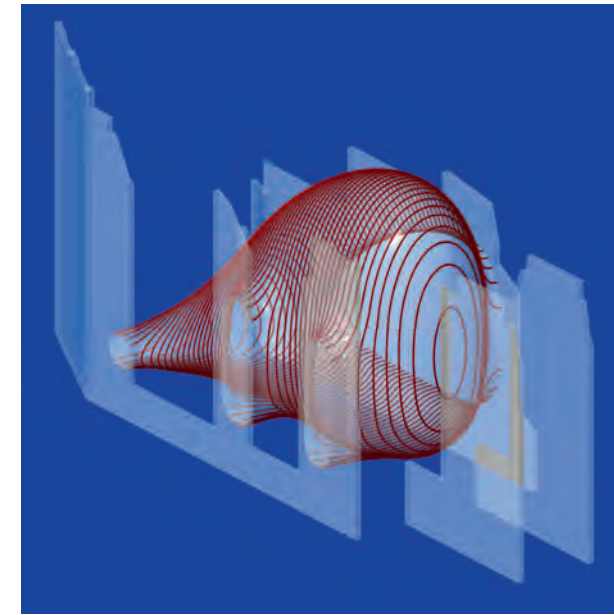
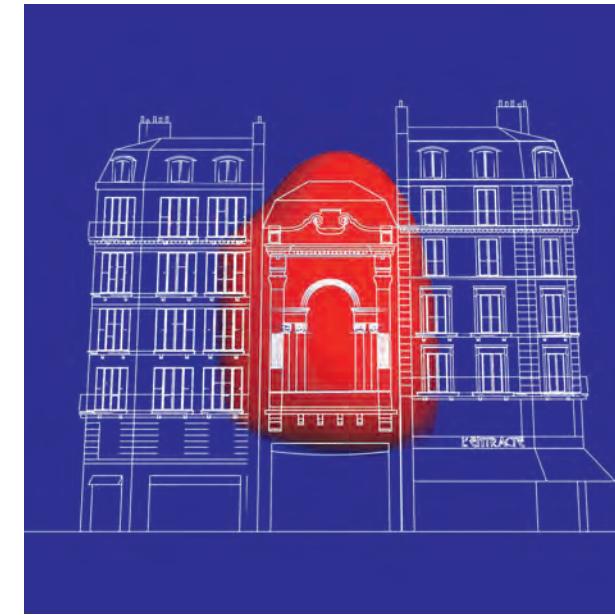
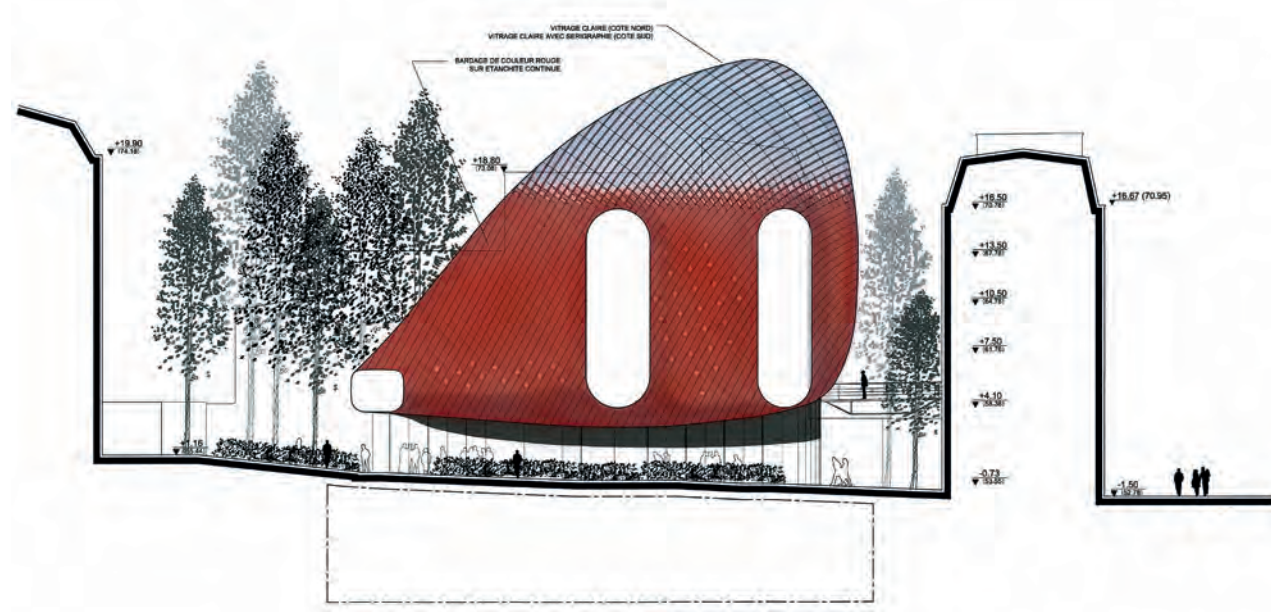




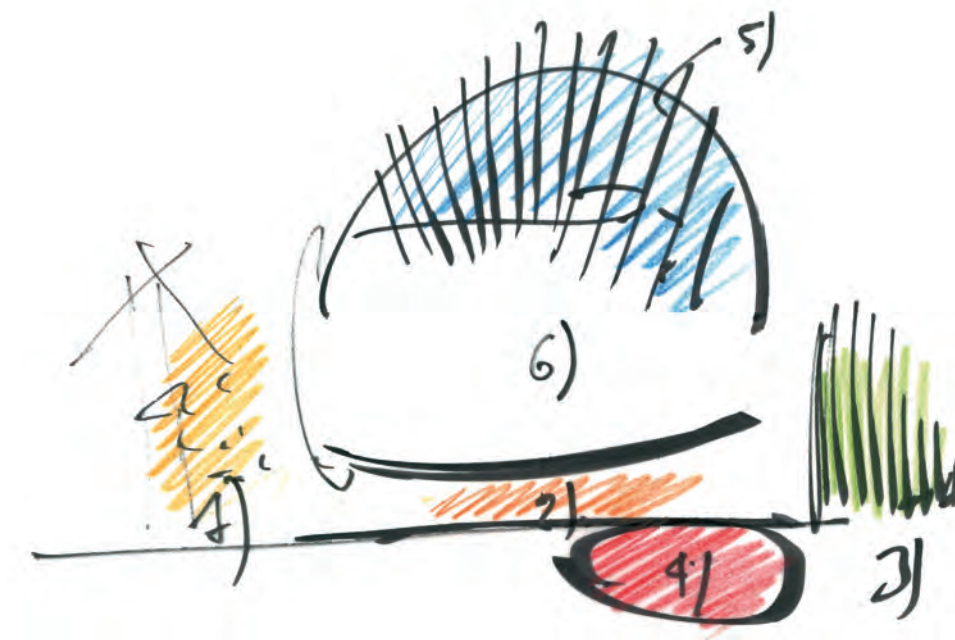
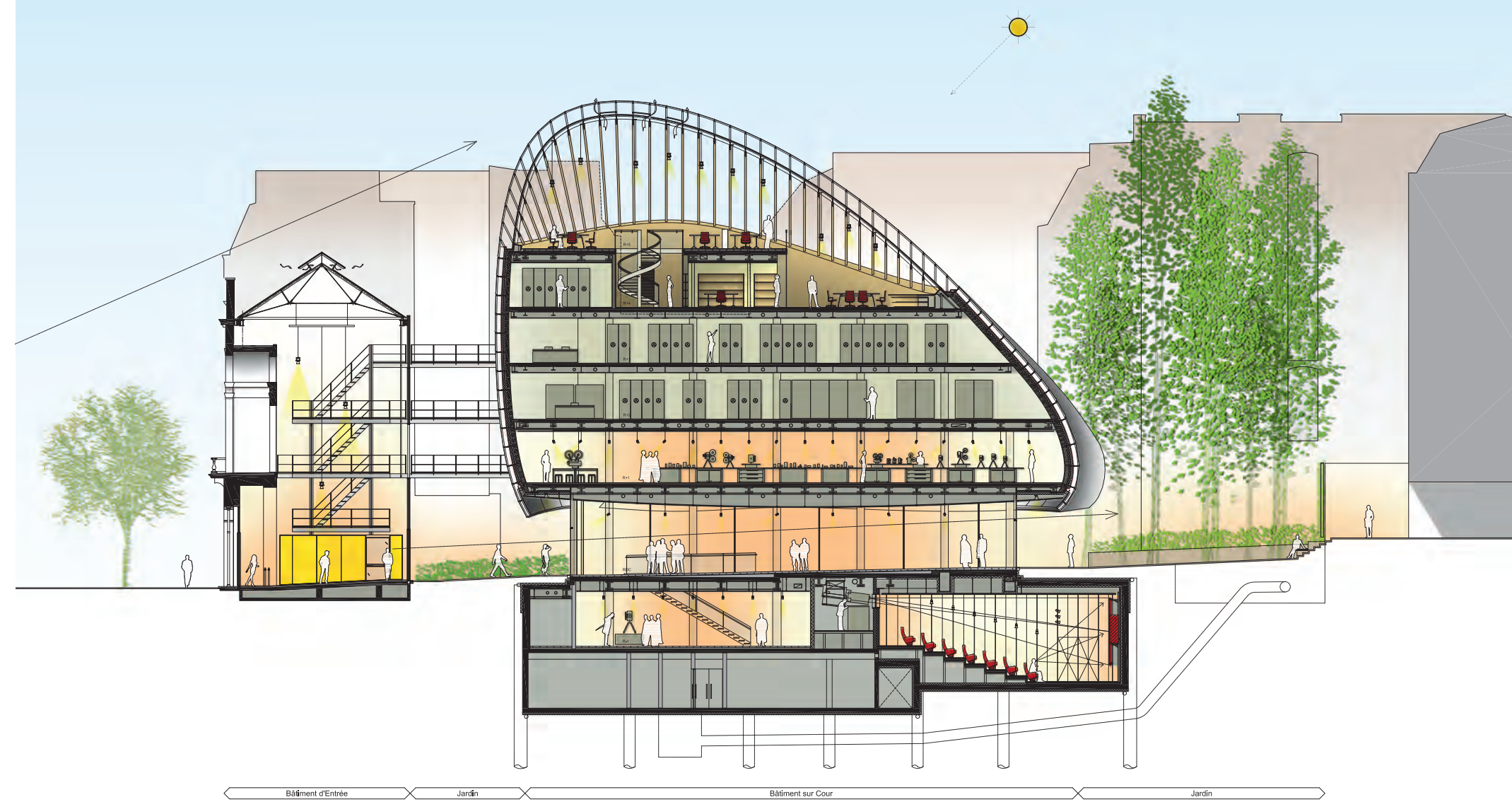
Jusqu'au jour où nous avons finalement eu l'idée de concevoir plutôt une forme continue et organique qui permettrait à la lumière de glisser sur elle, sans occulter la vue sur le ciel. C'est ainsi qu'est née la forme courbée et complète, comme une coque qui, en bas, occupe tout l'espace disponible et qui, en haut, se referme et s'arête pour créer un espace de travail et de consultation.

Until one day we had the idea of creating a continuous, organic shape that would allow light to flow across it without blocking the view of the sky. This is how the curved, complete shape was born, like a shell that takes up all the available space at the bottom and narrows and curves at the top to create space for work and consultation.

Finché un giorno ci è finalmente venuta l'idea di ragionare piuttosto su una sagoma continua, organica, che consentisse alla luce di scivolarci sopra, senza occludere la vista del cielo. Così è nata la forma curva e completa, come una scocca che nella parte bassa va a occupare tutti gli spazi disponibili e in alto invece si stringe e si inarca per creare lo spazio per il lavoro e la consultazione.







Organisation du bâtiment.

1. hall et accueil
2. espace d'exposition
3. jardin
4. salle de projection
5. bureaux
6. archives

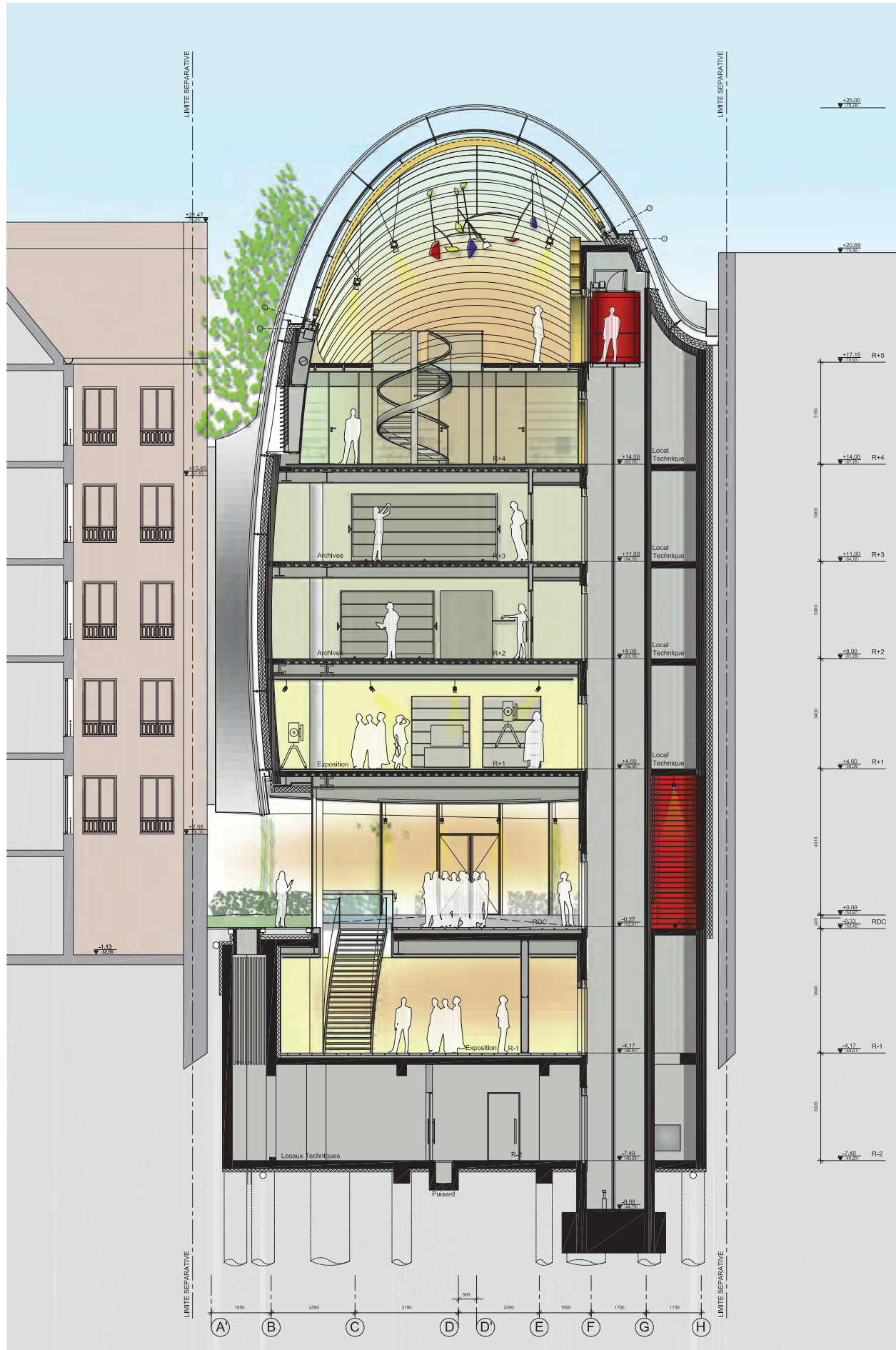
Organisation of the building.

1. lobby and reception
2. exhibition space
3. garden
4. projection room
5. offices
6. archives

Organizzazione dell'edificio.

1. lobby e accoglienza
2. spazio espositivo
3. giardino
4. sala di proiezione
5. uffici
6. archivi

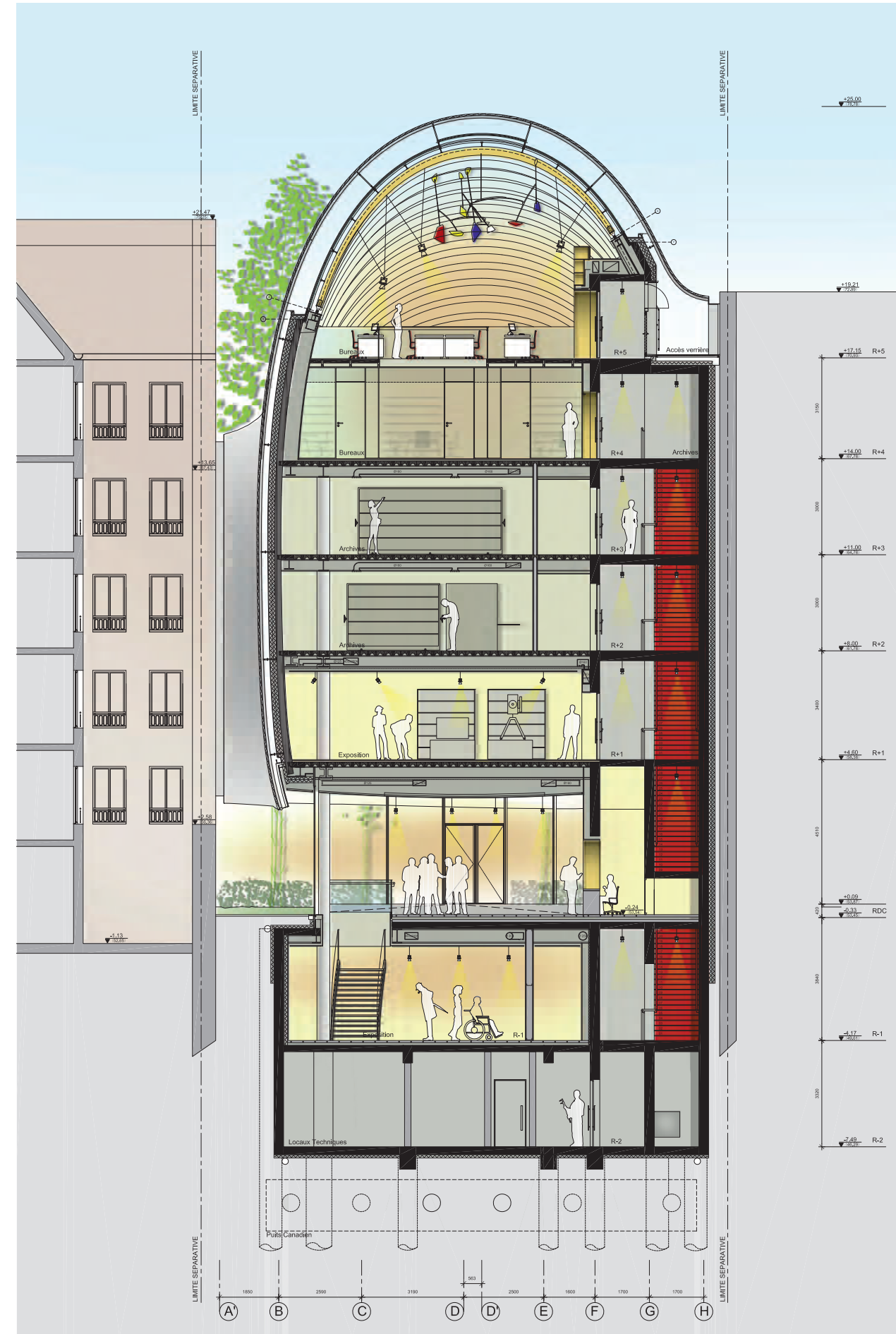




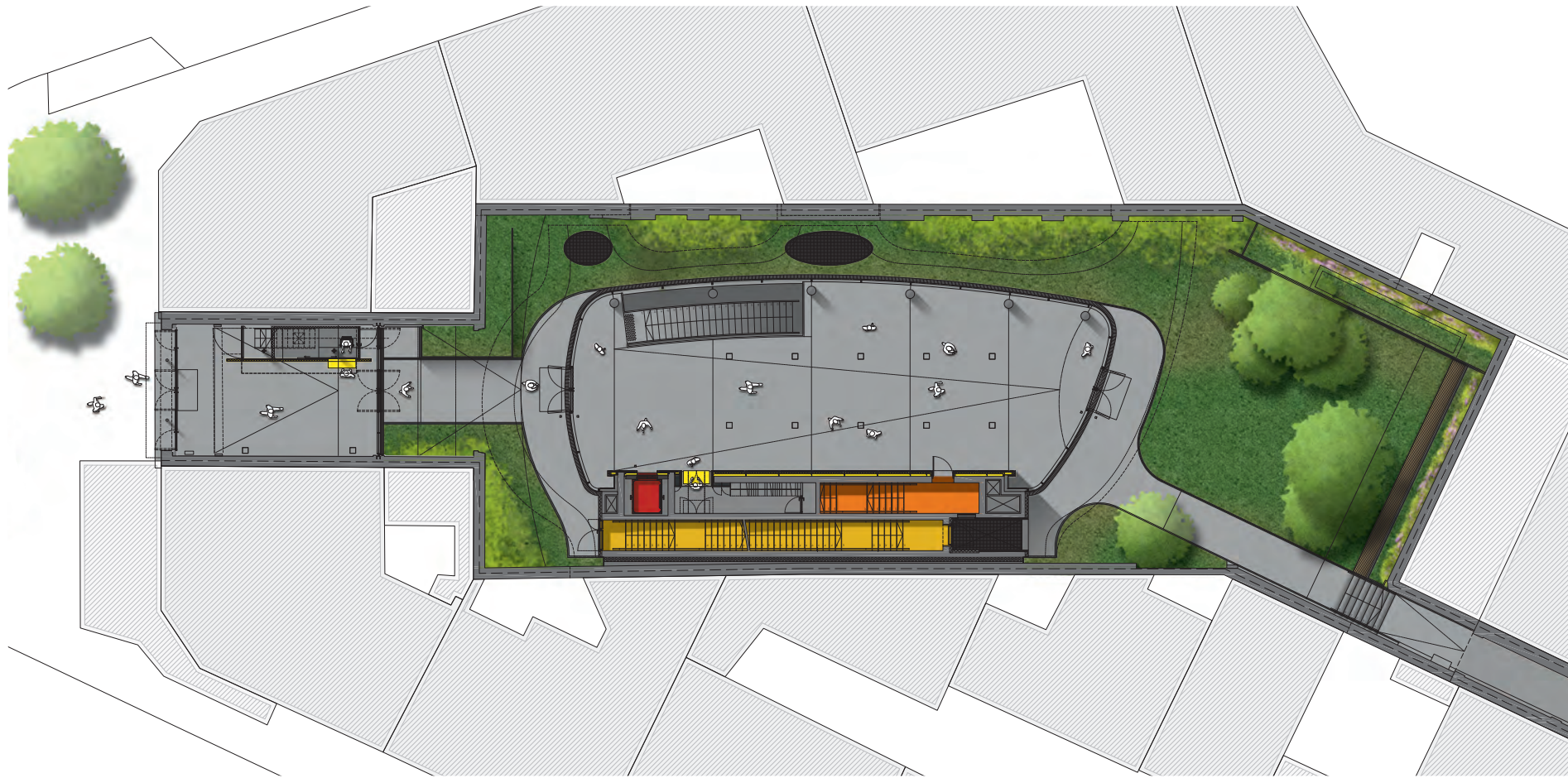
Genève, classroom de la Renzo Piano Foundation, juin 2011. Jérôme et Sophie Seydoux avec Thorsten Sahlmann.

Genoa, classroom of the Renzo Piano Foundation, June 2011. Jérôme and Sophie Seydoux with Thorsten Sahlmann.

Genova, classroom della Fondazione Renzo Piano, giugno 2011. Jérôme e Sophie Seydoux con Thorsten Sahlmann.







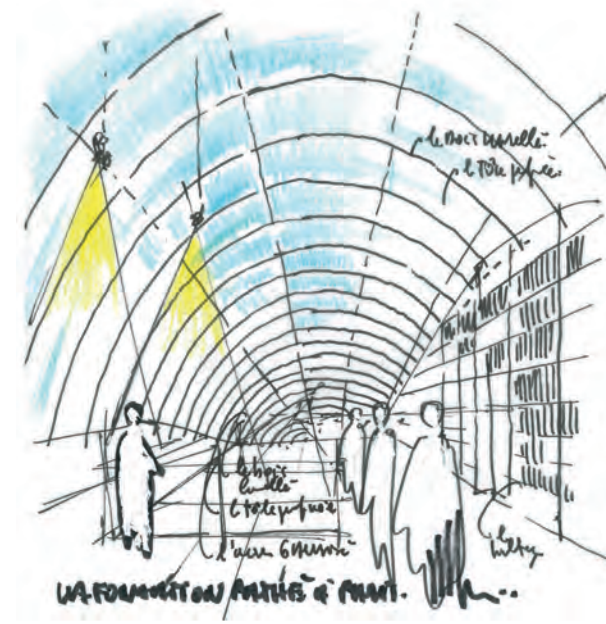
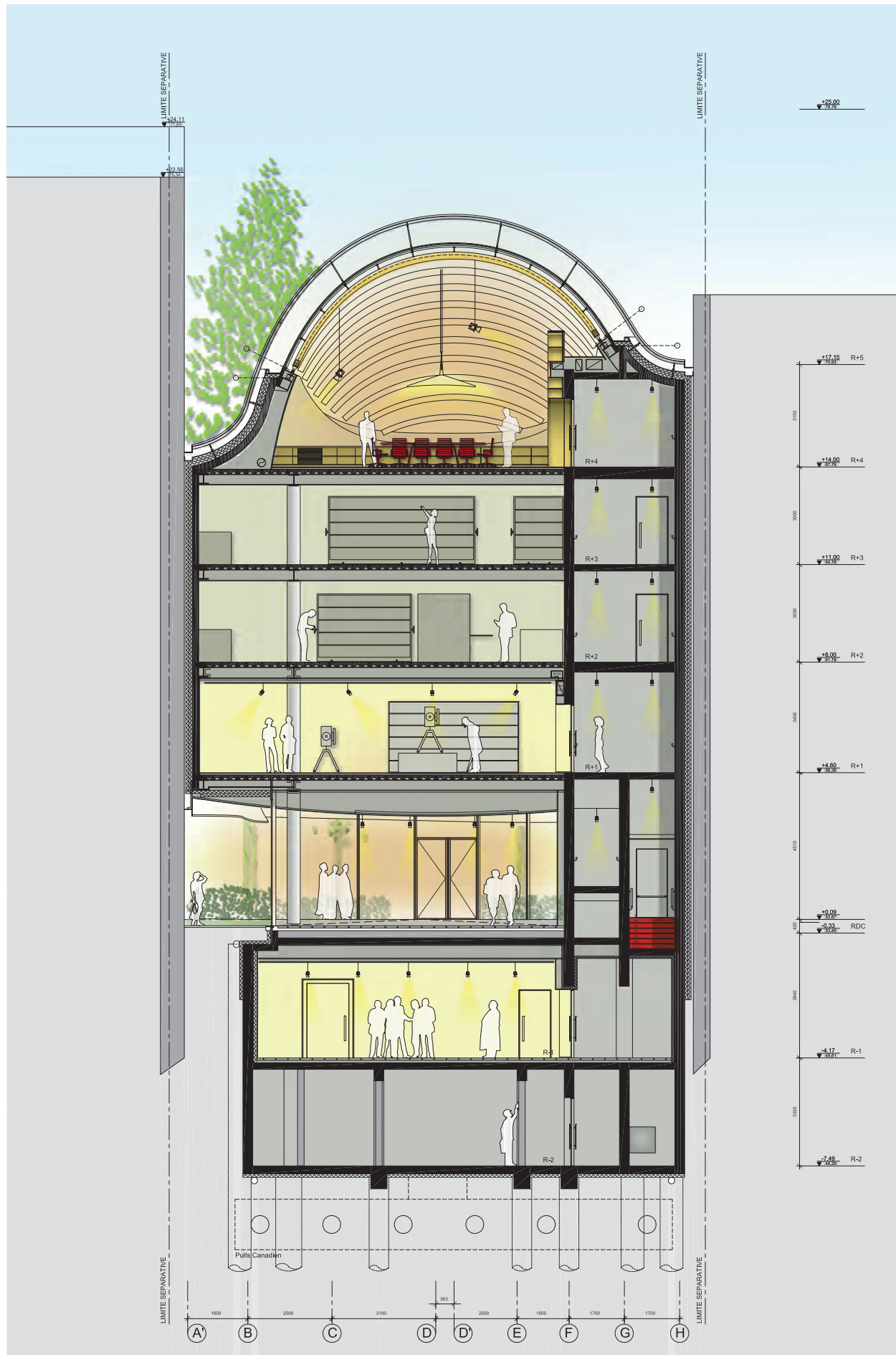
Avec une superficie de 2 000 m<sup>2</sup>, la Fondation Pathé-Seydoux est un lieu de conservation, de documentation, d'exposition, de projection et un espace de travail. Le rez-de-chaussée est entièrement transparent et accessible au public.

With a surface area of 2,000 m<sup>2</sup>, the Fondation Pathé-Seydoux is a place for conservation, documentation, exhibition, projection and workspace. The ground floor is completely transparent and accessible to the public.

Con una superficie di 2.000 m<sup>2</sup>, la Fondazione Pathé-Seydoux è un luogo di conservazione, documentazione, esposizione, proiezione e uno spazio di lavoro. Il piano terra è completamente trasparente e accessibile al pubblico.







Nous voulions créer un abri pour protéger les archives, mais nous savions qu'il devait également s'agir d'un espace adapté et agréable pour les personnes qui y travaillent. Nous avons constaté que si les archives avaient besoin d'être protégées et abritées, il serait bon, en revanche, de faire sortir les gens, de les faire émerger au-dessus des toits.

We wanted to create an enclosure to protect the archives, but we knew that it also had to be a suitable and enjoyable space for the people who work there. We thought that while the archives needed protection and shelter, it would be nice to get people out, to let them emerge above the rooftops.

Volevamo creare un involucro per proteggere gli archivi, ma sapevamo che doveva essere anche uno spazio adatto e godibile per le persone che ci lavorano. Pensammo che, mentre gli archivi necessitavano di protezione e riparo, sarebbe stato bello, al contrario, tirare fuori le persone, farle emergere al di sopra dei tetti.



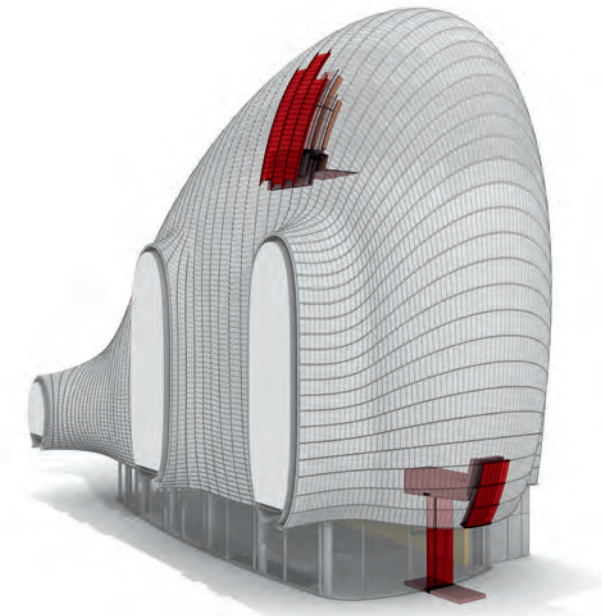












Prototype - localisation



June 2011: prototypes in Genoa





