

#BILD/BUILD/BUILT

MERELY A FRAGMENT OF THE PRODUCTION OF AN ARCHITECTURAL PRACTICE EVER COMES INTO BUILT EXISTENCE. AND OFTEN, THIS MATERIAL OUTPUT BEARS WITNESS OF THE COMPROMISES AND SACRIFICES TO “GOOD TASTES”, “COMMON SENSES”, “I DECIDES” AND “THAT’S WHYS”.

#PLEASURES

HOWEVER, ARCHITECTURE SHOULD BE THE EXPRESSION OF A SOCIETY’S VALUES AND/OR AMBITIONS AT A GIVEN MOMENT IN TIME: THE ENLIGHTENED MANIFESTATION OF A SHARED CULTURE, A COMMON NARRATIVE, AIMING FOR COLLECTIVE PLEASURES BEYOND THE DIKTAT OF FASHION AND/OR ECONOMY.

Client: ministère de la culture

Program: exhibition

Surface: 200 sqm

Phase: completed

Execution: February 2018

#bild/build/built

Merely a fragment of the production of an architectural practice ever comes into built existence. And often, this material output bears witness to the compromises and sacrifices of “good tastes”, “common senses”, “I decides” and “that’s whys”.

#pleasures

However, Architecture should be the expression of a society’s values and/or ambitions at a given moment in time: the enlightened manifestation of a shared culture, a common narrative, aiming for collective pleasures beyond the diktat of fashion and/or economy.

#unfit

Under the # totalitarianism reducing everything to a single aesthetic image and catchy word, Unknown Pleasures takes the perilous stance at disclosing projects judged unfit to be built, nevertheless expressing valuable strategies and visions of socio-cultural and

#UNFIT

UNDER THE # TOTALITARIANISM
REDUCING EVERYTHING TO A SINGLE
AESTHETIC IMAGE AND CATCHY WORD,
UNKNOWN PLEASURES TAKES THE
PERILOUS STANCE AT DISCLOSING
PROJECTS JUDGED UNFIT TO BE BUILT,
NEVERTHELESS EXPRESSING VALUABLE
STRATEGIES AND VISIONS OF
SOCIO-CULTURAL AND SPATIAL
INTELLIGENCE AND CRITICAL THOUGHT.

#GRAPHICMATERIAL

IF ARCHITECTURE'S GRAPHIC OUTPUT
FAILS AT BEING BUILT, IT NEEDS TO
SERVE AS MEDIUM FOR DEBATE. IF THE
PROCESSES AND CONDITIONS IN WHICH
OUR BUILT ENVIRONMENT EMERGES
BLOCK THE DEVELOPMENT OF AN
ENLIGHTENED BUILDING CULTURE, THEY
NEED TO BE REVEALED.
THE ≤280CHARACTERS FORMAT THAT
RULES THE WORLD WILL SET THE
RHETORIC FRAMEWORK.

**MASSIVE ZERO FOOTPRINT
CONDENSATION OF DIVERSE FUNCTIONS
AND SPACES.**

**THE U-BAU™ (UNDERGROUND BUILDING)
EXPLOITS THE SITE'S TOPOGRAPHY IN
ORDER TO ADD AND LINK USES, UPDATE
THE (BUILT) HERITAGE AND PRESERVE
THE LANDSCAPE.**

**FACILITIES AND ATMOSPHERES
OBLITERATE EYE CATCHING.**

U-BAU™ (BLIND) EYE CATCHER



**BUILT MANIFESTATION OF A COUNTRY'S
ASPIRATIONS, OFFERING USER
EXPERIENCE OVER SPECTACLE.
THE SUBMERGED MONOLITHIC
TEMPORARY CONSTRUCTION BUILT OF
THE DOMINANT LOCAL RESOURCE,
OFFERS NEW POSITIONS AND RELATIONS
TO ALL VISITORS, THUS SHIFTING THE
FOCUS OF EXISTENCE BACK FROM MERE
APPEARING OVER HAVING TO BEING.**

HYPER-SPECTACLE





Between the architectural spectacle and the "demonstrations de force" exhibited by various nations, a small country should rather adopt an enlightened attitude of communicating its aspired values through a spatial experience and possible uses for visitors.

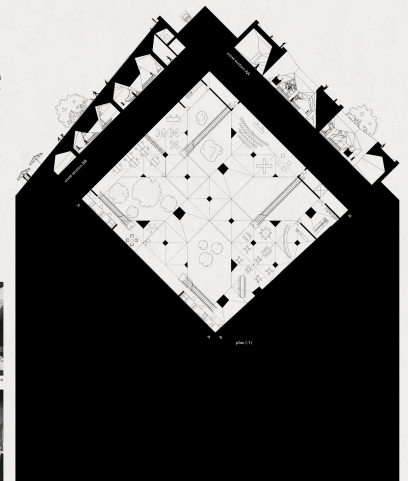
The proposal engages the challenge posed by world expos: a globalized cultural moment between national exhibitionism and travesty, by not building a temporary hollow monument.

A gently sloping public space rises from the main street layout of the expo masterplan. It enables the visitor to emancipate from the crowded circus and the pretentious constructions.

4 patios, of different depths, give access to the underground. A technique of stabilized sand is used to build a massive structure, sunken underground. No insulation, no reinforcement, no engineered complexity. The clear and frank constructive method expresses an honest, true spatial experience.

The space and visitor experience thus becomes the exhibit. Merely a collection of photographs, in the vein of Edward Steichen's "the family of man" trace the history and diversity of the country.

The main focus though will be the cutouts of the roofscape drawn by the patios: they frame the sky and the stars; the elements all humanity shares.





**TACTICAL PROGRAMMATIC
ARRANGEMENT TRANSCENDS THE
MONOFUNCTIONAL CARCASS AND
MAKES PUBLIC INVESTMENT SERVE
SOCIETY AT LARGE.
A BUILDING BECOMES A DEVICE OF 24/7
ON DEMAND MULTIPURPOSE USE AND
PUBLIC SPACE PRODUCTION.
A SOCIETY FOSTERING MACHINE.**

PUBLIC² MACHINE



A black and white photograph of a tall, narrow stone tower, likely a remnant of a castle or fortress. The tower features a large, dark, arched opening at its base. It is surrounded by trees and a low fence in the foreground. The image is somewhat faded and has a grainy texture.

**HYDROLOGY, ORNITHOLOGY, CONTEXT
AND PUBLIC REALM ORCHESTRATED
INTO A FORMALLY UNIDENTIFIABLE
ARTEFACT.**

**THE ENGINEERED INFRASTRUCTURE
GENERATES A PUBLIC PLACE OF SACRAL
CONDITIONS AND SAVAGE APPEAL,
BEYOND AESTHETIC DOMESTICATION.**

SAVAGE INFRASTRUCTURAL ARTEFACT





**COMPRESSING THE PRIVATE EXPANDS
AND DIVERSIFIES THE COLLECTIVE
EXPERIENCE.
INDIVIDUAL ROOMS ARE CONDENSED TO
SERIALLY PRODUCED ERGONOMIC
FUNDAMENTALS, THUS ENABLING THEIR
MATERIAL OPULENCE AND AN
ABUNDANCE OF VAST COMMON SPACES.**

QUINTUPLE A ACCESSIBLE AFFORDABLE ASCETIC ACCOMODATING ABUNDANCE



Two black and white photographs of the same scene, showing a large, modern building with a curved roof, a tree, and a car, likely a Polaroid print.