

1 architecte

1 bâtiment

Conférence de

WILL ALSOP

THE PUBLIC

West Bromwich, Royaume-Uni

LUNDI 26 OCTOBRE 2009
À 19H00

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1 architecte

1 bâtiment

“histoire d’un projet - commande - contraintes construction - maîtrise d’ouvrage - métier d’architecte règlements...”

Nous avons souhaité lancer en l’an 2000, un cycle intitulé, «1 architecte - 1 bâtiment » au cours duquel des architectes reconnus sont venus et viendront au Pavillon de l’Arsenal évoquer l’histoire d’un de leurs projets réalisé en France ou ailleurs.

Ce cycle de conférence doit permettre au grand public de comprendre comment se fait l’architecture et de lui faire découvrir le métier d’architecte à travers l’histoire d’un projet.

Les maîtres d’œuvre invités, français ou étrangers, présenteront chronologiquement toute l’histoire d’un de leurs projets, de la commande jusqu’à sa réalisation et à son appropriation par l’utilisateur.

Ces conférences permettent de mieux appréhender les contraintes rencontrées par les maîtres d’œuvre, de découvrir les liens tissés avec le maître d’ouvrage et les différents intervenants, de connaître les réflexions des architectes sur la commande et sur les règlements qui varient selon les villes, selon les pays.

Régulièrement d’autres architectes viendront ainsi nous parler, de projets, d’échelles et de programmes différents.

Dominique ALBA
Directrice Générale du Pavillon de l’Arsenal



THE PUBLIC : the community arts centre is housed in a piece of community architecture. as such, the building is placed appropriately in the heart of the town where it will touch the lives of all the inhabitants. the building is conceived as a catalyst for a range of activities both known and unknown. not only does it act as a catalyst for a variety of uses and behaviours, but it will also regenerate the town centre. the people in this building and the delights it offers will stimulate the rediscovery of the town centre which has been neglected for so long. the ground level is designed to fall into. in other words, it is the intention to create a space that is 'the town centre' which just happens to be protected from the elements. anyone can enter for five minutes or for five hours. the chance visitor will, from the vantage point of the ground plane, be able to see a collection of objects above them. these containers are a series of spaces that can be animated in a variety of ways. the building is a huge piece of indeterminate equipment that will stimulate the various people who use it. **THE PUBLIC** has already earned its place at the centre of a new town square which will form the opportunity for external events. i am confident that the whole proposition is a genuine new type of arts facility that brings together social, educational and arts programmes for the good of the community. the building is not a didactic icon to minority interests....it is a place that helps to fulfil people's potentials.





THE PUBLIC WEST BROMWICH, UK





The Public represents a radical gesture for community architecture, born from the conviction that art and architecture can be catalysts for regeneration and renewal.

On five principal levels, the building is intended to give great scope to exhibition designers, artists, educators and users of all kinds, while encouraging and challenging all users to work in innovative ways. The Public is intended to inspire new ideas from its creative users rather than simply make way for them. The building itself is a statement of its creators' belief in art, in the broadest sense, as a means to empower communities and individuals, and to permeate lives in surprising and beneficial ways.

Among its many functions, The Public will host exhibitions of local and international interest, exploring new kinds of visual art, by new kinds of artists, for diverse audiences. It will be a centre for people in the community to take part in art projects, and to engage in lifelong learning in a wide range of skills and subjects, with IT and digital arts given special prominence. There will be events, performances, art, dance and drama workshops, conferences, seminars and meetings, with spaces specially designed to accommodate them.

Contained within a simple rectilinear form, The Public was conceived as a 'Box of Delights' offering a wide variety of spaces, forms, angles, curves, surfaces, vistas and atmospheres.

The 113m x 21m x 22m box envelope of the building is punctured by a scattering of 'jelly-bean' shaped windows that pierce the sides of the aluminium cladding. Those approaching the building are able to glimpse its interior through these openings and through a glazed 'skirt' at ground level on which the rectangular form sits.

Inside, simplicity of form gives way to complexity; rugged, multi-faceted or curved forms appear to balloon into the space at random, sitting on, or suspended from a table structure – a wandering, large-scale ramp links the spaces. These forms are containers for the many different functions in the building. There are, for example, 'pods' for displaying art, as well as a huge 'sock' containing two large galleries; a 'ramp' contains a major proportion of the displays; an events space 'rock'; and a WC 'pebble'. At the top of the building, suspended from the roof, a series of 'lily-pads' – dish-shaped floors with brightly coloured interiors – house lettable workspaces.

Award

2003 MIPIM – Future Project Prizes

Client

Jubilee Arts/
The Public Building Limited/
Sandwell Metropolitan Borough Council

Size

9,274 sq m

Completion

September 2008

A low-angle photograph of a modern building with a glass facade and a large red cylindrical structure against a blue sky with clouds. The building's glass reflects the sky and clouds. The red cylinder has white text on it, which is partially visible at the bottom. The sky is filled with soft, white clouds.

PALESTRA
LONDON, UK



PALESTRA LONDON, UK





HOME TO
THE LONDON
DEVELOPMENT
AGENCY AND
TRANSPORT FOR
LONDON

Palestra is Alsop's first contribution to the rapidly developing Bankside quarter, south of the Thames. The opening of the Tate Modern and better communications – the Jubilee Line Extension and Alsop's forthcoming Thameslink 2000 station at Blackfriars (with links to Luton and Gatwick airports) – make this potentially one of the most dynamic cultural and commercial growth points of London.

The key idea of this bold speculative commercial scheme is the provision of big, straightforward and highly flexible floor plates, which can be used in open plan or cellular formats. The building takes the form of a raised box, with retail and restaurant space at ground level, where public routes penetrate the development. The offices are arranged in two distinct planes, separated by an open level of 'social space'.

The appearance of the building belies its basically simple diagram. The facades make use of the most advanced glazing technology, with benefits not only in terms of working environment and climatic controls but equally for the public. The glazing incorporates a bold abstract pattern that is impermeably bonded into the individual glass sheets – and thus becomes a huge artwork challenging the idea that speculative office space need be visually boring or environmentally negative.

Awards

2007 RIBA National Award
2007 RIBA Commercial Building Prize for the London Region
2007 Structural Steelwork Awards, commendation

Client

Blackfriars Investment Ltd/
Royal London Asset Management

Size

37,400 sq m

Value of Construction Contract

£70 million

Completion

2006



NEW ISLINGTON MANCHESTER, UK



**PROBABLY THE MOST
SUSTAINABLE REGENERATION
PROJECT IN EUROPE**



Alsop prepared the strategic framework scheme design for New Islington in Ancoats, east of the city centre. This is the third UK millennium village and was undertaken with developer Urban Splash, English Partnerships and Manchester City Council.

The plan envisages a rich mix of house types, distinct architectures, and multiple activities that will promote a sustainable and varied community and an urban development which is a destination for visitors as well as a home for its residents.

The plan was developed from an extensive community consultation exercise over a six month period. Local residents were taken on site visits to other high density residential developments that support the sustainable infrastructure that the community wants.

On a site between the Rochdale and Ashton canals immediately east of the city centre, the proposals incorporate new waterways linking these historic navigations and give the new quarter an identity of waterside parkland. Hard and soft banking to the water, including narrowboat mooring, creates opportunities for leisure activities and wildlife havens. The main residential buildings radiate spoke-like from the curve of the new canal, though each will have an individual character granted by a dynamic range of architectural firms who will subsequently develop the Alsop authored framework scheme.

Provision of local shops, a pub, restaurant and commercial office space will coalesce a community heart for what will be an entirely new and vital district of Manchester.

Completing the framework scheme in autumn 2002, Alsop were then commissioned by Urban Splash to design the first of the proposed residential buildings – Chips – by the Ashton Canal at New Islington's southern periphery.

Award

2006 Waterways Renaissance Award

Client

Urban Splash/
English Partnerships/
Manchester City Council

Contract Value

£20 million

Masterplan Design Completion

2002



CHIPS
NEW ISLINGTON
MANCHESTER, UK



**75% OF UNITS
SOLD OUT
WITHIN 24
HOURS**



The site for Chips forms part of the New Islington Strategic framework area to the North East of Manchester City centre. The design aspires to provide a mix of living and studio (originally defined as live/work) units with a destination venue restaurant within a single project.

As the first building to be completed on the New Islington masterplan, Chips will set the standard for future development. Based on a brownfield site, the project has been assessed as achieving and Eco-Homes 'Excellent' rating. It incorporates up to the minute CHP technology and a high-performance building envelope to achieve these criteria.

A flexible flat slab in-situ concrete frame has been optimised to provide maximum performance, while delivering a cost-efficient solution. Elements of the apartment internal fit-out, including bathroom pods, have been prefabricated to ensure quality control and delivery to a tight time scale.

The project strives to define a 'quality of living' statement by combining outstanding design with technological innovation while embracing key concepts of sustainability; integration into the urban landscape and the provision of inspirational and sensational apartment units.

Client
Urban Splash

Size
12,500 sq m

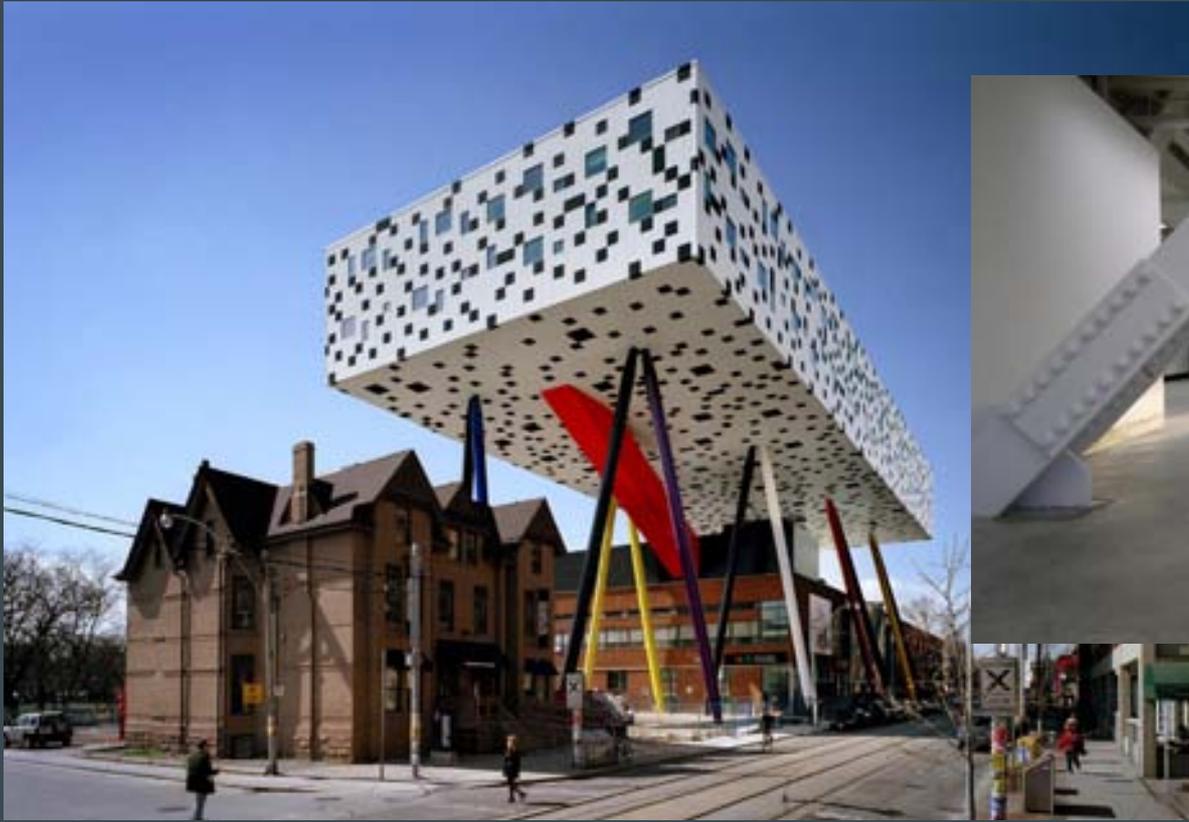
Contract Value
£19 million

Completion
Due 2009



**“INCREASED
TOURISM TO
TORONTO BY
2.3%”
MAYOR MILLER**

**SHARP CENTRE FOR DESIGN,
OCAD
TORONTO, CANADA**



SHARP CENTRE FOR DESIGN, OCAD TORONTO, CANADA



AWARDED
RIBA
WORLDWIDE
PROJECTS
AWARD, 2004

AWARDED
CITY OF
TORONTO
URBAN DESIGN
AWARD, 2006



A distinctive cultural force in Ontario, OCAD's impetus to expand comes with a growing recognition at national level of the contribution of the creative industries to Canada's modern economy. The decision to employ Alsop was based upon a significant track record in the design of cultural buildings of enduring effectiveness and appeal which also offered iconic representation of the client body as the school enters a new age.

Following the appointment to the project, Will Alsop instigated a series of client workshops in which early concepts were developed with college staff and students. During this time, conventional ideas of teaching, learning and architecture were explored as the group sought to redefine their new college of art and design. The participants of the workshops exchanged sketches and ideas that lead to the development of a basic strategy. These original ideas are embodied in the final scheme, a flying, translucent rectangle or 'table top' vividly patterned with a colourful pixellated skin, raised eight storeys from the ground and housing the new Faculty of Design.

The project unifies the existing brick structures beneath the 'table top', the park to the west and McCaul Street to the east. Views to the park are preserved for OCAD's neighbours across McCaul Street, who participated in the consultation process. The park will also benefit from the area's regeneration and, restored, will be the home to contemporary sculpture and school events.

Programming works in collaboration with OCAD and Alsop have accommodated all the elements of a complex client group. In addition to the teaching and administrative spaces the project also incorporates gallery spaces, design and research centres, lounge and meeting rooms, specific craft and metalwork workshops and design critique spaces.

The college satisfies its aspirations to revive a neglected area of town by inviting in the public to visit galleries and cafe spaces in the new building. OCAD contributes distinctive design and revived public areas, internal and external to this quarter of the city.

Awards

2005 Toronto Architecture and Urban Design Award
2004 DX Design Effectiveness Award
2004 RIBA Worldwide Projects Award

Client

Ontario College of Art and Design (OCAD)

Size

7,800 sq m

Value of Construction Contract

£25 million

Completion

September 2004



CROYDON: THIRD CITY CROYDON, UK





Commissioned by Croydon Council and developed following an extensive consultation exercise, Alsop's vision for Croydon addresses the major issues of both the built environment and the public realm, and how these affect the economic and cultural health of the town. His proposals offer a revitalised cityscape that realises the community's aspirations and Croydon's potential to become London's Third City.

The key elements of the vision are centred around bringing residential accommodation into the heart of the town centre where it is currently lacking, revitalising Croydon's key retail offer which is central to Croydon's success, and subsequently repositioning the commercial/office market in central Croydon. In addition, a key feature of Alsop's proposal is to improve the quality of the public realm and alter the perception of Croydon's town centre by introducing additional green spaces and integrating existing underused green spaces. The vision aims to capitalise on the existing swell of developer interest in Croydon's town centre.

Central to the Vision is breaking down the barriers to pedestrian movement currently created by the busy road and rail systems that dominate the town centre. Through a series of bold but considered rationalisations, significant land will become available, facilitating the introduction of new commercial, retail and residential development alongside a varied public realm of squares, parks and landscaping. Dramatically improving the quality of the environment for the pedestrian throughout the centre of the town is a crucial component of the proposals.

As the town centre environment improves, so Croydon will be rejuvenated by the introduction of green spaces and water. In bringing the submerged River Wandle to the surface; in redeveloping the massive footprint of the Whitgift shopping centre; in the arrival of University status and the construction of its campus; and with the commitment of the town to the design and development of architecture of quality, Croydon will emerge as an influential, desirable and vibrant city.

Client
Croydon Council

Size
9 sq km

Masterplan Design Completed
2007



THE BLIZARD BUILDING, QUEEN MARY, UNIVERSITY OF LONDON LONDON, UK





In Autumn 2000 Alsop were commissioned to develop a new 9,000 sq m School of Medicine and Dentistry for Queen Mary, University of London, at their Whitechapel campus. The brief was to create a new environment for research staff and students which would stimulate the exchange of information between departments, physically opening up the school and engendering new clarity in its workings.

The Alsop response was to create a building in which individual departments were placed within the structure to be identifiable to each other and from the school's exterior. Sight lines are provided from the street into every level including lower-ground laboratories and open spaces within the plan form an amenity for the users as well as providing pedestrian access across the site.

The forms, suspended within the glass rectangle, house seminar and teaching spaces as well as some offices; the central tenet of transparency for the college and its operations, and the hope that the forms within the structure will be shared with a broader community of local schools and other users, prompts the use of amorphous forms and bright colours, eliciting interest and enthusiasm from outside the building as well as within.

Traditional research laboratory design tends to isolate the scientific research functions. The unique interaction between research departments and public facilities at The Blizzard Building has only been achieved through the detailed consultation with representatives of the scientists user groups, who have actively engaged in the design process and project aspirations of cross-fertilisation and interaction.

Awards

2006 RIBA Education, London Award
2006 Civic Trust Award
2005 Leaf Award, Best Use of Technology within a Large Scheme

Client

Queen Mary, University of London

Size

9,000 sq m

Value of Construction Contract

£34 million

Completion

May 2005

CONFÉRENCES «1 ARCHITECTE - 1 BÂTIMENT »
CONSULTABLES EN ACCÈS LIBRE SUR WWW.PAVILLON-ARSENAL.COM

- 2009 **Dominique Perrault**, Hôtel ME Barcelona, Diagonal del Mar, Barcelone, Espagne
Ian Simpson, Beetham Tower, Manchester, Royaume-Uni
- 2008 **MVRDV**, Winy Maas, Didden Village, Rotterdam, Pays-Bas
Mario Cucinella, Centre de Direction Forum, Rimini, Italie
Yona Friedman, Les ponts de Shanghai
- 2007 **Finn Geipel**, LIN FINN GEIPEL + GIULIA ANDI, Alvéole 14, Transformation de la Base sous-marine de Saint-Nazaire
FOA, Farshid Moussavi, John Lewis Department Store, Leicester, United Kingdom
Rudy Ricciotti, Le Pavillon Noir, Centre Chorégraphique National d'Aix-en-Provence
Manuelle Gautrand, Logements «Solaris», Rennes, France
Franck Hammoutène, Extension de l'Hôtel de Ville de Marseille
- 2006 **Edouard François**, Hôtel Fouquet's Barrière, Paris
Jean Nouvel, Tour Agbar, Barcelone, Espagne
Plot Architecture, Julien de Smedt, 230 logements, Copenhague, Danemark
- 2005 **Bernard Tschumi**, Siège et Manufacture de Vacheron Constantin, Genève, Suisse
Louis Paillard, Ecole supérieure des Beaux-Arts de Valenciennes
Inaki Abalos, Tour Woermann, Las Palmas de Gran Canaria, Espagne
Dick Van Gameren, Dutch Embassy, Addis Abeba, Ethiopie
Stefan Behnisch, Norddeutsche Landesbank am Friedrichswall, Hanovre, Allemagne
Toyo Ito, Tod's Omotesando, Tokyo, Japon
Jean-Marc Ibos et Myrto Vitart, Maison des adolescents, Paris et Caserne des Sapeurs-Pompiers, Nanterre
- 2004 **Antoinette Robain et Claire Guieysse**, Centre national de la Danse, Pantin
Massimiliano Fuksas, The new Milan Trade Fair, Italie
Hans-Walter Müller, Volume Chaillot II, Paris, architectures gonflables
NOX Architects, Lars Spuybroek, Maison Folie, Lille
Peter Stutchbury, Bay House, Sydney, Australie
- 2003 **Daniel Libeskind**, World Trade Center, New York, USA
Philippe Barthélémy et Sylvia Grino, Kowa Building, Kobé, Japon
Jacques Moussafir, UFR Arts PARIS 8, St-Denis
Rémy Marciano, le gymnase Ruffi, Marseille
- 2002 **Isabel Héroult et Yves Arnod**, la patinoire "Pole Sud" de Grenoble
David Trottin et Louis Paillard, PÉRIPHÉRIQUES, maison MR, Pomponne, et maison icône, Montreuil
François Roche, R&Sie... , maison Barak, Sommières, France
Anne Lacaton et Jean-Philippe Vassal, site de créations contemporaines, Palais de Tokyo, Paris
Marc Mimram, La Passerelle Solférino et le Passage des Tuileries, Paris
Dominique Lyon, « Les Tilleuls » 55 logements P.L.A., Gagny
- 2001 **Shigeru Ban**, Japon, Pavillon du Japon, Hanovre 2000, Allemagne
Louisa Hutton, Sauerbruch Hutton Architectes, siège social GSW, Berlin, Allemagne
Nicolas Michelin, LABFAC, Maison des Services Publics, Montfermeil
Francis Soler, Immeuble de logements, Clichy
Xaveer de Geyter, Maison à Brasschaat, Antwerp, Belgique
Mark Goulthorpe, dECOi architect(e)s, façade de l'Opéra, Birmingham, U.K.
Carlos Ferrater, Hôtel, Palais de Catalogne, Fitness Center, Barcelone, Espagne
Alfredo Paya Benedito, Musée de l'université San Vicente del Raspeig, Alicante, Espagne
Joao Luis Carrilho Da Graca, Pavillon de la Connaissance des Mers, Lisbonne, Portugal
Annette Gigon, Agence Gigon/Guyer, Musée Liner, Appenzel, Suisse
Félix Claus, Agence Claus en Kaan Architekten, Cimetière Zorgvlied, Amsterdam, Pays-Bas
Manuel Gausa, Actar Arquitectura, Espagne, M'House, des logements à la carte, Nantes
- 2000 **Willem Jan Neutelings**, Bâtiment Minnaert, Université d'Utrecht, Pays-Bas
William Alsop, Bibliothèque de Peckham, Londres, U.K.
Hans Hollein, Complexe scolaire de New Donau City, Vienne, Autriche
Henri Ciriani, maison privée, Pérou
Bernard Tschumi, École d'Architecture de la Ville et des Territoires, Marne-la-Vallée
Patrick Berger, Siège de l'UEFA, Nyon, Suisse
Christian de Portzamparc, Tour LVMH, New York, USA
Architecture Studio, Parlement Européen, Strasbourg