

Portfolio ***Est-ce ainsi***

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Est-ce ainsi que les hommes vivent?

Is it thus how men live?

Aragon

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1/ Architecture, order and non-architects

La vue sur l'horizon depuis le jardin
Coupigny (27)



La vue de la salle d'eau depuis le jardin
Coupigny (27)

La vue de l'accès à la salle d'eau depuis la chambre
Coupigny (27)



Michel Foucault said that if one wishes to understand the law, then one must analyze prison. One must examine what the law excludes from itself. The first time I found myself in a position to construct, I felt confronted with what architecture excludes from itself. This construction was not in my own name. With my studies almost complete, I was working part time for an architect in Vernon (Atelier d'architecture Etienne Lemoine 27). I had managed to convince him to accept the project of a couple of art professors whose student I had been. This couple had constructed a remarkable living place through their artistic practice: a garden and buildings built from the history of art. Their territory was in counterpoint to the teaching at the school of architecture: no plans, no companies, buildings constructed exclusively from recycled materials, no grounding in the history of architecture... and yet, these buildings were endlessly fascinating and directly questioned the act of inhabiting the world. When faced with this territory built outside of Architecture, certain questions became impossible to ignore. Here, architecture appeared to me as one system of producing buildings among others, it no longer



- La salle de musique,
Maison de Jean-Pierre
Raynaud
Saint Cloud (92)
- Le siphon de sol de la
douche de la salle d'eau
Coupigny (27)



- L'escalier de la salle d'eau
 - La réception des poteaux
 - Le séchage du radier
 - La pose des poteaux
 Coupigny (27)

belonged to architects. In addition, the practice of architects appeared regulated, governed by an internal logic of great permanence. As I could not pretend to have not myself inherited this architect's view on Architecture, the rationale for this first project lay in the attempt to embrace the intimate attraction of Architecture for order.

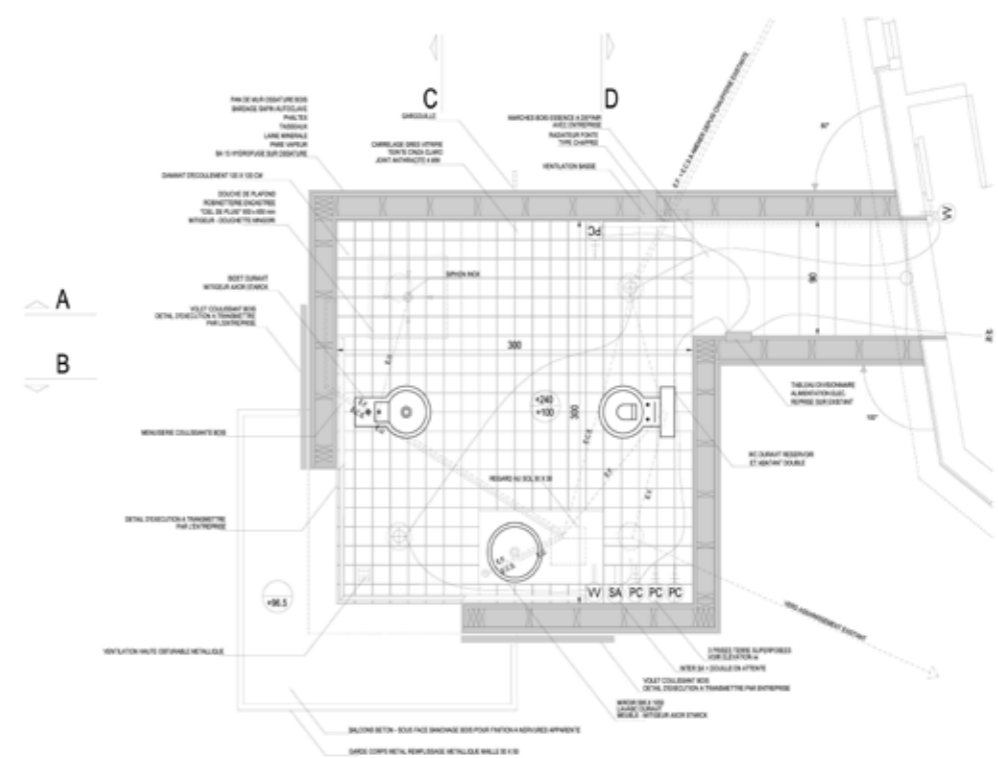
Symmetry in plan and section, the ordering grid of a Durand, Miesian attention to detail were all to be sublimated. The idea was to add a tempietto of great systemic purity to this site of spontaneous, unpredictable, and iconoclastic architectures. A cube with 3-meter sides, screened with horizontal lines, sitting on four columns/pilotis. Two sliding glass panels formed a corner opening onto a perfectly flat horizon. The interior was laid out in straight lines of 150 x 150 mm tiles, and the milky-white fonts and basins were arranged at right angles, like the steles of a secular temple devoted to architecture.

There is no doubt that the power of order magnifies the built space, systematizing its methods of construction and optimizing costs. But more importantly, to my mind, it helps to forge an unbreakable bond between the mental ideal of intellectual constructs and the



La douche de la salle d'eau Coupigny (27)

- Plivard, «Grande maison particulière à la ville sur un terrain irrégulier», 1810. Sujet de concours caractéristique à l'École polytechnique consistant à remplir le plus régulièrement possible une parcelle irrégulière
 - La chambre vue depuis la salle d'eau Coupigny (27)



Le plan de la salle d'eau Coupigny (27)

Vue de nuit de la salle d'eau - Photographie de Stephane Thidet Coupigny (27)





2/ The confrontation with rationalism

Brandt sur Haffner, 1984,
Bertrand Lavier

construction of reality. It is this bond that seems profoundly responsible for Man's attachment to the purity of the architectural undertaking. Georges Bataille described architecture as the guardian of the temple to the "systematicity" of the world (cf. Denis Hollier article "La métaphore architecturale" (The architectural metaphor) in La prise de la concorde - 1974). In his view, it is thanks to architecture that the world makes sense since everything in it is systematic, logical and necessary. And this is also why the vocabulary of architecture is invoked every time we attempt to introduce clarity into the cosmos.

The universe is a "heavenly vault", God is the "great architect" every system of thinking in the world is maintained by "keystones" and so on. Architecture is the repository of the image of the world, or rather of the necessity for this image to make sense. But if we are to follow Bataille, this domination of the world through the symbolic work of architecture is a negation of humanity, its drives, dances, sexualities and rituals: intrinsically human practices that subvert order and measure. He writes: "The great monuments rise like dykes, upholding the logic of majesty and authority against all that would trouble it."

This symbolic dimension of architecture could explain why the production of non-architects is excluded from Architecture. Should we not question the relevance

La Frankfurter Küche de Margarete Schutte-lihotzky
Source: Anatole Kopp, «Quand le moderne n'était pas un style mais une cause» - ENSBA, 1988, P 61



Vue aérienne de Fontenay sous bois
Source: Google earth

of a vision in which the world is considered to be a perfect whole? Should we not question this irresistible attraction we architects have for control and mastery, the obsessive attachment to the construction of spaces that are perfect in their every detail? Let us take the example of the Frankfurter Küche by the Austrian architect Margarete Schutte-Lihotzky. This kitchen, installed in most homes built by the municipality during the 1920s, aimed to simplify household chores (Anatole Kopp, p.69). Movements were optimized using diagrams. Each drawer was labelled with the name of the utensils it was supposed to hold: the typology "kitchen" was standardized to facilitate its mass production. This kitchen, of which 10,000 units were to be installed in the city of Frankfurt, is often criticized for its lack of flexibility but also for the way it isolates women in the home. The space was designed for one person only and for a single use. Despite these criticisms, this type of kitchen has remained a model for the kitchens we know today. They present us with fatally muted forms, lined up against the walls, as if the terms of existence for "functionality" were used up by bunching up uses on the wall.

The kitchen of Monsieur and Madame L., designed by the firm in 2008, is an attempt to move away from this ideal type. It proposes a kind of "gay functionalism", which amounts to a pile of boxes, sized to the volume of the kitchen items that the clients already possessed. A system of simple blocks was laid out on the ground and adapted to the dimension of the inhabitants' arms and their movements.

Designing the kitchen in this way presented many advantages in cost and execution. No adjustment was required on site to fit walls that were



- Fabrication des socles
- Cuisine de M. et Mme L.
Vue sur le cellier au premier plan
Antony (92)

0079 Création d'une cuisine et d'une salle de bains dans une maison individuelle à Antony (92)

Montant des travaux : le client ne souhaite pas rendre cette information publique
SHON concernée: 50 m²
Marché privé
Livraison : février 2009
Durée des travaux : 2 mois

Entreprise tout corps d'état:
Interior Design Development,
M. Joachim Maarek

3/ Functional sensationalism

*Venere sventrata, 1781 - 1782,
Clemente Susini*



*Cuisine de Mme Méziat. La planche à découper recouvrant l'évier
Paris (75)*

0074 Réaménagement intérieur d'une
cuisine et d'une salle d'eau dans un
appartement parisien (75)
Montant des travaux : 15 800 euros TTC
SHON concernée : 9 m²
Marché privé
Livraison : février 2009
Durée des travaux : XX mois

Entreprise TCE :
Interior Design Development - M.
Joachim Maarek
Lot démolition : 1 600 euros TTC
Lot gros oeuvre : 2 600 euros TTC
Lot men. extérieure : 500 euros TTC
Lot plomberie : 2 900 euros TTC
Lot électricité : 1 200 euros TTC
Lot peinture : 1 700 euros TTC
Entreprise de menuiserie intérieure :
Pierre Sanz
Lot men. intérieure : 4 700 euros TTC

proportion, the choice of material, will always be variables and not truths for our objects. The modern movement cheated. While the Villa Savoye did indeed replace old-fashioned construction methods with techniques that enabled to optimize "sun, space and greenery", reduce the influence of support points and so on, conversely, it is through a kind of entirely superfluous technological expressionism that this villa looks like a ship.

Wherever the requirements of function fade, the modern movement chooses to have the object's form state that it is efficient, precise and pure. Why does it do so, if not to try to convince us of the perfection of an object? To convince itself of the idea that the world is regulated, ordered and mastered.

In the eighteenth century, the wax sculptor Clemente Susini made anatomical wax models that are exemplary in this respect. The *Venere de Medici* has the body of a Venus whose belly is removable. The *Venere sventrata* is a disemboweled Venus with her insides all outside. Georges Didi-Huberman comments: "The experimenter or medical student could methodically, calmly, pass through the limits of its flesh, open it up to the heart and to the secret of the matrix." (*Ouvrir Vénus*, p.106). The anatomical function of these doctors' models was fully operational, and yet this "scientific" object was not devoid of the human drama involved in opening up a woman's body. Unlike the lecture theatre skinned of the natural sciences, these wax anatomies were not deprived of sensuality. The suspended expressiveness of the subject, the smoothness of the material, the attention to the pubic tuft, and the thick, unruly mass of hair cancel out any possibility of seeing it simply as a physiological mechanism. It is the goddess of love that is being opened up rather than an anatomy being dissected. To my mind, these sculptures plot out the future of a carnal rationalism. Whereas the modern movement chose to drive home the point of technical precision well beyond what was necessary, Susini seized upon this space of play to express the tragic relationship of beauty to its organs, to confront the viewer with the oneness of sensuality and its plumbing.

Thus, a kitchen or bathroom, these so-called technical rooms, might

4/ The possibility of sharing architecture

Image du générique de «Série noire», avec
Patrick Dewaere - Alain Corneau - 1979



La scène d'ouverture du film «Marnie»
Alfred Hitchcock - 1964



- Patrick Dewaere et Marie Trintignant
dans «Série noire», Alain Corneau - 1979
- Escalier et cuisine de la maison de M. C.
Beauchamp (95)



materials and the orientation of the choices seem to exist in my eyes only. But is this not always the case? Might there not be a fundamental misunderstanding in architecture? Are we really speaking of the same thing when, at the completion of a project, the client and I are happy? It is often said that a film is a fiction while architecture is real. But at this stage of my work, these two worlds do not seem so distinct. This question became even more pressing in the case of the project for Monsieur C. in the town of Beauchamp. Monsieur C. owned a second home that he intended to rent. His intentions and concerns were therefore not really his but those of an unknown third party whose hypothetical intentions must not be upset. The projects I faced previously could depend on a subject, a person whose face betrayed adherence or disagreement. How was one to think for several unknown persons at once? Was it a matter of relying on "systems", order, the common denominator and proven solutions that are known to satisfy everyone? Perhaps one must accept the fictional dimension of architecture. Don't novels and movies transport people in their millions? Godard says that cinema is the last form of public transport. Is architecture a means of transport? Is it possible to think of a living place as a film? When I travel from Beauchamp to Aubervilliers and the meandering



Vue de l'intérieur d'une chambre - État existant
Beauchamp (95)

route of the RER C takes me through the territories of Gennevilliers, Epinay-sur-Seine, Saint Gratien and so on, it is fictions that come to mind. *Série Noire* by Alain Corneau, in which the house looks exactly like Monsieur C.'s. Other people will see different stories, will find different landmarks on their journeys. We do not have the time to understand most of the territories we experience. Do we not see in them only that which we think we will find? How do we ensure that an architectural experience can be shared? Work on this project is still in its early stages. The working hypothesis we chose was to explore ways of arousing mixed emotions. Alfred Hitchcock's films were a starting point. Everyone feels and trembles with their own "suspense". Every viewer is gripped by the vertigo in the stairwell of *Vertigo* or the elusive depth of the opening shot of *Marnie*.

Paradoxically, it is as if the real were too undetermined for us to share understanding of it, and that fiction allowed us to agree on the basis of a look, a way of seeing and understanding the world, of making it legible from a certain point of view. Bataille told us that architecture ensured the stability of the world; could fiction be understood as ensuring its instability? Could an architecture construct itself fictionally all the while being physically present in the real world? In following Hitchcock, the space to be created would be like a concatenation of great scenes from the history of cinema. One could construct an experience in reference to a common culture with a resident who does not know architecture but who has most likely seen Hitchcock. The entrance would open into a steep staircase. A fine and deep extension would provide a space similar to the shot from *Marnie*. The staircase, a central theme in Hitchcock's work, could convey the dramaturgy of the one that appears in *Shadow of a Doubt*. The entire house and garden could create this sense of disquieting and soothing withdrawal from the violence of the city that runs through

Simulations perspectives 3D de la cage d'escalier - État projeté
Beauchamp (95)



0104 Réaménagement intérieur et extension d'une maison individuelle à Beauchamp (95)
Enveloppe prévisionnelle : 140 000 euros TTC
SHON concernée: 150 m²
Marché privé
Projet prévu en deux phases.
Première phase
Livraison prévue : juin 2010
Budget : 50 000 euros TTC
Seconde phase
Livraison prévue : L'échéance de la seconde phase de travaux n'a pas à ce jour été fixée
Budget : 80 000 euros TTC



La plongée perspective sur la cage d'escalier de «Vertigo»
Alfred Hitchcock - 1958

Hitchcock's films (*Shadow of a Doubt*, *Strangers on a Train*, *Psycho*, etc.). Godard believes that "cinema creates memory". This project builds on the memory of cinema in order to attempt turning architecture into another type of public transport.

When Godard speaks of "public transport", one wonders if he is not more broadly referring to the "grand narratives" whose end Lyotard described in *The Postmodern Condition*. Narratives such as Marxism, scientific progress and the Church, which gave meaning to the world and to existence for large swaths of humanity. The street behind the property of Monsieur and Madame Nauze offers this powerful view:

The nave of the Vernon's collegiate church overlooks the factory located a stone's throw away. In the manner of two grand narratives regarding each other in mutual respect, these two buildings recount for us a piece of human history. It is clear that Architecture drew on grand narratives such as these as much as it fed into them. Were we to remove Marxism, scientific progress and the Church from the history of architecture then its existence would be profoundly altered and even



Simulation de coupe en 3D de la cage d'escalier - État projeté
Beauchamp (95)

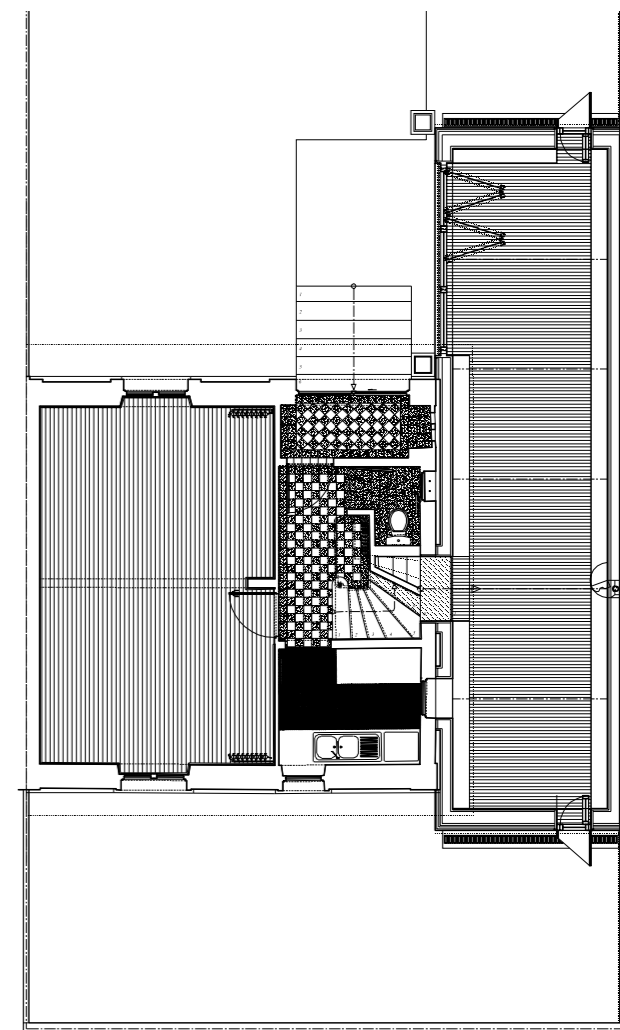


5/ Forms and subjects
Dürer, Saint-Jerôme dans son cabinet,
gravure sur cuivre, 1514



Vue de la collégiale et de l'usine derrière la propriété des Nauze
Vernon (27)

threatened.
Two roofs express the purpose of the premises they shelter: the collegiate church draws its mass up to the sky, while the sheds are repeated systematically along the ground. Is it possible that the buildings are to that extent capable of telling, by their shape, the history of the uses to which they have been the theatre? The nave presents to the eye a calm mass of slate. The crest of the factory seems to be capable of repeating itself indefinitely. The place of worship petrifies men's desire to come closer to the heavens, while all the factory draws from an empty sky is the daylight required by the workers. These buildings bring to mind notions of subjectivity that seem very distant in this day and age. While the grand narratives federated the masses, their collapse has made the contemporary subject into a wanderer, isolated by the loss of an outlook that is shared with his fellows.
Monsieur and Madame Nauze, art history and music teachers, wanted to build a work room, a place to contain an extraordinary quantity of books and a piano. Their property, near the collegiate church, is located in a protected area. This implied from the outset of the project that some materials were forbidden and some forms would be prohibited by the authorities (ABF). One can only lament the poverty of the criteria for disqualifying architecture in a "historic" setting. The project for the Nauze couple dreamed of a relationship with the heritage sites in which the anthropological reasons motivating the creation of the buildings would be taken into account. How was it that so much material came to be amassed with so much attention for this collegiate church? Is this not a manifestation of the emotional state of subjectivity at a given point in history? The Nauze residence extension attempts to have the various subjects of history engage in dialogue. The faith of the pious man and toil of the proletariat each



Plan du studiolo des Nauze - État projeté
Vernon (27)



Coupe sur le studiolo des Nauze. État projeté. Personnages illustrés par Anne-Lise Boutin
Vernon (27)



Vue depuis l'extension réalisée depuis la rue
Vernon (27)

- Studiolo de Petrarque à Arquà
source: La casa di Francesco
Petrarca ad Arquà, Guida, Skira,
2003.
- Vue sur la structure du garage,
sous le studiolo. Les murs existants
sont laissés en l'état. Les matériaux
retenus pour l'extension l'ont été
pour leur coût faible ainsi que leur
materialité «brute».
Vernon (27)
- Référence au travail de Cindy
Sherman, la materialité crue.



had their nave. The disarray of the contemporary subject deserves one. The studiolo was the work room of the Renaissance humanist. It first appeared in Arquà, northern Italy, a city where Petrarch saw out his days. In this residence he had arranged a work area, a "small study" (studiolo). It was a long, thin room housing his precious books, a room to which he withdrew to devote himself to study, and in which he died with his head resting on a book. As a founding figure of humanism, Petrarch and his studiolo symbolize the quest for knowledge as well as a doubt about the values of one's time. Faced with two faded behemoths right beside it, the Nauze's studiolo is a very small animal indeed. It is the space of a single subject, in a state of doubt, centered on study.

How does the subject's head function? Beliefs and grand narratives help to construct modes of thought, representation and understanding of the world. What does the head contain? It sometimes appears to me as one of the places where man has attempted to impose order in a thousand different ways. Religions, Cartesianism, Psychiatry, Psychoanalysis... Each system has carved an understanding



Vues de l'intérieur du Studiolo
Vernon (27)



En haut :
- Maquette d'étude
- Vue de l'intérieur du Studiolo
- Détail d'accroche du garde-corps en acier galvanisé
Vernon (27)

En bas :
Vue de l'intérieur du Studiolo
Photographie: Anaïs Enjalbert - Vernon (27)

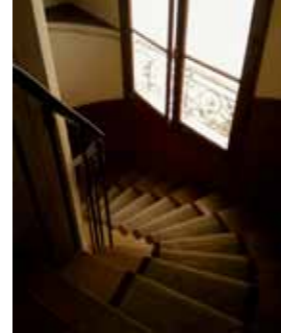


Coupe sur le studiolo et la maison existante - État projeté
Vernon (27)

0071 Extension d'une maison d'habitation à
Vernon (27)
Montant des travaux : 130 000 euros TTC
SHON concernée : 40 m²
Marché privé
Permis de construire obtenu le 7 janvier 2009
Livraison : octobre 2010
Durée des travaux : 10 mois

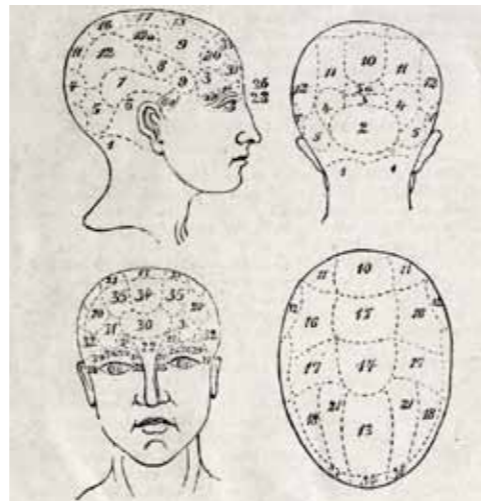
Etude de sol :
Ginger CEBTP : 2 200 euros TTC
Etude de fondation :
Dominique Piquery : 1 400 euros TTC
Entreprise TCE :
Entreprise Bachelet
Lot maçonnerie : 22 000 euros TTC
Lot men. extérieure : 10 000 euros TTC
Lot men. intérieure : 4 500 euros TTC
Entreprise de charpente et de couverture :
Entreprise Huvé
Lot couverture : 24 000 euros TTC
Lot charpente : 44 000 euros TTC
Entreprise de chauffage :
Entreprise Duval
Lot chauffage : 2 500 euros TTC
Entreprise d'électricité :
Entreprise Adel
Lot électricité : 4 000 euros TTC
Entreprise métallerie :
Dominique Fievet
Lot métallerie : 4 400 euros TTC





6/ The head of architecture - architecture of the head

Crâne marqué de zones phrénologiques,
Source : Dictionnaire Webster 1895



- Escalier des parties communes
- Couloir des trois chambres à réunir
- Vue d'une des chambres de bonne
Paris (75)

from the inside of our heads, to varying degrees of orderliness and rigidity. So much so that today our mind seems shaped by a thousand interlocking assumptions, each relying on the other to form our representation of consciousness. Our understanding of the inside of the head is an architecture. A systemic construction in which things make sense. Conversely, our ways of understanding our heads have consequences for architecture. They are its regulatory principles. Deism and rationalism saw their understanding translated into the construction of the territory. Architecture could be read as a fulfillment of thought, its built consequence. The project for Madame C., a psychoanalyst, was elaborated on this reading of the links between the order of the head and the architectural order. It aspires to a spatial translation of the concatenation of the various systems of thought at work in the Western mind. Reason guides one part of our actions, psychoanalysis is concerned with our more obscure actions, the Rorschach test has left traces in our sinful thoughts, phrenology had the intuition of the functional areas of the brain, African art continues to embody "for us" that which frightens reason... Each of the embedded systems has made use of architecture. Each has forged close relations with it. In *The Interpretation of Dreams*, Freud saw the stairs as the symbol of the sexual act. Dogon symbolism sees the door and the lock as symbols of the union of the sexes, fertility and the



Diagrammes de Rorschach, 1921
Source : Wikipedia

Vue intérieure de l'appartement
Paris (75)





Revue de phrénologie - 1848
Source: Wikipedia



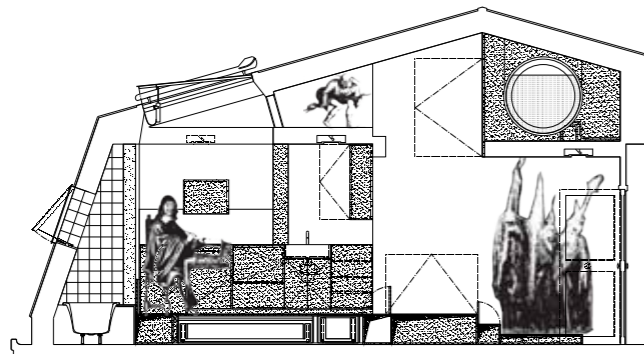
Simulation intérieure des meubles déployés - État projeté
Paris (75)

sexual act.
Phrenology is a way of organizing space into rooms or worlds nestled in drawers.

Why this analogy? Surely because Madame C. is a psychoanalyst. But it is above all because when one has climbed the building stairs, one feels detachment from the ground. The entire sky is just above the roof. The noise of the city fades. The electrical grid is less well looked after, it blends in poorly among the ceiling moldings. Upon entering the hall one finds three small rooms that the project is supposed to join up. Each room is a little world of its own, with an eye on the outside.

The whiteness of the walls and the black and white grid of the lino create the overall atmosphere of a sanatorium, or even of solitary confinement, the space of the mind. We are in the head of this building, from which one is given to observing the world in a detached manner.

Once joined up, the different rooms of this apartment will have seven holes, seven openings onto the outside, like in a head. The apartment will thereby work as an aggregate, a cubist portrait of the various worlds at work in our Western heads. In this way,



- En haut: Coupe transversale sur l'entrée et la salle de bain
- À droite: Vue intérieure
Paris (75)

the rue Sampaix project is organized around detachable worlds in the manner of the parts of the brain that cerebral activity has just stimulated. The shower, seating, bed and storage spaces jut out from the ceiling, the floor and the walls, endowing this space with the ability to concentrate on one activity or another. It is as if we were in a world where the head took precedence over the body and reason. A world in which objects were not functions loaded with metaphors or symbolic values, but symbolic values loaded with objects.

Thus, each architectural element is not solicited for its function but in the first place for its history, its symbolic charge. Here, a mirror is first of all the psyche, the heating is above all the stove beside which Descartes pondered his philosophy, a lock is of itself a sensual and fertile world, a high, upholstered, niche is a haven for our transient follies, a tiling pattern is a repetition of the Rorschach figures. And in this reversal we rediscover unsuspected marvels in the vocabulary of architecture. Behind the abstract terms of the Academy of Architecture nobly borrowed from the "Italian model": listel, astragal, cornice and so on. A pagan language of architecture had existed far earlier: soul, beard, one-eyed, mouth, arm, decay, bald, hairy, ankle, heart, conscience, rib, neck, elbow, thigh, tooth, femur, knee, throat, hip, leg, cheek, tear, lip, lobe, jaw, hands, nipple... are all building terms that are still used and that still coexist in the Western mind alongside the most abstract mathematical models.

The evolution of the vocabulary of architecture reflects the consolidation of the architect's power over the



Plan de la salle à manger - chambre à coucher - étude
Echelle 1/50ème - Paris (75)



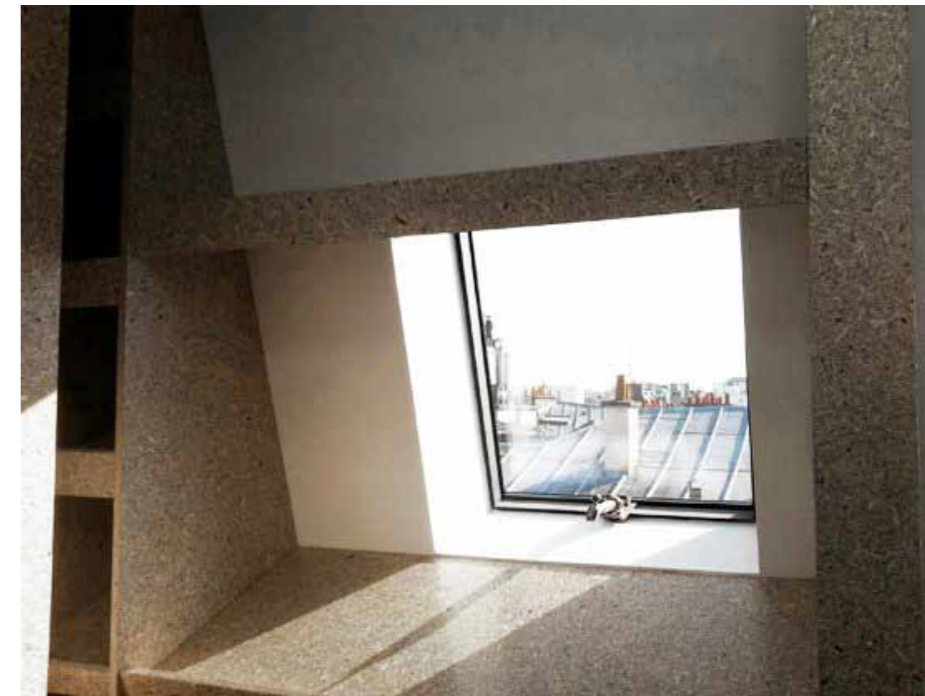
Serrure de la porte du toilette inspirée des serrures Dogons

0103 Création d'un appartement et d'une verrière à Paris (75)

Montant des travaux : le client ne souhaite pas rendre cette information publique
SHON concernée : 25 m²
Marché privé
Déclaration préalable pour la création d'une verrière en toiture au 7 août 2009
Livraison : juillet 2011
Durée des travaux : XX mois

- Bureau d'étude structure : Dominique Piquery
- Entreprise TCE : Entreprise REMS
- Lot démolition
- Lot gros oeuvre
- Lot charpente
- Lot cloisons doublage
- Lot men. extérieure
- Lot men. intérieure
- Lot plomberie
- Lot électricité
- Lot peinture
- Lot carrelage
- Entreprise de menuiserie intérieure : Entreprise Lequien
- Entreprise de charpente : Entreprise Metal C
- Entreprise de verrière : Entreprise CSTI
- Entreprise de menuiserie extérieure : Entreprise AMC Cretu
- Entreprise textile : Alice Laroche Leblanc
- Entreprise mobilier : Entreprise AMG - Alex Linden
- Entreprise chauffagiste : Chauffage Decor
- Entreprise store : Roussel Store

Vue depuis l'écritoire
Paris (75)



Vues intérieures de l'appartement
Paris (75)





7/ The definitive and the spontaneous

Procession du roi Punch pendant le Carnaval, gravure, Johann Heinrich Stuermer



Premier jour de la phase de démolition Bagnolet (93)

0081 Réaménagement intérieur d'une maison individuelle à Bagnolet (93)
 Montant des travaux : 26 000 euros TTC
 SHON concernée : 50 m²
 Marché privé
 Livraison première phase: janvier 2009
 Deuxième phase: en cours
 Durée des travaux : 2 mois

Entreprise de TCE :
 Keros construction
 Lot démolition : 2 800 euros TTC
 Lot charpente : 2 500 euros TTC
 Lot peinture : 1 500 euros TTC
 Lot plomberie : 3 200 euros TTC
 Lot sols souples : 800 euros TTC
 Entreprise de menuiserie intérieure :
 Pierre Sanz
 Lot menuiserie : 15 000 euros TTC



Conservation de la tuyauterie de chauffage laissée flottante par la démolition des murs Bagnolet (93)

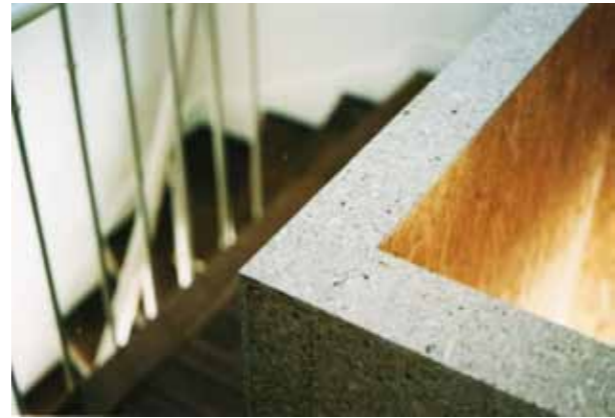
domain of construction. There is a shift from a metaphorical, empirical and colorful vocabulary to an abstract, learned language full of references. Architecture was radically reformed when the figure of the architect emerged. Plan, section, perspective, standardization and the strength design of materials have accumulated, been systematized and fine-tuned to define the practice as we know it today. Within this apparatus for producing buildings, one idea seems to have taken permanent hold: the immortality of buildings. Architecture is born but doesn't die. Everything takes place, is thought out as if it were built for eternity. Architecture is increasingly fragile because it requires constant maintenance, sometimes at extraordinary cost. It is also conditional, as Rem Koolhaas writes (article "Junkspace" in Content - 2004). Its survival depends on a steady flow of electricity, mechanical ventilation, the "upgrading" of defective materials and joints... Yet we do not build in a deliberately temporary manner. This may be one of the reasons why architecture preserves this serious air, this absolute symbolic dimension that Bataille criticizes. What is being built today could very easily fall into ruin in the absence of upkeep. However, these ruins would not disappear unless stupendous effort went into demolishing them. Madame Lemoine had only a very

*- Vue de pièce principale du rez-de-chaussée
 - Vue sur les entrées du boudoir et de la salle de bain à l'étage
 - Le boudoir, pièce d'isolement de 2m² Bagnolet (93)*





small budget to make the house habitable. We availed of thirty thousand euros to transform the interior of a worker's house with tight and overly-partitioned spaces into a residence open to the light and flexible enough to accommodate the impressive number of objects she was to bring with her. Furthermore, we only had a few short months in which to think about the project and complete it. Given the exorbitant cost of stone in the Paris region, it seemed unreasonable to make irreversible "architectural decisions" in so short a time. It seemed preferable in a first phase to get rid of the many internal partitions and to create a space that could accommodate its inhabitants, at least temporarily. This would give them time to become accustomed to this new territory before considering any major restructuring. Moreover, the budget did not allow for the complete upgrading of the electricity, the plastering of the walls, the replacement of the antiquated heating system and so on. Madame Lemoine's project was therefore a wooden skin that, once the demolition was completed, was to cover the entire interior of the little house. This skin, considered indifferently as temporary or permanent, reorganized the interior spaces, included phenomenal storage space and made it possible to distribute the electrical wiring very economically without embedding or plastering.



- Vue de la trémie depuis l'étage
- Vue de la trémie depuis le rez-de-chaussée
Bagnolet (93)

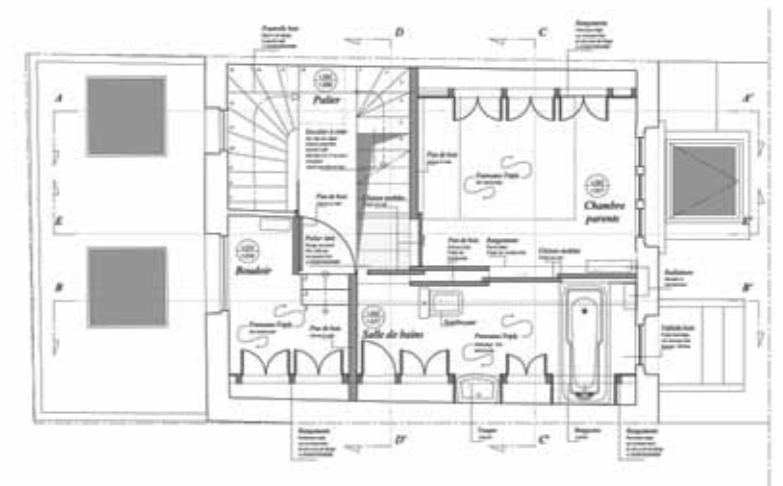
L'entrée de la salle de bains (à gauche) et du boudoir (à droite)
Bagnolet (93)



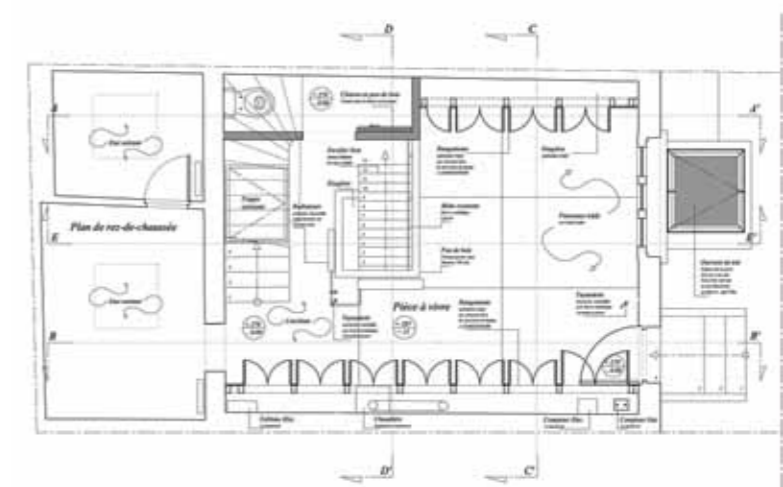
at that moment gave a freedom to the project process. Just as carnival architectures and costumes are created in full awareness of their impending end, the project was able to play with its form and its destiny. The wooden skin is uninhibited. The material took on a baroque presence; we were able to build a 2m x 2m boudoir with radiators and their pipes left loose, floating in the void left by the demolition of the walls that had previously held them up, an army of cupboards was nestled in the walls, floors and partitions. The quality of the execution as well as the atmosphere and the articulations between the spaces were not at any moment treated lightly. Yet, it was possible to multiply the risk-taking thanks to the loss of the "gravity" that is inseparable from any idea of eternity. If only architecture wasn't so heavy! If only it could be done with the simplest of means... so many more people could have access to it. While architects could be useful for so many things in our territory, how is it that my architect friends are kept for entire years in a state of inactivity, occupied like 200 of their fellows by the competition to obtain the least public project? I dream of an architectural practice that is "portable", light, readily available to any person, whatever their budget.



Vue sur la fenêtre de la pièce principale du rez-de-chaussée
Bagnolet (93)



Plan de l'étage - État projeté
Bagnolet (93)



Plan du rez-de-chaussée - État projeté
Bagnolet (93)



Affiche de l'exposition du collectif superminimum
Juin 2009

0110 Exposition superminimum
Exposition au Lawomatic, 20 rue Jean
Moinon - 75 010 Paris.

En collaboration avec Studio Lo,
designer éditeur d'objets et le
Burozéro de Remi Perret architecte
DPLG.
L'exposition s'est déroulée du 4 au 21
juin 2009.
Catalogue de l'exposition en auto-
édition imprimé par Artek-Dynadoc
35 510 Cesson-Sévigné



Panneau de l'exposition
superminimum
Juin 2009

8/ The superminimum and architecture of "Est-ce ainsi"

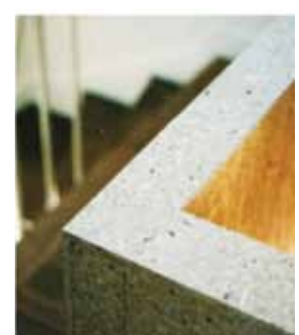
Exposition Superminimum, Caddie de petite
taille exposé par Remi Perret, Bureau 0.



Today, a social class with a very limited budget can employ the services of an architect. Sometimes ashamed to admit to their family and friends that they can afford these services, not so long ago, they would have carried out the work itself. While the history of the architect has been primarily that of a subject in the service of power, it is now found serving people who can barely afford it.

Accepting this type of project strongly impacts the economy of a firm: low fees, inability to hire staff, to take on five to ten projects alone and at the same time, the cooperation of companies willing to work with very small margins... Strangely, the almost cataclysmic sum of these constraints lets one work in conditions that large projects cannot provide. It requires broadmindedness, a long time for each project and encourages one to reinvest in components that are somewhat neglected by Architecture (drawing a flush, rethinking what electrical conduits could become beyond simple passages for cables, and so on). The small size of the projects excludes systematization in favor an accumulation of customized solutions. The sum of these minimums does not in any way result in an

Extrait du dossier de presse de l'exposition:
- Travaux des designers Studio Lo
- Travaux de l'architecte Remi Perret du Burozéro
- Travaux de l'agence «Est-ce ainsi»
Juin 2009



impoverished architecture. Rather, it seems to constantly open up to an excess of complexity and possibilities. "Est-ce ainsi" wishes to consider the "firm" as an architectural project. To rethink our relationship with superlatives:

- Small scale and lower cost may be more adapted than the large and the expensive for the improvement of the territory.

- Seizing upon the ability of the micro to dialogue with the macro: each project, no matter how small, is capable of questioning the way we live in the world.

- Considering that the minimum is not necessarily miserable. Like the carnival organized at little cost, poverty can be joyous, generous and excessive.

"Est-ce ainsi" considers all steps leading to the construction of a building as part of its architecture. Whether in its process or its result, each project must reflect an engagement with the modalities of architectural production. Thus, the way the firm works is an architecture to the same extent as each of its built projects. This is characterized by a chosen definition of the terms Scale, Client, Fee, Turnover, Deadline,



Espace d'«Est-ce ainsi» au sein de l'exposition comprenant le mobilier minimum en MFP
Juin 2009

Company, Means, Material.

Turnover

The firm is currently working on four projects with budgets between €15,000 and €50,000.

It is expected that a business's turnover should always grow.

This structural constraint seems immovable. It determines the level of trust the architect enjoys with his bank, or with his contractor during the bidding process... It is in this context that small projects become the antechamber through which architects are obliged to pass in order to gain access to large-scale projects. "Est-ce ainsi" is careful not to exceed the amount of €27,000 per year in fees. In accordance with Article 293 B of France's general tax code, remaining below this ceiling means that fees are exempt from VAT, which helps reduce the cost of an architect's services for limited budgets. While this choice requires a frugal lifestyle, it guarantees comfortable working conditions which an increased turnover would jeopardize.

Extrait du dossier de presse de l'exposition:
Maquette d'un projet de l'agence «Est-ce ainsi»
Juin 2009



Catalogue de l'exposition superminimum
Juin 2009

Clients

An idea seems to have become settled in people's minds when it comes to architecture: a good client for an architect is a cultured and wealthy client.

Many architects take care to guard against clients who are financially and culturally unattractive. These same clients do not consider that they can afford or even be able to interest an architect. "Est-ce ainsi" works on budgets often situated between €15,000 and €50,000 and seeks to work from the various conceptions of beauty that are present in a society.

Délai

It is not uncommon to see buildings with a budget of several million euros be constructed in a total period of two years: this period includes the study phase as well as time for administrative preparations and dealing with third party claims... These constructions are real achievements. However, such deadlines bring stress to bear on the architecture as well as on those who design and build it, which remains harmful to all. Outside the star system, an architectural firm is rarely in a position to take time for reflection. For a million euro project, it can often only afford to devote a few weeks to thinking about the project before having to start dealing with the massive production of documents that such works require. "Est-ce ainsi" works over a long time. While large projects appear subjected to a certain urgency, small-scale projects more easily benefit from a maturation time. As the majority of the firm's clients are individuals building for themselves,

Présentation des maquettes d'études pour le projet de studio des Nauze à Vernon (27)
Juin 2009



0000 Agence d'architecture «Est-ce ainsi»
SARL depuis novembre 2010

SARL Est-ce ainsi
3, rue Élisée Reclus
93300 Aubervilliers

Fiche administrative:
N° SIRET :528 607 427 000 10
Ordre des Architectes:
n° national S14213

Les patrons apparaissant sur cette page sont ceux de
maquettes de l'appartement de madame S., rue Sampaix (75).
Tous les patrons des maquettes de l'agence sont désormais
effectués à l'aide du logiciel Pepakura designer édité par
Tamasoft

almost exclusively with the same
companies. Each project further
refines the understanding of what is
expensive for the company to do, its
strengths, weaknesses, etc. An intense
collaboration with the company in
the design phase is the condition of
possibility for each project.

Honoraires

The major problem of an
architectural firm working on a
very limited amount of commissions
is that of profitability. Projects
involving small amounts of work
only save a small amount of fees. The
vast majority of architectural firms
finance small (non profitable) projects
through a few large (more profitable)
projects. Paradoxically, it is the big
projects and the expenses they entail
that turn small projects into financial
drains for firms. "Est-ce ainsi"
defends the hypothesis that a firm can
be economically viable by dealing
only with small projects. The firm's
policy now is to increase the number
of current projects and to grant them
a long time of reflection. It is working
on a dozen projects at the same time,
which makes it possible to spread
out the invoicing of fees and to work
out each project over a long time.
The percentage of the fees varies
depending on the amount of work.
The premise is that the time spent
thinking about the project can lead
to savings on the work. For smaller
budgets, a complete mission can
reach 20% of the construction work
while respecting the overall budget.

Matérialité

In the dialogue with the client, the
materiality of the project is one of its
major dimensions. Without this list
being exhaustive, and for economic,
ecological, practical and aesthetic
reasons, whenever possible the firm
uses the following materials:

- MFP: structural particleboard,
Wodego company. (Emission class
E1), moisture resistant. Very low
cost. - OSB: Oriented Strand Board,
structural particle board. (Emission
class E1). Very low cost - natural
beeswax finish - The furniture is
assembled as soon as possible by
screws and without glue. - Insulation
by cellulose wadding in semi-rigid
panels by the Eco-logis company.
Means: For cost-saving reasons,
since 2009 the firm has no longer
possessed a printer, the fax number
is hosted on the internet, all printing
is outsourced, all stenciling of plans
is done without tint by screening, all
models are made by folding print outs
of patterns generated by the software
"Pepakura Designer". The firm
has no premises of its own. It often
moves: all data is gathered on a hard
drive and a laptop.

Relevé

The survey, however futile it may
seem, is a very important phase
for each of the firm's projects.
Each project undergoes a survey
of the visible state of the existing
situation. This work is a phase of
familiarization with the building
which is to be worked on. A phase
when relations between spaces
become clearer and during which the
process of reflection is initiated.
But it is also a time of confrontation
with what is real, a Sisyphean
exercise of documenting reality,
archiving the built world. An
attempt to participate in the work of
documenting "ordinary" architecture
as initiated by the photography of
the Bechers. The example of the
survey of Monsieur and Madame
Nauze's home in Vernon was the
most grueling survey experience to
date. Many days were spent trying to
survey the inclination of the walls,
the different heights between each
step, the drainage route of the waste
water under the sinks... To undertake
the absolute survey of an architecture
is truly impossible. Yet, this repeated
attention to human constructions in
their most intimate details continues
to reveal the distance separating the
idea, the type, the architect's plan and
their "corruption" by reality.

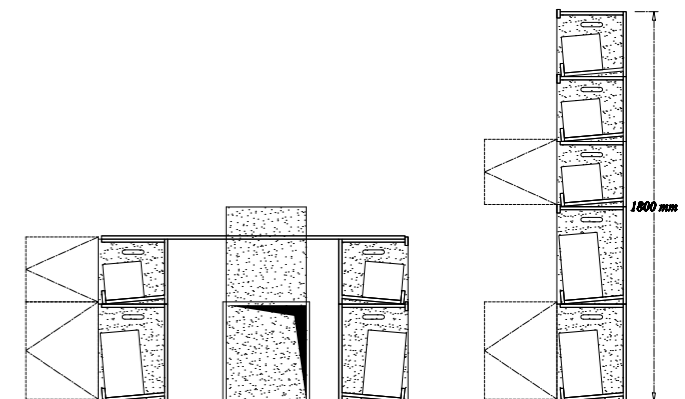
they prefer to give themselves time for
reflection so as to properly take stock
of what will be, for most, their only
project. Although the firm has been
able to meet very short deadlines
when it was inevitable, 9m2 projects
have undergone two years of studies.

Échelle

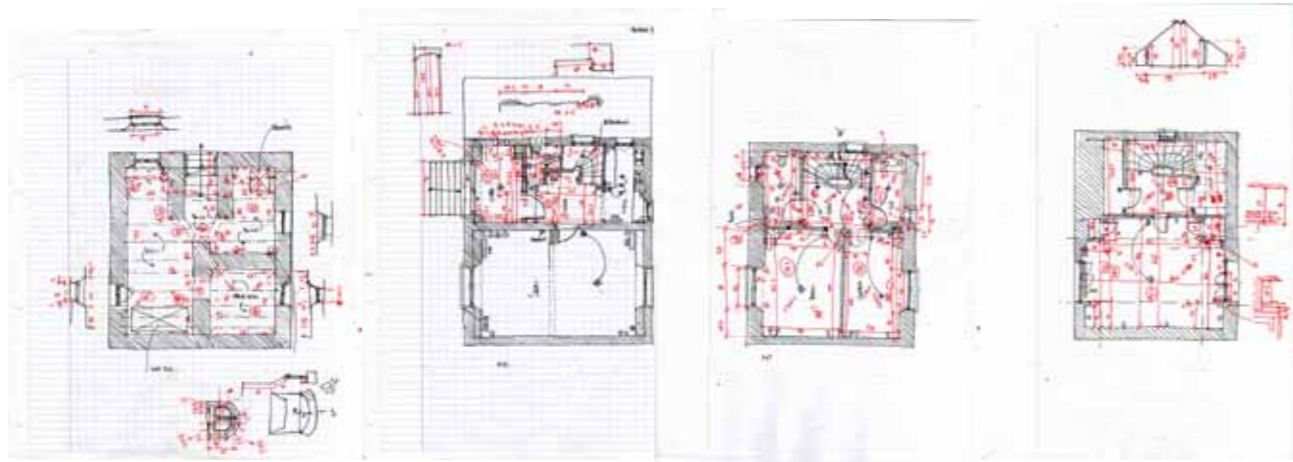
Architecture is often seen as a matter
of size. It seems that building a city
in China or a skyscraper in Dubai
is synonymous with quality in the
architectural vocabulary. The size of
the buildings entrusted to an architect
becomes a warranty of architectural
value. While it is legitimate to see this
as a success for job creation, there
is nothing qualitatively architectural
in a building's size. The architecture
is just as fully present in a house of
cards as in the Great Wall of China.
Inspired by the tradition of follies
or even the example of Bramante's
Tempietto, "Est-ce ainsi" relies
on the small-scale to propose
constructed images of the world.
Sorts of superminiworlds, these
architectures function as constructed
attempts at understanding the world.
The firm primarily works on projects
with surfaces between 9 and 45m2.

Entreprises

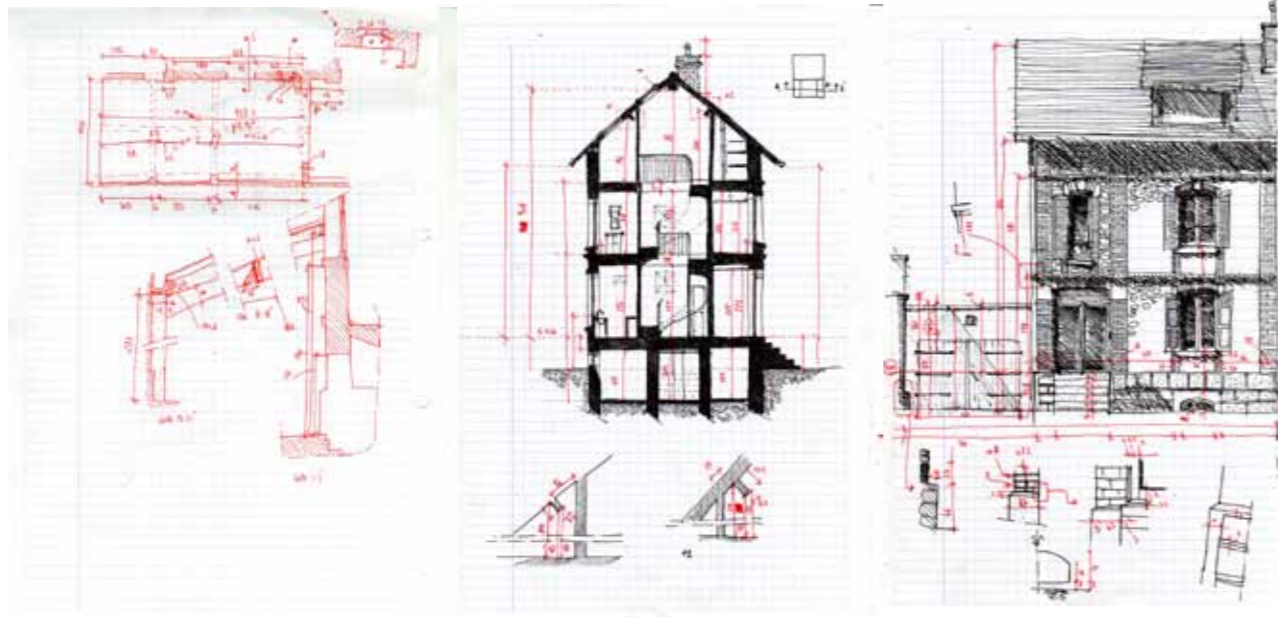
It is rather frowned upon for an
architect to always work with the
same companies. Suspicions of
collusion often mean that architects
and companies address each other
formally (with vous) in the presence
of clients, whereas they are informal
(using tu) during the work. This
would be like obliging a musician
to change his instrument for each
concert. "Est-ce ainsi" works



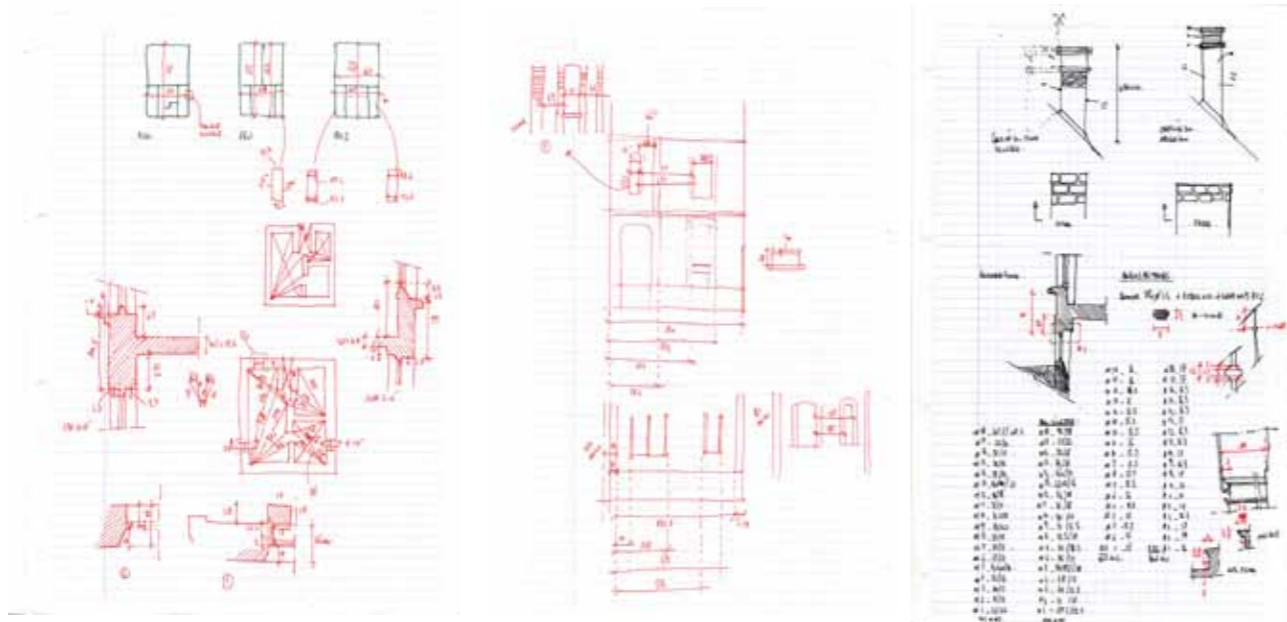
Mobilier bibliothèque de l'agence, Est-ce ainsi
Panneaux MFP, finition cire d'abeille



Relevé des niveaux de la propriété des Nauze à Vernon. Sous sol, rez-de-chaussée, premier et deuxième étage
Juin 2006



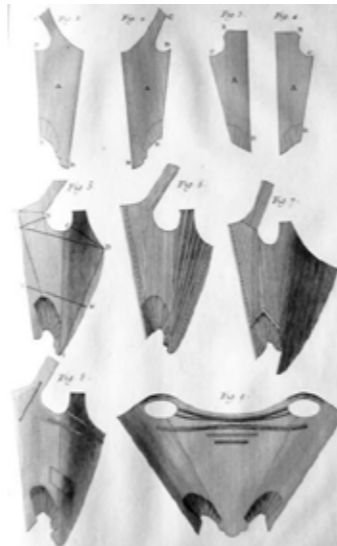
Relevé des menuiseries, de la coupe et de l'élévation sur rue.
Juin 2006



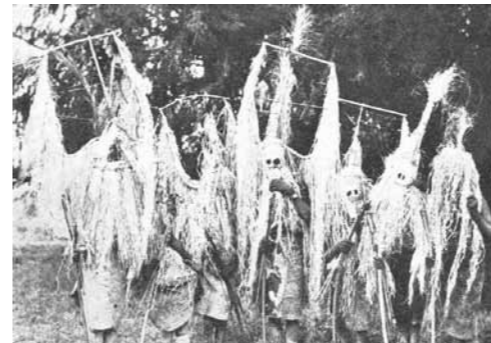
Relevé des épaisseurs et devers de cloisons, des détails de façade ainsi que des hauteurs respectives de chaque marche des escaliers.
Juin 2006

9/ The task of architecture, or the clothing of the unbearable mess

L'art du Tailleur d'habits et de corps.
Planche 22 du supplément de planches
gravées à l'Encyclopédie de Diderot et
d'Alembert (1767).



- Peuplade Nandi; plaine du Tanganika
«Documents» 1930, article «Espace» - Georges Bataille
- Mariage en Seine et Marne, vers 1905
«Documents» 1929, article «Figure humaine» - Georges Bataille



Panorama des costumes produits par les étudiants lors du jury final
Avril 2009

“FORMLESS: that a dictionary might begin from the moment it no longer gave the meaning of words but their task. Thus, formless is not only an adjective having such and such a meaning but a term serving to declassify, generally requiring that each thing has a form. What it refers to has no place in any meaning and is crushed everywhere like a spider or an earthworm. Indeed, for academics to be happy, the universe must take form. All of philosophy has no other purpose: it is about giving a riding coat (redingote) to that which is, a mathematical riding coat. On the other hand, to say that the universe resembles nothing and is formless amounts to saying that the universe is something like a spider or gob of spit.”
G. Bataille. Documents, 1929 number 7

Georges Bataille's article "Formless" is an integral part of his critique of the symbolic function of architecture, one of the strongest designers of this "mathematical riding coat" thrown over the world. This critique, which has served as a guiding thread to the presentation of the firm's work should not be understood as an attack on the construction of buildings. Bataille was very sensitive to architecture. Rather, it is, in my opinion, directed against this overwhelming need that our civilization has to flood all the grey areas of reality with light, to sniff out all nooks and crannies. This will to give a noble and presentable image to what it considers to be degrading or primitive. It is in this sense that one finds the symbolic dimension of architecture everywhere in the real, and not only in the production of the built environment. Clothing is one of those human productions that try to impose on human passions the rigorous form of a perfect system. The reference to the riding coat is not fortuitous. The redingote, derived from the English "riding coat" is a

black garment, fitted close to the body and which imposed itself stylistically for the Puritan values with which it was associated: the rise of the figure of the bourgeois Protestant, an enterprising man, accumulating wealth without making vulgar display on his own person, in contrast with the lavish costumes of the old regime. The task of architecture is therefore not exclusive to architecture. Clothing, painting and language are just as concerned. Since the creation of "Est-ce ainsi" in 2006, I have divided my time between the firm and teaching architecture for the Georgia Institute of Technology. This articulation between school and practice is almost consubstantial to the work of the firm. Teaching is a place for reflection where some of the issues faced in practice are discussed in the project workshop. Last year a workshop was dedicated to clothing on the basis of the term "redignote" chosen by Bataille. Each student had a materials budget of €50 to design a portable sleeping place. This architecture-garment was intended to formally express a reaction to the problems of the contemporary world.



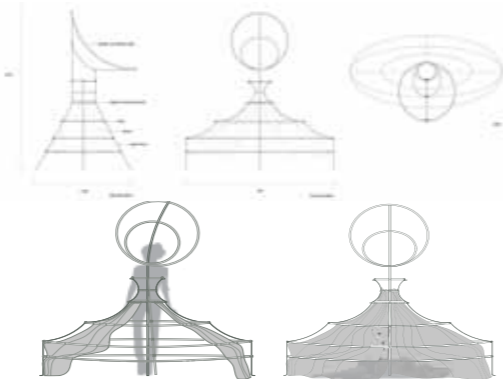
Costume réalisé par l'étudiante Allyson Chase
Avril 2009
Cette architecture vêtement dénonce l'esclavage moderne des femmes dans le milieu de la couture clandestine. Il est un mise en volume de patrons de coutures qui vient contraindre les mouvements de la femme qui le porte.



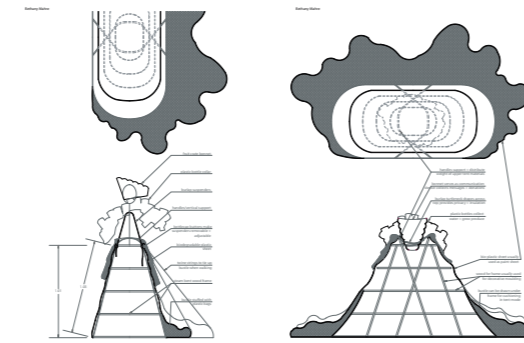
Costume réalisé par l'étudiante
Bethany Mare
Avril 2009
Cette robe à crinoline est une
habitation légère auto suffisante.
Le col est composé de bouteilles
plastiques dans lequel l'eau
de pluie collectée permet à la
nourriture de germer. La structure
de baleines offre un habitacle
protégé par un voile plastique
biodégradable

Modern slavery, the "economic crisis" and private prisons on the Mexican border of the United States of America are some of the themes that students chose to address. I think architecture schools offer a wonderful education. But after seven years of study and seven years of teaching I cannot help but see a weakness in schools: a student leaving an architecture school has never built. They will never have had the opportunity during school to try to their hand at the physical exercise of architecture.

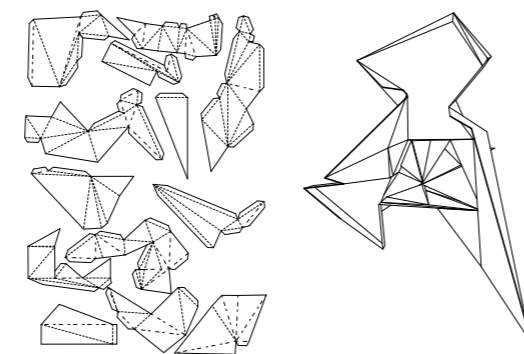
My intention is not to make teaching more professionalized, to introduce the reality of the constraints of building into school earlier, since, in my view, this is to be avoided. Quite the opposite, when I talk about building within the school, it is to familiarize students with what will become their material. So they can be aware of the impact of their project on the real, the unsuspected problems that they will have to deal with in the design phase, learn to overcome incidents, bounce back after surprises and break with this idea that the site is just the implementation of the plan in three dimensions. So that they can understand budgetary constraints and use them a driver rather than a punishment. Any student practiced in drawing or painting is quite easily surprised by the complexity as well as by the power of the stroke of a pen or a spot of Indian ink. In my opinion,



Plan, coupe et élévation du costume de Moira Schneider
Avril 2009



Plan, coupe et élévation du costume de Bethany Mare
Avril 2009



Plan, coupe et élévation du costume de Allyson Chase
Avril 2009

Panorama des costumes produits par les étudiants lors du jury final
Avril 2009



- Rodchenko portant son uniforme de
travailleur - 1924
- Habit rayé des prostituées - 1340
- Robe à crinoline vers 1850



Costume réalisé par l'étudiante Moira Schneider
Avril 2009

they should be able to feel the power of a new wall, a hole dug in the ground, a mass of cast concrete... as a direct result of their plan. For a student graduating from an architecture school today, the reality of construction is an unknown. It appears as a set of fixed codes, perfectly removed from school, with its own rules and administration, and made up of people who have not been schooled in the concerns that have been theirs for the past six years. I see no reason why it should be that way. Schools of architecture could also be places where students reflect on a site with the same political-constructional-poetic attention as deployed in the design of a project. A place where the administrative and legislative workings of firms are reinvented, where one can reflect on what this famous professional world could be, rather than trying to introduce as it is, with its obvious dysfunctions, into the minds of students.

The project on costume as well as the project for architectural models on a 1:1 scale for the next semester are proposals that go in this direction. The aim is to establish an annual workshop for scale architectural experiments. After a jury has selected the most relevant project, students will work together to imagine the implementation of this little building. They will have to question the relevance of the materials selected, reflect on ways of supplying the site, divide up the tasks on site, manage the budget and so on. Once this choreography is established, they will go on site for a ten day period to build it.

0106 Redingote contre monstruosité
Atelier de projet de quatrième
année d'architecture pour le «Paris
Program» du College of Architecture
du Georgia Institute of Technology,
domicilié à l'ENSAPLV.

L'atelier était composé des étudiants
suivants:
Emily Bradley, Cindy Caranto,
Allyson Chase, Xiaoxi Chen, Sarah
Colvin, Michelle Hendrickson, Yehwon
Kim, Dessa Lohrey, Bethany Mahre,
Jessica Marquardt, Calleigh Mentzer,
Moira Schneider, Stephanie Self,
Laura Welborn, Craig Whitehorne.

Il s'est tenu à l'école nationale
supérieure d'architecture de Paris la
Villette du 9 février au 6 avril 2009.

Chaque étudiant devait pour un
montant de 50 euros de matériaux
réaliser un lieu de sommeil portable.
Cette architecture vêtement
devait formellement exprimer une
réaction aux problèmes du monde
contemporain. L'esclavage moderne,
la «crise économique», les prisons
privées à la frontière mexicaine des
Etats-Unis d'Amérique, sont quelques
uns des thèmes que les étudiants ont
choisi de traiter.



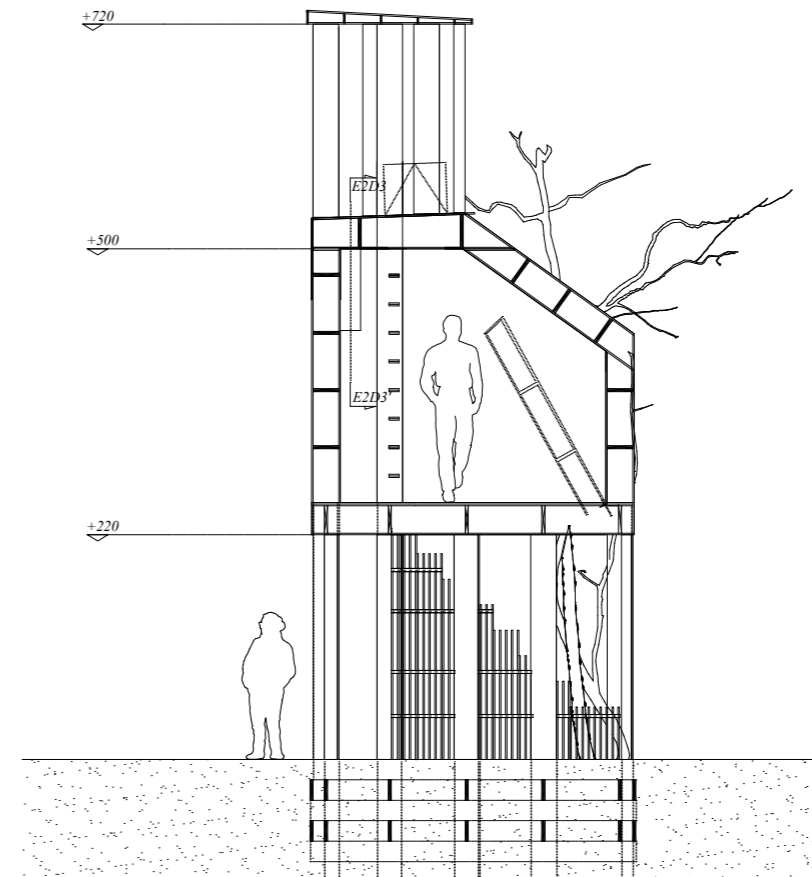
10/ *The bodies of architecture and the architect*

Extrait de *La Notte*,
Michelangelo Antonioni,
1961.

Photographie de
Hsiang-Ming Wen, point
de départ de son projet.



Étudiants creusant les fondations
Coupigny (27)



Coupe sur le projet dans sa version initiale
Coupigny (27)

With its fine tight lines on immaculate paper, the plan is noble. The material of the building makes dirty the hands that manipulate it. We can thus summarize the sociological distribution of the actors of construction.

The practice of architecture is done without the body. Architects have a distant relationship to the material. The tool of design, plan, section, or of perspective are the white gloves that keep architects at a distance from the tons of materials that architecture places on the ground. If the plans represent what will actually occur in every detail, the materials enter in the office only as fragile samples enveloped in promotional attire. The divide between spirit and matter is fully assured by the plan. This separation between mind and matter is already a fabrication of the architecture before its actual on-site assembly. Thinking of architecture while building it would be a different story.

And this story would affect the rapport that architects have with their own body. The bodies of architects are seated every day in front of computers. Often abused by stress, the violence done to them is

- Étudiants creusant les fondations
- Livraison de la paille pour l'isolation
- Didier Silhol et Dalila Silhol - chorégraphie
David Silly - voix
Coupigny (27)





internal. The body of the construction worker is intelligent. It knows how to manipulate a plate of 3 square meters as if it were weightless, using the balance of forces created by the movement of the mass in the air. Despite this understanding, these bodies are quickly broken. Plumbers' backs, tilers' knees, carpenters' knuckles, painters' lungs, etc... An architecture school should be responsible not to teach the profession, but to prepare for its reinvention, a sublime, magnificent reinvention, one to make you cry. Only the green-ness of students offer this resource against the inertia of the world as it is. In the workshop PASSILLON we wanted to stay as close as possible to this utopia, by creating an architecture studio where the students would reclaim contact with their body, not only through their muscles and movements, even if it already constitutes a revolution in education, but with the resonating of their bodies. Realizing that their bodies can resonate with some training, like cathedrals, remembering that with them the tenebrous caves of early man led them to evolve in the dark through the resonance of their voice. What a scene ... architecture inhabited vocally. Their young bodies, already trained not to serve themselves, were awake, resourceful. The students awoke at dawn to build this temple of passion that had been drawn by

- Horizon vue du site
- Chemin menant au site
- Séchage du vernis sur les panneaux de fondations
- Exercices chorégraphiques des étudiants
Coupigny (27)

- Étudiants travaillant leur voix avec David Silly
- Système de fondation du bâtiment avant remplissage de terre
Coupigny (27)



Vue de la Folie réalisée
Coupigny (27)

one of them and that they were in charge of building. Their work was interrupted not only to eat, but also to dance. Not in the sense of dancing with music as is usually done, but by paying attention to the movements of their limbs in space. Simple things like sitting, standing. Choreography parameterized by a few small rules imposed on the group, which led them to create moving figures in the garden. A social body is made during this learning experience: ten students harnessed to a project accompanied by a carpenter, a choreographer, a voice teacher, a studio professor, a chaperone, and a host. Articulating this active coexistence, rhythmic corporal movements, vocal exercises, earthworks, detail drawings and others ... is an architecture. This architecture, which reflects on the foundations of an organization of coexistence and the activities in which the social body could work in society, is a part of architecture and should be studied in school. The opportunities are too scarce.

0116 Passillon
Atelier de projet de quatrième année d'architecture pour le «Paris Program» du College of Architecture du Georgia Institute of Technology, domicilié à l'ENSAPLV. Projet dessiné par Hsiang-Ming Wen.

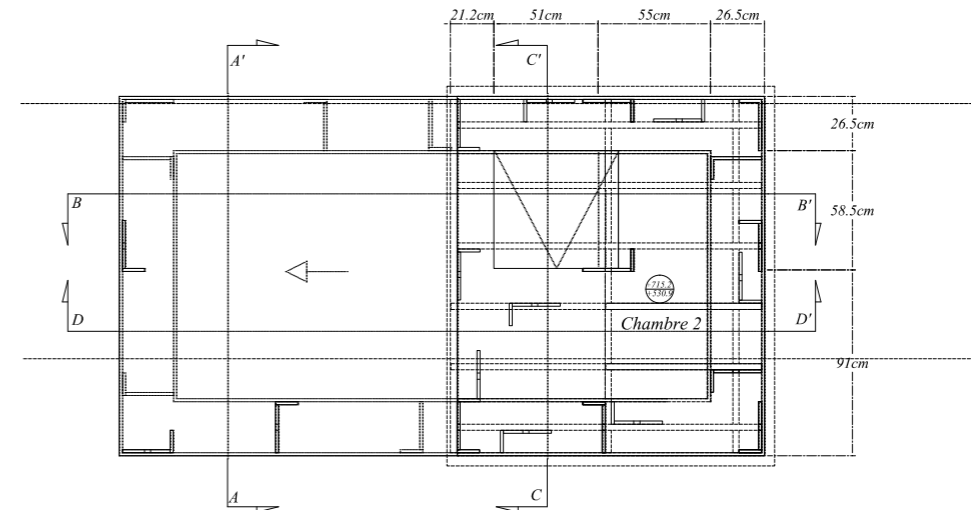
L'atelier était composé des étudiants suivants:
Drew Hrycaj, Azam Issa, Stephanie Lu, Canon Manley, Marie Miller, Erin Sherman, Joseph Vizurraga, Nate Weems, Hsiang-Ming Wen

Il s'est tenu à l'école nationale supérieure d'architecture de Paris la Villette le printemps de 2010.

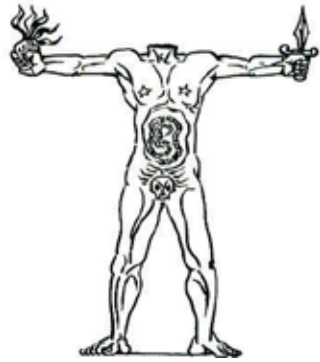
- Étudiants dans la fosse de fondation réalisée
- Vue du plafond de la Folie avant la pose de toiture
- Vue de la pose de l'isolation dans les murs
- Vues de la construction réalisée
Coupigny (27)



Vue de la construction réalisée
Coupigny (27)



Plan de la Folie
Coupigny (27)

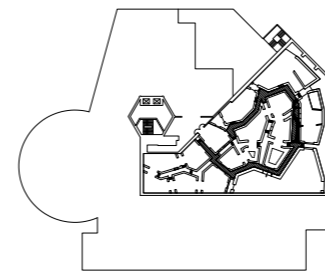


11/ Wanderings facing the architecture of the labyrinth

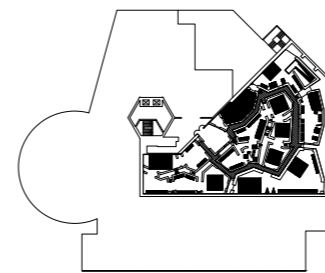
L'Acéphale, illustration d'André Masson, 1936



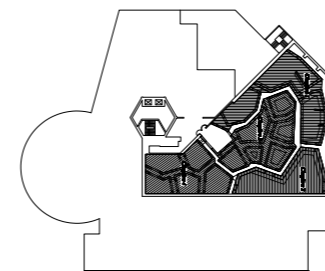
Revue de Phrenologie - 1948



Modifications de la Grande Nef



Oeuvres de la Grande Nef



Zones de la Grande Nef

The engines of history are shut down. The flag is at half-mast, no help is desired. While great narratives sleep, consciousness drifts, drunk on possibility. No longer animated from a movement that belongs to him, he rebounds against the matter of history, body suspended from desire, according to the unexpected wandering:

“in girum imus nocte et consumimur igni”... another palindrome refers to the title of the exhibition and depicts the subjects who abandon themselves to the intricacies of the city: they draw circles in the night. Others are consumed in personal mythology, tracing furrows in space. Thus, a wealth of experiences and wanderings illuminate the vacuum in as many ways as possible, without any more, for once, the absolute necessity for coherence: elusive spatial thinking has become a world of its own.

But the experiences of loss are architectures, both conceptual and physical. The monosyllabic stress of the maze, the labyrinth of streets is a built phenomenon. The scenography of “ERRE” must pass this round to pile multiple worlds, machines wander in an architecture suspended between alienation and drunkenness.

The Centre Pompidou Metz seems to help us in view of the two spaces

Photographie du Centre Georges Pompidou Metz - Xavier Wrona



1 Labyrinthe architectural



2 L'espace, le temps



3 La ville / l'urbain - Le labyrinthe moderne



4 Labyrinthe mental /Memoire



5 Bouleversement perceptif - Les cinématiques



6 La contrainte, la prison comme protection



7 Initiation edification



8 Le labyrinthe comme métaphore artistique

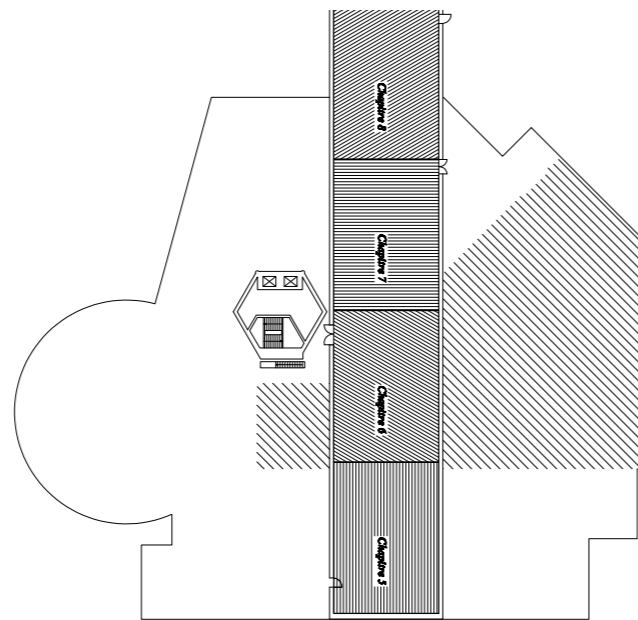


Vue aeriene de la grande Nef

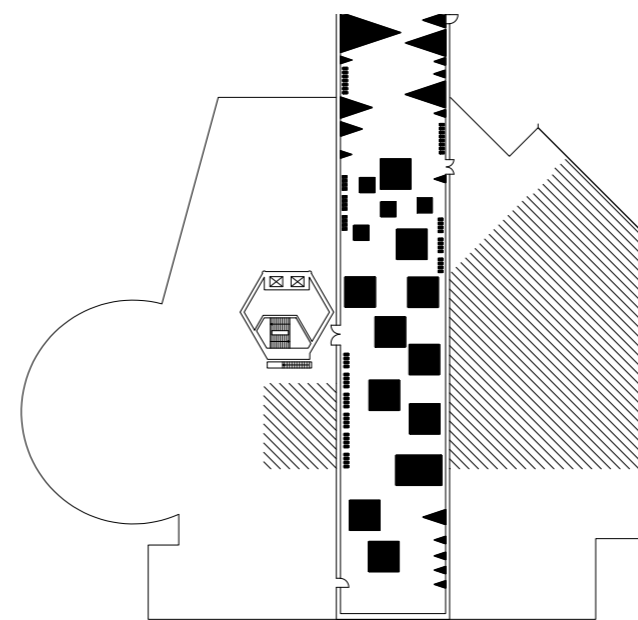
it provides: one worked with doubt, earthy and hopeless, the other aerial, pure and perfect, slayer of uncertainty. Sphere against labyrinth, base materialism against gnosticism: architecture in the presence of a labyrinth is a cutaway, exposing the organs that are the loss and the monument. This dissection permits to put the exhibition space in tension: archistructure of the labyrinth confronting the indefinite spatiality of consiousness. Reifications of mental order; by the construction of views make meaning, then loss of all landmarks in an area without prehension. Fireflies of meaning structure space for a brief instant before we're thrown back into formlessness.

For the scenography of "Erre," Est-ce ainsi joins with lighting designer Hervé Audibert. He brings his vast experience in lighting required by the art works and the exhibition space. His work, knowing at each turn whether to make itself absent or assume a grand poetic presence, assures us of the control of the experience that constitutes this exhibition, of a so singular spatiality.

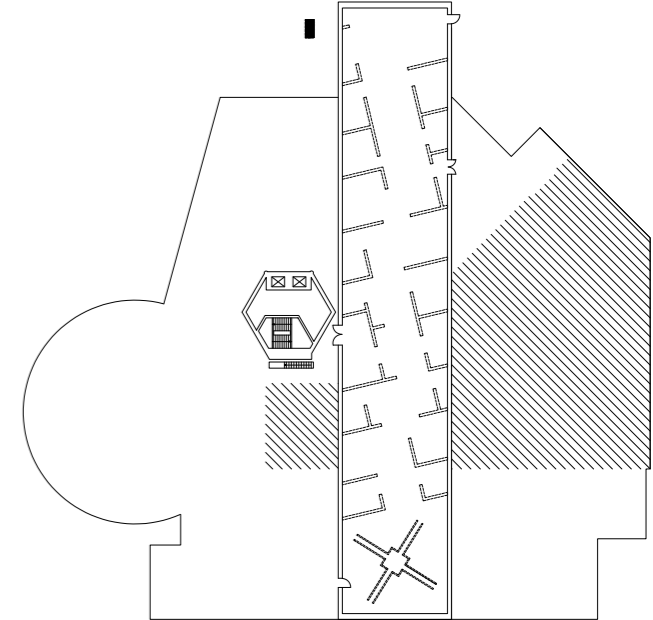
Be it interior projects or through



Zones de la Galerie 1



Oeuvres de la Galerie 1



Modifications de la Galerie 1

0138 Concours pour la scénographie de l'exposition « ERRE » à Centre Pompidou Metz
 Concours - Deuxième place
 SHON concernée : 2300 m2
 MO : Centre Pompidou Metz

Économiste de la construction : Fabrice BOUGON
 Concepteur lumières : Hervé AUDIBERT
 Décembre 2010

Vue de la Galerie 1



the edification of buildings, Est-ce ainsi has demonstrated its ability to control ferocious financial constraints without abandoning ecological requirements. This exhibition hopes to build on a particular attention to the economy and respect for the environment, so we propose to add an economist to the design team. We are thus associated with Fabrice Bougon, whose experience of financial management operations spans all scales of construction, allows the validation of spacial experiments that the project calls for. Once the project is defined, it will seek the expertise of consultants through subcontracting.

Est-ce ainsi is built on projects treated as thoughts, each as an epicenter the interrogation of the relations between building structure and the structure of thoughts. Each project has brought the opportunity to work in its material, its economy, its modest contribution to the "construction of the real," the intimate relationships between our understandings of the world and of its edification. As such we can only scintillate at the idea to be able to participate in the construction of this wandering machine.

- Jardins de Bomarzo - Vicino Orsini -1550
 - Vues de la galerie 1





- M.K. Abonnenc, *Le Monde connu*, 2008
 - M.K. Abonnenc, *Pour Aaron Douglas (Présent à l'Amérique)*, 2011
 - Vue du dispositif de l'exposition



Détail d'un couloir de circulation

0156 Scénographie pour l'exposition « Orphelins de Fanon » de Mathieu Kleyebe Abonnenc à La Ferme du Buisson, Noisiel (77)
 Montant des travaux : 3 000 euros HT (hors main d'oeuvre)
 SHON concernée : 370 m2
 Marché privé
 Vernissage le 6 novembre 2011

MOE : Est-ce ainsi
 Chef de projet : Xavier Wrona
 Photographie © Aurélien Mole, 2011

Space is in tension, imbalance stabilized, obtained by pulling on the muscle of one of the present forces. The idea of "economy" takes shape. The economy within the meaning of Eco – Oikos: the home. The space of the exhibition becomes the "administration of a home" and echoes what the artist has in mind: make a place of debate, of human relation, of assimilated bodies. In this economy, this management of a territory, the existing architecture bathed in order and symmetry (or self-celebration), events of an entirely different order take place. The given space, neglected in its finishing, represents a sort of authority, of ever-present order in the course of the exhibition with which it now plays.

Vue de l'exposition
 Lors du vernissage le 6 novembre 2011

12/ Architectures and constraints
 Omar Frantz Fanon, (1925 - 1961)





Vue de l'exposition novembre 2011



- Maquette d'étude
- Navire transportant des esclaves

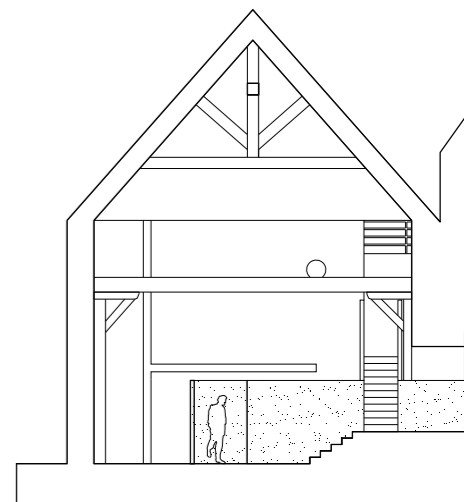


Vues de l'exposition novembre 2011

-The two separate worlds of colonial and colonized :

This leads us to imagine a very rigorous partitioning of the exhibition: taking the minimum space allowed by law in the exhibition spaces (a width of 140cm or approximately 55 inches) and to use them in construction of the exhibition pathway. This corridor, built in each space, allows them or refuses them. Its dimensions urge individuals in the space. These bodily comparisons make sense in relation to the laws in which we find ourselves (the minimum amount of space possible) and between connecting with the administration of a colonized territory: there is a given space, but we are only granted the minimum safety within that space.

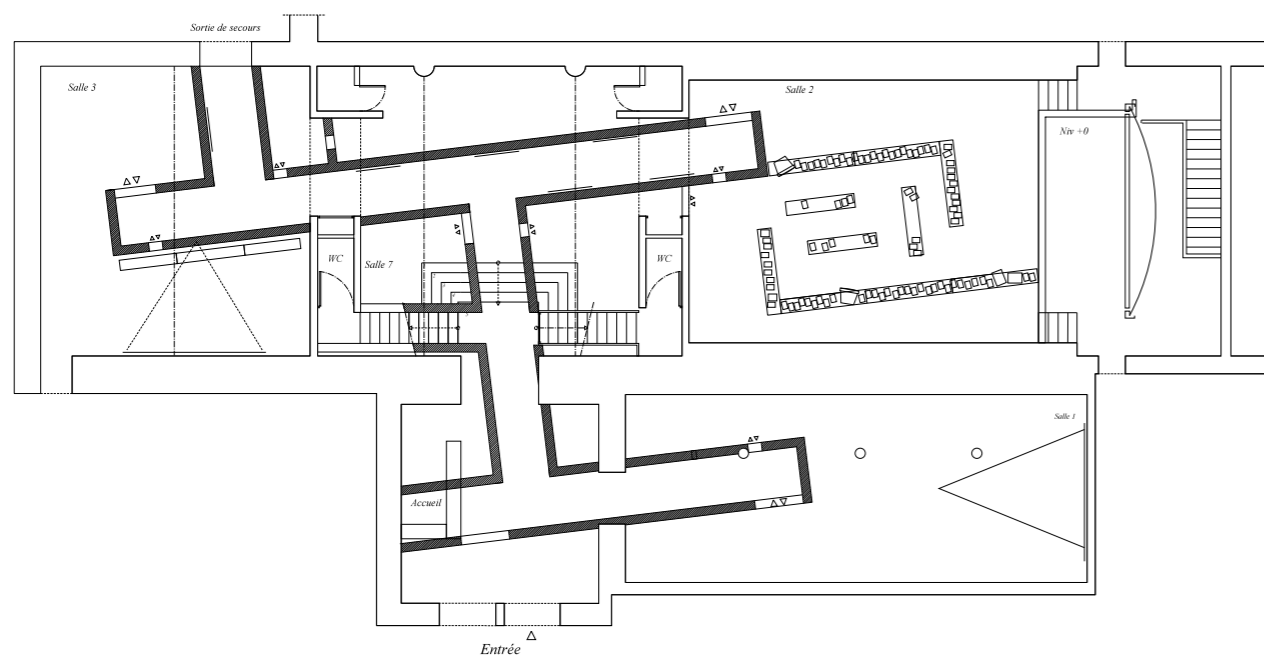
The height of the passageway walls occasionally stop at the height of a barricade. Elsewhere they are altered by ruptures which allow the passage of a body. They carry with them the desire to cross.



Coupe transversale sur l'espace d'exposition - Echelle 1/200

Frantz Fanon writes: "The symbols of society such as the police force, bugle calls in the barracks, military parades, and the flag flying aloft, serve not only as inhibitors but also stimulants. They do not signify: 'Stay where you are.' But rather 'prepare your move.'" (Fanon, Frantz. *The Wretched of the Earth*. Grove Press, 1965.)

This scenography is an attempt to manifest the presence of an authority. The construction of passageways to obey in this art center provides an escape from the impossible attempt of a representation of the effects of colonization on the body. It is only a transcription in the given context of the art center.



Plan des espaces d'exposition au rez-de-chaussée, espaces vides et espaces contraints, Echelle 1/200ème

Vue depuis un des espaces de circulation contraint





13/ Architecture and time travel

Michael Maier, Atalanta Fugiens. Oppenheim, 1618, emblèmes 14 et 2d



- Détail de fils colorés
Chaque couleur représente un artiste et connecte chaque oeuvre à un événement précis dans le timeline
- Vue de la timeline, frise chronologie d'articles datant de 2001 à 2011 le long du mur extérieur de l'exposition.

The exhibition "2001-2011 : Suddenly, yet" presents the works of a generation of artists graduated from the *École Nationale Supérieure des Beaux-Arts* during the last decade. To cut short the self-celebration, the elapsed span of time becomes the subject of the exhibition. Two choases clash, the world of art and that of the news. In collaboration with the french media outlets *Le Courier International*, *Paris-Match* and *Le Monde*, the exhibit links and confronts the art works in a series of press articles arranged in a "Timeline" along the periphery. The scenography was designed so as to leave the field open to Guillaume Désanges, curator, and allows him to adjust its staging in the presence of the works of art rather than in plan. Constrained by tight deadlines, an amount of wood had been ordered before thinking of the exhibition and the spaces needed. The form of the scenography is a precipitate of negotiations and contingencies. It is dictated by the presence of art in the space. To avoid the excessive presence of "the architect of the scenography," his "aesthetic authority" had been deliberately removed. If there is a presence of an architectural intention, it is subliminal: the parapet walls needed to hang the lighting become ghosts of the World Trade Center. We find its "lack" in the negative slots allowing uncontrolled pathways in the exhibit. A mesh of strings over the art space descend along the walls so as to bind "multiple, contradictory, and non scientific" artworks to certain

Vue du haut d'une cimaise



Marcel Duchamp, Exposition Internationale Surréaliste, 1947, Paris



- Giulio Camillo, *Il teatro della memoria*, 1510
 - Vue de la salle Foch
 - Vue du dispositif liant les oeuvres au cartels



Etude de la Timeline

articles.

“Two parallel stories, so, of which the links, which are here brutally forced, support the tensions rather than reveal affinities. The protocol of the exhibition is in fact based on a conscious paradox: it is by affirming these multiple connections, contradictory and non-scientific, that they become reasonable. Even in their imprecision. It is in doubt that they leave room, by their obstinate and deaf affirmation, that they derive their fragile legitimacy. The result is a shapeless fog of juxtapositions, which aim to offer alternative readings of the world through art, and, why not, alternative readings of art in the world. With, let's face it, the line of sight, the idea, or rather the fantasy that these links, though invisible and subliminal, exist somewhere. But they also remain unattainable to realize that the famous Zeitgeist, this “spirit of time,” Hegelian sea serpent that searches all the chroniclers of the modern world, and certain figures in art. This slippery and fleeting concept, we consider here the sense of Geist as a ghost. The spirit of time is a fiction of reality. A spectrum, in the image of these unconscious links, and almost kinesthetic that the exhibition intends to be between forms and events.” - Guillaume Désanges, curator (2001-2011 : Soudain, déjà (exhibition catalogue). Paris: Beaux-arts de Paris les éditions, 2011. Curator: Guillaume Désanges.)

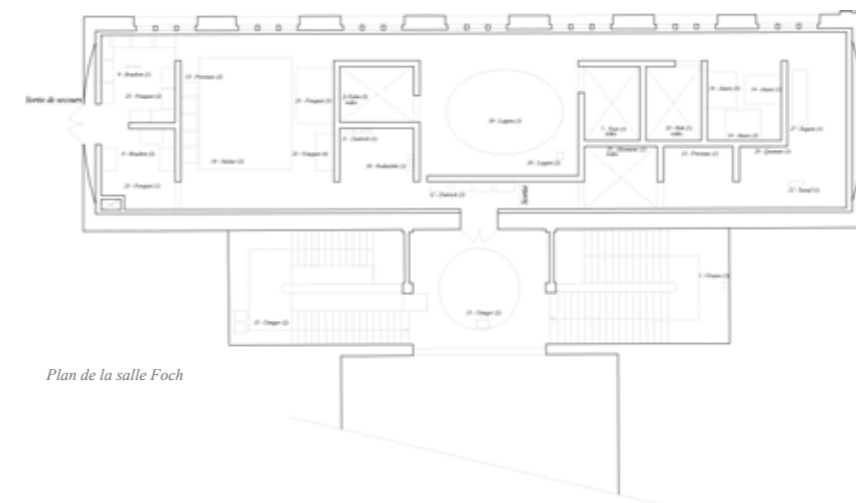
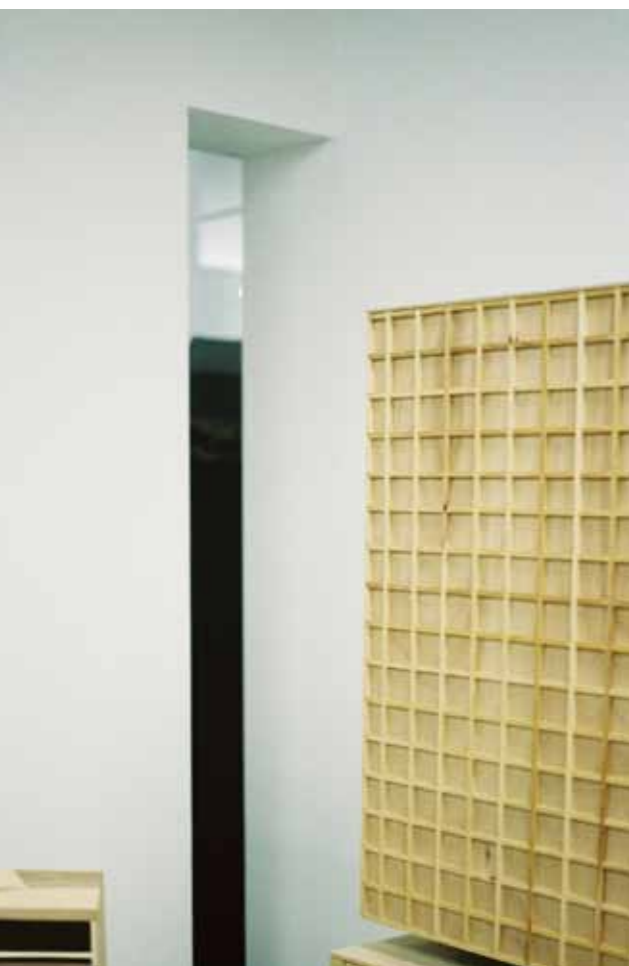
0151 Scénographie pour l'exposition «2001-2011 : Soudain, Déjà» à l'École Nationale Supérieure des Beaux-Arts à Paris (75)
 Montant des travaux : 126 000 euros TTC
 SHON concernée : 900 m2
 Vernissage le 20 octobre 2011

Maîtrise d'ouvrage en co-traitance avec Work Method / Guillaume Désanges

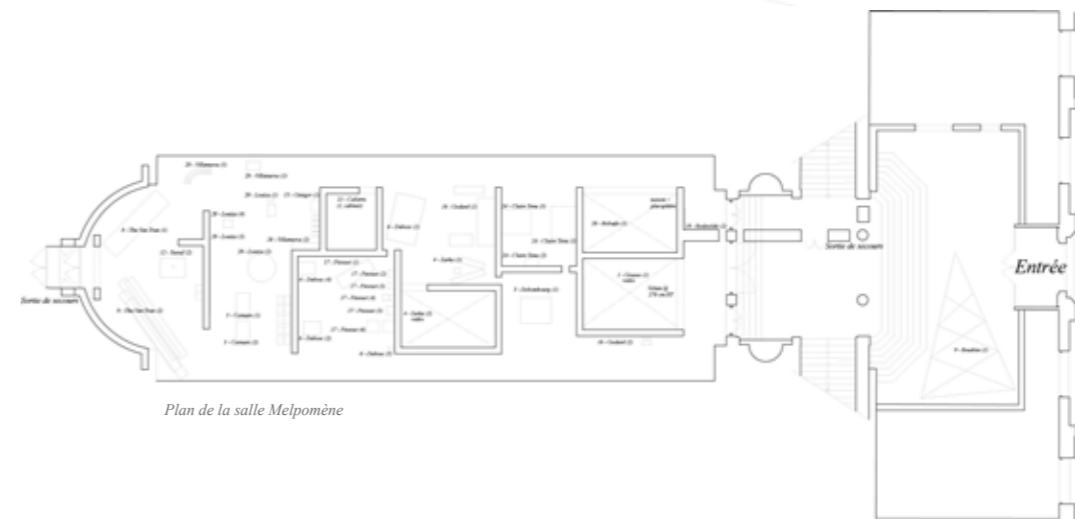


Vue de l'exposition dans la salle Melpomène

Vue d'une « passage fenêtre »
 Un largeur de 40cm permet une vue et un petit passage



Plan de la salle Foch



Plan de la salle Melpomène

Vue sur la salle Melpomène depuis le palier supérieur





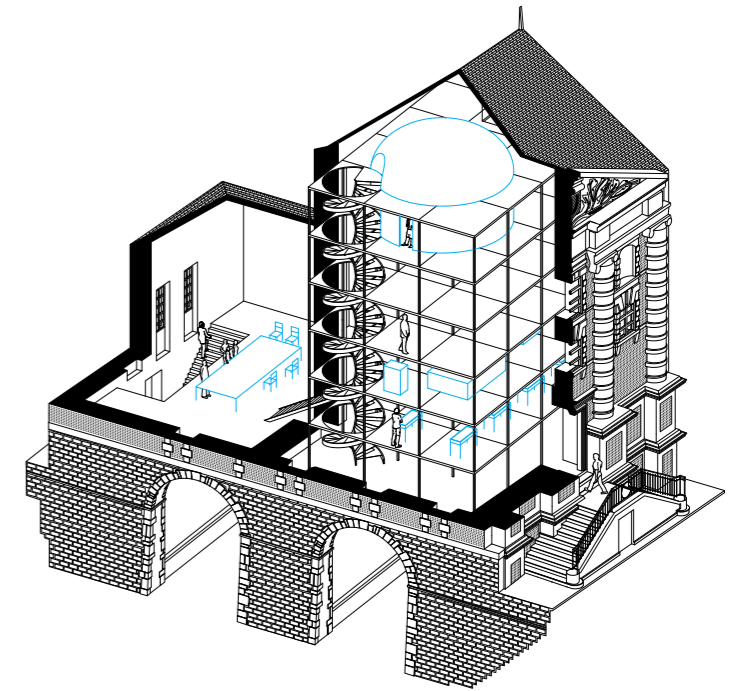
14/ The excess of the minimum

Jacques-André Boiffard, «Bouche»
1930

Every exhibit is driven by an ideological commitment. It is never neutral, fair, or objective. On this basis, the idea is to deploy the figure of the poet Arthur Rimbaud in a regime of sublimated cruelty. In other words, do not focus on the image of Epinal, young and brilliant poet in the Spring, but be felt, in the clash, his dark side, rebellious, feverish. One that never ceased to explore the passionate depths of existence. A Rimbauldian exhibition and not on Rimbaud, must not rest on the “sur” face (the latter term is from Jean-Luc Godard), but address the problems and troubled depths of his poetry and strive to translate them into space. “I stretched out in the muck. I dried myself in the air of crime.” (Rimbaud, Arthur. *Une saison en enfer*. 1873.) Dionysian as much as Apollinian, based on the ecstatic fury and exquisite suffering, Rimbaud’s style is at the heart of a line of magnificent deviants of history. It is under the auspices of Burke, Blanchot, Bataille, that we think of the clash. A world of high voltage, of rotten suns, cruel scenes of romance. Our unlikely emotional archeology will trace lines between archaic motifs (nymphs, antiquity, alchemy), and more recent references (Punk, Serge Gainsbourg, or Kurt Cobain). “Every moon is atrocious and every sun bitter.” The exhibit will be open to all, young and old, connoisseurs and philistines, in an equality of intelligences and emotions. But it will do so in voluntary, contradictory, and subversive manner, trying constantly to translate this double impulse, between infinite and finitude, ideal and cruelty, Heaven and Hell. Doing justice to Rimbaud, this seems to us to be a necessity, nay, an emergency.

0174 Réhabilitation du musée Rimbaud (08)
Concours restreint Mai 2012: non retenu
Maîtrise d’ouvrage: Ville de Charleville Mezières (08)
Architecte mandataire: Thomas Raynaud
Équipe: Thomas Raynaud (Building Building),
Guillaume Désanges (Workmethod) et Est-ce ainsi.
Ingénieur structure: GMGB
ingénieur fluides: B52
Paysagiste: Atelier Le Balto
SHON concernée : 700m2

Enveloppe financière allouée aux travaux:
3 620 000 euros (H.T.)



Axonométrie écorchée montrant l'étagère au sein du volume existant.

- Soldats allemands sur le front ouest, 1914, Bundesarchiv, Bild 102-00282A / CC-BY-SA
- Lino Ventura et Sophie Marceau dans La gifle, Claude Pinoteau - 1974
- Gina Pane, enfoncement d'un rayon de soleil, 1969.





Photo de la maquette réalisée à l'échelle 1/50ème.



Image référence

As much as possible

The architectural solution is to allow for views, as much as possible. This is to increase the surface of the current exhibit, to densify it and to reassemble in a continuous vertical experience. This mass of worlds makes the Rimbaud Museum into a hole in the city, a place completely different.

If Rimbaud is the subject and object of the museum, it is drawn only by carving. In venturing to forget the quest for a perfect portrait. By taking please in an intense and irreverent way. No Rimbaud Museum without danger.

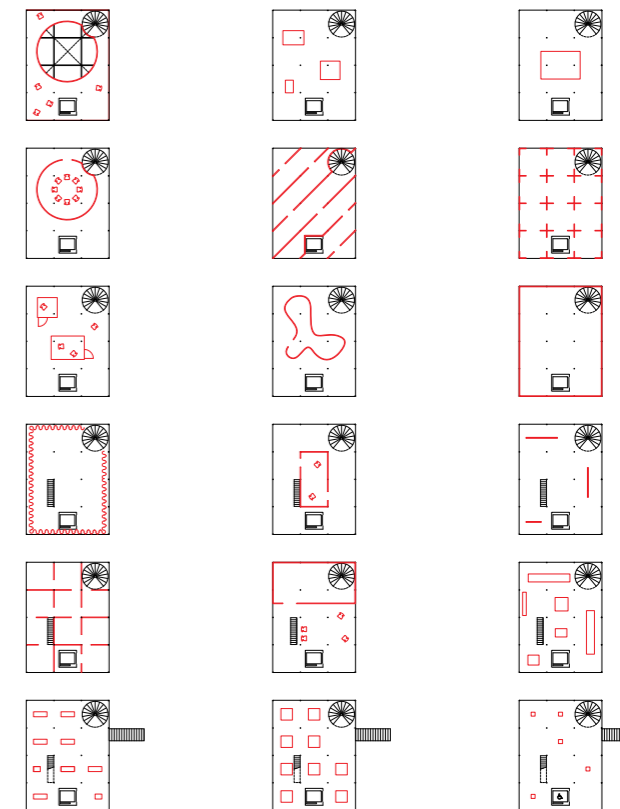
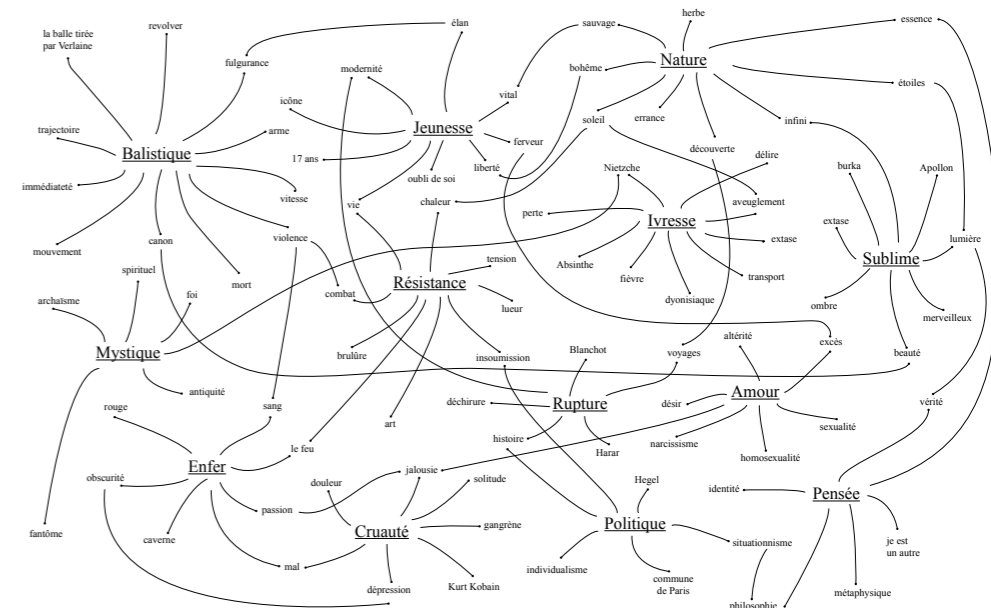
A shelf

A sum of shelves, thought of as exhibition furniture, dilated to the proportions of the volume. Six open shelves allow a vertical experience of radically alien worlds. The void of the windmill is occupied by a metal tower built on a simple, light modular system, only showing what it allows to be seen. 500 square meters (approx. 5300 square feet) of exhibition surface are combined in an encompassing and continuous vertical experience.

At the discretion of this stubborn logic of surface to give to the visitor; the floors re-attach differently to the existing windows of the windmill. The double function of illumination and exterior views which is made of desynchronized windows. The views become frames, fragments of the exterior world become accidental: a patch of sky, a stroke of green, the foliage of a tree. The ground floor of 200 square meters is left open under these superimposed floors.



- Vues des espaces d'exposition (état projeté)
- La terre entière de l'île sera labourée, retournée en un geste.



Plans de chaque étage permettant d'ajouter la plus grande surface possible à l'intérieur du volume.

Étymologie de Muses, radical de museau
«Ils [les cerfs] entrent dans le fort de leur rut, et ne demeurent en aucune place, ainsi ne font que cheminer et musser, c'est-à-dire mettre le nez en terre, et sentent par où les biches ont passé, et les poussent et chassent de cette manière devant eux» (Charles IX De la chasse, p. 4)





15/ Urban and architectural silence

Batiment de la fondation
Rothschild, Paris, 1904



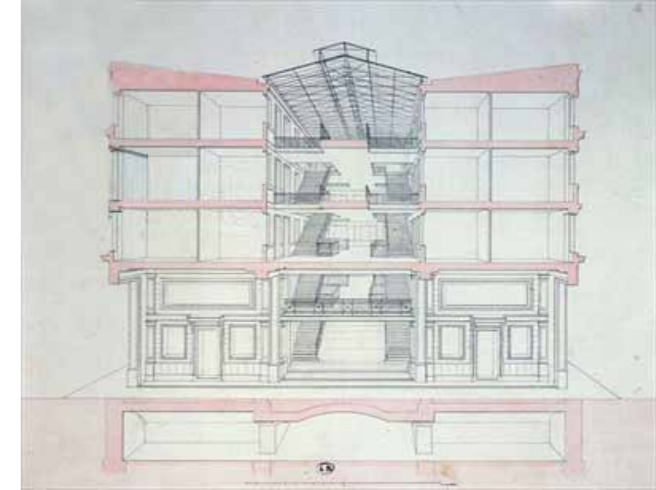
- Le Corbusier, Vue d'une cellule du Couvent de la Tourette, 1960.
- Alvaro Siza, Wohnhaus Schlesisches Tor, Berlin, 1984
- Adolf Loos, immeuble «Goldman et Salatsch», Vienne, 1911.

0184 Construction d'une résidence étudiante d'environ 33 logements.

Concours restreint Juin 2012: non retenu
Maître d'ouvrage: Paris Habitat - OPH
Adresse: 2 rue Championnet et 135 rue des Poissonniers, 75018, Paris
Architecte: Est-ce Ainsi
BET structure: GMGB
Economiste: M. Bougon

Enveloppe financière allouée: 2 000 000 euros

Plan de situation. Le projet articule dans sa forme les volumétries des deux typologies de bâti qui l'entourent: l'immeuble de faubourg et les tours en R+11.



Cité Napoléon, Coupe
Rue Rochecouart, Paris,
1849 - 1951

Rue Championnet is made of a succession of very diverse ambiances. At the intersection with rue des Poissonniers, this road offers a kind of calm to the trailing urban spaces. Folding the urban façades of the "faubourgs" on rue des Poissonniers, the building conserves the structure of the plaza by maintaining this urban façade of three keystone buildings. The brick edifice situated in the center of this plaza already elegantly occupies the function of urbanity, the proposed building will not compete with it but highlight it, as a tribute to the simple white building on the other side of the small plaza.

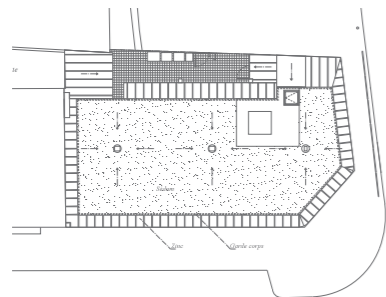
The powerful, deaf mass of a nearby 11 story housing building contributes to the calm of the area. The proposed building feeds off this brutally simple architecture and "heroic" volumes. The decline of the "Faubourgian" façade itself becomes a sort of small tower of housing, thereby maintaining and expanding the northern outer courtyard of the building to be demolished. The idea to have six housing units per floor keeps the building contained to six floors and integrates it along the rue Championnet and the plaza. The roof terrace allows a dialogue with the typology of the neighboring towers and buildings.

Architecture of utility
The "Faubourgian" fabric and the frame of the reconstruction are issued from necessity and lack of means. Their lack of pomp results from a utilitarian architecture with formal sobriety of a grand poetry. The project builds itself on this efficiency:

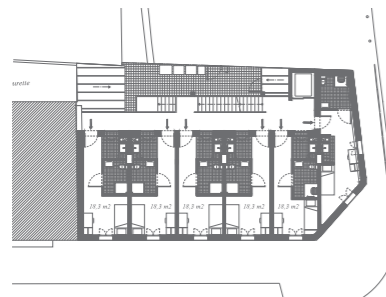
-The shallow depth of the proposed building renders all the student



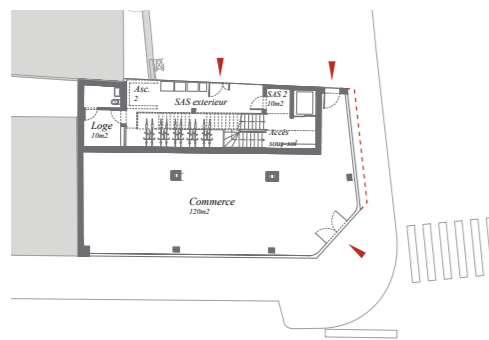
Photo de maquette - Façade nord: desserte des chambres traversantes par des courstives (état projeté) Paris (75)



Plan de toiture - Échelle 1/500ème



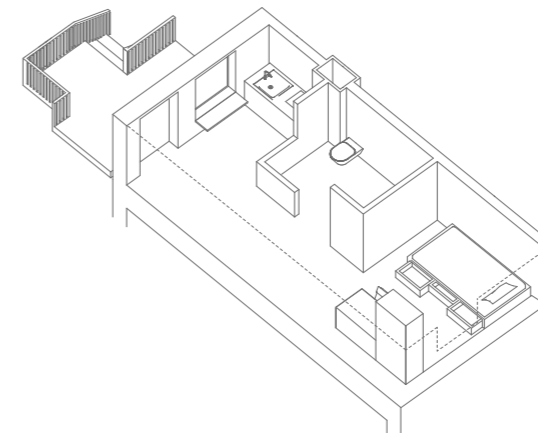
Plan d'un étage courant - Échelle 1/500ème



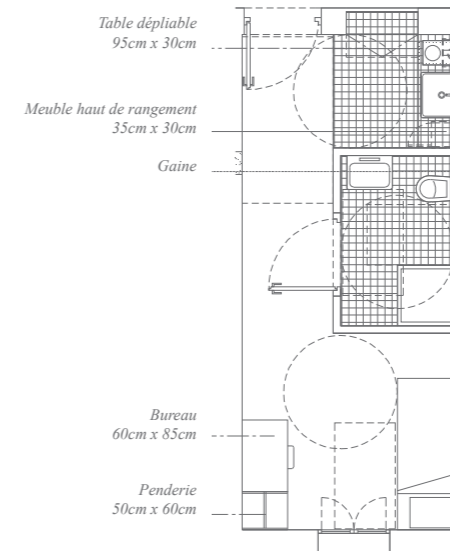
Plan du rez-de-chaussée - Échelle 1/500ème

housing units transversal and oriented to the South. The access to the apartments by covered walkway allows each unit the benefit of a kitchen oriented to the North, with an unobscured view of the rue des Poissonniers. Similar to the housing tower, the windows of the North and South façade are of identical dimensions, erasing the hierarchy of a front and back, a trait of "Faubourgian" urban tissue.

These housing units are a place of study. Also, the calm and simplicity defended at the urban level lends itself to function over form. The interiors will be finished conservatively by a skin of white concrete. The interiors will be simple and robust. The length, which constitutes the typology of this student housing unit, does not denote a grand beauty, similar to the type of student housing in the Convent of Tourette designed by Le Corbusier, of which the dimensions are quite similar. Always in the objective of constructing this edifice on the preoccupations of usage and utility, the structural idea allows for an open plan, simply by removing the partition walls. Other types of housing or program could thus be built inexpensively.



Axonométrie d'une unité de logement



Plan d'une unité de logement - Échelle 1/100ème



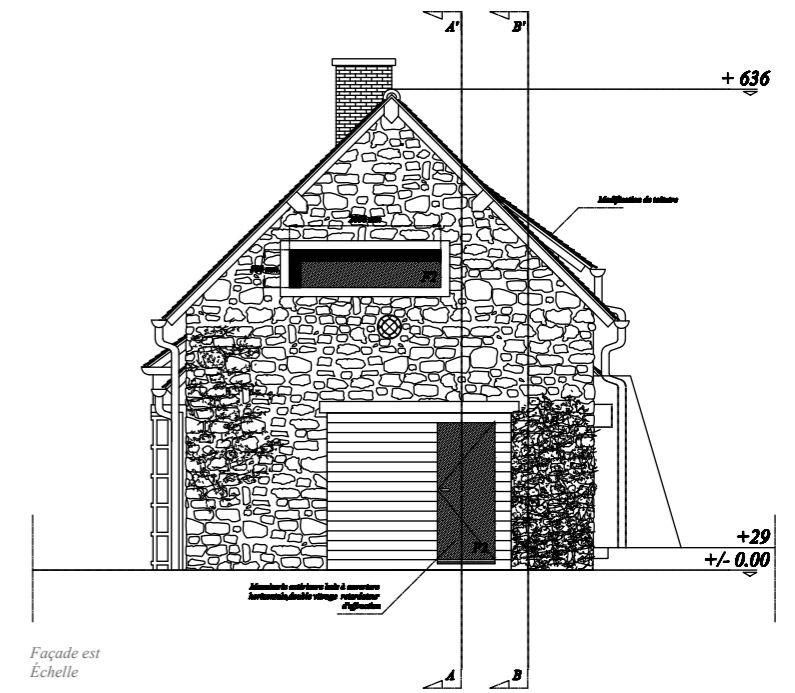
Photo de maquette, vue de la façade Sud, Paris (75)
La façade rue Championnet continue le rythme des ouvertures existantes en présence et affirme la placette d'angle en se repliant sur la rue des Poissonniers.

Vue perspective de la façade



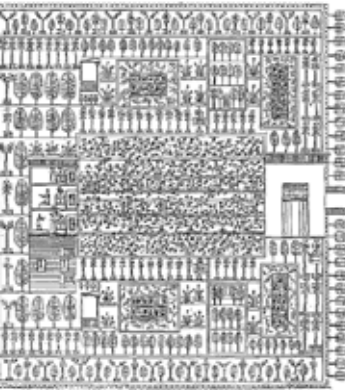


- Vue sur le paysage
 - Vue intérieure et menuiserie
 - Vue intérieure de l'atelier de reliure
 Photographies de l'existant
 Saint Étienne sous Bailleul (27)



Façade est
 Échelle

Vue et embrasure de fenêtre avant pose du vitrage
 Saint Étienne sous Bailleul (27)



16/ Thinking of architecture in fragments to make it accessible

Plan d'une maison thébaine avec jardin
 de l'Archéologie Egyptienne par Gaston Maspero, 1887

There is a tenderness present in both the Book and the Garden. Michel Foucault says that "Romantic activity is a gardener's activity" (Justaposition d'espaces incompatibles). The structure of architecture and the structure of the book had been analyzed by Panofsky (Architecture Gothique et pensée scolastique). Georges Bataille takes this up in his attack "against architecture." But if architecture is somewhere else, maybe it stole it from the gardens. In any case, it is clear that the link between history of ideas and the construction of reality is heavily present in the history of gardens (Miroirs de l'infini) whereas this is less the case in architecture. Since Alberti, or even Perrault and Durand, the relationship between



Perspective projeté
 Saint Étienne sous Bailleul (27)



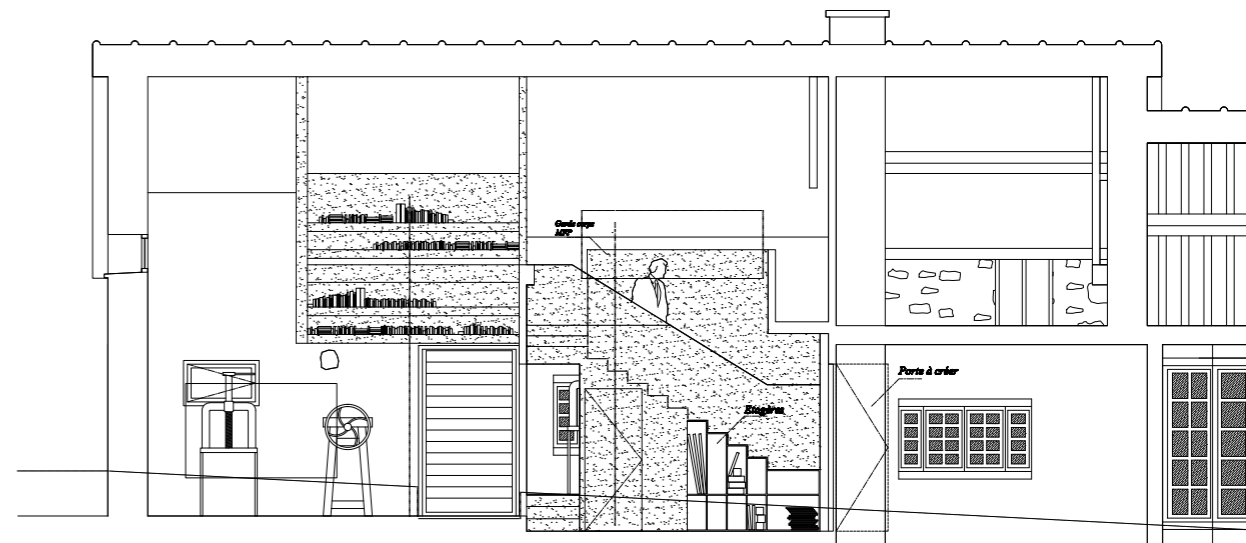
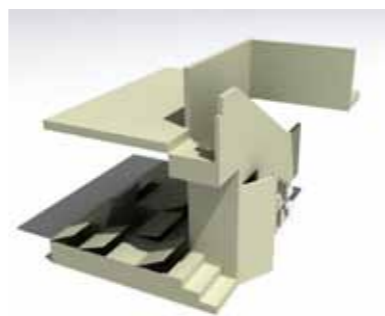
- Détail de paysage
- Riza i-Abbasi. Le prince et le derviche.
Ispahan, Perse du 17ème siècle.
Metropolitan Museum of Art
- Modélisation du volume intérieur de
l'atelier de reliure
- Vue extérieure sur l'atelier de reliure
Saint Étienne sous Bailleur (27)

architecture and the history of ideas has dissolved. Some architects are still trying to maintain a dialogue between the written word and the act of building, a dialogue that we would qualify as the founder of the figure of the architect. But the majority of the production of architects is (for better or worse) emancipated from the written word, even from thought. The structure of the page and the planning of a garden are very intimate worlds. An image on the page is a garden and a garden is a romantic page. It is an atelier for the restoration of old books that the client wishes to build in their garden. Gardens and books are the place where the world is being thought. The clients had a small budget, so it was necessary to reduce the role of the architect and spread the costs over time. The project sets up a framework for the transformation of the space: renovation of the roof, the creation of windows, the creation of an overhead roof opening, and leaving the rest open to the clients to finish any remaining necessities.



Détail de menuiserie bois sur l'embrasure en béton
Saint Étienne sous Bailleur (27)

- Modélisation de l'aménagement intérieur
- Vue intérieure sur l'escalier en MFP
Saint Étienne sous Bailleur (27)



Coupe longitudinale sur l'atelier de reliure
Saint Étienne sous Bailleur (27)

Vue intérieure
Saint Étienne sous Bailleur (27)



0109 Réaménagement intérieur et modification de façade d'une maison individuelle à Saint Étienne sous Bailleur (27)
Montant des travaux: 55 000 euros TTC
SHON concernée: 57 m2
Marché privé
Livraison avril 2012

Entreprise de démolition, gros oeuvre:
Entreprise Deniel
Lot démolition: 3 700 euros TTC
Lot gros oeuvre: 13 600 euros TTC
Entreprise de charpente et menuiserie extérieure:
Entreprise Huvé
Lot charpente: 8 200 euros TTC
Lot men. extérieure: 7 000 euros TTC
Entreprise de menuiserie intérieure:
Entreprise AMG
Lot men. intérieure: 9 500 euros TTC
Entreprise de cloisons et doublage:
Entreprise Blier
Lot cloisons doublage: 4 200 euros TTC



17/ About the offices that build below the media
 « ____ is History » par AMO pour le magazine WIRED
 Sous-Légende



Couverture de la publication Tentative d'épuisement d'une agence d'architecture

Etienne Lemoine has an ambitious project for the Atelier Archi. The office is today capable of producing high-quality projects that can allow him to reach the next level in terms of visibility and market size. This, in reality, cannot so far be done in the current state of affairs since no marketing materials for the office exist. Anonymous and without representation, the office can not be visible to highly solicited clients, impatient and not conducive to change.

Est-ce ainsi believes that the Atelier Archi has the legitimacy to find its place in the architectural media sphere and it is for this reason that we have designed this mission. As a kind of assistance to the client, this mission of support to the next level is an experiment. It is conceived as an architecture since it is not graphic design nor an audit of quality. However, if this work does not address the construction of a building, it has no factual basis to it that matters.

As in the private sector, it is, on the basis of a dialogue with a client, to design an architecture. Based on the expectations of an existing identity since its creation, and on several and sometimes contradictory requests, designing tools to allow this small fabric of reality will help to understand it and to find its place in other territories.

Office Profile – phase 1
 This phase consisted of the placing the office in front of a mirror, to allow a comprehension of what it currently is. Based on a study of cases handled



Graphiques extraits de l'étude

Image référence



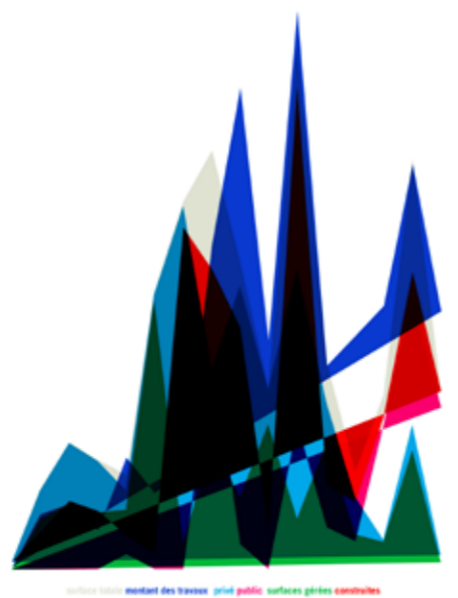
since its creation, it will firstly identify what factually composes this office (ratio of public to private projects, number of completed projects versus incomplete, time spent on each project, etc.). This work is accompanied by an analysis of the understanding that Etienne Lemoine and his colleagues have the office, with its strong and weak points, on which it should be built or reformed to achieve its objectives. Finally, this study juxtaposes this office profile with the statistical data on the state of architectural offices in France. This phase results in the production of a profile of the office's work. This book is an expert of the architecture of the office that reveals the underexposed aspects of the office and provides a reliable understanding.

Hypothesis – phase 2
The established profile fixes the directions that the office wished to take.

It is the propositions of new “desired profiles” of the office and imagines the means of attaining this new objective. Establishing the means allowing the office to go where it wishes will thus give the means of a concurring “public image.” At first this phase is the moment of a discussion on the management of the gray matter of the project within the office. If the blurry identity described above is a problem for applications for regional and national competitions, it is also indicative of certain internal problems in the office, facing the the desired requirement of managing systematically the architectural production. These offer opportunities for changes in the internal management of projects. In addition, the office with media coverage produce large projects for it to be so. Secondly, we must imagine the specific means of publication of the office's project. The selected profile conditions the modalities of public existence through the angle of various medias best suited to the ideas defended by the office.

Implementation – phase 3
Beyond the mere possibility of seeing the office's projects, the objective is to think of the means of this visibility as being inherent, specific to the uniqueness of its efforts. It must be

TENDANCES D'ÉVOLUTIONS



Graphique extrait de l'étude

FEMMES HOMMES



LES MARCHÉS ET LE RÉSEAU



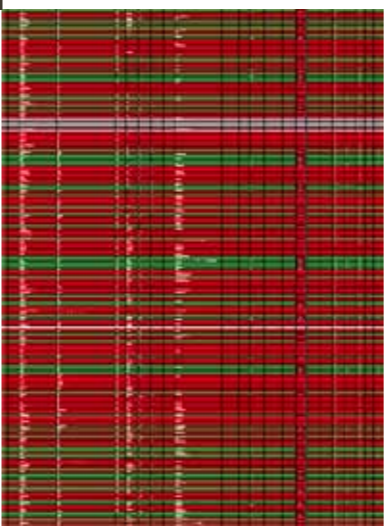
PROJETS DÉTERMINANTS



En haut :
- Graphiques extraits de l'étude
En bas :
- Liste d'affaires
Sous-Légende



Gérard Richter, Cloud. 1970
Huile sur toile



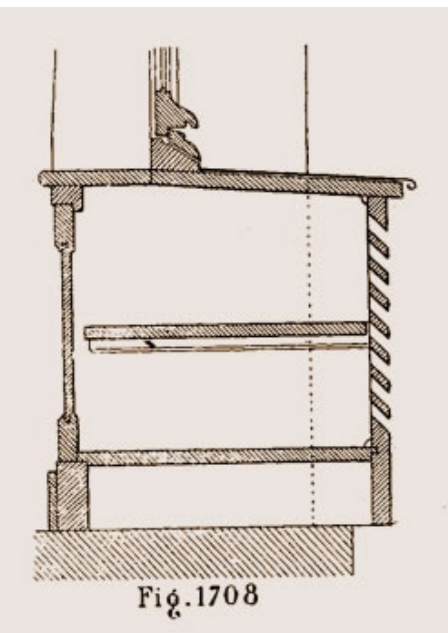
Localisation des projets de l'atelier Etienne Lemoine Architectes avec l'utilisation de Google Earth

possible to “design the medias,” whose production process is light for the office, so that the documents prepared during projects can thought of as having a public existence. An optimization of the media work and evaluation of its financial cost in terms of human resources by project makes it possible to visualize the work process and visibility. This phase is made in accordance with the work done by the graphic designer hired by Atelier Archi.

0166 Portrait d'une agence d'architecture (27)

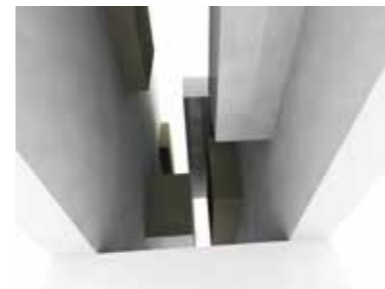
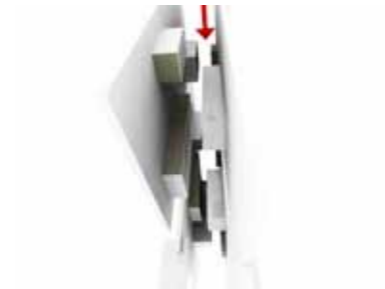


- Photographies de la publication
- Graphique d'hypothèses de gestion d'équipes



18/ Making each room an island in the home

Illustration du garde-manger. Dictionnaire de Menuiserie, Ebenisterie, Charpente par J. Justien Storck, édition de 1900



Modélisation du vide à volumes de rangements suspendus

Vue en contre-plongée sur le vide à volumes de rangements suspendus



Détail intérieur de l'existant Croissy sur Seine (78)



Vues de chantier sur le vide et les réserves accueillant les futurs volumes de rangements suspendus

The building had a central stair which served every room in the house.

At first, the stair was moved and this monumental space devoted to serving the function of distribution became a space of separation, a precipice that divided the house down the middle. Becoming a wall in its function, it is invested in the same way that could be done with this basic element of architecture. The wall can be carved in order to store uses, corners, spaces. Here the void is sculpted by growths from the rooms they surround, by their functional overflows.

The former space of the stair traversed a corridor in the upstairs, is filled by a set of suspended inaccessible storage volumes. Smooth faces of laminate reflect the light coming from overhead openings while the faces in MFP accentuate the shadows.

This space at the center of the house make up the interior body by accommodating the storage functions while, at the same time, revealing them.



Vue en plongée depuis le vide sur un élément de cuisine
Croissy sur Seine (78)

0131 Réaménagement intérieur et surélévation d'une maison individuelle à Croissy sur Seine (78)
Montant des travaux: le client ne souhaite pas rendre cette information publique
SHON concernée: 149 m2
Marché privé
Livraison février 2011

Bureau d'étude structure : Dominique Piquery
Entreprise TCE : Entreprise REMS
Lot démolition
Lot gros oeuvre
Lot charpente
Lot couverture / étanchéité
Lot men. extérieure
Lot men. intérieure
Lot cloison / doublage
Lot plomberie
Lot chauffage
Lot électricité
Lot carrelage
Lot peinture
Lot métallerie
Entreprise de menuiserie intérieure : Menuisier Pierre Sanz
Entreprise Sarl AMG

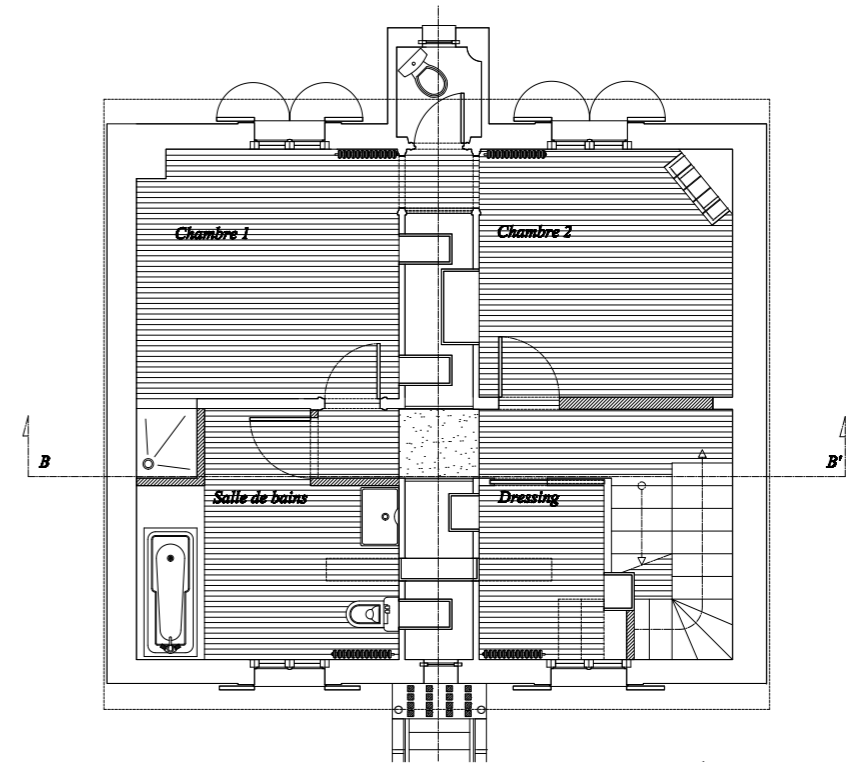


Mobilier en MFP et stratifié :
- Meuble de cuisine
- Table de cuisine
Croissy sur Seine (78)

Vue en contre-plongée depuis la cuisine sur le vide
Croissy sur Seine (78)



Vue sur le nouvel escalier
Croissy sur Seine (78)

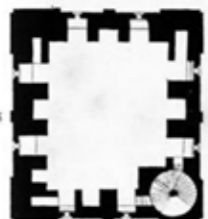


Plan du premier étage
Croissy sur Seine (78)

Volume suspendu en MFP et stratifié :
Croissy sur Seine (78)

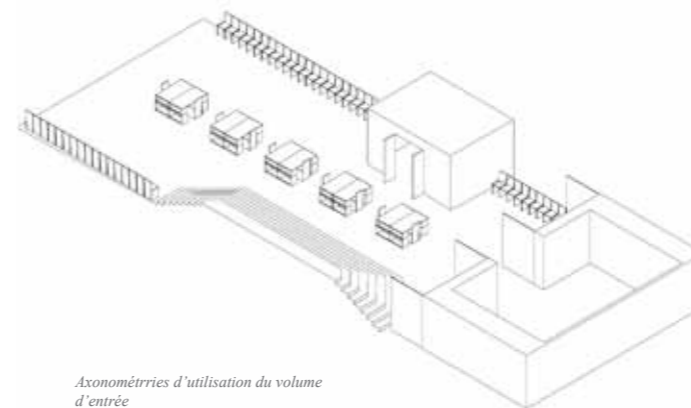
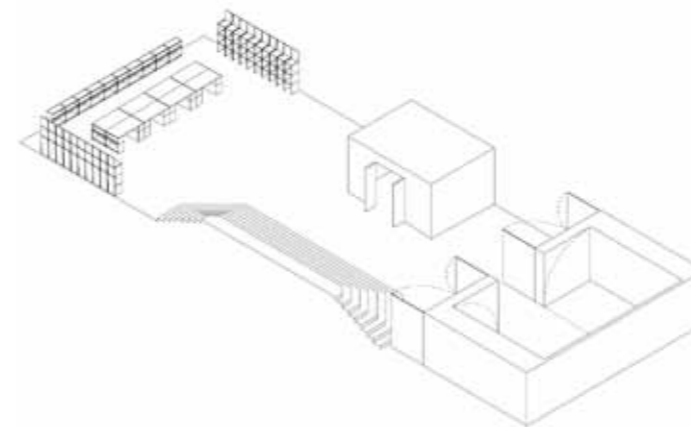
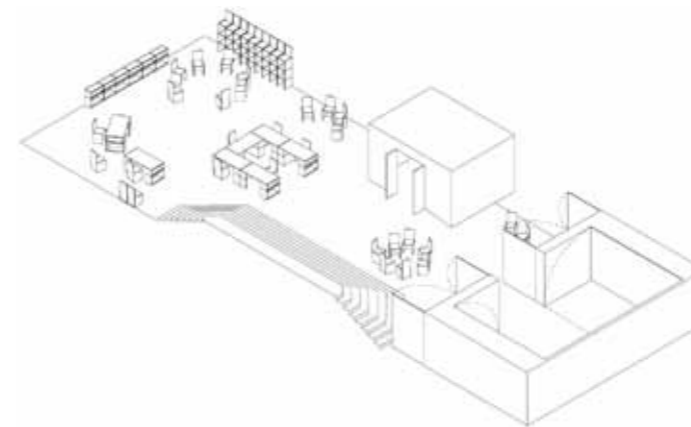


Plan du quatrième étage du château d'Hedingham, Essex, Angleterre extrait de The Growth of the English House par John Alfred Gotch

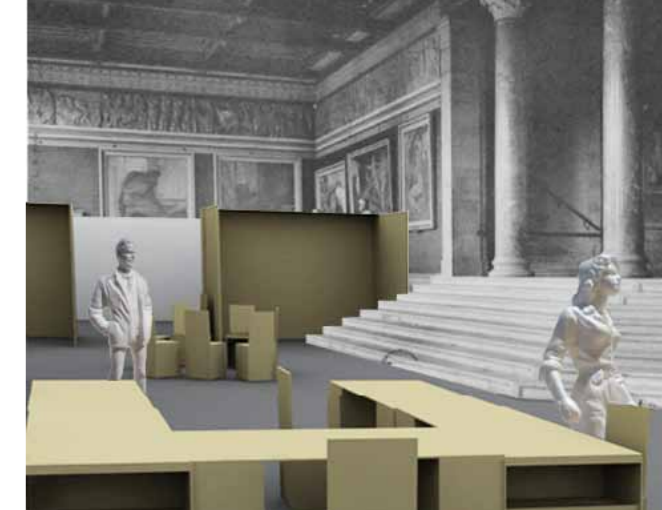




19/ *Cheaper and faster, because lighter and more diffused*
 Simon Schubert. *Rundtreppe und Raum*, 2008
 Papier plié



Axonométries d'utilisation du volume d'entrée



Perspective sur le volume d'entrée

It would be good to put an end to the growing collections that are accumulated in the exhibit spaces of the École Nationale Supérieure de Beaux-Arts. Also it is initially freeing the entrance volume, the hall Melpomène, the stairs and the hall Foch of the temporary art hanging systems and calcified storage. Once the original surface of the wall and volumes are recovered, a sum of art hanging systems and storage fabricated in low cost particle board unfolds in each of these areas. The "damaged" unitarian esthetic of the Duban spaces dialogue with the "monochromatic utilitarian devices" installed in each exhibition space to create the atmosphere of the Palace of Fine Arts.

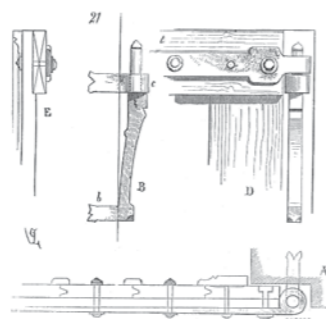


Chaise en MFP

In each space, the same material adapts to specific needs :
 -*In the entrance volume: 60 chairs may take the form of wall storage boxes and 40 book storage boxes can form 10 office spaces, occupying or freeing the space.*
 -*The hall Melpomène is fitted with a foldable wall-floor. With light and rapid manipulation, which can be operated by two people, the wall disappears into the floor for each Fashion Week. The white surfaces for hanging art are protected in the floor. Only one set of grooves on the surface appears on the folded wall. Two spaces can easily be transformed into a video projection room by*

Pavillon du réalisme de Gustave Courbet Exposition de 1855





Gond, penture, serrurerie, figure 21 extraite du Dictionnaire raisonné de l'architecture française du XIe au XVIe siècle d'Eugène Viollet-le-Duc 1856.



Perspective sur la salle Melpomène



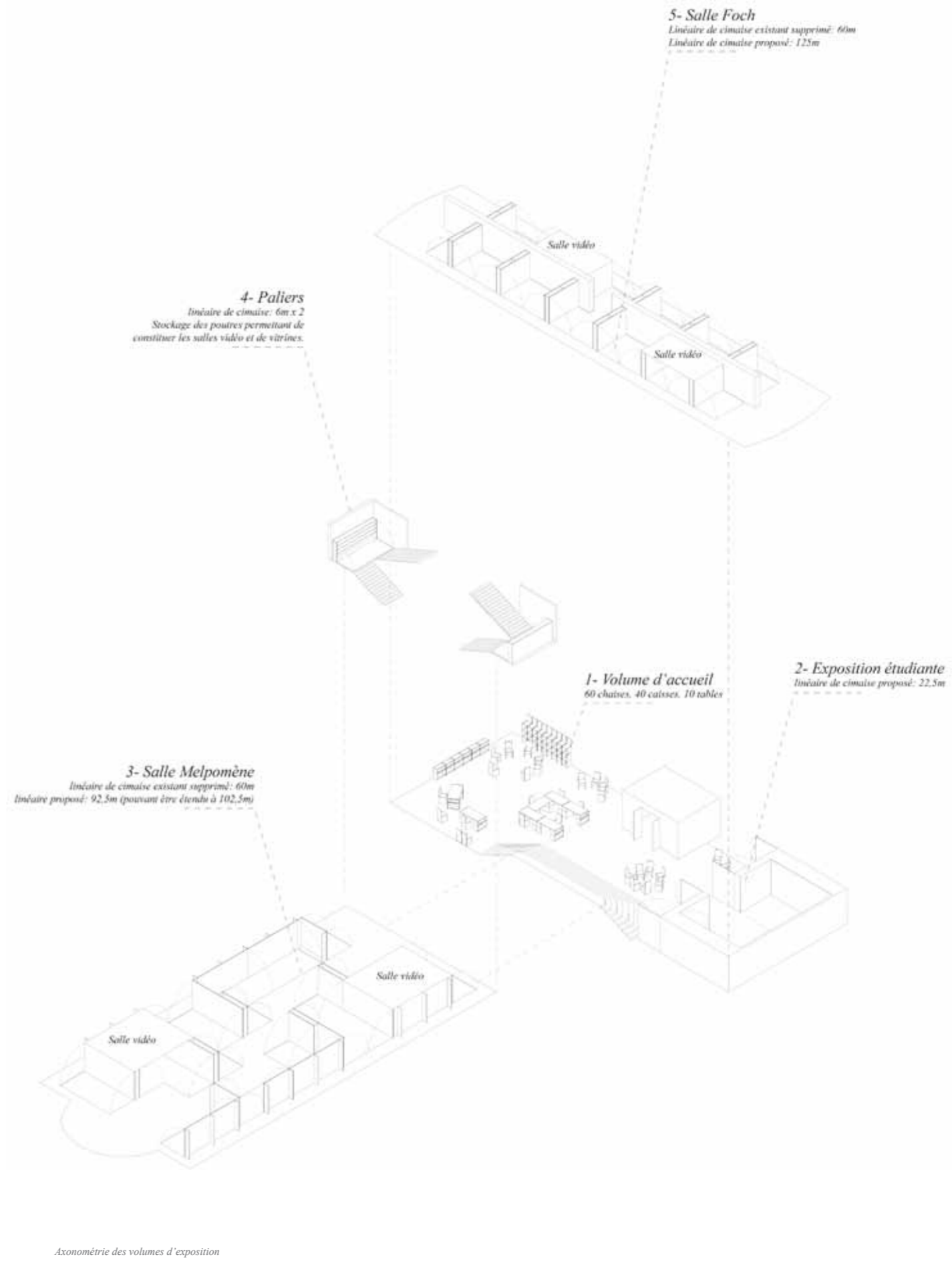
Modélisation de la salle Foch

0180 Création d'une scénographie pour neuf expositions à l'École Nationale Supérieure des Beaux-Arts à Paris (75)
 Enveloppe prévisionnelle : 157 000 euros HT
 SHON concernée: 900 m2
 Mise en concurrence entre trois architectes :
 Projet non retenu

simply adding a cotton canvas to the top of the wall. It is also possible to only unfold certain wall-floors.

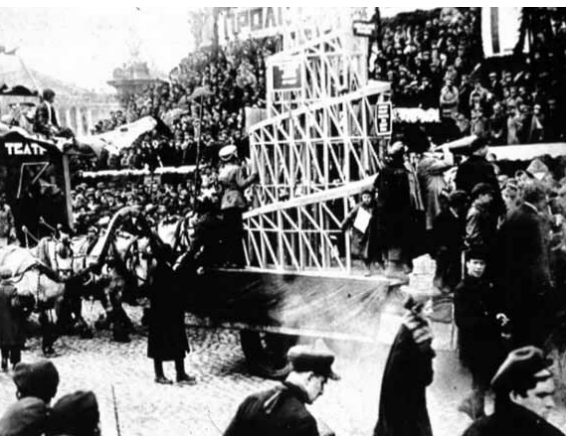
-The stair landings are both fitted with a deep storage cabinet. Each of these cabinets have 4 glass openings and 20 sawhorses. These cabinets can also become exhibition spaces as "cabinets of curiosity."

-The hall Foch retains the long exhibition wall, freshly made, which divides the space into two. Only a circulation area is created in the middle. The same wall-floor device creates up to 14 small chapter spaces. The ease of maintenance of this low cost ensemble of interventions can be taken as a temporary or permanent beyond the three required years. This project will also render any upcoming costs for exhibitions negligible. The ambiance created by the abandoned architecture of these spaces and their interventions are arranged to allow an easy and loose usage of spaces. But it also permits to expose the need to approach this architecture with care. The first phase of any architectural restoration, this exposure of the exhibition spaces of ENSBA is a preparation for its subsequent restoration one day, in a milder economic climate.



Axonométrie des volumes d'exposition





20/ Constructivism against totalitarianism, an ambivalence of the minimum architecture

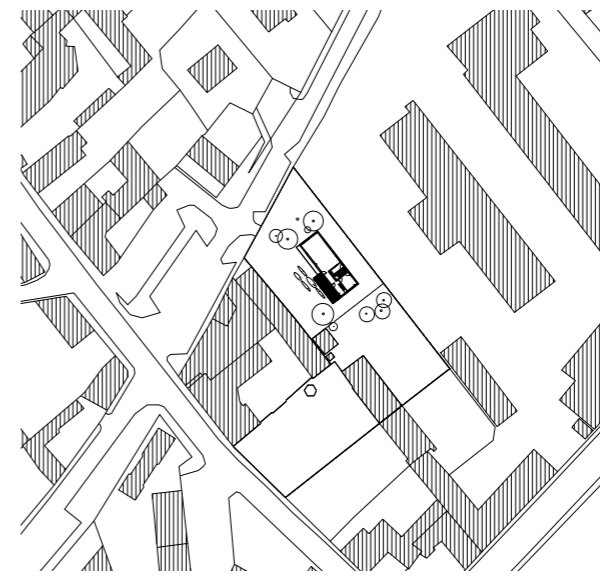
Vladimir Tatline, Projet d'un monument à la troisième internationale. Photographie 1919

*0138 Création d'un atelier de peinture à Gasny (27)
Enveloppe prévisionnelle : 150 000 euros TTC
SHON concernée: 120 m2
Marché privé
Livraison prévue X 2013*

Vues de la parcelle Gasny (27)



*Gustave Courbet, L'atelier du peintre. 1855
Huile sur toile, Musée d'Orsay, Paris*



Plan de situation Gasny (27)

As those who handle them, the ideas, words, or concepts, by their lives, their profession and their utilization, have a history. Words are containers of thought that allow structure. Thus, an initial state, or an idea that refers to one, may arise after reading, and even different realities can be realized from a notion following the objective that we pursue, sometimes even contradictory.

Beyond its reputation, it should first be considered an idea with many features, its denotation as its connotation, and in the complex history of its utilization with a variety of banners.

The principle of economy requires this prudence. It is a sieve of with which a mesh must be chosen, an instrument, a tool. A concept that appeals to the assessment and therefore an objective (the objective being distinct from the economy, it is a means and not an end). Following an objective with an economy of means without falling into the trap, this is the dance of the tightrope, the radical beauty of dynamic equilibrium.

The economy applied to the construction knows a provided history, the claims are different, their objectives, too. A necessity, an ease, a contempt, an attitude (an ethic) or aesthetic, the reasons for the economy are diverse and sometimes contradictory in their fields of application. And the aesthetic research of a smooth façade can sometimes tens towards more complex implementation. The economy of the object that is deemed



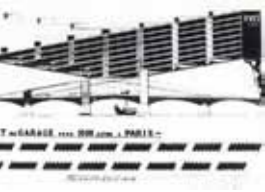
El Lissitzky, Battez les blancs avec le coin rouge, 1919

unnecessary can create also an economy of functions associated with this object. These are illustrated by the diversity of words associated with the principle of economy, but specifically in their meaning: misery, frugality, minimalism, asceticism, optimization, simplicity, modesty... We can look for, among other things, the principle of economy in three ways:

In the way of Adolf Loos, economy as a questioning of the balance.

If one must save the superfluous, one must identify and know what is involved in the construction for this new equilibrium. For example, saving money on the choice or the fabrication of materials to make the building accessible to a larger number or enter a virtuous cycle of compensation from manufacturers. In the way of Mies van der Rohe, the economy is manifested as a sieve of order. The constraints act as a catalyst for arranging, for the hierarchy.

Finally, in the manner of Smithson, the economy is the learning of a look. Therefore, the scale of values is questioned by the economy because the prejudices hardly allow



- Konstantin Melnikov, Garage-pont sur la Seine. Paris, 1925
- Bibliothèque de la maison existante
- Datcha proche de Moscou à l'été 1917
- Camp de travail forcé abandonné du Goulag soviétique pour la construction du chemin de fer de la ligne Salekhard-Igarka

Vue extérieure sur l'atelier Gasny (27)



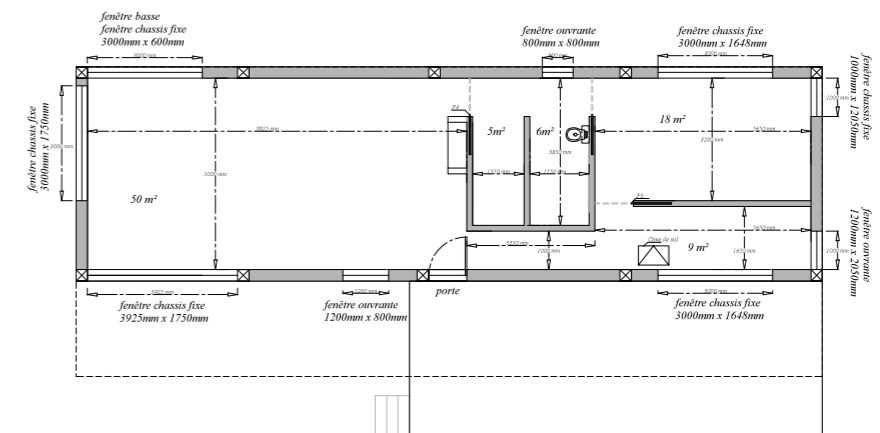
- Paper cigarette house, 2003
- Maquette de l'atelier



Vue intérieure de l'atelier Gasny (27)

preconceptions.

This project of a painting atelier anticipates its future destination: a house of one level. The first meaning of economy takes its place in time concerning management of the home (from the ancient Greek oikos-house and nómos-law). It is a question of both economy in the short term (the loan granted by the bank) and long term (comfort, dependence). The short-term feeds itself from a synthesis of accumulated experience of the economy of construction, through the constructive methods (construction in a workshop, light and dry), in the simplified implementation like the fixed frame. The treatment of long-term deals with the question of autonomy. It inspired the title of the Datcha, a Russian country house of modest billing (in its original model) that offers an autonomy and a comfort strongly linked to its environment and to the temporality of its occupation, summer.



Plan de l'atelier Gasny (27)



21/ The heterology of apartments, de-synchronization of the trio space-function-name

Saul Bass. Extrait du générique du film Psycho d'Alfred Hitchcock, 1960



- Vue sur le paysage urbain Paris (75)

- A. Arvidson, plan de l'immeuble de l'avenue du Bois-de-Boulogne, 1908

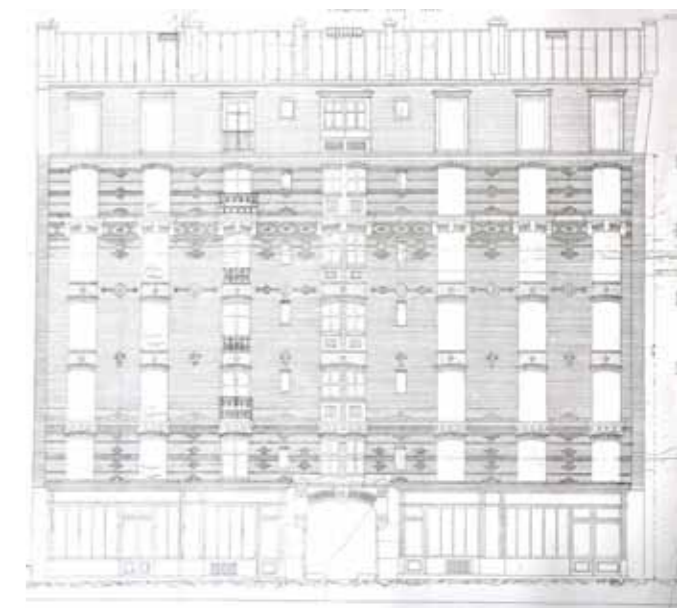
- Sir John Soane's House, Section

The Bourgeois space seems to be built on a synchronization between function and space according to the rule of function by space or space by function: living room, smoking room, dining room, bedroom, kitchen, office. This logic which aims to apply to each real area or corner a name, is a continuation of the logic of a dictionary. A designation that can identify each object in the architecture of meaning and knowledge. What happens then if the word no longer corresponds to the meaning? Or if we accept that the meaning of the words is still imperfect ... dirty where it aspired to the cleanliness of neatly folded laundry? Un-synchronize the spaces and functions. De-articulate the trio of space-function-name in order to make this living place a shapeless space. Like the radical model and Bourgeois Haussmannian model, this project aims to answer to the question of intimacy in its proper position. The question is asked by the client who, despite a mostly intimate occupation of his apartment, wants to invite friends to stay. The proper response is to solve yet minimize the equipment necessary for this temporary intimacy. If it does not pretend to close functions in each room, it can respond to material predispositions that are implied in their everyday habits (receiving heat, water...). The project aims to demonstrate the potential of the ambiguity, that it permits in the optimization of the space (when forced) and new figures it creates. If the intimacy is the constraint, the objective is to define an adequate order, the answers are shaping the ambiguity, the de-synchronization of the rooms, the functions, and their names. This is an offset, a de-synchronization, a dissociation of elements, an emancipated spatial distribution. Being able to see the



- Vue sur la façade principale de l'immeuble
- Maquette 1/20ème Paris (75)

0167 Réaménagement intérieur d'un appartement à Paris (75)
Enveloppe prévisionnelle : 100 000 euros TTC
SHON concernée: 59 m²
Marché privé
Livraison prévue septembre 2013

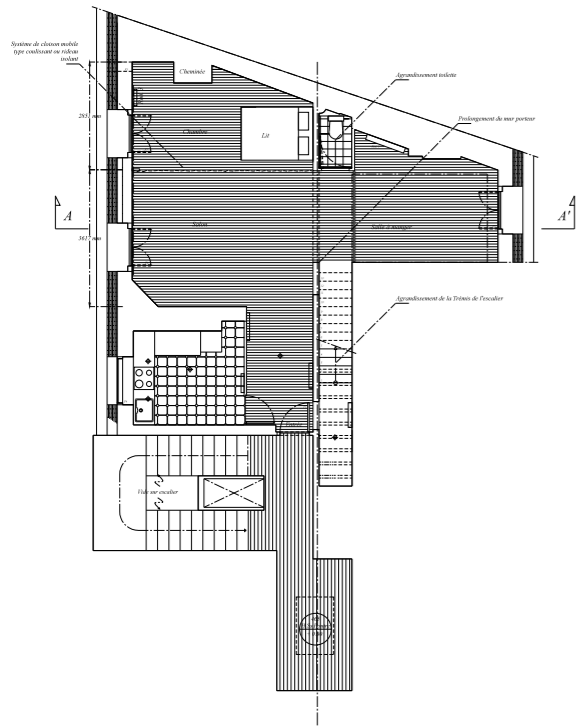


Façade principale de l'immeuble



Salle de bain «cathédrale»
Prise de vue de maquette au 1/20ème

tiling for what it is without implying the notion of "bathroom." This the material becomes terrace or living room wall, or stair. It is a heterology, so named by Georges Bataille in his shocking images in the revue documents. A mix between the hazardous creation of exquisite corpses and the music of John Cage. Living like a nomad and seeing the breakdown of worlds, the breaking of the surface of worlds, rattling between functions and rituals that are expected to be fertile. The cathedral bathroom recalls the home of Sir John Soane. It is a temple and the temple has nothing do to with a bathroom. But their meeting is quasi sacred, or rather magic in the sense of that we give to the word when speaking of African rituals at the beginning of the last century: overlapping worlds that allow them to open up to something else. The loft is the furnished void, this apartment one. It is creating rifts of domestic rituals for a breath, an emergence of rapports: the bathroom stair; the shower terrace. The apartment of the upper floor is the benefit of the mental extension of the floor below. Rather than being restricted to their own space and the path that leads to it.



Plan de l'appartement
Paris (75)

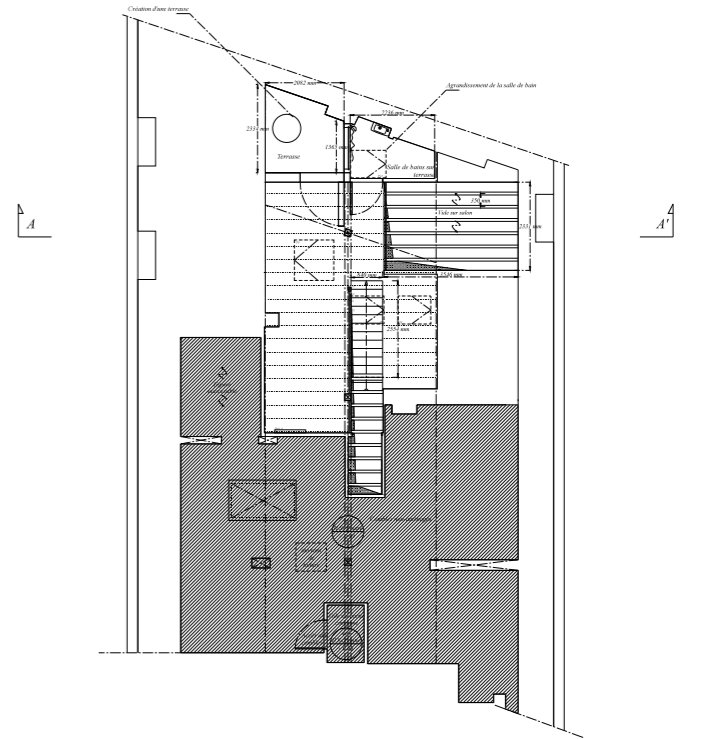
Prolongement de la salle de bain «cathédrale»
sur le niveau supérieur
Prises de vue de maquette au 1/20ème



- La terrasse
- Le niveau supérieur sous toiture
Prise de vue de maquette au 1/20ème



- Emilio Terry et Alexandre
Serebriakoff. Château de
Groussay, Tente des Tartares,
1960. Salle en carreaux de Delft
- Marcel Duchamp. Porte simple
au lieu de deux portes, Paris, 1927



Plan des combles
Paris (75)

La salle de bain en prolongement sur l'extérieur
Prise de vue de maquette au 1/20ème





- Satellite capture of the smoke emissions after Fukushima's accident
- Little Boy, Tinian Island 1945

This work is an attempt to identify where architecture lies in society and who designs it. We will defend the hypothesis that architecture is not «buildings» but rather that buildings are consequences of architecture among other things such as clothing, eroticism or the explosion of the Fukushima power plant. We will defend the idea that architecture is not designed by architects but rather by the presence of the US in Japan between 1945 and 1950, and the bombings of Nagasaki and Hiroshima. Thus, by «architecture» we do not mean «the production of architects», we mean the cultural elements that structure our «living together» such as the prevailing economic system, eroticism, pivotal historical events... Architecture then becomes a framework within which human interactions take place, framework which consequently becomes materialized in our objects: clothing, buildings, the colours and shapes of flags...



Drawing of a military nurse and an officer engaging in a passionate kiss and wearing occidental clothing. "The most fashionable style became the dark blue uniform of the red cross military nurse, (...) after the April 1943 cover of "Shufu no Tomo" (Housewife's Friend, a widely circulated woman's magazine) showed Suito Mitsuko, a popular young starlet, wearing the uniform. The propaganda effect on this image was powerful, and there was a dramatic rise in applications to the Red Cross in the next year."

Atkins Jacqueline M., "Extravagance is the Enemy: Fashion and Textiles in Wartime Japan" In Atkins Jacqueline M (dir), Wearing Propaganda: Textiles on the Home Front in Japan, Britain, and the United States Published in association with the Bard Graduate Centre for Studies in Decorative Arts, Design and Culture, New Heaven, Connecticut, USA, Yale University Press, 2005, p. 166

Highlight of the similarities shared by US and Japanese banknotes in 1873



22/ Kenchiku Architecture

Estampe, Kitagawa Utamaro around 1802

A series of models designed for the Kenchiku Architecture project



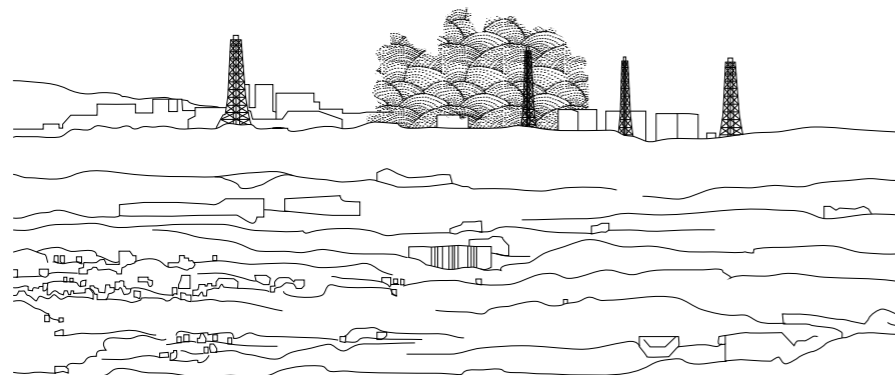


"Regards croisés et étonnés sur Paris et Tokyo"
Pavillon de l'Arsenal
Photograph by Vincent-Fillon

Explosion of Fukushima's nuclear power plant, 2011

«Milton (Friedman) is the embodiment of the truth that "ideas have consequences."»

Secretary of Defense Donald H. Rumsfeld speaking at Tribute to Milton Friedman, 2002. In : Klein Naomi, Winterbottom Michael, Whitecross Mat, "The shock Doctrine", Londres, Royaume- Uni, Renegade Pictures, 2010, 80 minutes



Why this reorientation and displacement of the word «architecture»? We could continue to understand architecture as the body of work produced by architects. But in doing so we would find ourselves contemplating a sum of buildings which, regardless of their qualities, their finesse, are only of interest to architects, architectural magazines, a handful of «well-off» clients, some strollers... That is to say, architecture would remain a discipline aloof to matters of general interest. If on the contrary we were to cease from focusing on the production of buildings, it would then be possible to apply what is at stake in architectural thought to matters of our «living together». For instance what can societies do to oppose the destruction of the public sphere and the unstoppable growth of the private sector? Where and how can we intervene in order to prevent catastrophes from continuing to multiply rather than scrambling in the aftermath to propose «emergency shelters», however well designed? How will Europe exist as an entity beyond its shared currency and who is working towards ensuring that it does? The goal of the work presented here is to demonstrate that all these phenomena are «architecture», that they are processes which are conceived and built and upon which it is possible to intervene, processes for which architectural thinking should be used to both analyse them and to propose alternatives to them.



Girls school uniform

« Once exposed to the fashions and technology of the West, the Japanese textile industry, actively encouraged by the government, became one of the first industries in Japan to move to extensive modernization. The decision by the Meiji government to use Western-style uniforms for the military was one of the primary reasons for its rapid development.»

Atkins Jacqueline M., « Extravagance is the Enemy: Fashion and textiles in wartime Japan » in Atkins Jacqueline M (dir.), Wearing Propaganda: Textiles on the Home Front in Japan, Britain, and the United States Published in Association with the Bard Graduate Centre for Studies in the Decorative Arts, Design and Culture, New Heaven, Connecticut, USA,

Yale University Press, 2005, p. 166

A view of the exhibition at «Pavillon de l'Arsenal» in Paris : Regards croisés et étonnés sur Paris et Tokyo,



Anonymous, Geisha of the 19th Century
Elihu Vedder, La Patricienne 1872

Therefore, in the case of Japan, what seems important to understand is not so much the Japanese-ness of Japanese culture nor what differentiates it from French culture, but rather the mechanisms through which today's world is able to deeply alter the social organization of Japan and France. We propose to consider that these mechanisms do exist, that they are at work in our societies and that they are architecture. They are architecture because they do to reality what architects do to buildings: they pour order into it, they impose a kind of holistic and systemic organizational thought on «social matter».

For instance, how is it that Japanese clothing came to evolve so drastically? How did it progress from the closed Kimono that constricts movement to the school uniform inspired by the British, French and Prussian armies? Whereas the Kimono had traditionally displayed a woman's neck as an object of desire, present-day Japanese eroticism has somehow been reconfigured on western eroticism, focusing on the legs, undergarments, etc... Such reconfigurations, as intimate as they may be, are factual. We advocate that they are architecture.

Our intention is not to mourn the disappearance of certain cultural specificities, Japanese in this case, but to draw attention to the fact that certain political and economic phenomena can eradicate deeply rooted popular structures. If we can demonstrate that such mechanisms are not accidental but are in fact studied and drawn, it will then be difficult not to see them as «architecture» or some kind of «design». This proposal is an attempt to seize and reorient the construction of mind-sets that take place in architecture schools. We wish to apply its articulation of technical, political, sociological, financial, philosophical concerns to the major problems of contemporary societies. This is not an attempt to accentuate the «demiurgic» figure of the architect by exposing him to prominent issues that are «worthy of him». On the contrary, it is an attempt to put architects to work finding solutions to the terribly disquieting matters of today's societies to which their training could be of use. This simply because it seems that the matters to come are large enough to require all available «capacities», in Tokyo as well as in Paris.



- Movement notation system, Raoul Auger Feuillet, *Le Rigaudon de la Paix*: choreography, around 1700
 - Dogville by Lars von Trier, 2003

The spatialization of «The Secession Sessions» is an attempt at creating a «non-space» from Bétonsalon's existing space : it is an attempt at building a mental space, a space close to the spatiality of a postal letter.

Thus it is to make out of this very space, four simultaneous spaces. Four overlapping spaces where each one would only exist in relationship to the absence of the three others.

The four spaces are drawn through markings on the ground, traces that indicates the location of the necessary objects for each of these spaces.



Mathilde Damoiseil, *Chronique d'Abkhazie*, 2004



23/ « The Secession Sessions »
 Scenography for an exhibition of the work of Éric Baudelaire Bétonsalon, Paris, FR

Abkhazia has been devastated by wars of independence (1992/1993 and 1998), the country suffers from international diplomatic isolation and is bound to live in a state of semi-autonomy.

Exposition of "Lettres à Max"



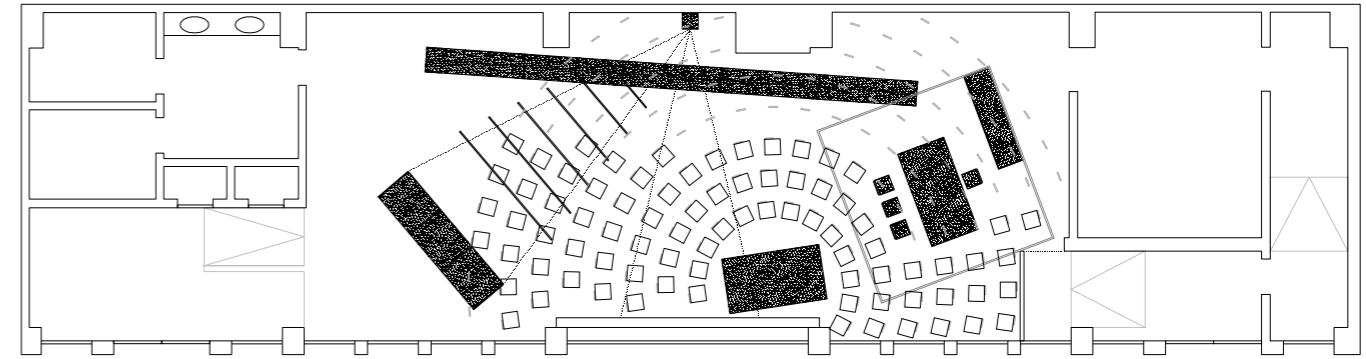


Photograph of the display for The Secession Sessions, Bétonsalon

The material used for the making of all of the elements of the scenographic display is a 2500mm by 1250 mm particle board and 18 mm thick. It is a hydrophobic particle-board, both economic and locally available.

To each space of the exhibition is a furniture element : an office desk, the fragment of a wall, some chair for the Anambassy ; a projection screen for the screening of «Letters to Max» and a platform for the speakers during the time of the «Sessions».

One last piece of furniture crosses through all of the other spaces and presents on a long table, the series of all of Eric mails to Max, as well as their envelopes.



Plan de l'espace Letters to Max



- Tarkovsky's Stalker wolf
- Tight layout of the letters, the envelopes and the translations placed on some sticky notes under glass panels
- Markings in a car parking lot, Japon

Photograph of the display for The Secession Sessions, Bétonsalon





24/ After the Revolution

After the revolution is an architectural publication currently in fabrication. Here is the text of the call for proposal and the list of the scientific committee. First issue is scheduled for 2015.

“After The Revolution” is a review devoted to the analysis of this new global architecture. It is entitled “After The Revolution” because a revolution happened. Socialism must wake up to the reality of unbridled Capital running without opposition or real alternative.

It is entitled “After The Revolution” because there can no longer be any question about the feasibility of revolutions nor about the malleability of reality. The “monetary revolution,” is not more than 60 years old. It must be studied to understand the efficiency and depth with which it was imposed, to expose its fragility on the scale of history, and to realize how it can be overthrown.

It is entitled “After The Revolution” because the real challenge is to think the “after” of the revolution that is to come. If the rallies of the popular opposition that travel the world always arouse strong emotions and a surge of hope, it is the stability of a desirable world that follows them which should be the greatest concern. Capital knew how to create conditions for its own durability, this review is a tool for the left to do the same.

“After The Revolution”

A review of neo-liberal architecture’s massive consequences

“I am not a conservative, I never have been a conservative. Hayek was not a conservative. We are radicals. We want to get to the root of things.”

Milton Friedman: TV Interview “Road to serfdom”, 1994. Minute 23.07 second half.

A revolution has happened. It was the work of a group of armed intellectual radicals, it fundamentally altered the relationship between the working classes and the means of production everywhere. Adopted by policy makers and implemented on a large scale, spreading over the vast majority of the globe, engulfing people in all countries, it was not led by the proletariat, but by Capital.

In the deepest sense, the revolution was architectural. Laid out in theory, articulated in plan, and implemented in practice, it did to the world what architects do to buildings: it imposed an order. The revolution led by Friedman, Hayek, and Nozick imposed an architectural order in which any intervention of the collective “state” was seen as a barrier to the “natural self-regulation of individual needs.” It regimented reality, turning each day into a spectacular confirmation of its principles and their massive consequences on societies.

This is an architectural review, one that will not focus on “remarkable buildings” but on the massive and revolutionary architectural shifts of entire societies. It will be dedicated to the overarching transformations that ultimately are the real designers of buildings. We must be done with the idea that architecture is a history of buildings: architecture is the means by which a society embodies moral law in reality. It is the formatting of the real contained in each understanding of the world. This formatting affects all human production: clothing, music, class struggle, the latest gadgets, the colors and shapes of flags... Architecture is a function, it is the transmission belt linking ideas to the construction of the world. It is that by which a system of ideas attempts to perpetuate itself across time and space. If we have confused architecture with building, it is only because buildings are the human production that comes closest to a totalizing image of an accomplished “ideal”. But architecture does not belong to building any more than it does to a political regime or a brasier. It is as much present, and performs just as effectively its task, in a collared shirt, a comma, or a Doric column.

The only question architecture was ever concerned with, in the making of the built environment, was what order should govern its production: whether through the multi-millennial system of “The Orders of Architecture,” or the functionalist, historical, futurist, metabolic, and postmodern orders of the 20th century... Buildings, of course, require no such abstract ordering systems to be useable or functional. What is at stake, instead, is the order that ought to be applied to the world for which the building is only a metaphor. What is at stake is the total sum of effects a new world order entails in the organization of reality: buildings are nothing but miniatures of the world order.

“After The Revolution”

A review of neo-liberal architecture’s massive consequences initiated by Xavier Wrona with the complicity of Libero Andreotti.

Scientific Committee

*Olivier Chadoin, sociologist, teacher et ENSAP Bordeaux, France
Libero Andreotti, professor at the College of Architecture, Georgia Institute of Technology, Atlanta, GA USA
Navdeep Mathur, teacher at the Indian Institute of Management, Ahmedabad, India
Vineet Diwadkar, Masters student, Harvard University, USA*

Anti-inspiration

a counter-brick – ‘The Brick’/‘El Ladrillo’ by Chicago Boys

Architectural «accidentology» section:

Expulsions because of the Subprime crisis, Fukushima, Twin Towers, La faute sur mer in France...

Geopolitical architecture section:

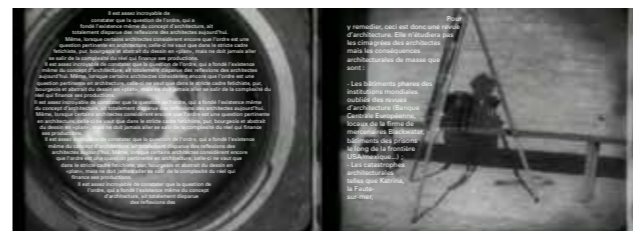
Mexican border prisons, the architecture of the Blackwater HQ, Berlin walls in Gaza and their architects, Hitler’s bunker...

Reading a piece of architecture from its political, economical and social consequences:

Is Rem Koolhaas the Devil, Jean Nouvel in Dubaï - building up culture with slaves, that moment when starchitects design chicken shacks for Bouygues ; the hidden architecture of Peter Eisenman

A political reading of a building material :

What do architects really build with? The history of materials, an analyse of barbed wire by Olivier Razac





Veines électriques - 0074 Réaménagement intérieur d'une cuisine et d'une salle d'eau dans un appartement parisien (75)

Est-ce ainsi is an architecture firm located in Aubervilliers, France. It uses as a starting point the question of the poet Aragon : Is it thus how men live ? (Est-ce ainsi que les hommes vivent?) Laboratory to improve the living conditions of the population, the office poses the following questions :

- Rethinking our relationship with superlatives : small scale and low cost are more suitable than large and expensive for the improvement of any territory.*
- Consider that the minimum is not necessarily miserable, but like the inexpensively built carnival, it can be joyful, generous, excessive.*

The office was dedicated from 2006 to 2010 to low cost projects for private clients (10 built projects). Since 2011, Est-ce ainsi applies these small scale experimentations to a larger market :

- Scenography projects (École Nationale Supérieure de Beaux-Arts de Paris, La Ferme du Buisson)*
- Selected for the Rimbaud Museum competition in Charleville-Mézières, France*
- Selected for a Paris-Habitat competition for a 33 housing unit in Paris, France*

Est-ce ainsi is the the winner of the Albums of Young Architects and Landscape Architects of 2009-2010 (Prize provided by the French Department of Culture and Communication)

Partners

-Meredith BLACK, Bachelor of science in Architecture, co-gérante

-Xavier WRONA, architecte DPLG, gérant. Enseignant Maître assistant associé à l'ENSAPBX

Interns accompany the offices of Est-ce ainsi

The artist / graphic designer Anaïs Enjalbert designed and maintains the website

*L'agence
Meubles de Est-ce ainsi
Panneaux MFP, finition cire d'abeille
Conçu par Xavier Wrona*



Est-ce ainsi

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Fax +33 9 72 21 70 58

Web estceainsi.net

Email contact@estceainsi.net

Est-ce ainsi Sarl d'architecture

Réalisations

- 2013
- Réaménagement d'une maison individuelle - Mouflaines (27) - Étude en cours PRÉ
 - Réaménagement d'une maison individuelle - Bagnolet (93170) - Étude en cours PRÉ
- 2012
- Conception et réalisation d'un mission « d'assistance à la maîtrise d'oeuvre » pour l'accompagnement à l'évolution d'une agence d'architecture, Etienne Lemoine Architectes, Vernon 27
 - Réaménagement intérieur d'un appartement parisien (75010) - Étude en cours APD
 - Création d'un atelier de peinture / Logement à Gasny (27620) - Étude en cours APD
 - Réaménagement intérieur d'une maison individuelle et création d'un atelier de reliure - Livré en 2012
- 2011
- Conception d'une scénographie pour la Ferme du Buisson à Noisiel - « Orphelins de Fanon »
Artiste: Mathieu Kleyebe Abonnenc. Vernissage Novembre 2011
 - Conception d'une scénographie pour l'École Nationale Supérieure de Beaux Arts de Paris - «Soudain, Déjà»
Commissaire: Guillaume Désanges. Vernissage Octobre 2011
 - Transformation d'un appartement et création de verrière - Paris (75010) - Livré
 - Transformation intérieure et de toiture d'une maison individuelle - Croissy sur Seine (78290) - Livré
- 2010
- Transformation intérieure d'une maison individuelle – Vernon (27200) – Livraison décembre 2010
 - Extension d'une maison individuelle – Vernon (27200) – Livré en Septembre 2010
- 2009
- Transformation d'un appartement – Paris (75012) – Livré en février 2009
- 2008
- Transformation intérieure d'une maison individuelle – Antony (92160) – Livré en décembre 2008
 - Réaménagement intérieur d'une maison individuelle – Bagnolet (93170) – Livré en février 2008
 - Surélévation d'une maison individuelle – Bagnolet – (93170) – permis obtenu en 2008 - en attente de financement
- 2007
- Création d'une boutique Isabel Marant, Paris (75003) Avec Nicolas André Architecte DPLG, Livré en avril 2007

Concours

- 2012
- Invité par l'ENBA à participer à un appel à projet pour une scénographie modulable d'une durée de 3 ans – non retenu
 - Retenu pour une mission de maîtrise d'oeuvre portant sur la démolition de l'immeuble existant et la construction d'une résidence étudiante – Paris 75018 – Non lauréat - Maître d'ouvrage Paris Habitat OPH
 - Retenu pour une mission de maîtrise d'oeuvre concernant la réhabilitation du Musée Rimbaud, équipe avec Thomas Raynaud / BuildingBuilding - Non lauréat - Maître d'ouvrage Ville de Charleville-Mézières
 - Invité par l'association Designer's Days à participer au appel à projets « Designer's Days » pour l'exposition des projets au public – Non retenu
 - Invité par la Sohba Association, Aix-en-Provence à participer aux concours « Une Nuit sans Opéra » pour la création d'une construction temporaire / scénographie - Non retenu
 - Invité par l'École Spécial d'Architecture à participer aux concours international «Pavillon Spéciale » pour la construction d'une structure temporaire dans le cours de l'ESA - Non retenu
- 2011
- Invité par le Lieu Unique, Nantes à participer aux Jeux Olympiques alternatifs - Concevoir un nouveau sport et son terrain - Budget 7000 euros. Non retenu
- 2010
- Concours pour scénographie de l'exposition «Erre-Principes labyrinthiques» Centre Pompidou Metz, 2ème place

Conférences - Interventions

- 2013
- Colloque « Kenchiku / Architecture » rencontre entre jeunes architectes Japonais et Français à Tokyo – RADLAB (Kyoto)
- 2012
- Lauréats du programme de résidence croisée «Architecture rendez-vous : France-Inde» - Ahmedabad, Inde - avec les étudiants de Navrachana University, Vadodara Design Academy et Maharaja Sayajirao University, avec le soutien de l'Institut français, de l'Institut français en Inde et de l'antenne de l'Alliance française d'Ahmedabad à Baroda
- 2011
- Colloque « Kenchiku / Architecture » rencontre entre jeunes architectes Japonais et Français à Paris – RADLAB (Kyoto)
 - Int. «Semaine de l'Architecture» - Ahmedabad, Inde - Institut Français et l'École d'architecture de CEPT (Center for Environmental Planning Technology)
 - Int. «Arts / architecture: JP Raynaud» dans le cadre du cours «Arts et Architecture» IUFM agrég. Arts Plastiques
- 2010
- Conf. «Une architecture - un architecte» - Extension d'une maison individuelle à Vernon ENSA Clermont-Ferrand
 - Int. «Démarche environnementale d'Est-ce ainsi» - École polytechnique de Sceaux EPF
 - Int. «Architectures vêtements» dans le cadre du cours «Corps et Architecture» IUFM agrég. Arts Plastiques
- 2009
- Conf. «On some dusty corners - Est-ce ainsi since 2006» - ENSA Paris La Villette

Jurys

- 2012
- Expert pour la session 2012 des Albums des Jeunes Architectes et des Paysagistes, Ministère de la Culture
- 2011
- Expert EUROPAN sur la ville de Toulouse pour la session EUROPAN 11
- Depuis 2010
- Invité à divers jury d'habilitation à la maîtrise d'ouvrage en nom propre (HMONP)-ENSA Paris La Villette
- Depuis 2002
- Invité à participer à de nombreux jurys à l'ENSA Paris Belleville, l'ENSA Paris La Villette, l'ENSA de Bretagne, Rice School of Architecture Paris, Georgia Tech College of Architecture Atlanta GA USA, École spéciale d'Architecture...

Publications

- 2012
- Nouvelles maisons économiques d'Olivier Darmon, sixième tome de la collection Archi pas Chère aux Editions Ouest France.
 - Mouvement n°63 - «Architectures de l'absence» - Scénographie pour l'exposition «Orphelins du Fanon» à La Ferme du Buisson à Noisiel
 - Contributeur au journal en ligne « Dust-distiller » dédié à l'art en général et à la culture en particulier dirigée par Stéphane Courarie-Delage et Christophe Le Gac
- 2011
- Les inRockuptibles n° 836 - « Mémoire recolonisée » - Scénographie pour l'exposition «Orphelins du Fanon» à La Ferme du Buisson à Noisiel
 - Architect and Interiors India n° 7 - « Fragile and Frugal » - Profile of Xavier Wrona
 - Archistorm n°48 - « Actualités de l'architecture » - Extension d'une maison d'habitation à Vernon (27)
 - Architectures à vivre - Hors série Juin 2011 - « Les journées d'Architectures à vivre » - Extension d'une maison d'habitation à Vernon (27)
 - Maison Française - avril mai 2011 - « High Potential : Talents à suivre »
- 2010
- AJAP 2009-2010 - Les albums des Jeunes Architectes & des Paysagistes

Expositions

- 2011
- Participant dans le première volet d'un double commissariat « Le Royaume et l'Exil » Homologies textuelles de projets de l'agence
- 2009
- Exposition «superminimum» au Lawomatic, du 4 au 21 juin 2009

Prix

- 2010
- Lauréat – les Albums des jeunes architectes et des paysagistes 2009-2010

