

00030



BP81710966141267

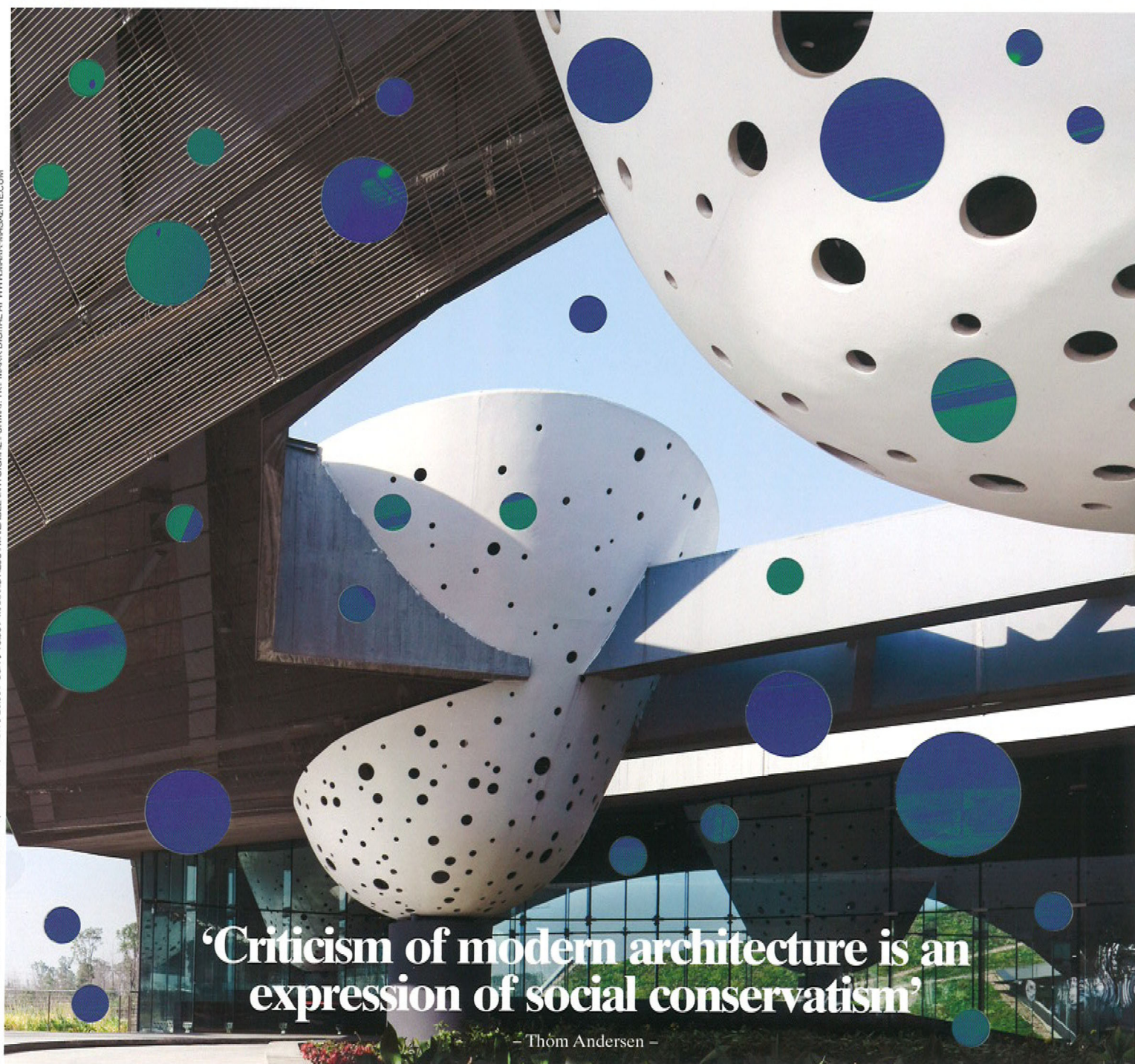
# MARK

MARK Nº 30  
FEBRUARY . MARCH 11

— ANOTHER ARCHITECTURE —

ZECC UTRECHT - YASUTAKA YOSHIMURA TOKYO - MORPHOSIS SHANGHAI - CAAU HONG KONG - THOM ANDERSEN LOS ANGELES - RONNIE SELF HOUSTON - MANUELLE GAUTRAND VILLENEUVE D'ASCQ - JR SHANGHAI - HIROSHI NAKAMURA & NAP TOCHIGI - JUNICHI SAMPEI TOKYO  
LETTER FROM CAIRO - TAKAYUKI SUZUKI KYOTO - BEAT KARRER ZURICH - NEY + PARTNERS BRUSSELS - SANDER ARCHITECTEN AMSTERDAM

EUROPE €10,95 / UK £ 14 / JAPAN ¥ 3990 / KOREA ₩ 40,000 / CANADA \$ 29,50 / USA \$ 19,95 / MARK IS ALSO AVAILABLE IN A DIGITAL FORMAT TRY MARK DIGITAL AT WWW.MARK-MAGAZINE.COM



**'Criticism of modern architecture is an expression of social conservatism'**

— Thom Andersen —



# RAW GRIP

**To enhance the recently rebranded LaM and to house its new Art Brut acquisitions, Manuelle Gautrand Architects creeps upon and around Roland Simounet's original galleries in Villeneuve d'Ascq.**

Text Rafael Magrou / Photos Paul Raftery



| MARK Nº 30

| LONG SECTION

THE CONCRETE WALLS HAVE BEEN TINTED  
SLIGHTLY TO CREATE A SURFACE THAT  
ALTERS ALONG WITH THE CONSTANTLY  
CHANGING INTENSITY OF DAYLIGHT.









What a daunting and delicate task it must have been – to build upon the original wing of the LaM (Lille Métropole Musée d'art moderne, d'art contemporain et d'art brut), a Mediterranean-style, static but fragmented composition realized in 1983 by Roland Simounet (1927–1996). A building heritage-listed since 2000, the original structure comprises a series of angular volumes, comparable to those of a large private villa. In fact, the design refers to Robert Mallet-Stevens' 1932 Villa Cavrois, located just a short drive away. Manuelle Gautrand, in her winning scheme for the 2002 competition hosted by the museum, pays respect to Simounet's masterpiece, while daring to touch the architectural monument rather than keeping a distance: a choice that distinguished her design from those of other entrants, including Hérault Arnod; Fabre/Speller, in collaboration with Gratteaux & Klein; X-TU; and Xaveer De Geyter.

'Because I didn't want to create something that would impede the experience of arriving in the park,' says Gautrand, 'I decided to partially hide the new extension and, at the same time, to gently envelop the existing structure.' Whereas her competitors designed solitary extensions, she chose to link old and new by means of a five-fingered concrete wing that snakes up from behind, embracing Simounet's glazed-and-bricked magnum opus. A kind of arranged marriage, if you will.

Indeed, upon arrival from the park's main entrance, the visitor cannot see the new addition before reaching the lobby of the older building and glimpsing – through its windows, across the courtyard – a flush of warm grey skin. Gautrand attached her new galleries to the rear of the original wing for practical reasons: she wanted to extend the existing exhibition spaces and to provide accessibility to services such as the newly refurbished art-restoration workshop, which now facilitates both wings. Gautrand marries her architectural style with her predecessor's, echoing Simounet's concept of the museum 'flowing into the surrounding park' by casting liquid, concrete sculptures that seem to glide slowly from the back of the 'villa', eventually spilling onto the green.

The nature of the buildings' relationship seems almost incestuous, as they are both – despite being related – distinctively different. The bricks give way to concrete fingers that seem to become increasingly irritable, squirming about before exploding into a series of orifices at their very tips, as though they suddenly needed fresh air. It is here that – in great contrast to Simounet's transparent galleries – Gautrand has placed the only windows in her building, a gesture that is necessary to protect the delicate Art Brut paintings. They also open out to the park, thus establishing a secondary dialogue »

THE NEW GALLERIES RESEMBLE ANGULAR VERSIONS OF THE WORMS IN FRANK HERBERT'S NOVEL, *DUNE*: CREATURES THAT THE ARCHITECT HAS PARALYZED AND FROZEN IN MOTION.





## ‘I DIDN’T WANT TO DESIGN A MONUMENTAL ARCHITECTURE’

— Manuelle Gautrand —

between interior and exterior by offering a peaceful place in which to catch one’s breath after experiencing the incredible and deeply intense works of art that make up the Art Brut collection, a genre produced mostly by psychiatric patients.

‘I didn’t want to design a monumental architecture,’ insists Gautrand. Although she hasn’t done so, when we compare her extension with Simounet’s very domestically scaled museum, Gautrand’s abstract façade seems to blur any indication of scale. Her unimposing addition was also unable to escape the standards applied to 21<sup>st</sup>-century museum design, such as lighting protection and security

requirements. Instead, she makes an attempt to break away from the basic white exhibition box by offering the museum curators flexible rooms that can be combined, should the need arise, to create larger areas suitable for major presentations and events. A series of high-ceilinged spaces, cosily aligned in their respective ‘fingers’, are bounded protectively by a long blank wall along the promenade at the rear that will, in time to come, be covered by creeping plants. The wings of the museum are easy to navigate, as all spaces, with the exception of Gautrand’s new belvedere, occupy a single level. The belvedere peeks over the roof, providing the museum’s only vantage

point and revealing the pair’s otherwise secret meeting.

Here in Villeneuve d’Ascq, we find an intriguing duality: an extroverted original museum wing that opens onto a park coupled with a rather reclusive new sibling that turns in on itself. The former houses a collection of modern art, the latter a collection of Art Brut. It does make one wonder whether the architectural treatment of each wing reflects the art within – or are we simply seeing a difference in periods of style? «

[www.manuelle-gautrand.com](http://www.manuelle-gautrand.com)





01

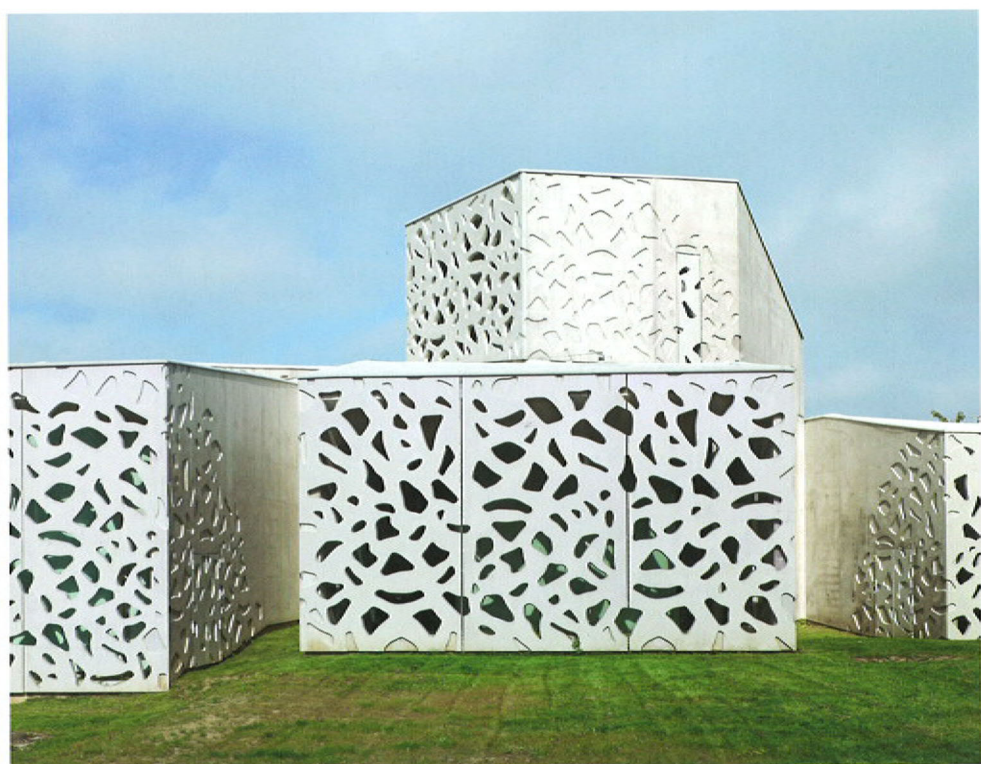
02

03

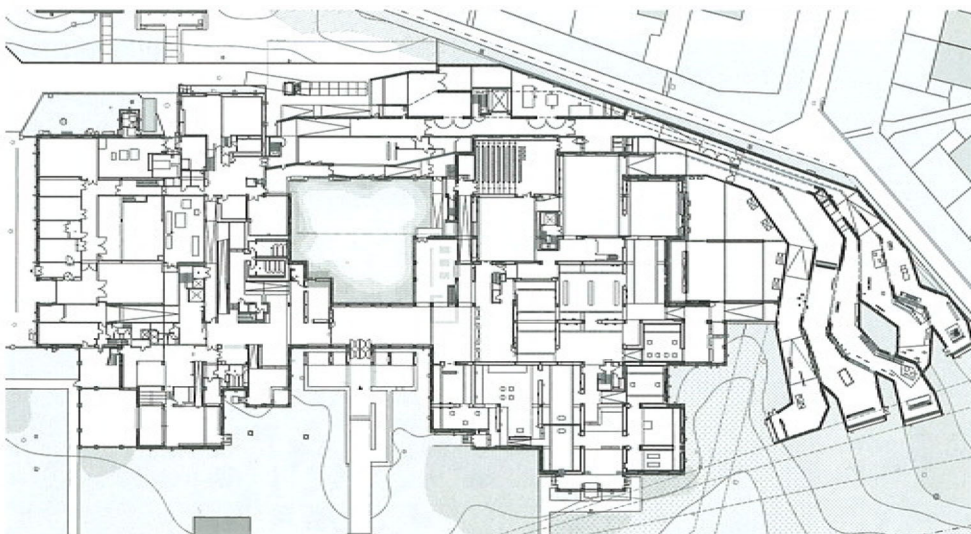
01 ABSTRACT CUTOUTS PROVIDE GLIMPS-ES OF THE SURROUNDINGS - A RESPITE FROM THE INTENSITY OF THE ART BRUT COLLECTION - AND DRAW IN A SCATTERING OF LIGHT: JUST ENOUGH TO NOT DAMAGE THE FRAGILE PIECES.

02 THE VIEW ACROSS THE COURTYARD FROM SIMOUNET'S BRICK LOBBY REVEALS THE FLUID CONCRETE LINES OF THE NEW EXTENSION AND ITS ABSTRACTLY PAT-TERNEDED FAÇADES.

03 THE ABSTRACT FAÇADE SEEMS TO BLUR ANY INDICATION OF SCALE.



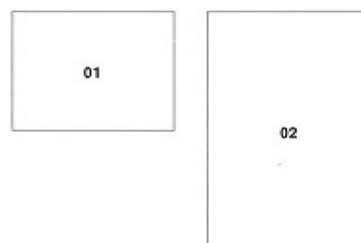




GROUND FLOOR.



SECTION.



01 GAUTRAND'S CONCRETE EXTENSION CREEPS FROM BEHIND, COYLY PEEKING AT THE GREEN.

02 OPENINGS IN PARTITION WALLS INVITE VISITORS TO MOVE FROM ONE 'FINGER' OF THE NEW EXTENSION TO ANOTHER; GAUTRAND'S FLEXIBLE LAYOUT ALSO ALLOWS EXHIBITION SPACES TO BE COMBINED TO FORM ONE LARGE, OPEN AREA.



