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DOMINIQUE PERRAULT ARCHITECTURE

11 JUNE - 22 SEPTEMBER 2008

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Centre
Pompidou

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GALERIE SUD, LEVEL 1

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PRESS RELEASE

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GALERIE SUD, LEVEL 1

The Centre Pompidou is to stage the first ever large-scale exhibition devoted to the work of French architect Dominique Perrault. With this, having earlier paid tribute to Christian de Portzamparc (1996), Renzo Piano (2000), Jean Nouvel (2001), Thom Mayne (2006) and Richard Rogers (2007), the Centre continues in its commitment to promoting knowledge and understanding of contemporary architecture through organising exhibitions on the world's great architects.

Dominique Perrault's name immediately calls to mind the Bibliothèque Nationale de France, an East Paris landmark which, conceived as a non-architecture, the simple delimitation of a volume around a garden, is today recognised as having inaugurated a new logic of the architectural object and its environment.

However, his 200 built and unbuilt projects across the world (among the former the Olympic Velodrome in Berlin, the New Mariinsky Theatre in Saint-Petersburg and the Ewha University in Seoul) form a body of work that cannot be represented by a single building, however emblematic, evidencing rather a continuous development, a perpetual search for groundbreaking forms of expression, from Spain to Russia, from Austria to Korea, from Italy to the United States.

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Photo : « Dominique Perrault »

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Over more than a thousand square metres, the exhibition in the Galerie Sud will present the work of DPA – Dominique Perrault Architecture through models, photographs and drawings, while films by Richard Copans (Les Films d'Ici), specially commissioned for the exhibition, will offer a comprehensive survey of completed and current projects. .

The exhibition design exploits the architectural metal mesh that Perrault was the first to develop and use, which offers a key to his conception of space. His research on materials, on the emotional force of the play of matter and light, is driven by a minimalist vision in which the architectural space is generated by a calculated deployment of elements. For this is an architecture of matter, and Perrault creates not buildings but landscapes.

Simple forms and fundamental concepts transform the sites in which they are inscribed, in a minimal intervention unafraid to use empty space to create resonance.

The many projects included in the exhibition testify to the formal productivity of this approach and to its many virtues, environmental, urbanistic and social. Visitors will see in particular how the European Court of Justice in Luxembourg and Convention and Exhibition Centre in León, Spain, act as points of crystallization for wider urban plans that are rich in potential; how the layout of the new Ewha University campus in Seoul naturally and unemphatically guarantees an exceptionally high degree of energy efficiency; how the new Olympic Tennis Stadium in Madrid can adapt itself to changing requirements; how the New Mariinsky Theatre in Saint-Petersbourg is elegantly integrated into a sensitive World Heritage Site; and how this approach deals with the urbanistic and technical challenges represented by the skyscraper, whether in the two inclined hotel towers for the new Milan Fair Complex presently under construction, the Habitat Sky Hotel being built on Barcelona's Diagonal, or the twin towers that will serve as a gateway to the Donau City riverside quarter in Vienna.

The same themes find constantly changing expression in the other projects also presented: in France, the Rouen Sports Centre and a mixed-use building combining housing, offices and shops for Euralille, the Greater Perpignan administrative headquarters and other office buildings in the same town; in Spain, the seafront development and hotel in Tenerife, the León Convention Centre; in Italy, the redesign of the Piazza Garibaldi in Naples; in England, the Priory Park Pavilion, Reigate; in the Netherlands, housing and offices; and in Japan, an office tower in Osaka.

A selection of submissions for major competitions illuminates the genesis of architectural ideas and the process of landscape development, illustrating the distinctive features of the conceptual apparatus deployed by the firm: the Centre Pompidou, Metz; the Fondation Pinault on the Ile Seguin, west of Paris; the Afragola railway station, Naples; and, more recently, the Jean Bouin Stadium in Paris and the Tour Phare at La Défense. Presenting some sixty projects, the exhibition thus offers a first assessment of an extremely busy career. It is accompanied by a catalogue offering a comprehensive critical survey of Perrault's work, which also includes a previously unpublished interview revealing more personal and less well-known aspects of the architect's life and thought.

2. PUBLICATIONS



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EXTRAITS

EDIFICATIONS OF A MEREGRAPHY

Frédéric Migayrou

Dominique Perrault draws, sketching the contours of the National Library of France in white lines on a glass panel transparently placed against the backdrop of the city. Then he marks off an absent volume with its four corners standing on a platform, creating a mirror outline of the underside, like a symmetrical basement. The whole library is there, the entire architectural object containing the full program that will constantly evolve as the project advances towards completion. This is perhaps the only drawing in which Dominique Perrault gives this building an objective body, which on the surface encloses an empty space, barely hinted at in the "bit of nature"¹ hidden within. The sketch reveals a vanished object – the expected monument, the imposing volume that such a project should occupy, the very subject of the esthetic and critical judgment that holds that architecture consists only of the edifice, of what is standing, anchored in the ground, the work that sediments the passage of time, defines permanence, memory and history. And much time would pass before this negation of history could be accepted; before it would be conceded that memory is a participative construction of the present. Indeed, the notion that the library's towers could delimit an area identical to the place de la Concorde, but an empty one, seemed unacceptable from the standpoint of an architectural criticism in search of forms, one that wants to "fill in the gaping hole," stick to the established order of the dense and the built.

Although the Massena district as a whole presents an outmoded block plan attempting to restore a willfully conformist image of the 19th century city, the National Library of France, emerging in the heart of a chaotic entanglement of heterogeneous networks, remains the focalizing pole of an urban plan that fosters the fusion of architecture with territorial form to develop a contemporary urbanism that "genuinely creates place. It forces the question of the limits of architecture's ability to be abstract and neutral, and the limits of an architect's expectation that the building be seen for itself and not be confused with the mental projections and expectations of those who view it²." The library is a milestone, a point of equilibrium, at which Dominique Perrault assumes the principle of the disappearance of architecture, and of a particular state of the representation of form and object, to replace it with the elaboration of an arrangement whose identity, resolution, only reveals itself through participation and use, in the symbolic and functional blending that gives it substance.

All of Dominique Perrault's work questions the figural aspect of architecture, its ability to provide meaning, to build a dynamic image woven out of social and cultural values. Educated in schools of architecture that were still in the throes of the global crises brought on by the end of idealist dogmas, the architect had to assume the consequences of a socio-historical reading that

¹ "A bit of nature," in answer to the premonitory title of *Haus Rucker & Co*, Ein Stück Natur (1970-1971), which enclosed a primitive house and its wild context in a glass jar.

² Peter Buchanan, "Place and projection," in National Library of France, 1989-1995, Dominique Perrault architect, Basel, *Birkhäuser*, 1995, p. 29.

substituted the formalism of the architectural object with a historic rationalism in the process of reevaluating the constancy of building typologies. [...] It was against this backdrop that Dominique Perrault erected his first building, a compact parallelepiped covered in sleek horizontal metallic cladding, and whose lateral façade recalls the villa Savoye with its stilts and its ribbon windows (Someloir factory, 1981-1983). Though Dominique Perrault's project is similar in its industrial aspect to the Val Notre-Dame medical center built in Bezons by Jean Nouvel (1980), it eschews any effect, any narrative quality, whereas Jean Nouvel claimed a role for ornament as a "means for creating a relationship between numerous and different signs [...]. Ornament is no longer secondary [...]. It is the opportunity for connotation, the parable, and the symbole⁵." Conversely, Perrault imposes the paradox of a signifying power that refuses eloquence. His first works function as a body of research. Already one sees in them a patient balancing of the economy of means with an accentuation of the figural effect of the architecture [...]. Hence, this radical neutralization of any stylistic effect, any connotation, any recurrent historical form, is conjugated with an affirmed industrial typology posited as the common denominator of an architecture now ubiquitous in the approaches to our cities and in our urban landscapes, innate in an authentic architecture of the present, open to a vast reinterpretation of the notion of context, from the scale of the city to the one of the territory.

De-description of contexts

Dominique Perrault weaves his position between this rationalism that seeks to articulate laws for the composition of typological elements, and a structuralist understanding of architectural syntax, thereby increasing the possibilities of interplay between very disparate scales of symbolic value [...] At this time, Perrault goes beyond the very notion of the architectural object, by overturning the principle of its definition. In fact, he imposes the box, a sort of empty postulate, without meaning, which becomes the outcome of a denaturing resolution, by overriding the supposed functions of the program. Thus, the Berlier Industrial Hotel (1986-1990) appears as a manifesto, in which the architect forcefully expresses his overall vision. [...]

Pattern designs

In 1972, for his entry into architecture school, Dominique Perrault presented a simple model consisting of a wood plaque upon which another plaque in metal was affixed, the whole hanging on four wires held by nails. As the founding gesture shows, for Perrault, the project in its ensemble must be allegorized by a figure, an image that negates the idea of a moment of conception, of a fixed staggering of development moments. This is why drawings, models, diagrams and computer generated representations always possess the same degree of reality, follow the same figural image; they are instruments for saying the same thing. And such is the case with the drawing for the Berlier Industrial Hotel, hastily sketched out on paper, representing a simple parallelepiped refracting all possible interplay of light. The drawing is an indexation, a schema that indicates the scale (of the body, of the eye), and a point of departure enabling the efficient explanation of the project. Perrault's drawings are willfully free of any expressive value, aim for no plastic effect; they remain pictograms without depth, the recording of an image. [...]

As Dominique Perrault comments on the Berlin Velodrome where the immense buildings seem to vanish into the ground to design a monumentalized work by Carl Andre: "There is the disappearance of the architecture and the appearance of a landscape and always with the same idea in mind, that is to say, the one of mastering a fundamental material of architecture, the void, even if it is abstract. How can one build with the void, a simple emotional power? How can one build voids that are not places that separate the different parts of the city, the places of sociability, of civic life⁴?" One understands that for Dominique Perrault, geography radically shakes any persistent identity, whether the one of the built or the one the image. The architect forcefully insists on the use of emotion, the unilateral power of materials capable of establishing the raw phenomenality of the architectural fact. Thus, it is the very notion of urban morphology that raises the question. The straightjacket of a collective image, instrumentalized, posited as founding principle, and of which the architect could imagine with candor being the source, is thus evacuated. A question of identity: how is a project founded, the decision of the project originated, if not in the interplay of intentions? "Yet, the entire processes of constructing the building hinges on one encounter, often dramatic and instantaneous, between a concept and a context, between an idea and a place. This moment, this sensitive encounter, is pure emotion⁴." The architect wishes to preserve this orienting moment, the instant of the decision, of the act that changes the whole qualitative field of a territory.

⁴ Dominique Perrault, *Grow!*, éditions Topos, Zentralvereinigung der Architekten Österreichs, 2006.

⁵ Dominique Perrault, Gaëlle Lauriot-Prevost, "Concept-Context", Denise René Gallery Exhibition, in Dominique Perrault, *Artemis*, Zurich-Munich-London, 1994, p. 105

[...] In this regard, the patient elaboration of the textures of metallic meshes carried out by Perrault's firm constitutes the arrival of an architectonic element that henceforth makes it possible to shift the effect of separation, to give it an authentic linking function, just as material as perceptual. The mesh curtains, already deployed in the interiors of the National Library of France, become compelling and full-fledged constructive elements, first in the immense copper-tinted netting that veils the façade of the proposal for the Reina Sofia Museum (1999), and again in the project for the François Pinault Foundation (2001). Placed on a platform, this last building is organized according to a random distribution of boxes linked to the various functions of the program, the whole being entirely enveloped in metallic weave that gives it both a monumental presence and a diaphanous fragility. The immense curtains that fall straight to the ground create broad semi-public, semi-private circulations, profoundly altering interior/exterior economies and radically modifying the image of the urban landscape. A genuine prototype, this project marks a decisive step in Dominique Perrault's work. His architecture again takes up the both the logic of separation, envisioned as an "act of sharing", "a void that unites individual architecture," and the physical unity of the building as a "new, unique volume, resulting from its realization, in which the architectural form emerges from the development process⁵."

The artifice of naturalization

Offering unprecedented perspectives, the proposal for the Fondation François Pinault directly influenced the design for Théâtre Mariinsky (2003), as the architect continued his experimentation with a renewed grammar of methods of urban integration. The distance between the envelope and the edifice generates a number of intermediate spaces, circulations as covered streets, as well as many terraces, balconies and belvederes. The fact that separation, the limit, can be expanded, whose qualitative effects can be multiplied in a variety of qualified spaces, enabled Dominique Perrault to vary crossing axes and create new capillary effects with the environment. Indeed, the issue faced at Las Teresitas was to activate or reactivate the whole territory, and that is what has been proposed for the beach and the hotel, which is currently under construction (2000-2010). In this project the entire resort area has been redesigned by the importation of thousands of tons of sand from the Sahara and the utilization of a hilltop, razed during the war, to nestle a hotel and apartments, the whole covered by a metallic mesh that reconstitutes the profile and the volumetry of the original site. The work of Dominique Perrault finds its coherence in this economy of generic differentiation. A pragmatic order emerges for each project, along side a language that escapes academic grammars and which, because of or in spite of this, manages to update the most fundamental principles of the discipline of architecture. [...]

Mereology (from the Greek word *meros*, meaning "part"), which elaborates a theory of spatiality founded upon logical links, evacuates the very notion of inscription: "Links cannot exist in an isolated way, in reality there are no isolated points, lines, or surfaces [...]. Links can be compared with universal forms or with structures⁷." Without seeking to erect a logic that seeks to define universals, classes, a sort of meta-rationality, Mereotopology seems to correspond well with Dominique Perrault's architectural project, which, opposing geography to history, develops an economy of liaisons in which space is organized based on an ontology of the relationship, in which the building is woven into, affirmed as an aggregate. The tighteners underpinning broad territorial interactions (see the development of the Île Saint-Anne, 1992-1995) prefigured the vast projects based on the architectonics of the link, like the complex weave covering the whole site of the piazza Garibaldi in Naples (2004-2011) or the network of platforms that redraw the banks of the Manzanares in Madrid (2005-2008), over more than 48 hectares. Perrault initiates an open architecture in which space is multiplied in impermanent definitions and locales, an operational architecture of territories privileging mobility and interactivity in the definition of space. "An absolute nomad exists as a local integration, moving from one area to another, constituting the smooth space in the infinity of junctions and changes in direction⁸" wrote Deleuze and Guattari. Dominique Perrault is extending the logic of mereotopology, inventing a mereogeography, a mereogeography

⁷ Barry Smith, *Boundaries, "An Essay in Mereotopology,"* in L. Hahn, *The Philosophy of Roderick Chisolm, La Salle, Open Court, 1997, p. 536.*

⁸ Gilles Deleuze and Félix Guattari, *A thousand Plateaus, Paris, Éditions de Minuit, 1980, p. 617 translated into English in 1987.*

NINE MORAL TALES: FROM THE “ESPRIT DE GÉOMÉTRIE” TO THE “ESPRIT DE FINESSE”

Luis Fernandez-Galiano

As his fellow countryman Pascal, Dominique Perrault reconciliates the “esprit de géométrie” with the “esprit de finesse”; on the trail of the Michelin saga of his native city, this architect from Clermont-Ferrand reunites technology and the society in his work; and in the same manner as Eric Rohmer in *Ma nuit chez Maud*, the creator of Hotel Berlier extracts poetical emotion from quotidian material. It is frequent to describe Perrault’s work in terms of the great tradition of the French geometric monumentality; it is inevitable to relate his rotund gestures in this area with that affirmative urbanism which treats nature as voluntary geography; and one is forced to interpret the almost innocent simplicity of his fundamental drawings in view of the conceptual or minimal practices which extend up to the limits of “land art” and “arte povera”. To a certain extent his own training as an architect at *École des Beaux Arts*, as an urbanist at *École des Ponts et Chaussées* and as a historian at *École des hautes études en Sciences Sociales* would endorse his triple position as a constructor, planner and humanist, affiliated to the art of his time. Nevertheless it is also possible to sketch an approximation to his work that could explore its abrasive Jansenist origin, the technological substrate of the industry and the black and white coloured narratological laconism of a generation that grew in the shadows of the Cahiers: the conjugation of the stoicism of Epictetus with Montaigne’s epicurean scepticism — Pascal’s two spiritual interlocutors —, in front of Descartes’ materialistic rationalism or Voltaire’s incredulous encyclopaedic quality, draws an attitude of a dry and elegant austerity as far from Cartesian-enlightening dogmatism as the ostentatious Roman-Jesuit triumphalism, so much fought over by the author of the *Pensées*; the reconciliation of the technical inventiveness and the commercial success with the social responsibility of its industrial urbanism, so characteristic of the firm Michelin where Dominic’s father worked as an engineer, suggests an élan of pragmatism which makes the scientific reason and the human emotion compatible with a spirit not very different from the Pascalian spirit; lastly, the fusion of art and life, following the examples of the characters of Rohmer — between them an engineer from Michelin, acted out by Jean-Louis Trintignant in the movie that was based at Clermont-Ferrand —, provides a transformation of the most humble and quotidian into lyrical construction of exact poetry. The passage of the geometry, the geography and the conceptual art at Port-Royal, Bibendum and Maud looks like a literary pirouette based only in the weak foundation of a short first infancy at Auvernia, but this is only a rhetorical resource to present the nine moral tales that pattern Perrault’s trajectory in a nuance of three decades and three movements. [...]

I. The European axis: from Paris to Berlin

Before completing 40 years — that mythical age fixed by the architecture competitions as the border between youth and maturity —, Dominique Perrault has the responsibility of two colossal works in the two cities that determine the course of the New Europe: Paris and Berlin. [...] The year 1989 was marked to celebrate the second centenary of the French Revolution; nevertheless, it would end up entering the history books because of the fall of the Berlin wall. François Mitterrand is the president who then commissions the great French National Library (BNF), and also the one who gives green signal to the German unification, which would return the capital status to Berlin and would inspire its candidature as the venue for the Olympic Games, and here lies the origin of Perrault’s velodrome and swimming pool project. At an age when most of his colleagues continue trying to win one European award, the French architect directs from his study at Hotel Berlier — an exact prism constructed by him in the confused Parisian periphery — the development of two monumental European icons: one grand projet which would erect four towers of books at the edge of the Seine, and a titanic sports complex which would reluctantly sink its essential geometries in the city of the Spree.

1. Esprit de géométrie. The Hotel Berlier, 1986-1990

After the opening of the study in 1981, the Hotel Industriel Berlier is the first work that vividly shows Perrault’s projective attitude. [...] The block containing industrial premises and office spaces is an object of demanding geometrical perfection and meticulous constructive rigour, a conceptual manifestation in favour of technical order whose dry exactitude redeems the entangled urban landscape where it is situated. [...] Between transit roads, train tracks and fluvial passages, the exquisite roughness of the Hotel Berlier offers by way of contrast a dazzling show of the efficiency of the esprit de géométrie to tame the plans, the construction and the territory, and the first example of the essential Perrault.

2. *Traité du vide*. French National Library (BNF), 1989-1995

The BNF is the work that made Perrault famous, but curiously it is not the most representative of his trajectory. Emblem of Mitterrand's rhetorical grandeur, [...] its frozen monumentality and the metaphorical desolation of space, contained by four towers in the form of books, as well as the disdain for quotidian urbanity [...] are all those features which we paradoxically associate more with the president than the architect. [...] With similar material tools, the archives at the La Mayenne in Laval and the underground main hall at the Usinor headquarters are perhaps minor works, but represent refined laconism in respectful dialogue with the heritage architecture, an admirable geometrical forcefulness and an elegance which is as transparent as tactile. In these, the sonorous space of the great library gets translated in silence; nevertheless, in the disturbing hollowness of the Seine towers [...] a metallic weave begins to unfurl, which would colonize the work of the French architect with its resistant flexibility, and perhaps it is in this material texture where the library's *traité du vide* must look for its definitive redemption.

3. *Tour de terrain*. The velodrome and the Olympic swimming pool at Berlin, 1992-1999

[...] The sports plan of Perrault's work obeys this frustrated candidature to be the venue of few games, and his topographical proposal of a rectangle and a circle, half buried in the land plot connects well with the first Berlin moment in which the German reunification euphoria is conjugated with the persistence to present the low profile which the historical repentance seems to demand. Covered with the metal mesh that would become the signature material of the architect, the radial covering of the velodrome [...] and the orthogonal of the pool [...] mark the urban territory with forms whose brutal and delicate exactitude speaks the language of engineering infrastructures, and whose deferential concealment concedes the importance to the landscape [...]. In contrast with the purposeful monumentality of the Parisian work, the Berlin work is pure "land art", aesthetic exaltation of the most *póvera* material through order and scale, a *tour de force* which is a *tour de terrain*, a turn of the topographical nut in a quintessential Perrault.

II. Peripheral landscapes: Marne-la-Vallée, Caen, Nantes

The nineties contemplate the culmination of the two grand works at Paris and Berlin [...] and mark the architect with an exceptional moment of recognition — Perrault receives the French Grand Prix in 1993, and the European Mies van der Rohe in 1997 for the BNF — and, above all, give birth to an itinerary of maturity that develops the lyrical silence and the territorial geometry of the twin complex with a series of projects in French peripheries. Less visible than the iconic executions, and even more deliberately invisible in their disappearance strategy, which pursues the zero level of the architecture with a formal abstraction and a few isotropic meshes capable of reconciliation between the order and the chance, these projects involving storehouses, factories and industrial territories give a violent beauty to the plans and the anonymous locations, which becomes inseparable from triviality. The featureless boxes at the Technical Book Centre at Marne-la-Vallée as well as the indifferent lattice of the factory location at Caen or the stochastic delimitation of the Aplix factory in its pixel plot at Nantes suggest a geography without history, equally distanced from the formal contextualism belonging to postmodern nostalgia as from the demiurge ambition of modern optimism, charting a conceptual itinerary that combines rational pragmatism with the aesthetic emotion.

4. *Degré zéro*. Technical Book Centre at Marne-la-Vallée, 1993-1995

Conceived as an extension of the French National Library, and finished at the same time, the Technical Book Centre is nevertheless a project of formal logic almost exactly opposite to the monumental solemnity found at the Seine complex. It is true that they share the minimal abstraction of precise prisms and the demanding rigour of assembled construction; but where the BNF is rhetorically symmetrical, the CTL (Technical Book Centre) is functionally additive; where the BNF prioritises vertically with altitudes and stairs, the CTL blurs horizontally with random elevations based on a common plane; and where the BNF creates a metaphysical space the CTL raises the zero degree of the architecture with a sequence of volumes which are as mute as redeemable. [...] This succession of boxes that adhere or prolong following the logic of the movement of books effectively acquire the condition of "featureless works", and the proper seduction of their impassive inscrutability is not easily separable from its extreme indifference, not even from the laconic refinement with which they pretend to pass through the *degré zéro* of the architecture and the landscape.

5. *Géographie sans histoire*. Unimetal main plan, Caen 1995-1997

Trained as an urbanist at Ponts, and still in the history of urbanism during his passage through *hautes études*, Dominique Perrault gives a territorial dimension to his work that emerges from everywhere. The grand projects like the Berlier, BNF or Berlin are only understood in terms of urban landscape, but even the smallest ones — as his holidays home — contain a geographical approximation. With the Unimetal main plan, at Caen, the architect offers a contemporary interpretation of the processes of the colonization of space, reticulating a decadent factory location with a mesh of 100x100 metros, and by proposing to occupy



this extreme geographical design with a multi-use random patchwork, that nevertheless respect a generous central space. [...]

6. Secret caché. The Aplix factory at Le Cellier, Nantes 1997-1999

[...] The multimedia library at Venissieux is an elegant construction, refined with details as the miesian corners, the lined closings or the characteristic industrial interiors, but it lacks that maximum velocity which marks the difference between efficiency and excellence. The Aplix factory — the first private office project directly commissioned by the company's president, businessman and art collector Jean-Philippe Billarant — is an extraordinary work, designed and constructed in just 18 months on a terrain of 14 hectares near Nantes, which Perrault arranges with the implacable logic of a lattice measuring 20x20 metres that controls the factory building, interior patios and exterior landscaping, permitting the growth and the change on this playful and vigorous square-board. Covered with sheet of pleated gleaming steel that dilutes the building in the surrounding environment, the hourly changing reflections of the day dissolve the form with brilliance, empowering a ghostly disappearance strategy which is the paradoxical result of a rigorous, dimensional and constructive discipline, an attitude that makes the factory a secret caché of lyrical exactitude.

III. Extreme Strategies: Madrid, Saint Petersburg, Seoul

[...] Madrid, Saint Petersburg and Seoul are three travel stations from the box to the space: on the bank of Manzanares river, a titanic boîte à miracles of mobile covers makes efforts to disappear with glazes and transparencies; together with the historical theatre Mariinsky, the new scenic space hides beneath a triangulated mesh that presents the faceted forms having crystalline nature in the historic city; and in far Korea, a Women University is organized around a topographic cut that subordinates the landscape's constructions, and makes the filled spaces servants to the essential space. [...]

7. Boîte à miracles. The Madrid Olympic Tennis Centre, 2002-2009

[...] Situated on the bank of the modest Manzanares river, and integrated in a colossal urban engineering operation that has concealed the peripheral expressway running parallel to the river to create a fluvial park with 6 kilometres of length, the Tennis Centre also gets support from the international successes of Spanish players, who have converted this earlier minority game into a popular one. The colossal enclosure — immediately nicknamed "magical box", using the metaphor provided by the architect — procures to dematerialize its volume with the help of translucent coverings of metallic meshes and reflecting water's planes, but its most exceptional detail is the cover, fractured in different pieces that open independently, conforming a landscape of variable geometry and changing light that justifies its illusionist connection with the world of magic [...].

8. Tissu de lumière. The second Mariinsky theatre at Saint Petersburg, 2003

After the contract was sadly cancelled, and the architect removed from the direction of the work, the new scenic space with which the historic Mariinski theatre is being expanded is an important project in Perrault's trajectory, as it culminates and transcends his experiences of covered prisms [...]. The use of a cover independent from the plan's prisms is, effectively, a trait in the latest production of the office: curtains of metallic cloth extended as awnings already appeared in the competition for Madrid's Reina Sofia museum's extension in 1999, and were used with major liberty in the competition of 2003 for the seat of Pompidou in Metz; but the solution at Saint Petersburg has even more connections with the year 2000 proposal for the Las Teresitas beach at Tenerife, or the 2001 proposal for the Pinault Foundation at Boulogne-Billancourt, two cases in which a sequence of forged paving-stones is covered with a textile covering. Nevertheless, what was a topographical cover at Tenerife and became like a dress at the Pinault, appears at Mariinsky in the form of a faceted shell that remits geology with its crystallographic ridges, and the luxury of the opera with its golden colour. [...]

9. Esprit de finesse. Ewha Women University at Seoul, 2004-2008

[...] At Seoul, the Women's University is organized around a geometrical valley modelled around a natural fault, and this profound incision in the terrain, also serving as the communication axis for pedestrians, is complemented with a horizontal strip destined for sporty uses. In this manner, the project is resolved with two round topographical gestures, as radical as a suprematist painting [...] that makes disappear the architecture in a landscape violently altered by the geometry. [...]

13 FILMS

THE FOURTH WALL

By Richard Copans

There would be three glass walls open towards the Piazza, the fountain and the metal structures of the Centre Pompidou. A fourth wall made of moving pictures, nine screens, as much windows open towards the reality of built architecture, construction sites, children, readers, workmen, clouds and sunbeams.

Nine 3 m x 2 m large screens, as much 5' and 10' films.

Are these films? It's hard to say about films which are bound to be seen during an exhibition visit... Neither beginning nor end, in a shadowy light, mute. And, by the way, which visitor would watch entirely the 85 minutes film projection?

Destined to be fragmentary views, but realised as films. Films made by an architecture lover, glad to show real stuff which will converse with the models, the drawings, the 3D pictures.

And which remind, if necessary, of the architecture delight provided by Dominique Perrault's creations.

1990 Berlier industrial hotel Paris France

1995 National Library of France Paris France

1999 Berlin Velodrome and Olympic Swimming Pool Berlin Germany

1999 Aplix factory Le Cellier-sur-Loire France

2001 Lucie-Aubrac Multimedia Library Vénissieux France

2003 MPreis supermarkets Wattens Zirl Austria

2008 Court of Justice of the European Communities Luxembourg Luxembourg

2008 Ewha Womans University Seoul South Korea

2008 Sky Hotel and Habitat office Barcelona Spain

2008 Hotels 3* & 4* Milan Italy

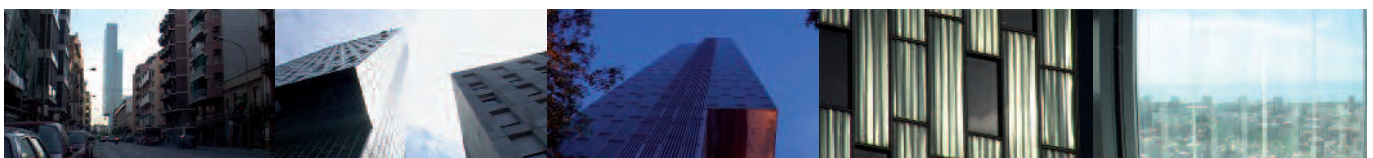
2008 Olympic Tennis Center Madrid Spain

2008 The team in April 2008 Paris France

Film Producers Les Films d'Ici and DPA, Director Richard Copans, Cutting and Editing Catherine Mabilat, Production director Clémentine Noël

2004 La Cité radieuse (the Bright City), Marseille National Ballet/F. Flamand, D. Perrault.

Production Image de ville/Bruno Jourdan for the 2005 edition of the Film Festival on Architecture and Urban Space Aix-en-Provence, Direction Luc Joulé, Picture Philippe Artières, Sound Maxime Gavaudan, Clip Montage Les Films d'Ici



© DPA/Les films d'ici



© DPA/Les films d'ici



3. QUESTIONS AT DOMINIQUE PERRAULT OR QUESTIONS AT AN EXHIBITION

For artists, exhibitions are essential steps in their careers. Is it the same for architects?

It's very different. For architects, exhibitions are not the sine qua non of professional activity, they're not any kind of necessary seal of approval. Let's say that for an architect an exhibition forces one to define the past, to organise the future. What's interesting for me is that the Centre Pompidou, who decided to program this exhibition, didn't want it to be a first show or a retrospective. It's more of a freeze-frame on an ongoing development.

How do you think of it? A chronological presentation, a tour – from one building to another, one country to another – a manifesto, a narrative?

None of those things, really. Frédéric Migayrou, curator of the exhibition, would like to present more of a survey than a chronology, a tour or a manifesto. In fact, the intention here is much more dialectical than narrative. And this dialectical ambition in fact finds expression right at the beginning of the exhibition, in the juxtaposition of the Bibliothèque Nationale de France and the New Mariinsky Theatre in Saint Petersburg. For more than ten years now the BNF has overshadowed and obscured all the other work we've done, whether in France or abroad. In the design of the exhibition, the BNF takes its place like an epigraph on the first page of a book. While the chosen phrase expresses or illuminates the author's approach, it doesn't and can't replace the whole of the text. In addition, this juxtaposition of the Library and the Theatre also testifies to our intention not to content ourselves with mere style, to restrict ourselves to a single vocabulary. And in terms of chronology, the exhibition isn't limited to 1997 either, but evokes a wealth of other significant dates.

An exhibition does nonetheless imply a path through it, from one thing to another. However fragmented or even illogical this might be, how have you tried to organise it?

First of all there's the place of the exhibition within the building as a whole. The space gives onto the street on three sides. So I wanted it to be possible to take the measure of things even from outside. Then, inside, there isn't a logic of progression but a logic of place. And just as if this were a specific space, that has to be entered, I wanted to create a sort of vestibule, a kind of filter. The visitor navigates through screens of the metal mesh that is central to my architecture. These aren't authoritative, impenetrable, separating walls. What they do is create permeability, interrelationship. So from the beginning there's an abolition of enclosure in favour of transition, motion.

And you rediscover this same metal mesh, this same technology, being deployed to break the far wall into nine sections, used to screen the 13 films that Richard Copans has made about different individual projects. A way of discovering real architecture, as it lived in construction and as it is experienced by users. In addition, this 32-metre-long wall with its nine 3 x 2 metre screens is clearly visible from the outside, because the whole exhibition is designed as a low-level display.

What are the fundamental principles of the design?

It's based on four key elements. There are the metal mesh and the screens that I've just talked about. In addition to these there's a series of large, low tables in a staggered arrangement across the whole gallery space.

On these tables, drawings, models and materials are displayed alongside each other, and there are also screens showing other films, this time on different themes. Each table may present a single project, or a number grouped together by strategy or concept or technique, or indeed by contrast. Once again, these groupings are determined not by chronology or form, but by what I call a relational logic.

And then, on each of the 20 tables there's a big, one-metre-square, double-sided light-box showing the sites in question, so that visitors can grasp the urban context, the natural environment, the geographical reality. And I want to insist again, that although everything is properly dated, to mark the temporal relationships, there is nothing chronological in the organisation.



What would you say are the high points, the key points of the exhibition?

Obviously the confrontation at the very beginning between the Bibliothèque Nationale de France and the New Mariinsky Theatre is one of them. Some will see in this an opposition between an uncompromising rigour and a kind of Baroque. And all the way through one encounters other confrontations, other oppositions. But things are never as simple or as clear as one thinks. What is at issue is a dialectical relationship to architecture and its meaning, to its symbolism and its reality, to its essential nature as the agent of a continuous territorial transformation, remaking the urban fabric and unsettling our perceptions. That's one way of saying that the geographical aspect of architecture has overtaken the historical.

Additionally, this series of confrontations is a way of showing that architectural expression is not necessarily a matter of a single style, that the role of an architect is not to put his stamp on a project, to impose his own style, but to take account of the complexity and specificity of each situation. Hence the attempt to bring out a conceptual rather than an aesthetic logic.

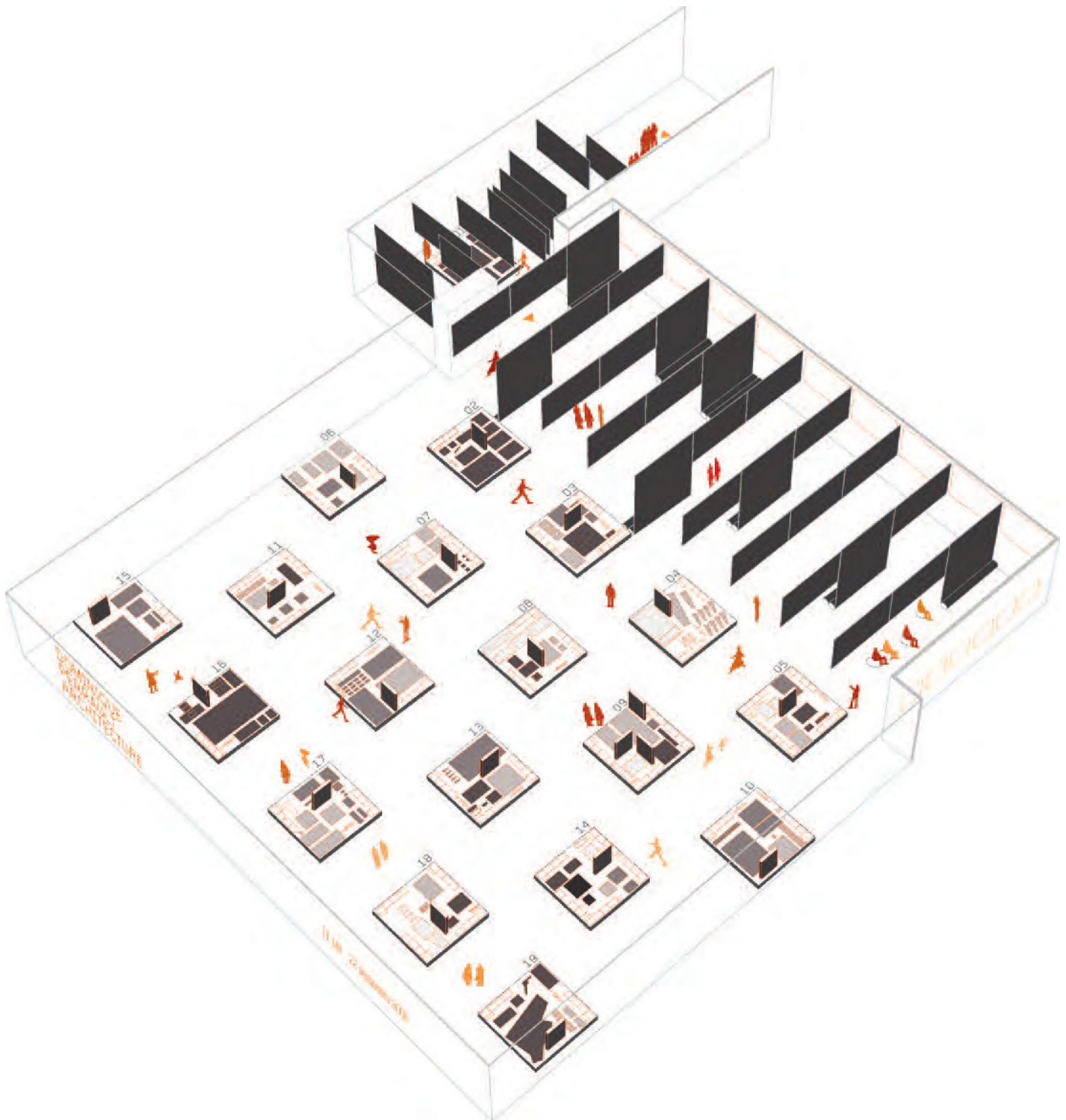
So rather than a mere survey, for you this exhibition is an opportunity to express a style of thinking, a way of working?

Absolutely. All the more so in that the exhibition was commissioned, designed and realized in a very short time. And there's a fundamental correspondence, at some level, between this extreme condensation of space-time and our normal way of working. Within the firm, there is no hierarchy of registers, disciplines, materials... Everything happens simultaneously, synchronically. We know that in architecture lead-times are long and that the life of a building is projected far into the future, but speed is what drives the design process. We are always in movement, engaged in research and experiment on topics that may be clearly articulated or still in some sense unconscious. Our activity, our ongoing work has no discrete beginning or end. At bottom, what we are trying to get across in this exhibition is that architecture is not an object, or a collection of objects, but a substance. And this substance we define and form with the tools that are the very heart and body of this exhibition.

In fact, rather than beautiful images or objects, striking photographs or models, we wanted to show, to make visible and understandable, the tools and the methods of our everyday work, to capture the essence of urban and architectural design – as practised by us, at any rate.



4. PLAN OF THE EXHIBITION





5. BIOGRAPHY

2008

Inauguration of the Ewha Womans University and of the Court of Justice of the European Communities in Luxembourg

2003

Winner of the contest for the Mariinsky II Theater, St. Petersburg

2002

Winner of the competition for the Olympic Tennis Center, Madrid. Winner of the competition for the urban planning of Donau City centre and for the construction of the DC Towers in Vienna

2001

Opening of the Lucie-Aubrac multimedia Library, Venissieux

1997

Mies van der Rohe Pavilion Award for the French National Library

1995

Inauguration of the French National Library

1993

National Grand Prize for Architecture France

1992

Winner of the contest for the Velodrome and Olympic Swimming Pool in Berlin

1990

Completion of the Berlier industrial hotel in Paris

1989

Winner of the competition for the French National Library in Paris

1984

Completion of ESIEE, Academy for engineers, Marne-la-Vallée

1983

Winner of the "Program for New Architecture", PAN XII

1981

Opening of his office

1980

Postgraduate degree in History, Ecole des Hautes Etudes en Sciences Sociales, Paris

1979

Postgraduate diploma in Town Planning, Ecole supérieure des Ponts et Chaussée

1978

Diploma in Architecture, Ecole Nationale Supérieure des Beaux-Arts de Paris

1953

Born in Clermont-Ferrand, France

6. PROJECTS ON DISPLAY

2008

Tour de la Recherche, Padoue, Italie (concours)
Thermes de San Pellegrino, Bergame, Italie (concours)

2007

Tours «French Quarter», Brisbane, Australie (concours)
Stade Jean-Bouin, Paris, France (concours)
Velopark de Londres, Londres, Royaume-Uni (concours)
Ciudad del Motor, Alcañiz, Espagne (v)
Logements et bureaux La Liberté, Groningue, Pays-Bas (commande, 2007-2010)

2006

Tour Phare, Paris, France (concours)
Opéra de Séoul, Séoul, Corée du Sud (v)
Immeuble de bureaux, Lille, France (commande, 2006-2009)
Tour Sanpaolo IMI, Turin, Italie (concours)
Musée Goya, Saragosse, Espagne (concours)
Deux tours pour un hôtel 3 et 4 étoiles, Milan, Italie (concours, 2006-2008)
Palais des sports de Rouen, Rouen, France (concours, 2006-2010)

2005

Centre de création d'art contemporain de Cordoue, Cordoue, Espagne (concours)
Hôtel d'agglomération de Perpignan, France (concours, 2005-2009)
Étude pour une passerelle sur le Manzanares, Madrid, Espagne, (commande directe à la suite du concours international d'aménagement des rives du fleuve, 2005-2008)
Immeuble de bureaux, Boulogne-Billancourt, France (commande, 2005-2009)
Domplatz, Hambourg, Allemagne (concours)
Immeuble de logements, bureaux et commerces, Lille, France (concours, 2005-2010)
Pavillon du Priory Park, Reigate, Royaume-Uni (concours, 2005-2008)
Théâtre Nô, Tokamachi, Japon (commande, 2005-2006)
Palais des congrès et hall d'exposition, León, Castille-et-León, Espagne (2005- 2011)

2004

Place Garibaldi, Naples, Italie (commande, 2004-2011)
Immeuble de logements sur le site central d'EuskoTren, Durango, Espagne (2004-2010)
Université féminine Ewha, Séoul, Corée du Sud (concours, 2004-2008)

2003

Centre Georges Pompidou de Metz, Metz, France (concours)
Centre de conférence Barilla, Parme, Italie (étude, sans suite)
Gare Afragola, Naples, Italie (concours)
Piscine olympique de Pékin, Pékin, Chine (concours)
Théâtre Mariinsky II, Saint-Petersbourg, Russie (concours, contrat rompu)

2002

Siège de la CCTV, Pékin, Chine (concours)
Centre olympique de tennis, Madrid, Espagne (concours, livraison en 2009)
DC Towers Vienne, Autriche (commande suite concours, livraison en 2010)

2001

Fondation François Pinault pour l'art contemporain, Boulogne-Billancourt, France (concours)
Supermarché MPreis WII, Wattens, Zirl, Autriche (commande, livraison en 2003)
Usine GKD-USA, Cambridge (Maryland), États-Unis (commande, livraison en 2005)



2000

Aménagement de la plage et construction de l'hôtel Las Teresitas, Santa Cruz de Tenerife, Espagne, 2000 – 2010

1999

Musée national Centre d'art Reina Sofia, Madrid, Espagne (concours)

Cité de la Culture de Galice, Saint-Jacques-de-Compostelle, Espagne (concours)

Hôtel Habitat Sky, Barcelone, Espagne (commande, livraison en 2008)

1998

Complexe sportif Montigalà, Badalona, Espagne (commande, projet partiellement réalisé)

1997

Médiathèque Lucie-Aubrac, Vénissieux, France (concours, livraison en 2001)

Usine Aplex, Le Cellier-sur-Loire, France (consultation, livraison en 1999)

1996

Bibliothèque nationale Kansai-kan, Kyoto, Japon (concours)

Cour de justice des Communautés européennes, Luxembourg, Luxembourg (concours, livraison en 2008)

1994

Site d'Unimétal, Caen, France (concours, prépaysagement réalisé en 1997)

1992

Vélodrome et piscine olympique de Berlin, Berlin, Allemagne (concours, livraison en 1999)

1989

Bibliothèque nationale de France, Paris, France (concours, livraison en 1995)

1986

Hôtel industriel Jean-Baptiste Berlier, Paris, France (concours, livraison en 1990)

7. VISUALS FOR THE PRESS



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© Michel Denancé/DPA/ADAGP

Berlier industrial hotel

Paris, France, 1985-1990

In 1985, the city of Paris and the Société Anonyme de Gestion Immobilière hold a competition for the construction of the Berlier industrial hotel. It is located on a plot of land between the highway interchange of the eastern section of the Paris beltway, the embankment roadway of the quai d'Ivry running along the Seine and the vast web of railway tracks leading to the Austerlitz train station. The program specifications leave the nature of future tenants' activities wide open.

Dominique Perrault's designs an open plan floors and tight bundling of electrical systems, organized around the two central blocks containing the stairwells, technical and elevator shafts and lavatories. Perrault's architectural innovation is most apparent in the role he gives to the curtain facade. Its technical organization manages the building's ventilation and filters light. Visually, its "sensitive skin" resembles a glass block scattering variegated light onto its surroundings.

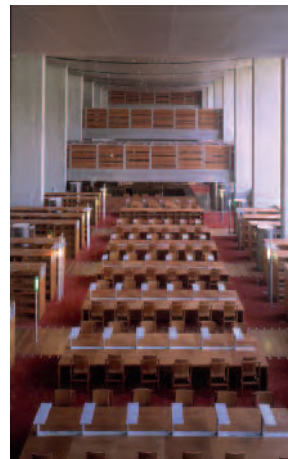
It does, both through the corporality of its glass envelope and the broad diversity of businesses it welcomes since opening. Since 2007, Dominique Perrault's headquarter is located there. The Berlier industrial hotel is a lively and bustling mixed-use building.



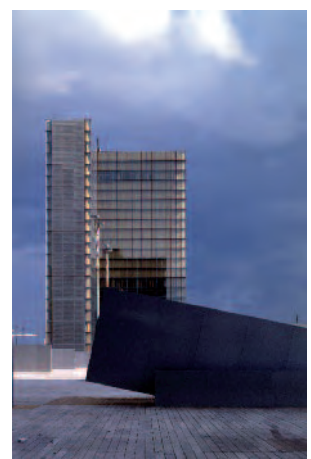
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National Library of France

Paris, France, 1989-1995

At the end of the 1980s, the National Library of France project was the first piece of the general restructuring plan of the eastern neighborhoods of Paris. Dominique Perrault creates a void beside the Seine, following the example of the place de la Concorde, the Champ-de-Mars and les Invalides: "Today the greatest gift one can give to Paris is to provide it with empty spaces". The four angular towers facing each other mark off the space occupied by the institution. The central garden organizes the building into a kind of cloister dedicated to study.

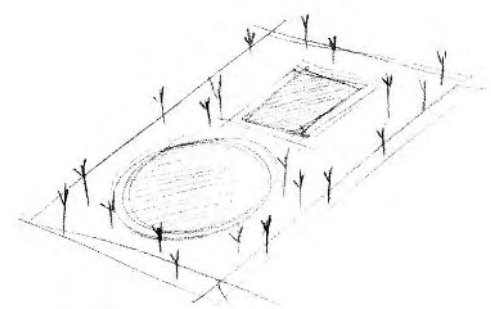
The key figures give an idea of the program's scope: 365,000 m², a capacity for 3,500 readers, 20 million works available. Nevertheless, the project manages to avoid the exploitation of architecture by the state, instead focusing inward to the center of the building: its reading rooms are protected from the noise of the city. The National Library of France skillfully plays with different scales to lead the visitor all the way from the city and plunge them deep into books.



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© Luftbild & Pressefoto



© Dominique Perrault/ADAGP

Berlin Velodrome and Olympic Swimming Pool

Berlin, Germany, 1992-1999

Two years after the fall of the wall, a hopeful Berlin, the new capital of unified Germany, submits its candidacy to host the 2000 Olympic Games. Perrault's proposal won, notably because it most subtly and artfully integrated all the symbolic stakes involved in the project. As the Olympic image of the city was still too linked with the tragedies of modern German history the project sought to concentrate on the relationship between the buildings and their environment.

The firm designed a vast park (200 x 500 m), into which it placed two geometric figures, a circle and a rectangle. Veiled by a metallic fabric that shimmers and vibrates in sunlight, the Velodrome and the Swimming Pool seem to vanish, taking on the appearance of two enormous ponds. Finally, 450 apple trees imported from Normandy, known for its hardiness, were planted in the park, envisaged as an orchard. Thus, the apple orchard brings a bucolic and poetic dimension to the sports complex.



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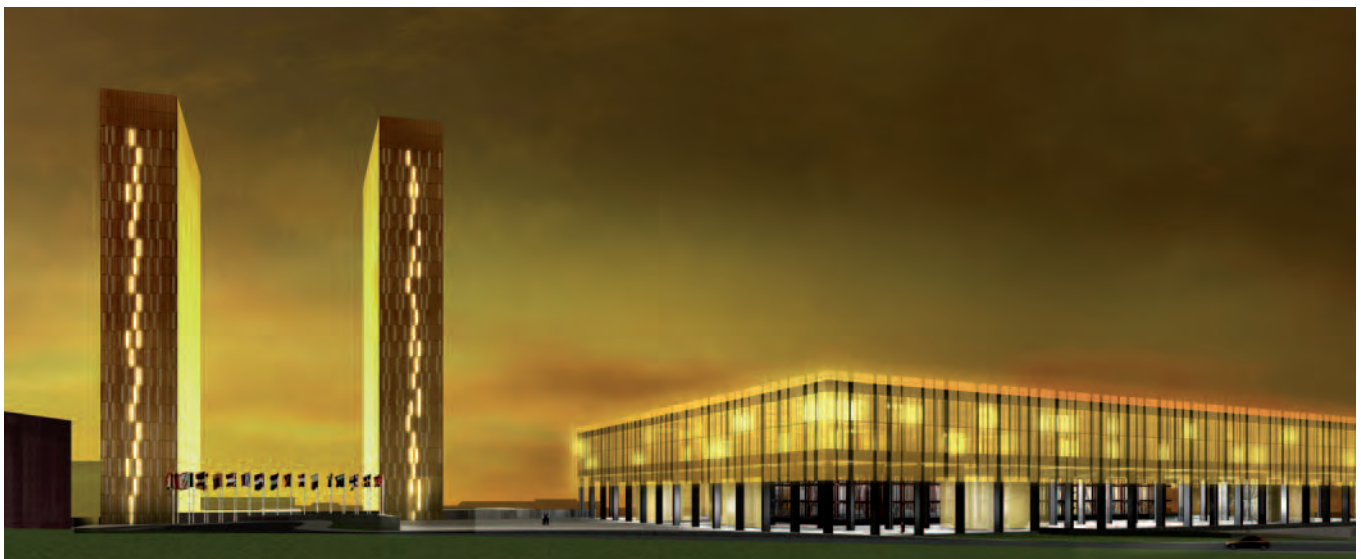
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Aplix factory

Le Cellier, Pays de la Loire, France, 1997-1999

The Aplix hook and loop fastener factory is located on the outskirts of Nantes, beside national highway 23, on an open piece of land. Dominique Perrault covers the entire parcel with a 20 x 20 m networked structure. This orthogonal grid system offers maximum flexibility for organizing the entire factory and adaptability for meeting future requirements. The factory is composed of several juxtaposed metallic blocks, each 20 m x 20 m and 7.7 m in height. The green areas, reflecting pools and adjacent parking areas also follow this pattern. An internal street running through the factory and parallel to the highway serves to organize the various manufacturing activities and related flows of raw materials and finished products. Three rectangular gardens planted with several Sylvester pines that gently filter natural light, and attached to this same street fit into the overall configuration.

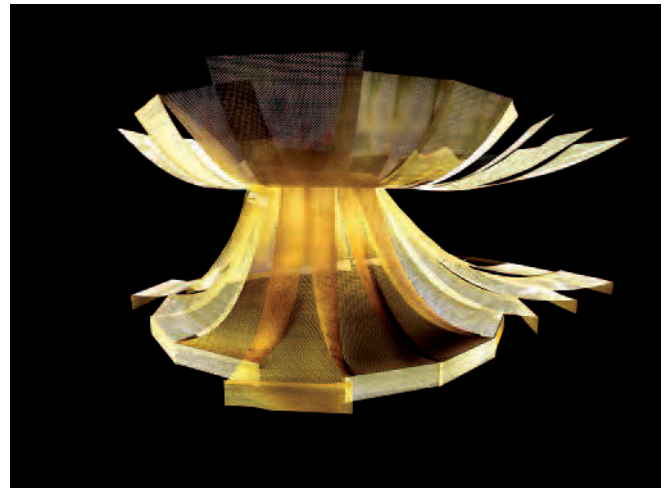
The façade, clad in highly reflective metal, gently settles the building into the landscape, ensuring its constantly changing appearance.



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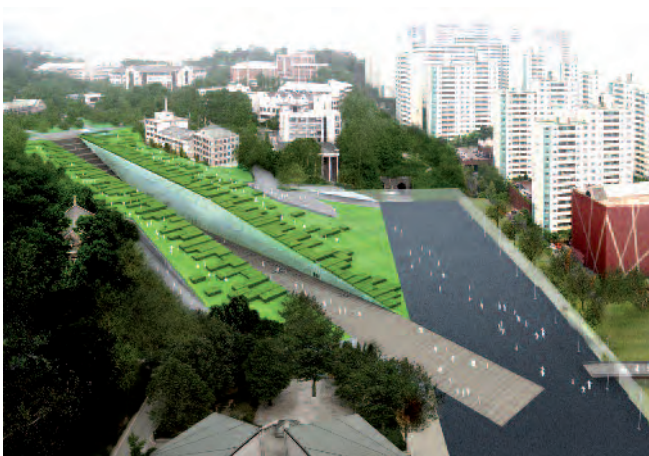
Court of Justice of the European Communities

Luxembourg, Luxembourg, 1996-2008

The city of Luxembourg is being expanding onto the Kirchberg plateau where several large development projects are undertaken, including the extension of the Court of Justice of the European Communities. The project requires additional space in buildings and to raise the profile of this prestigious institution. Also, successive expansion campaigns (1973, 1988 and 1992) desperately need to be rationalized and articulated to function more efficiently. Dominique Perrault's approach involves: a ring encircling the existing courthouse with office space resting on stilts and overlooking the vast piazza; twin towers thrusting skyward to clearly mark the presence of the Court in the region and a long, linear arcade tying together all the activities of the site.

The material qualities of the anodized gold-tinted aluminum mesh are a major component of this new unity.

Since 2004 Perrault's firm has been engaged to conduct several urban studies for the development of the entrance to the Kirchberg plateau where a new urban look is being created.



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Ewha Womans University

Seoul, South Korea, 2004-2008

The complexity of the immediate site through its relationship to the greater campus and the city of Shinchon to the south demands an urban response, a global landscaped solution which weaves together the tissue of the EWHA campus with that of the city.

A new seam slices through the topography revealing the interior of the EWHA campus center. A void is formed, a hybrid place, in which a variety of activities can unfold. This “valley” gently descending, controlling the flow of traffic, leading to a monumental stair carrying visitors upwards, It invites the public into the site carrying students and visitors alike through the campus center northwards, bringing together the different levels of the **side buildings**.

The Sports Strip is a new gateway to the Ewha campus, a place for sports activities, a ground for the special yearly festivals and celebrations, and an area which truly brings together the university and the city. It is most importantly a place for all, animated all year long.



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Hotel Habitat Sky

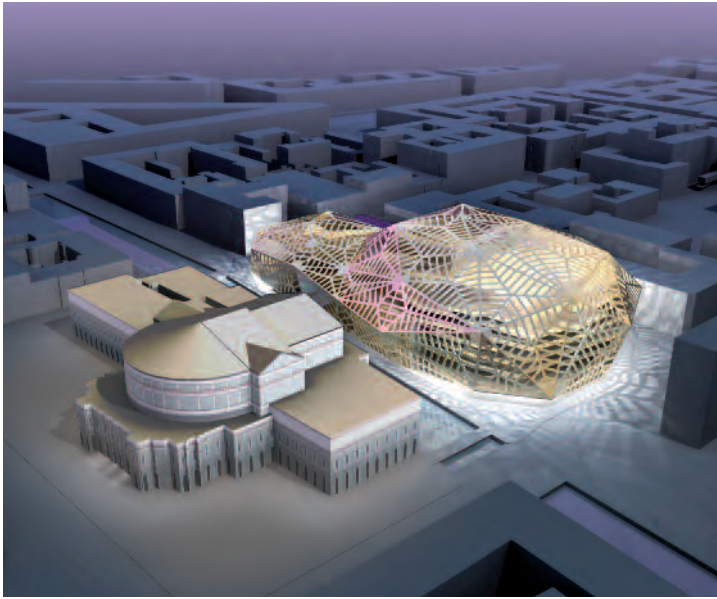
Barcelona, Catalonia, Spain, 1999-2008

(Under construction)

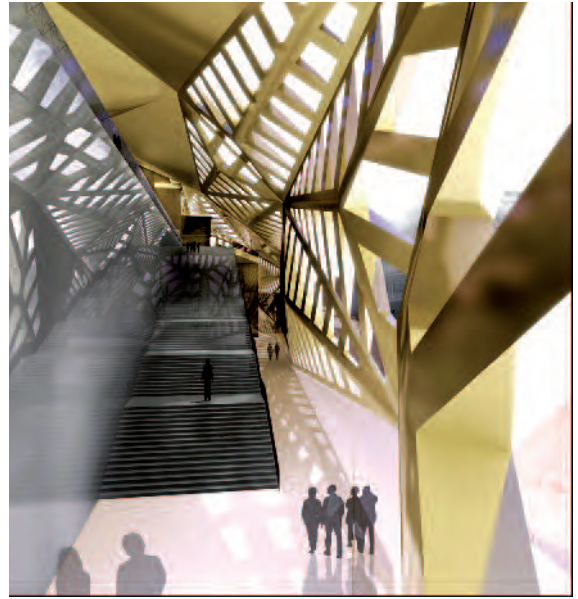
Designed for the Habitat group, this hotel integrates the two dimensions that compose the identity of the Catalanian capital: the horizontality of its grid, legacy of the Cerdà plan extending all the way to the sea and its dynamic verticality exemplified by the Sagrada Familia, the Agbar tower by Jean Nouvel and Mount Tibidabo looming over the sight.

The building, a simple set of volumes stuck to each other, comprises and a 30-story tower creating a new 120-meter landmark on the skyline. An awesome cantilever 20 m above street level serves as the Hotel's identifying signal.

While the cube gathers the hotel's collective services, the tower, broad and not very deep, houses the 257 guest rooms, each with an unobstructed view of the sea or the mountain. With the large interior windows framing the view, the hotel becomes an “enormous screen focused on the city and the landscape”.



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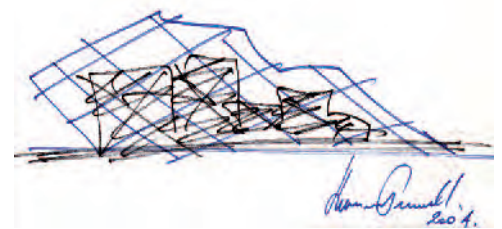
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Theater Mariinsky II

Saint Petersburg, Russia, 2003

In the historical heart of St. Petersburg, network of canals and streets, the golden domes, cupolas and spires mark out the city's centre but leave the Opera in the shadows. The golden shell of the new Mariinsky stage integrates the theatre in this urban scenography, beside St. Petersburg's other major monuments.

She envelops the building's shapes leaving free vast volumes, prolonging the public space right into the interior of the edifice. Taking advantage of this distance between envelope and edifice, the building turns its upper levels into terraces, open to everyone, from where one perceives the presence of the city.

Behind the golden mask, one penetrates into an imposing black geometrical volume and discovers the main hall. One enters into a painting inspired by the ornamentation of the most beautiful classical opera houses.

The private face of the building constitutes an architectural counterpoint to the public one; its architecture made of pure and smooth geometric masses is strictly organized according to the opera's functional requirements.



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Olympic Tennis Centre

Madrid, Spain, 2002-2009

(under construction)

In this project, structures and landscape are not merely juxtaposed. Rather they are integrated into a wide variety of combinations. Though the complex is shaped by its environment, its architecture radically alters one's perception of that environment.

Built areas are organized around a vast artificial lake over which volumes of varying sizes are scattered. A system of footbridges opens numerous paths through these volumes offering spectacular new perspectives.

The tennis arenas, placed inside a "magic box," are adapted to the different uses of the complex. The roof is composed of a system of mobile panels mounted on hydraulic jacks, which serve to open the panels to allow for passage of air and sunlight.

The metallic mesh enveloping the magic box is, depending on the time of day, filtering, reflective or opaque. In daylight, it shimmers. At night, light radiates from within, signaling the events under way inside.



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Convention Center and Exhibition Hall

León, Castile and León, Spain, 2005-2011

(Under study)

The Convention Center, located in a former sugar refinery, benefits from the existence of a highly flexible space that can expand for large scale trade shows and seminars or be sectioned off for smaller social and cultural events. The Exhibition Hall, immediately adjacent to the Convention Center, is also a modifiable space, covered with a great translucent and photovoltaic mineral roof with irregular slopes.

These buildings fit into the overall urban renewal program. The firm participates in the 2005 competition for the redevelopment plan targeting the areas made available by the burying of the rail yards. And is currently working to connect this expanding district on the edges of the city with the urban core in an ecological approach to the city.

In 2006 and also in León, the firm received a commission from AGELCO (Agrupación de Empresarios Leoneses de la Construcción) to design its headquarters. The firm responded with a building of irregular volumes that underscore a series of silk-screened vertical white bands



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Two Towers for a 3 and 4 Star Hotel

Milan, Lombardy, Italy, 2006-2008

(Under construction)

The hotel currently under construction at the new Rho-Però exhibition center in the northwest sector of Milan is a conceptual exploration of the monolith. The building is composed of twin towers, parallelepipeds resting on a square base.

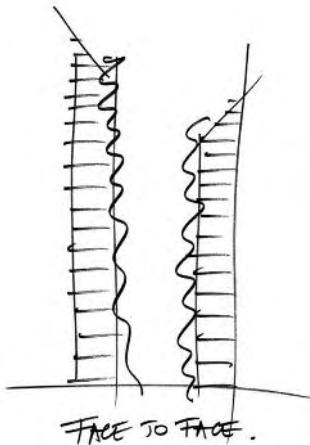
The profiles of the two towers of this Milanese hotel – one 20 stories and the other 18 – form a 5° degree angle in relation to their vertical axis and are placed along a diagonal. Visually they appear as two imposing blocks, but their obliqueness creates a destabilizing effect and sets up a tension with the ground that shifts architectural codes towards visual abstraction. The materiality of the facing on the façades, superposition of a sandstone plaque and a plaque in vitrified black glass paste, gives them a corporality that accentuates the minimalism of their volumetry. The seemingly random placement of the windows negates the idea of sequencing and intensifies the surface effect of the skin in a homogeneous pattern.



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DC Towers

Vienne, Autriche, 2002-2010
(en cours de construction)

Lauréat du concours pour la restructuration du quartier de Donau-City, situé en périphérie de la capitale autrichienne, le projet de Dominique Perrault repose tout d'abord sur une analyse approfondie de la configuration du site et des connexions qui peuvent être établies entre le nouvel ensemble à édifier le long du Danube et les quartiers historiques bâtis sur l'autre rive du fleuve. L'architecte va alors imaginer d'implanter les bâtiments de ce centre d'affaires à quelques mètres de l'eau, sur une vaste terrasse publique. Il conçoit deux tours qui sont positionnées face à face, tout en étant légèrement orientées en direction du fleuve de façon à dialoguer avec le reste de la ville.

Un jeu de plis anime les façades de verre ouvertes sur l'espace public, rappelant ainsi les mouvements et les scintillements du fleuve. Les trois autres façades planes font alterner plus sobrement les panneaux de verre et de métal. Ces tours homogènes à la structure complexe s'affirment comme des signes forts du renouveau de Donau-City.

8. PARTNERS

Dominique Perrault Architecture exhibition was realised with the help of:



ArcelorMittal is the ironworks leader in the world with 350 000 employees in over 60 countries. The company brings together the first and the second steel producer in the world: Arcelor and Mittal Steel.

ArcelorMittal is the number one on all world's markets, including automotive, building, electrical goods or packing industry. The enterprise has a leading part in technology and disposes of important own resources, raw materials and excellent distribution networks. Its industrial organisation based in 28 countries in Europe, Asia, Africa and America allows to ArcelorMittal to be present on all first-ranked steel markets both in emerging countries and in economically developed countries.

The enterprise aims to develop its contacts with China and India, two countries with strongly growing economy. The turnover of ArcelorMittal for 2007 amounts to 105.2 billions US Dollars for a production of over 116 millions tons of crude steel, that is to say 10% of World's steel production. The stock options of ArcelorMittal are listed in New York (MT), Amsterdam (MT), Paris (MTP), Brussels (MTBL), Luxembourg (MT) stock lists and in Barcelona, Bilbao, Madrid and Valencia stock exchange.

And:



Aforge Finance is a consulting company specialised in amalgamation and combination, patrimony management and family office. Founded in 1995, the company works both in business and in private consulting. This global approach combined with an original methodology enables to considerate both the company's strategic aspects, its managers and the shareholders' patrimony management objectives. With more than 300 transactions in the last three, it is one of the leading consulting company in amalgamation and combination in France and a leader in the mid-market segment. Due to an extended international network, Aforge is very present in America and in Europe with a strong relationship with family business, industrial groups and investment funds. For more information: www.aforge.com



Codic is a real estate development company specialised in office development, business centres, shopping centres and multifunctional projects. The company is based in France, Belgium, Luxembourg, Hungary, Romania and Spain. In the last ten years, more than 800 000 square metres have been developed.

As a real estate developer, we want to create attraction poles and reinforce them economically and socially. That's why many of our buildings are designed by famous architects: Dominique Perrault (DPA), Michel Macary and Luc Delamain (Scau), Alain Moatti and Henri Rivière (Moatti & Rivière), Pierre Lallemand and Marc Thill (Art & Build), designers of greater international projects. Furthermore, Codic pays particular attention to green spaces and has incorporated in the last fifteen years many art works to its buildings. This gives more value to the patrimony and satisfies therefore the investors and the tenants as well. It enables Codic International to continue its development all over Europe and on the long range. Codic looks to the future with creativity and strategy



Groupe KYOTECH



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Vinci Immobilier, a subsidiary company of Vinci, is a real estate development leader, based in 16 greater cities (notably in Aix-en-Provence, Bordeaux, Nantes, Nice, Lille, Lyon, Paris, Strasbourg and Toulouse) Vinci Immobilier’s activity is concentrated on two main business areas: private real estate (housing and residence services) and professional real estate (offices, hotels and trade) which match the demand of investors, institutions and private buyers. Thanks to its multiple product offer and expertise in greater projects management, Vinci Immobilier is able to offer global and adapted answers and to accompany local governments in their complex real estate development projects in order to develop second-ranked urban districts into dynamic city areas.

The exhibition benefited from the technical support of:

Woodwork: James Ebénistes, FINSA, Hué Socoda



Metal meshes: GKD



Signing: Marcal





Flooring: Arc Moquette, SMR



Flooring: Arc Moquette, SMR



Paint: Bechet



Bechet

Insurance: CEA Assurance



Metal mash assembling: VIRY Fayat



En partenariat média avec





9. PRATICAL INFORMATION

PRATICAL INFORMATION

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métro
Hôtel de Ville, Rambuteau

Opening
Exhibition open
11 am – 9 pm
every day ex. Tuesdays
closed 1 May

Admission
12-10 euros,
concessions 9-8 euros
according to period
ticket valid one day for the Musée
national d'art moderne and all
exhibitions

Free for members of
the Centre Pompidou
(holders of the annual pass)
Information
01 44 78 14 63

Buy your ticket on-line and print
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www.centrepompidou.fr/billetterie

AT THE SAME TIME AT THE CENTRE

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Quentin Farella
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