



MATERIA Y FORMA

IX Jornadas Internacionales
de Arquitectura Blanca

ITAR architectures
unparelld'arquitectes
Reiulf Ramstad Arkitekter

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PUBLISHER

Editorial Universitat Politècnica de València

Venta: www.lalibreria.upv.es

Ref. 2038_07_01_01

ISBN: 978-84-9048-986-4

Depósito legal: V-502-2018



LAYOUT

Estudio David Cercós



Cover image

Marunys. Shell House, Sant Joan les Fonts. Spain, 2016

Architects: unparelld'arquitectes · Photography: Pep Sau

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Printed by: Byprint Percom SL

Printed in Spain



**ESCUELA TÉCNICA SUPERIOR
DE ARQUITECTURA**



**UNIVERSITAT
POLITÈCNICA
DE VALÈNCIA**

The Cátedra Blanca Valencia continues to carry out all its activities despite the exceptional circumstances in which we find ourselves. Just a year ago, we successfully held the Ninth International Congress on White Architecture [CIAB9], whose closing ceremony was a moment we remember for its uniqueness: in less than a week, the first state of alarm and house confinement of the COVID-19 pandemic was declared. As a result, for many it was the last collective, common and participatory event of a period of social restrictions which, although we imagined it would be short-lived, is still in force today.

For this reason, the Ninth International Conference on White Architecture, Materia y Forma [MYF9], held in March 2021, and included in this book, could not be carried out under the same premises as in previous editions. Nevertheless, this exceptional situation has not prevented us from continuing to enjoy them - held in alternating courses in the form of Conferences [MYF] or Congresses [CIAB] - and for yet another year we have been able to obtain first-hand knowledge of outstanding architectural studios, in whose work fair-faced concrete plays a predominant role, from the design stage through to the completed construction project.

Now, more than ever, it is essential to continue promoting activities that motivate students, architects, professors of an enterprising school such as the ETSA-UPV and, of course, the companies that trust in our teaching and research transmission capacities, CEMEX. Therefore, the Cátedra Blanca Valencia is taking on the challenge of adapting its activities to the new situation and, although the auditorium of the School of Architecture continues to be the meeting place for the lectures, with a much smaller capacity than usual, it has found it necessary to extend this forum for debate through the digital platforms that are available to us. And so, the Microsoft Teams tool provided by the Universitat Politècnica de València is the new transmission channel that will make it possible for anyone, without exception, to participate in this event.

To do so, the structure of the conferences has had to be reformulated: three consecutive days and an afternoon conference is the proposed format for an online conference model. In this 2021 edition, France, Spain, Norway and Denmark are the incomparable venues. From France, Ingrid Tallander, founder of the studio **ITAR Architectures**, shows us how her residential architecture incorporates the material innovation of fair-faced concrete using unique textured precast elements. In Spain, Guillem Moliner and Eduard Callís from the studio **unparelld'arquitectes** work with fair-faced concrete seen from the point of view of sensitivity and detail, using it as the protagonist of new complex geometries or acting in combination with other materials and pre-existing elements. The studio **Reiulf Ramstad Arkitekter**, based in Norway and Denmark, presents its concept of fair-faced concrete as a landscape shaper. Three very different and complementary visions that show the possibilities of fair-faced concrete, white or coloured, in all possible scales of architecture.

This academic course also includes the lecture organised by the Cátedra Blanca Valencia titled "**Langarita-Navarro en tres actos**", held on 23 February as a part of the series of lectures from the business chairs promoted by the ETSA-UPV. Although this lecture is not part of this publication, it is available on the Chair's website. This repository is a valuable formal and technical archive of the evolution of fair-faced concrete architecture over the last twenty years.

Finally, I would like to take this opportunity to inform you of the design of a new -responsive- website, which will gradually incorporate the entire historical archive of the Chair. Since 2000, we have been working for many years in continuity with what we have experienced, while adapting to the new, socially uncertain challenges of the present and the future. Whatever the scenario, the Cátedra Blanca Valencia will continue to work with the enthusiasm and commitment to disseminate knowledge of quality architecture, designed and built with fair-faced concrete.

Laura Lizondo Sevilla
Chair of Cátedra Blanca Valencia
Valencia, March 2021

If you're holding this book in your hands and reading its introduction, allow me to begin by thanking you. It means that, despite the circumstances and the situation we are experiencing, you have decided to continue to participate in the activities carried out by the Cátedra Blanca at the Valencia School of Architecture.

It is precisely the Cátedra Blanca Valencia that once again, with imagination, hard work and a great deal of effort, has managed to carry out its programme, adapting it to the so-called 'new normality' and delivering it with the utmost normality.

A clear example of this is the Ninth International Conference on White Architecture, Materia y Forma, which is included in this book, with the conferences given by the studios **ITAR Architectures** (France), **Reiulf Ramstad Arkitekter** (Norway+Denmark) and **unparelld'arquitectes** (Spain), sharing their work and preference for the use of concrete: a beautiful, mouldable, colourful and, above all, resilient material.

And this characteristic resilience, something that is so often mentioned these days and so intrinsically linked to concrete, leads me to remember all of those who make it possible for the work of the Cátedra Blanca to continue. Their dedication and commitment demonstrate, once again, the solidity of an educational and vocational project, which for more than 20 years

has represented for CEMEX the opportunity to bring together the work of the university and that of the company.

The Cátedra Blanca de Valencia, the oldest chair at the Polytechnic University of Valencia, has demonstrated this resilience - like good fair-faced concrete - by enduring over time. For more than two decades it has carried out its activities uninterruptedly: the nine editions of the International White Architecture Congresses [CIAB], the nine Materia y Forma Conferences [MYF], the 29 issues of [En Blanco. Revista de Arquitectura], the new website, the workshops, the architectural competitions, the diffusion, in short, of architecture conceived, designed, drawn, researched, and built in concrete.

I would like to take this opportunity to acknowledge the commitment and dedication of the Cátedra Blanca team, led by Laura Lizondo, the School of Architecture of Valencia and its staff, represented by the director of the School, Ivan Cabrera i Fausto, architects, friends, and students. Thank you all for having made the Chair's successes possible and for helping to continue its work, even in such difficult times as these.

I hope you enjoy this edition of Materia y Forma, the lectures, the participating architectural studios and the concrete projects presented here, and that like them –tough, resistant and durable– you will strive to be resilient.

Javier Fuertes Franco de Espes
Chair of Cemento Blanco of CEMEX in Spain
March 2019

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ITAR Architectures



Ingrid Taillandier

A registered architect in France since 2000, Ingrid Taillandier very rapidly focused her attention into three activities: Practice (her own office ITAR architectures created in 2006 after earlier collaborations with Richard Meier and Behnisch & partners), Writing (in AMC, TOPOS) and Teaching at the Versailles School of Architecture in Paris. She is currently Director of the Franco-Chinese double-master "ECOLOGICAL URBANISM" with the College of Architecture and Urban Planning of Tongji University in Shanghai. As a project manager for Philippe Gazeau Architect (2000-2002), she has been in charge of complex programs which allowed her, earlier on, to confront practice and theory. Ingrid holds a graduate degree from the Paris-Belleville School of Architecture, and a master's degree from Columbia University in New York City. Her interest in density and high rise buildings made her write several articles on these specific topics and give lectures around the world. She was curator of an exhibition "The Invention of the European Tower" at the Pavillon de l'Arsenal in Paris in 2009 and she won the EDF competition "Bas Carbone" in 2011 for her renovation project of 5 towers from the 70's in St Pierre des Corps focused on environmental issues.

1998 // Master of Sciences in Advanced Architectural Design, Columbia University, New York (USA)

2000 // Registered architecte DPLG, ENSA Paris-Belleville (FR)

2005 - 2011 // Associate Professor of architectural project, ENSA Paris-La Villette (FR)

2006 // Creation of ITAR architectures

2009 // Curator of exhibition "The Invention of the European Tower", Pavillon de l'Arsenal in Paris (FR)

Since 2011 // Associate Professor of architectural project, ENSA Versailles (FR)

Since 2016 // Director of the Franco-Chinese double-master "Ecological Urbanism" ENSA Versailles (FR) & Tongji University in Shanghai (CN)

2017 // French distinction "Chevalier des Ordres des Arts et des Lettres"

2017 // Special Prize for Women Architects (FR)



BATIGNOLLES "ALLURE"



BOULEVARD NEY "RESIDENCE ORPHEE"



LYON PART DIEU "EMERGENCE"



TURENNE "THE NEW GARAGE"

ITAR ARCHITECTURES is an architectural practice focusing on the convergence of architectural and engineering work cultures. Our belief is that successful architectural projects rely more than ever on our ability to master current technological know-how and to understand, upstream from schematic design, inherent project challenges. One of the foremost challenges we are faced with today being energy conservation. Within our projects, all components bear equal importance. Material diversity, selected structural solutions, attention brought to detailing, all exemplifies our concern to provide a sensible answer to a specific cultural, technical and geographic context.

Hence it can be said that the driving forces behind our approach are structure, material and space. The main projects of the office are social housing, renewals of large housing development and student residence. They expose the social commitment of our practice of architecture. Each project is an opportunity to put the inhabitant at the heart of reflections, at the work of quality living spaces and the generator of the social bond. Each project is a singular story, a particular contextualization and an opportunity to offer beauty, a little luxury (outdoor spaces, volumes, light) for everyone a compensation for the inconveniences of living collectively. Residential buildings are like small communities, and Ingrid Taillandier is convinced they have a role to play in their social functioning, as shown in her book *Habitate* (Archibooks editions).

Founded in 2006 by Ingrid Taillandier, the firm ITAR quickly made a place for itself on the young architectural scene in France. An intense focus on uses and on materiality underpin the firm's work. In its projects, ITAR seeks first and foremost to provide users with the high-quality uses, i.e., natural light and easily appropriated and open spaces enabling occupants to dwell simultaneously in their apartments and in city. The care taken in construction translates the attention ITAR pays to ensuring the sustainability

of these places, thinking beyond the simple functional vision of programs, through the use of quality materials that provide dignity and sensuality to the daily life of users.

In its 15 years of existence, ITAR has intervened on a highly diverse range of programs and contexts, on both new constructions and on renovations, building housing, facilities and offices. Ingrid Taillandier is regularly called upon to participate in consultations of national importance (Reinventing Paris, Olympic Games, etc.), while also conducting theoretical research on housing and high-rise dwellings. Her work has been rewarded with many prizes, among which Woman Architect in 2016.

For ITAR, the true material of architecture is neither concrete, nor wood, nor metal. Rather, it is life itself, which architectural design must strive to improve, intensify and better integrate with its environment and especially its most immediate aspects of air and light. To meet this priority in apartments requires the inclusion of balconies, loggias and other outdoor spaces, elements without which nowadays it seems unthinkable to design apartments. Natural light is the other key element of the architecture produced by ITAR, in both private and common areas of projects, where so often it seems treated almost as an afterthought.

Because ITAR places construction at the service of this qualitative approach, the firm does its utmost to maintain control over the maze of budgetary, qualitative, environmental and sensitivity issues on construction sites. ITAR's daily work consists of sorting through the tangle of these interlocking challenges to create architecture that is durable because it is easily appropriated by its occupants. By putting construction at the service of uses, uses are enhanced by construction. In two interviews, Ingrid Taillandier describes the mechanisms at work in this feedback loop in the firm's projects.

BATIGNOLLES “ALLURE”

Itar Architectures

Architect_ ITAR ARCHITECTURES and FRESH ARCHITECTURES

Program_ 68 affordable apartments for purchase, 53 units of social rental housing and 2 shops, shared areas (terrace kitchen club, studio appartement)

Location_ Paris 17e

Engineering consultants_ Elioth Egis Concept HQE Design Office, ELITIS utilities Design Office , Bollinger+Grohmann Structure Design Office, CTE, Aida Acoustics Design Office, Base landscape architect

Client_ Ogiq and Demathieu Bard Immobilier

Contractor_ Demathieu&Bard construction

Completion date_ March 2018

Floor area_ 8,500 m²

Cost_ 18 000 000 € excluding VAT

Photography _ David Foessel, Sergio Grazia, Itar

Awards_ Winner of the 2019 Béton Pro Trophy / Winner of the 2019 ADC Awards, category IGH / Winner of the 2018 Prix Pyramide d'argent Région Ile-de-France / Winner of the 2018 Logement et Territoires trophy, category “Sustainable program” / Special mention 2018 Duo@Work / Nominated for the 2018 AMO prize, category “most creative typology”

The 121 units of housing in this project, ranging from affordable to intermediate categories, are distributed in three entities: superimposed, duplex townhouses, a seven-story building and another 15-story emergence, all surrounding a green core accessible to all. Standing on a triangular lot between Martin Luther King Park and the new road built 10m higher up, above the train tracks, the 50-meter-tall apartment tower, resembling a ship's prow, enjoys views overlooking the business district of La Défense, the Eiffel Tower and the Basilica of Sacré-Coeur. Apartments benefit from a two- or three-way orientation, and are extended by generous 12-m² balconies. Varying from one floor to the next, they create double-height effects. Staggered “butterfly” filters ensure privacy for occupants and protect them from overlooking views. The buildings’ mass is also expressed through the specific use of the materials comprising the façades. Thus, the tower is made of prefabricated insulated concrete panels with a stamped, colored stone effect, whereas the seven-story cone and the townhouses overlooking are constructed in brick. The references to Paris stone and neighboring “HBM” bricks (brick façades of the affordable housing program, 1894-1949) create a powerful historic link with the location’s specific character. Common areas, which are the studio and the Kitchen club on the exterior of the 1st floor, as well as the laundry room in the basement, enhance the wellbeing of its occupants.

The buildings volumes are expressed through the specific use of materials on the façades and through the design of exterior spaces. Thus, the tower is composed of prefabricated sandwich panels of reinforced concrete with a colored-stone moiré effect, while bricks are used for the plot with the 7-story building and the houses facing the park. The homogeneous character of these three volumes is achieved with champagnetinted aluminum, the unifying material used for the exterior carpentry, the frames and the range of locksmithing components that comprise the project’s façades.

Two types of façades characterize the 15-story building: the animated façades, “articulated” westward and eastward, offer generous outdoor spaces while the smooth façades on the north and south contain “aquarium windows”, designed as broad openings onto the landscape. The structure of “Bâtiment A” is comprised of four veils of pierced partition walls designed to create modularity between stress-bearing frames. These partition walls can support wide balconies reaching a depth of 2.8m, which is what creates the appearance of movement on the façades. The extremely smooth, solid and mineral north façade is composed of prefabricated, high-performance concrete panels presenting a matrix of fine vertical grooves, echoing the verticality of the filters on the balconies. “Bâtiment B” is a volume with brick

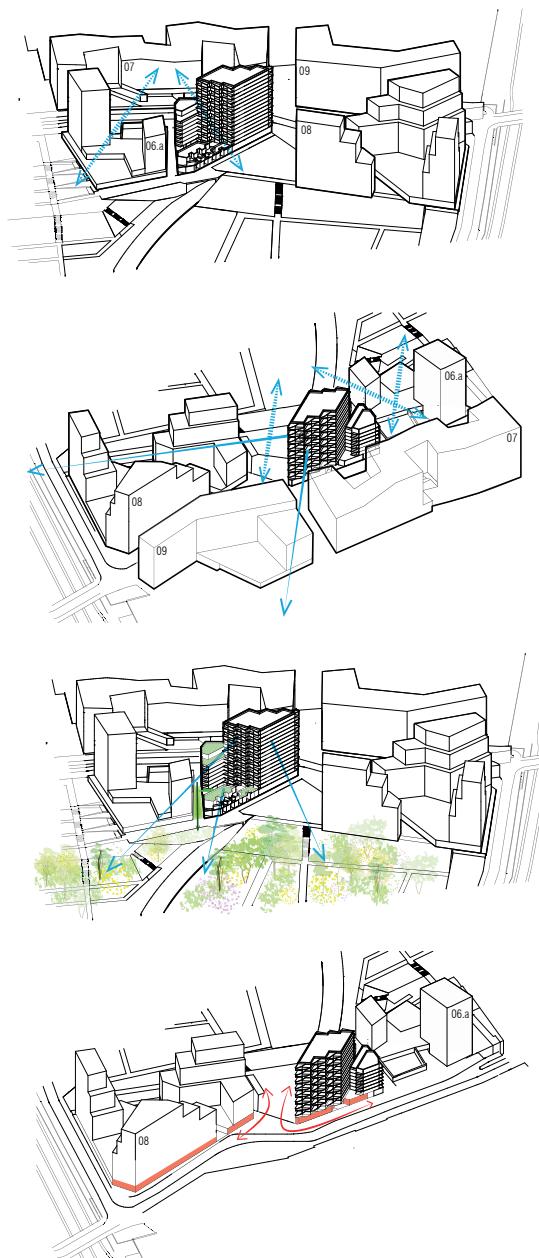


façades, offering loggias/balconies carved out of the structure's three corners, yet remaining integrated with the volume. The hand-molded brown and light gray bricks have been laid against the exterior insulation to compose a complex pattern.

Exterior carpentry highlights the same alternating series of framed horizontal bays, tying together two windows and a central trumeau made of champagne-tinted aluminum. The loggias are set off by gold-tinted aluminum frames as well. The varying volumes of the houses signify their function, repeating the same series of openings as the loggias in "Bâtiment B", creating a unit of language and the interplay of brick solids and voids. The hollows individualize the houses, making them clearly identifiable from the park, and thus offering many private spaces for each house.

From its very conception the project necessitated the choice of building a 50-meter tower and implementing the prefabrication process of formwork walls with integrated insulation which required the obtention of the CSTB technical approvals because it has never been used for a residential tower. This choice made it possible to reconcile technical advantages with the desired aesthetic for a sort of concrete monolith. As construction schedules shorten, prefabricated structural elements are being reinvented to increase productivity on construction sites. First developed fifty years ago, formwork wall technology with integrated insulation offers thermal and acoustical advantages and makes it possible to benefit from the full range of advantages related to the implementation of this type of wall: time savings, reduced need for formwork, reduced requirements for water and energy on the construction site as well as cleaner construction sites and reduced visual pollution. From the thermal point of view, this system offers the double advantage of eliminating all thermal bridges while enhancing the comfort of apartment by regulating the indoor temperature thanks to the inertia of the concrete wall. Through the use of large panels in one piece, objectives in terms of the performance of airtightness are more easily reached.

Aesthetic, economic and technical constraints meant that architectonic prefabrication was the best adapted process for this project. All these features of the system had to be integrated directly in the architectural conception. To achieve this, we worked upstream on the project in collaboration with "Jousselin Préfabrication" to ensure integration of its know-how and to better prepare the construction site.

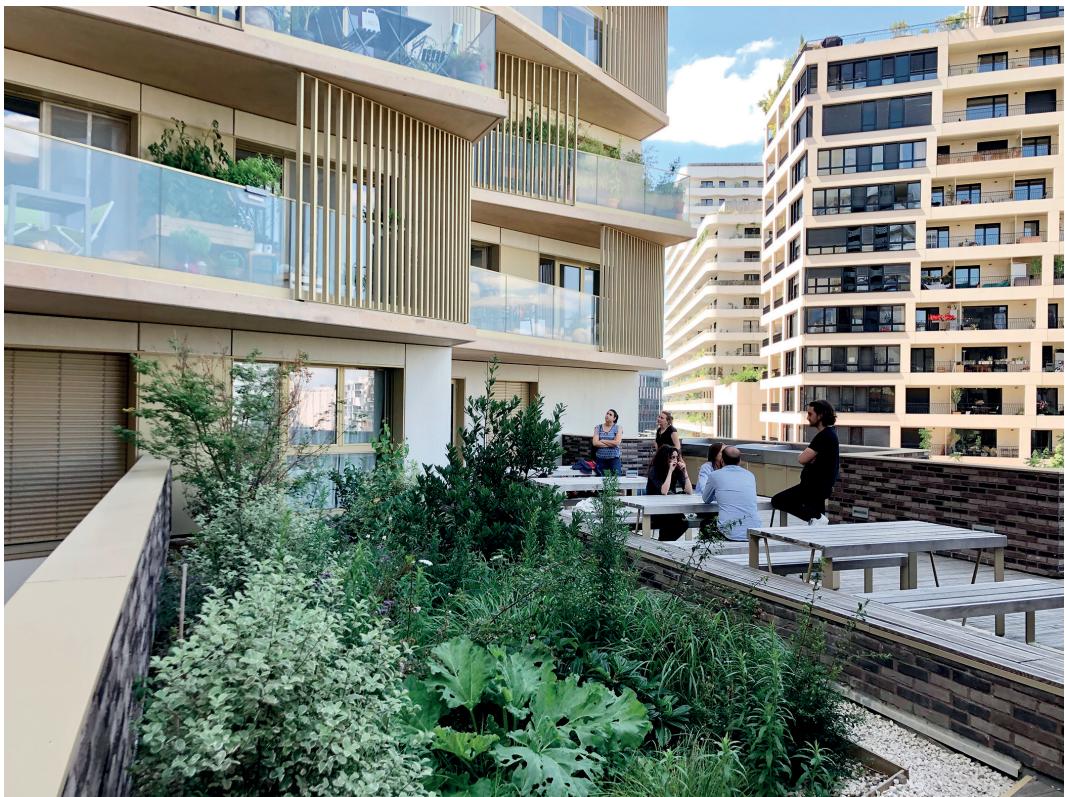


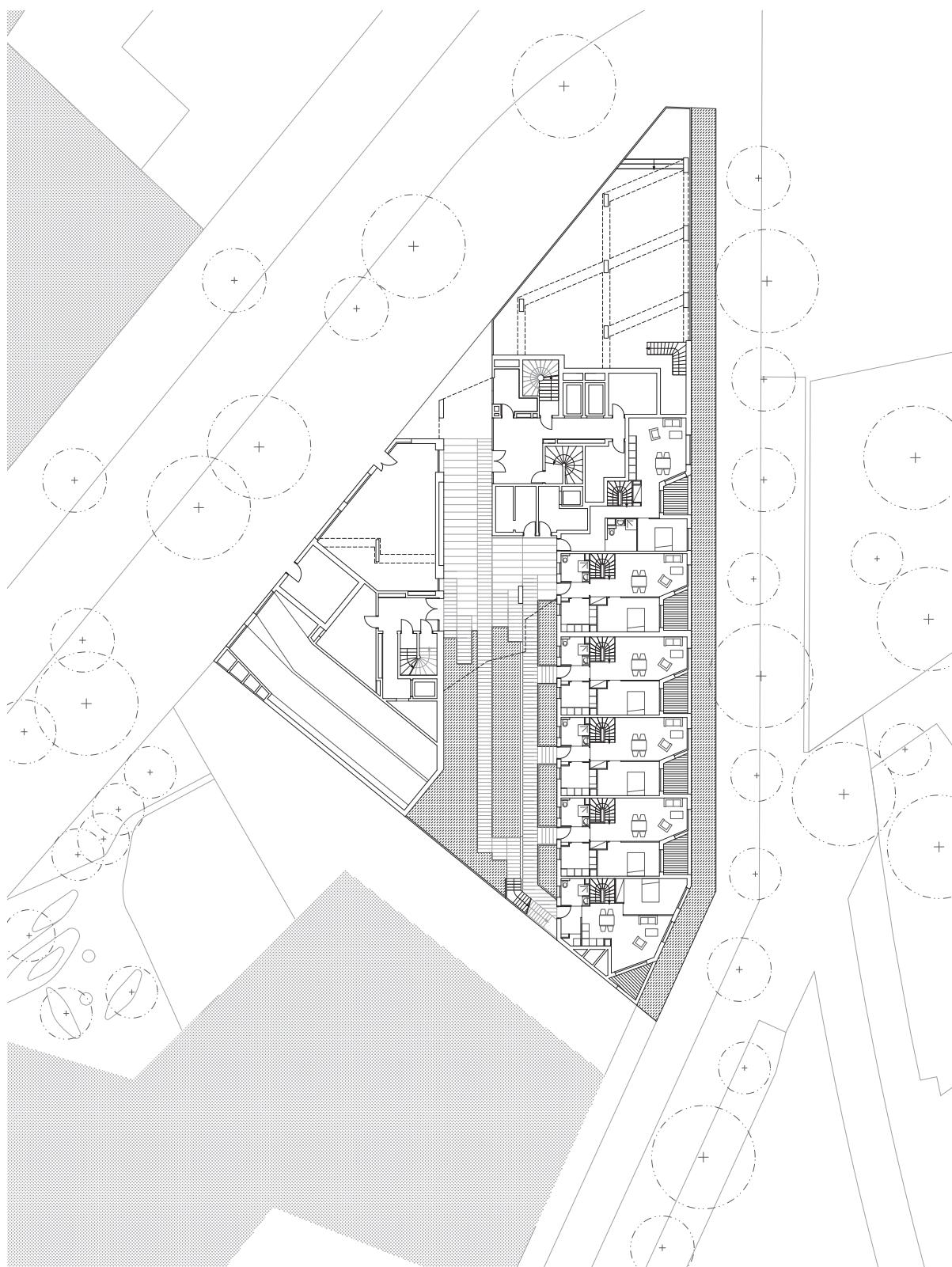
Context diagrams



Site Plan







Ground Floor

Para seguir leyendo, inicie el proceso de compra,
click aquí