

préface

This book is the third in a series of publications on selected projects signed by studioMilou. The first two volumes focus on projects completed largely between 1993 and 2009, with this third volume presenting selected projects from 2008 to the present undertaken by the studio in Singapore. Established in 2008 after winning the international competition for the National Art Gallery Singapore, the new studio has dedicated the past five years to working on this major project, and expanding into Southeast Asia.

The intention of this third book is to give an overview of projects which best represent the studio's design approach in Asia, and the selection focuses on work in Singapore and Vietnam.

Each volume begins with the introduction to the studio given below this preface and tracing studioMilou's development and main architectural preoccupations. While the images speak for themselves, the texts shed light on the particularities of each project, and convey studioMilou's deep interest in striving for simplicity and spaces of reflection. An emphasis on the fluidity of spaces is also apparent in each of the projects, and each is treated with the same interest in its layers and history, in what it means to the people it serves, and how best to embody diverse functions in one coherent and simple design solution. This attentiveness to the context, coupled with a meticulous artisanal approach, guides all aspects of the studio's work and maintains a certain modesty in the designs. At no point does the architect overshadow the inherent nature of the building and its environment. Like a superbly cut piece of clothing, studioMilou's designs aim to serve the user and to suit his environment.

This publication presents five projects in Asia, large and small, and seeks to convey one of the studio's major preoccupations: all the projects, regardless of scale and location, are treated with the same respect for existing buildings, sites and their contexts, the same attention to detail, and the same focus on elegance and beauty.

Ce volume est le troisième d'une série de trois publications consacrées aux projets du studioMilou. Si les deux premiers volumes portent sur des projets datant pour la plupart de 1993 à 2009, le troisième présente quant à lui une sélection de projets dessinés et construits de 2008 à aujourd'hui, par la branche asiatique : studioMilou Singapore. Après avoir remporté en 2008 le concours international pour la «National Gallery de Singapour», studioMilou Singapore a consacré les cinq dernières années à travailler à la réalisation de ce prestigieux projet ainsi qu'à tenter de développer son activité en Asie Pacifique.

L'intention de ce troisième ouvrage est de donner une vue d'ensemble des projets les plus représentatifs du travail du studio Singapore, à travers une sélection de travaux réalisés récemment à Singapour et au Vietnam.

Chacun des trois volumes commence par une introduction au travail du studioMilou qui explique notamment le développement de l'agence ainsi que ses principales orientations en matière d'architecture. Si les images parlent d'elles-mêmes, les textes sont là pour apporter des précisions sur les particularités de chaque projet, et transmettre la façon dont le studio recherche inexorablement à créer des espaces publics de grande simplicité, propices au calme et à la réflexion.

Dans chacun des projets, on notera par ailleurs qu'une attention toute particulière est portée à la création de relations fluides entre l'intérieur et l'extérieur qui met le paysage environnant au cœur du projet. Cette attention donnée au paysage, mais aussi au contexte historique de chaque lieu, associée à une démarche méticuleuse de mise au point de tous les détails, guide tous les aspects du travail du studio et garantit une certaine modestie artisanale, sensible à la fois dans l'ensemble et dans le détail du projet.

Dans aucun des projets du studioMilou, le geste architectural ne vient bouleverser l'environnement. À la façon d'un vêtement de haute-couture, chaque projet du studio se veut à la fois pratique, fait sur mesure, discret et élégant.

Cet ouvrage porte sur cinq projets réalisés ou en cours d'étude en Asie. Qu'il soit de petite ou de grande taille, chaque projet entre dans le travail de l'agence comme

The first, the National Art Gallery Singapore, which will open its doors in 2015, involves the restoration and adaptive reuse of the city state's most important national monuments: the former Supreme Court and City Hall. Seeking to minimize architectural intervention into these historic buildings while creating a beautiful new landmark for modern and contemporary visual arts in Southeast Asia, the design solution moves around an elegant metal filigree veil draped over the two buildings to create one institution. With a design and construction budget of over 500 million Singaporean dollars and some 60,000 square metres, the National Gallery Singapore represents one of the largest cultural projects in Asia and has established studioMilou as a leading firm in both cultural, conservation and adaptive reuse projects in the region.

The second project presented here is a private home in Singapore, 33 Holland Park, one of the rare residential projects carried out by the studio. With a design centred around the creation of an intimate yet expansive garden sanctuary holding layers of seamlessly linked living spaces, this project represents a concentration of the key architectural philosophies which recur in the studio's larger civic projects: the importance of elegant meditative environments characterised by fluidity and fusion between exterior and interior spaces, a deep respect for existing structures, the history and potential of a site, and, the imperative for a design to be harmonious with the wider natural and human surrounds.

The final three projects presented in this volume are in Vietnam, the first being the new International Centre for Interdisciplinary Scientific Encounters (ICISE). Located near the coastal city of Quy Nhon (Binh Dinh Province) in Central Vietnam, ICISE's purpose is to bring together scientists from developed and emerging countries, to host events including high-level conferences, as well as to nurture the association's long-held expertise in designing exceptional cultural and educational projects. Built on a twenty-hectare site and set between a 300-metre beach, a coconut grove, rocky cliffs and a river bordered by paddy fields, the site's landscape dimension inspired Jean François Milou to design a refined peristyle structure in grey-brown concrete able to merge with the surrounding hues on the right bank of the river. By keeping the same height as the nearby trees, the structure seems at once to emerge from the lush vegetation, and to merge with it. The simplicity of the design – a long horizontal building set within vegetation – gives the conference centre the character of a place of learning and significance with a calm and distinct visual identity.

faisant partie de la même famille et fait l'objet de la même attention partagée de toute l'équipe.

Le premier projet présenté dans cet ouvrage est le projet de la prestigieuse National Gallery de Singapour, qui ouvrira ses portes en décembre 2015, un grand musée d'art d'Asie du Sud-Est installé dans la réhabilitation des deux plus importants monuments nationaux de Singapour : l'ancienne Supreme Court et l'ancien City Hall. Dans ce projet, il s'agissait, dans le strict respect des monuments, de concevoir le geste minimal qui signait la naissance de cette institution majeure dédiée aux arts visuels modernes et contemporains de l'Asie du Sud-Est : la réponse architecturale à ce défi fut de draper d'un élégant voile métallique les deux monuments, les unifiant ainsi d'un geste simple et délicat.

Disposant d'un budget de plus de 500 millions de dollars de Singapour, sur une superficie de 60 000 mètres carrés, le projet de la National Gallery de Singapour représente l'un des projets culturels le plus importants jamais réalisés en Asie. Cette expérience place désormais le studioMilou comme un partenaire incontournable en Asie Pacifique pour les futurs projets culturels, les projets de conservation et de réutilisation de monuments historiques majeurs.

Le second projet présenté dans cet ouvrage est l'extension d'une maison particulière à Singapour, située au 33 Holland Park. C'est l'un des premiers projets résidentiels ambitieux réalisés par le studio. Le projet se développe autour d'un jardin luxuriant et intime à la fois, qui semble pénétrer les espaces intérieurs. La simplicité de la composition, la fusion entre les espaces extérieurs et intérieurs, le soin avec lequel s'articulent les constructions nouvelles et la maison existante ont permis la création d'une maison-paysage, fluide et heureuse.

Les trois autres projets présentés dans cet ouvrage sont construits ou développés au Vietnam.

Le nouveau Centre International des Rencontres Scientifiques Internationales (ICISE) est situé à proximité de la ville côtière de Qui Nhon dans la province de Binh Dinh au Centre du Vietnam. La vocation de l'ICISE est de réunir des scientifiques venus de pays aussi bien développés qu'en voie de développement, d'organiser des conférences scientifiques de haut niveau et de mettre en place des projets scientifiques et pédagogiques en coordination avec les universités internationales et vietnamiennes.

Construit sur un site de 20 hectares et installé entre une plage de 300 mètres de long, une plantation de cocotiers, des falaises et une rivière bordée de rizières, le projet se présente comme une structure raffinée en

The fourth project, the Binh Dinh Convention Centre, also in Quy Nhon, provides an elegant and monumental design within which diverse facilities are housed: auditoriums, a concert hall and ball room, exhibition and film screening spaces, among others. In developing the design, the studio has worked closely with the local authorities to ensure the project's suitability to the local context and its completion in late 2015. A main strength of the design, as with much of the studio's work, is its capacity to house many functions within a unified structure defined by architectural elegance. Situated on one of Quy Nhon's main boulevards – previously a US airstrip – the design sits comfortably within its urban landscape and offers the wider public enjoyment of expanded garden and pedestrian areas.

The fifth and final project presented here is the Thang Long Imperial Citadel and the Hoang Dieu Archaeological Site in Hanoi, Vietnam, an archaeological site for which studioMilou Singapore is currently among the two shortlisted projects and awaiting the final decision. Representing the unique civilizations of the lower Red River Valley and influences of the Champa Kingdoms, the site was listed as UNESCO World Heritage in 2010. studioMilou's design centres around non-intrusive museum structures and an archaeological garden, both of which build on the company's extensive experience in archaeological subjects – as demonstrated in projects such as the Museum of Bougon in France, also a site museum and referred to in the first volume of the studio's projects, along with the highly regarded site shelter in Dmanisi, Georgia, to protect one of the world's most important paleoanthropological sites. As in both of these projects, the Imperial Citadel design illustrates studioMilou's aesthetic of meditative gardens in which new structures harmoniously develop around the historic in a protective yet light manner, and where archaeology can be presented in ways that are both accessible to the public and deeply respectful of their heritage significance. At the same time, studioMilou's project has been developed with utmost respect for the obligations that the World Heritage listing places on site management, as well as for the government brief requesting an exceptional lieu adapted to Vietnamese and international visitors and researchers alike.

forme de péristyle, en béton gris-brun, qui se fond avec le paysage. Aussi haute que les arbres environnants, la structure semble émerger de la végétation luxuriante qui paraît en osmose avec la construction. La simplicité du dessin, un long bâtiment horizontal au beau milieu de la végétation, donne au centre de conférences l'allure et la portée d'un lieu d'études exceptionnellement calme.

Le quatrième projet, le Centre de Convention Binh Dinh, situé dans le centre-ville de Quy Nhon, est un projet à la fois élégant et monumental qui accueille de multiples équipements : des auditoriums, une salle de concert, une salle de réception, des salles d'exposition et de projection, etc. Situé sur l'un des principaux boulevards de la ville, qui fut autrefois une piste d'atterrissement pour les bombardiers américains, le projet s'inscrit dans le dessin d'un projet de parc public qui relie le centre-ville avec la mer. Au cours du travail de conception du projet, le studio a noué des liens étroits avec les autorités locales afin de s'assurer de la compatibilité du projet avec le contexte local et les attentes du maître d'œuvre. L'une des principales forces du projet est sa capacité à répondre de façon efficace aux attentes d'une polyvalence extrême dans une forme extraordinairement simple et élégante.

Le cinquième et dernier projet présenté dans cet ouvrage est le projet de concours pour le parc archéologique de la Citadelle Impériale de Thang Long à Hanoi, au Vietnam. Le projet pour lequel le studioMilou est encore actuellement en phase finale de compétition dans l'attente d'une décision finale du gouvernement de Hanoi. Représentant unique de la civilisation du Delta du Fleuve Rouge ainsi que des influences des Royaumes Champa, le site a été classé «Patrimoine mondial» par l'Unesco en 2010.

Le projet du studioMilou se compose dans un jardin archéologique d'un parcours fait de pavillons et de promenades discrètement réparties dans le tracé d'un jardin secret. Cette approche est fondée sur la grande expérience acquise par le studio en matière d'archéologie, comme le Musée de Bougon en France qui met en valeur les fouilles néolithiques de grands Tumulus, ou bien le Musée de Site Dmanisi qui protège l'un des sites paléontologiques les plus importants au monde. Le projet de la Citadelle Impériale illustre, au même titre que les deux autres projets réalisés au Vietnam, la recherche d'une rencontre entre l'architecture et le paysage, au sein desquels naissent des espaces ouverts et fluides en harmonie avec le paysage, propices à la méditation sur l'histoire ou l'archéologie.



studioMilou at a glance

Introduction sur le travail du studio

The work of studioMilou attests to a consistent attachment to the context, historic significance, and complexity embodied by each project, and the way they reflect the richness of the surrounding environment. For the studio, each project requires a unique architectural solution which cannot be transferred in any way from one project to another, and should lead to highly legible designs.

This visual simplicity has become a sort of ‘trademark’ of the studio, achievable only through rigorous study to master a project’s complexities and the sense it embodies not only historically, but for the contemporary context in which it exists, and the communities for which it is important. Alongside this approach is another key trait of the studio’s work; a relentless interest in exploring how a project might seek out past functions of an existing building that have been overlooked, and finding ways within the design to give them new life which resonate particularly with the target communities.

In his natal and ancestral region, the Deux-Sèvres in central-western France, for example, Jean François Milou has worked on various subtle urban interventions based on a thorough knowledge of the site and communities each project is to serve, be it a covered square, a pedestrian area, a post office. This approach has remained at the heart of the studio’s work. Based in the small industrial town of Cerizay, for example, Jean Francois Milou carried out an almost anthropological study before commencing any architectural works. Later, in the nearby city of Niort where he was awarded a project to improve the structures around the town hall, he installed a covered thoroughfare that followed and revealed traces of an ancient street no longer in use, after extensive research into the historic plans and reflection on how best to revive the elegant and gently curved Rue de l’Ancien Oratoire in a contemporary manner. In this same region, Jean François Milou created the Burial Mounds Museum in Bougon in 1993, his first project in the cultural sector, much-noticed throughout Europe, and one which reveals his love of prehistory and the meditative landscapes.

Le travail du studioMilou se caractérise par une manière de prendre en compte dans le projet la richesse de chaque contexte, qu'il soit naturel, historique ou social. Le studioMilou veille à trouver les solutions uniques permettant d'envelopper l'inévitale complexité d'un projet, dans des propositions architecturales simples, lisibles et élégantes. Si la simplicité visuelle est en quelque sorte la marque de fabrique du studioMilou, ce travail vers la simplicité ne peut se faire que si la complexité de chaque contexte (fonctionnel, historique, naturel,...) est totalement assumée, résolue, et pour ainsi dire, sublimée dans une forme simple. Ce n'est que fort de ce travail patient que le projet trouve sa forme, et une certaine stabilité intemporelle. Cette attitude du studioMilou l'a naturellement prédisposé à travailler sur des projets complexes, et en particulier des projets de réutilisation de bâtiments anciens ou de monuments historiques. Dans ces projets, spécifiquement, l'attention portée au site et au monument nourrit le travail de création architecturale quotidien.

Dans son département d'origine des Deux-Sèvres, Jean François Milou a notamment conduit diverses interventions urbaines, basées sur une connaissance du site et des habitants concernés par les projets, que ce soit une place couverte, une aire piétonne, ou un bureau de poste. Cette approche, au plus près du site et de ses habitants, est restée une démarche naturelle du studioMilou. Dès 1990, dans la petite ville industrielle de Cerizay, Jean François Milou a par exemple mené une étude quasiment sociologique en concertation avec la population de la ville, avant de travailler à la définition des projets architecturaux. Plus tard, à Niort, en accord avec la municipalité, le même type d'échange s'opère auprès des habitants pour développer le projet du nouvel Hôtel de Ville. Dans sa région natale, Jean François Milou construit en 1993, en concertation avec les archéologues, le Musée des Tumulus de Bougon, son premier projet de musée qui témoigne de sa passion pour la préhistoire et la création de jardins contemporains considérés comme des paysages méditatifs. Ce projet remarqué internationalement par la profession, a donné au studioMilou une dimension nouvelle.



The studioMilou branches in Paris and Singapore bring together teams made up of architects, landscape architects, graphic designers, designers, heritage specialists and researchers. The architects and designers collaborate closely with the research and content-management staff with heritage experience, ensuring the depth of understanding from many angles which marks studioMilou's projects.

Les agences du studioMilou, à Paris et à Singapour, sont composées d'architectes, d'urbanistes, de graphistes, de designers, de spécialistes du patrimoine, et de chercheurs, aux compétences et qualifications variées permettant une pluridisciplinarité. Les collaborateurs du studioMilou, de Paris comme de Singapour, que ce soit les architectes, les chercheurs, travaillent en constante collaboration les uns avec les autres, grâce à un système de vidéo-conférences quotidiennes qui permet une parfaite collaboration des deux agences. Une approche professionnelle méticuleuse guide le travail du studio. L'expérience d'une trentaine d'années combinée au réseau professionnel exceptionnel permet aux équipes des deux bureaux de travailler ensemble de façon très fluide sur des projets à travers l'Europe et l'Asie Pacifique. Toutes les activités en relation à l'architecture, et en particulier l'urbanisme, le paysage, l'architecture intérieure, la scénographie et le graphisme sont traitées en interne au studio.

studioMilou also works in-house on all the design activities relating to architecture, including urban planning, landscaping, interior architecture, exhibition design and graphic design. The teams are divided between the studio in Paris and in Singapore, the latter focussing largely on projects in Asia. Both work in close collaboration, communicating on a daily basis by videoconferencing, and constantly evolving as international studios, with a deep interest in cultural projects rendering each site with which studioMilou works a more interesting, elegant and sensitive place.



After founding his own architectural practice in 1997, studioMilou Architecture continued to focus on rehabilitation and adaptive-reuse projects, such as the restructuring of the former harbour station in Cherbourg now converted into the Cité de la Mer (2002) in Normandy, and the rehabilitation and restoration of the former wool-spinning factory in Mulhouse that now houses the National Automobile Museum (2006). Following on from these well-received projects, the studio also worked in Georgia on the renowned Palaeolithic site Museum in Dmanisi (2010). studioMilou completed its work on a major city square and mix-use facilities for the Place de la Brèche in Niort in 2008, and more recently, opened one of the studio's most prestigious and renowned projects to date, the New Carreau du Temple in Paris in 2014. At the same time, Jean François Milou's interest in heritage architecture resulted in his undertaking various missions on behalf of UNESCO in India, Nepal and Bali.

By 2005 when the practice was reorganized with associate architects, including Thomas Rouyrre as the team leader, studioMilou architecture had achieved the maturity of an architectural style informed by classicism and characterized by an often understated contemporary elegance which was becoming increasingly recognized internationally. In 2008, studioMilou created a new branch in Singapore to work more closely with the National Gallery Singapore project, its client team and local partners, during the design and on-site construction phases. With the Gallery to open in 2015, the past seven years have given studioMilou extensive experience on the readaptive use of historic buildings in Southeast Asia, and led to the company's expansion in this region.

Today, the Paris branch is organised under the direction of its Head Architect and Associate, Thomas Rouyrre, assisted by the company's leading conservation architect, Maria Campos. The Singapore branch is under Jean François Milou's direction, with management shared by Wenmin Ho and Trung Nguyen. Both companies maintain international staff to ensure a continually intercultural environment and the creative sensitivity that dealing with historic buildings requires.

Après avoir travaillé à son compte Jean François Milou crée en 1997 la société à responsabilité limitée studioMilou architecture qui continue à développer des projets de réhabilitation et de reconversion, comme la restructuration de l'ancienne gare maritime de Cherbourg, la Cité de la Mer (2002), ou encore la réhabilitation et la restauration de l'ancienne usine de filature de laine de Mulhouse, aujourd'hui Cité de l'Automobile, collection Schlumpf (2006). En 2013, le studioMilou livra son projet de redéfinition d'un grand espace public de la ville de Niort : la Place de la Brèche. Dans la continuité de ces projets remarqués, le studio travailla aussi en Géorgie sur le site paléolithique de Dmanisi (2010) et sur le plan directeur du Musée National de Géorgie à Tbilissi. Reconnu, dès lors, comme un spécialiste international en matière de patrimoine et de musées, il réalisa plusieurs missions pour le compte du Centre du patrimoine mondial de l'Unesco en Inde, au Népal et à Bali. La maturité de l'écriture personnelle du studio, à la fois empreinte de modernité et de simplicité, confère au studioMilou une position sur la scène internationale. Le projet, récemment ouvert, du Carreau du Temple, à Paris (2014), La nouvelle place de la Brèche (2013) ou encore la prestigieuse National Gallery de Singapour témoignent de cette évolution récente du studioMilou.

En 2008, Le studioMilou crée une branche à Singapour pour que l'équipe d'architectes soit au plus près du site de construction du projet de National Gallery (ouverture 2015). A cette occasion, Jean François Milou a réorganisé l'agence de Paris sous la direction de Thomas Rouyrre assisté de Maria Campos, et l'agence de Singapour sous la direction de Wenmin Ho assisté de Trung Nguyen. Cette nouvelle organisation permet au studioMilou d'orienter son développement vers des projets en Europe et en Asie Pacifique.



L'agence du studioMilou architecture, le soir, sur la cour du 111 rue Saint-Antoine à Paris
Evening view of the studioMilou architecture office from the courtyard of 111 rue Saint Antoine in Paris

ARCHITECTE MANDATAIRE / CHIEF ARCHITECT AND PRINCIPAL CONSULTANT

studioMilou architecture, studioMilou singapore
Jean François Milou, *principal architect and lead designer*
Wenmin Ho, *team manager and senior architectural associate*
Nguyen Thanh Trung, *senior architectural associate*
Charmaine Boh, *senior architectural associate*
Janis Goh, *senior architectural associate*
Jiarong Goh, *architectural associate*
May Leong, *architectural associate*
Jason Tan, *architectural associate*
Eudora Tan, *architectural associate*
Jean-Loup Baldacci, *architect - competition phase*
Lise Macdonald, *architecture/exhibition coordination*
Karim Ladjili, *architect - competition and schematic design phase*
Cecile Strauss, *architectural assistant - competition and schematic design phase*
Delphine Miel, *architectural assistant, interior design - schematic design phase*
Yann Follain, *architect - schematic design phase*
Luther Seet, *architect*
Siow Zhi Xiang, *architect*
Pamela Choo O'Neill, *senior architectural associate*
Mikael Teh, *architectural associate*
Waihon Tham, *architectural associate*

Agueda de Urruela, *competition phase coordination*
Philip Burns, *museum system specialist*
Suzanne Ogge, *museum and international projects specialist*
David Tresilian, *research and documents*
Iola Lenzi, *curatorial interface*

COORDINATION LOCALE / PROJECT ADMINISTRATION

CPG Consultants pte ltd (architecture group)
Lee Soo Khoong, *executive vice president*
Tan Hooi Ong, *vice president*

CO TRAITANTS / TECHNICAL CONSULTANTS

CPG Consultants (civil and structural engineering), Leong Meng Sun, structure
ARC, Garth Sheldon, conservation
ICN Design, landscape
Lighting Planning Associates, Kaoru Mende, lighting
SMW, John Burris, AV/IT and acoustics
The Press Room, Kelley Cheng, signage and graphic design
Batiserf Ingénierie, initial structural studies
SECM, initial glass facade studies
INEX, initial M&E studies
CSTB, initial roof studies

MAÎTRE D'OEUVRE / MAIN CONTRACTOR

Takenaka Corporation - Singapore Piling and Civil Engineering Pte Ltd Joint Venture

MAÎTRISE D'OUVRAGE / CLIENT

National Gallery, Singapore

Surface / Area: 60,000 m²
Montant des travaux / Construction cost: 530,000,000 SGD

Livraison / Completion date: November 2015

National Gallery, Singapore
National Gallery, Singapour



Vue du Padang, du City Hall et du Supreme Court dans les années 1950
View of the Padang, the City Hall and the Supreme Court in the fifties

National Gallery, Singapour

In 2008, studioMilou architecture in Paris won the international competition to convert two of Singapore's most significant heritage buildings – the former Supreme Court and City Hall – into one major regional institution dedicated to modern and contemporary visual arts. With a budget of over 500 million Singapore dollars and a surface of over 60,000 square metres, the project places Singaporean and Southeast Asian at the nation's city centre and will become one of Asia's largest arts institutions when it opens in 2015.

The larger of the two monuments, the City Hall, formerly housed British colonial administration offices, and witnessed many of the key events in the history of Singapore, notably the Japanese army's official surrender to the Allied forces in 1945.

After the colonial administration's departure, the Singaporean government moved its own offices into the City Hall, and it was in this imposing structure, in 1959, that the first independent government of Singapore led by Lee Kuan Yew was officially sworn in. As the Prime Minister of Singapore, Lee Kuan Yew then established his offices in the building.

Meanwhile, the Supreme Court was built and completed a few months before the outbreak of the Second World War. This impressive building with a dome dominating the historic city centre, was one of the last major neo-classical buildings built by the British worldwide. Together, these monuments constitute a unique architectural ensemble and one that until the 1990s represented the key political institutions in the centre of Singapore.

En 2008, studioMilou architecture à Paris remporte le concours international visant à convertir le monument historique le plus important de l'héritage de la ville de Singapour, la Supreme Court et le City Hall, en une institution régionale majeure dédiée à l'art moderne et contemporain. Avec un budget de plus de 300 millions d'euros et une surface dépassant les 60 000 m², le projet proposera l'une des plus grandes institutions d'art dédiée aux arts de l'Asie du Sud-Est quand le musée ouvrira ses portes en 2015.

Le plus grand des deux bâtiments, le City Hall, fut construit entre 1926 et 1929 et accueillait les bureaux administratifs de la colonie britannique. Il a été le témoin des événements clefs de l'histoire de Singapour, en particulier la reddition officielle des armées japonaises aux forces alliées en 1945. Après le départ de l'administration coloniale, le gouvernement de Singapour déménage ses propres bureaux dans le City Hall. C'est dans ce bâtiment imposant que Lee Kuan Yew procède à la cérémonie d'investiture du premier gouvernement indépendant de Singapour en 1959.

La Supreme Court fut construite et achevée quelques mois avant le déclenchement de la Seconde Guerre mondiale. Ce bâtiment impressionnant, dont la coupole domine le paysage du centre historique de Singapour, est l'un des derniers bâtiments néoclassiques anglais majeurs construits au monde. Avec le City Hall, les bâtiments constituent un paysage architectural unique qui a marqué visuellement, jusque dans les années 90, la permanence des institutions politiques dans le centre-ville de Singapour.

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**DESCRIPTIONS AND HISTORY
OF THE BUILDINGS**

CITY HALL



Date of Construction: 1926 – 1929 **Site Area:** 10,396m² **Existing Gross Floor Area (GFA):** 23,800m²

History Designed by the British municipal architect F D Meadows, the City Hall building was built between 1926 and 1929, and was originally known as the Municipal Building. It used to house the offices of the Municipal Council, later known as City Council, which was responsible, among other things, for the provision of water, electricity, gas, roads and bridges and street-lighting. In 1963, City Hall was occupied by the Public Utilities Board and various other government departments including the Prime Minister's Office. Extensive renovations were carried out on the City Hall Building between November 1987 and May 1991 and the building came to house, at various times, offices, courtrooms, a registry and library for the Supreme Court, as well as offices for the Public Service Commission.

The City Hall building has been the focal point of many important events in the history of Singapore. It was in the City Hall building that Admiral Lord Louis Mountbatten accepted the surrender of the Japanese forces on 12 September 1945 on behalf of the Allied forces (the signing of the surrender papers was held in the City Hall Chamber, while the formal ceremony took place on the City Hall steps) and Singapore was proclaimed a city by the Royal Charter granted by King George VI in September 1951. The first Prime Minister of independent Singapore, Mr Lee Kuan Yew and members of his Cabinet, took their Oaths of Allegiance and Oaths of Office on 5 June 1959 in the City Hall Chamber. On 28 November 1990, the then-Prime Minister, Mr Goh Chok Tong, and members of his Cabinet also took their Oaths of Allegiance and Oaths of Office in the City Hall Chamber.

The City Hall steps have regularly played host to the President, the Prime Minister, Cabinet Ministers and Members of Parliament during the annual National Day Parade, whenever it has been held at the Padang.

Architecture The general layout of the City Hall is a typical example of neo-classical British architecture, characterised by its clarity, symmetry and harmonious proportions.

The four-storey City Hall building has a rectangular, symmetrical planning layout in a figure of eight, with two open courtyards encircled by continuous open passageways. A central staircase connects all four levels, with four more stairwells located at the corners of the building. The building's interior is modestly proportioned but its front façade is distinguished by 18 three-storey high Corinthian columns facing the Padang.

Australian War Memorial negative no. 116239. Courtesy of National Archives of Singapore



TOP:
Admiral Lord Louis Mountbatten signs the surrender for Great Britain, 12 September 1945



BOTTOM:
National Day Parade, 9 August 1967

MICA collection, courtesy of National Archives of Singapore

Pages extraits du programme de concours, National Gallery du Singapour, MICA, 2007
Pages extracted from the Architectural Design Competition Guide, National Gallery, Singapore, Ministry of Information, Communication and the Arts, 2007

DESCRIPTIONS AND HISTORY
OF THE BUILDINGS

.....25

FORMER
SUPREME COURT

Date of Construction: 1937 – 1939

Site Area: 6,733m²Existing Gross Floor Area (GFA): 16,862m²

History The Former Supreme Court building was built on the site of the former Grand Hotel de l'Europe, in its heyday one of the most palatial hotels in Southeast Asia, that was demolished in 1936. Designed by Frank Dorrington Ward, Chief Architect of the Public Works Department, the Supreme Court was declared open by Sir Thomas Shenton Whitelegge Thomas, Governor of the Straits Settlements, and handed over to the then Chief Justice, Sir Percy McElwaine, on 3 August 1939. It was to be the last classical building to be built in Singapore. United Engineers Ltd were the contractors for the building, and the Corinthian and Ionic columns, sculptures and relief panels were the works of Italian artist Cavaliere Rudolfo Nolli.

Built to house the Supreme Court offices and courtrooms, the building underwent major internal renovations in the 1960s and 1980s. The Supreme Court recently relocated to a new building designed by Lord Norman Foster. The new distinctive Supreme Court building is located behind the original Supreme Court building, separated only by a narrow lane, Supreme Court Lane.

Architecture The architecture of the former Supreme Court building was intended to harmonise with that of its neighbour, the City Hall. The general layout of the building exemplifies British colonial architecture. The four-storey building consists of four blocks surrounding a central rotunda with a dome, originally used to house a circular law library. Symmetrically placed galleries with vaulted ceilings and courtrooms flank the central domed rotunda on the second floor. The other floors are more modestly proportioned. A large part of the ground floor is given over to loading and parking. A second, higher dome, accessible only by a narrow spiral staircase, dominates the front façade of the building that faces the Padang.¹

¹ Refer to Section (C) 4.3 The Padang

Image courtesy of
Singapore Tourism Board
and National Archives
of Singapore



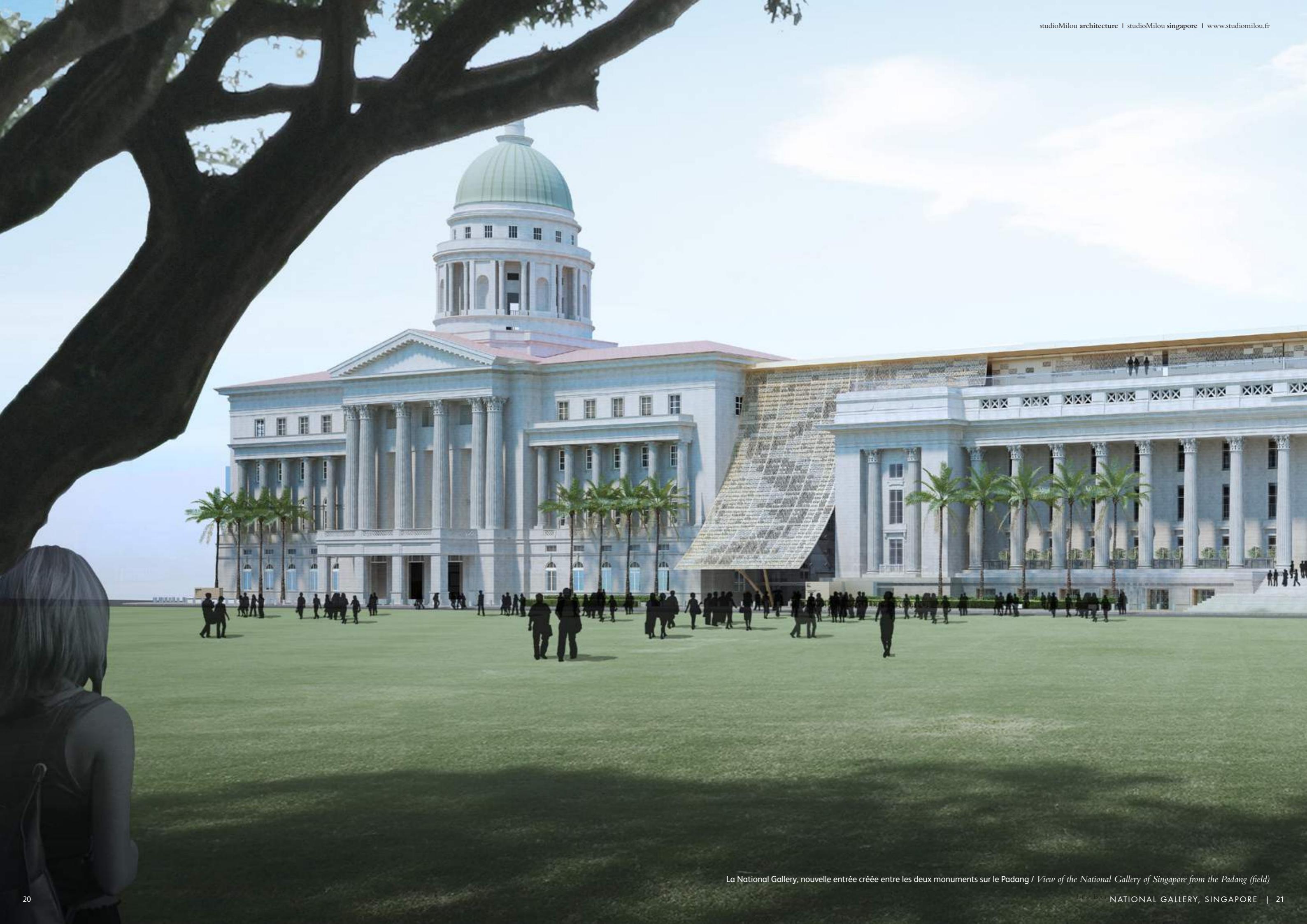
TOP:
A game of tennis at the
Padang, in front of the
Supreme Court

BOTTOM:
National Day
Parade, 9 August 1967,
with City Hall and the
Supreme Court to the
right



MICA collection,
courtesy of National
Archives of Singapore

Pages extraits du programme de concours, National Gallery du Singapour, MICA, 2007
Pages extracted from the Architectural Design Competition Guide, National Gallery, Singapore,
Ministry of Information, Communication and the Arts, 2007



La National Gallery, nouvelle entrée créée entre les deux monuments sur le Padang / View of the National Gallery of Singapore from the Padang (field)

Perspective intérieure sur l'atrium d'entrée / Interior view of the entrance atrium

A veil draped over the buildings, a gentle wave of light

Un voile de lumière

studioMilou's design links these two buildings with a filigree metallic veil draping over each at roof level, uniting them as one institution. This sweeping gesture – the signature element of the design – has meant that interventions into each building are minimal, with the design developing around the original structures so as to respect their architectural authenticity and character.

At times conjuring images of finely woven rattan, at others, a smoother luminous surface, all reflecting soft shadows, the new roofing structure has also been designed to give visitors visual pleasure when accessing the buildings' highest points.

Behind the need to ensure the perfect design of this refined and sophisticated structure lay the challenges of its great technical complexity when it comes to visitor comfort and conservation elements in particular.

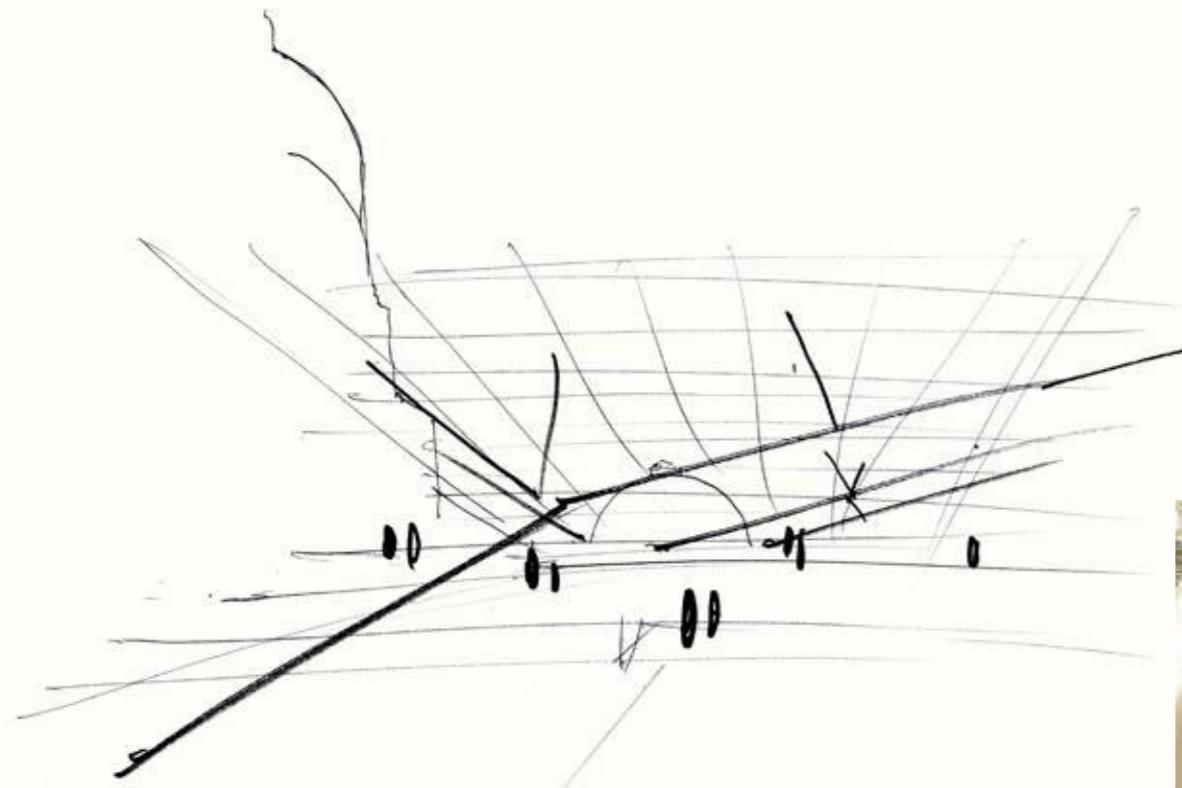
Controlling the way natural light plays upon the architecture of the buildings was one of the central aspects of the design work. The intensive studies carried out by the studio led to a reliable system of softening and filtering the natural light through the roof-top veil and the screens used on the windows, so as to allow natural light to enter throughout the building, including most of the exhibition spaces.

Le projet du studioMilou proposait de relier les deux monuments par un voile flottant au-dessus des toitures-terrasses des deux monuments et les réunit comme une seule institution. Cette intervention architecturale ambitieuse n'impacte pas l'architecture des deux monuments historiques, mais se développe autour en respectant l'authenticité et le caractère des deux monuments.

D'un côté, le voile donne une impression de rotin finement tressé, d'un autre, celle d'une surface plus lumineuse, reflétant des ombres légères. La structure de la nouvelle toiture est aussi créée pour donner aux visiteurs une impression enveloppante et chaleureuse dès l'entrée.

Derrière l'exigence et l'ajustement parfait de cette structure raffinée et sophistiquée, se cache un projet d'une grande complexité technique : il s'agit d'un véritable défi en termes de dessin architectural et de conservation du patrimoine. Contrôler la manière dont la lumière naturelle joue sur l'architecture est au centre de la démarche du projet architectural. Les études effectuées sans relâche par le studio permettent d'élaborer un système fiable de filtrage fin de la lumière, à travers le voile de toiture et les écrans des fenêtres, afin d'inviter la lumière partout dans le bâtiment y compris dans les espaces d'exposition.





Le public sur les toits de la Cour suprême, croquis 2007
The public on the rooftop of the former Supreme Court, sketch 2007

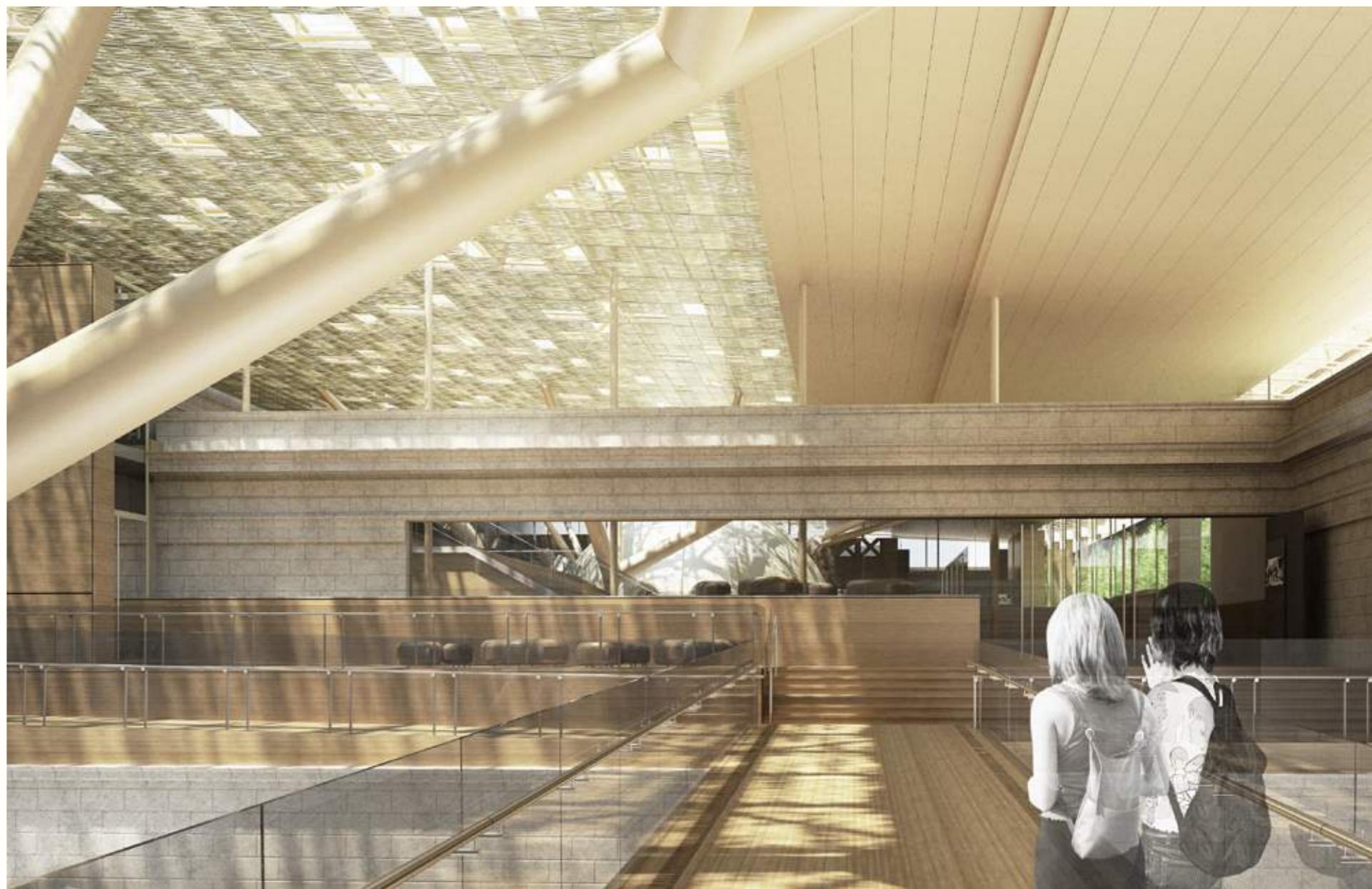
This project also marks a turning point in the development of studioMilou, which established a new branch in Singapore in 2009 to work closely with the project teams on all design and construction elements, from the outset to completion. Among the key competition criteria for the project was that the design should be spectacular while minimizing architectural interventions on the two monuments, both of which have great historical significance for Singapore. In many ways, this requirement sat well with studioMilou's design approach and philosophy, which has always combined an elegant architectural gesture of great simplicity with a deep respect for conservation and the context of a site. For the Gallery, this is evident in the signature element of studioMilou's design: an elegant roofing of filigree metal, gently placed over the monuments and supported by tree-like structures which serve to unite the monuments without major interventions. The design also serves to alter the identity of the monuments' discretion. While the new roofing and the views over Singapore and the sea are spectacular, they are low in height and avoid stark contrasts with the surrounding cityscape.

Ce projet marque également un tournant significatif dans le développement du StudioMilou, qui établit une nouvelle équipe à Singapour en 2009 afin de travailler au plus près du site à la fois sur le dessin et les détails de construction, et cela de l'esquisse à l'achèvement du bâtiment.

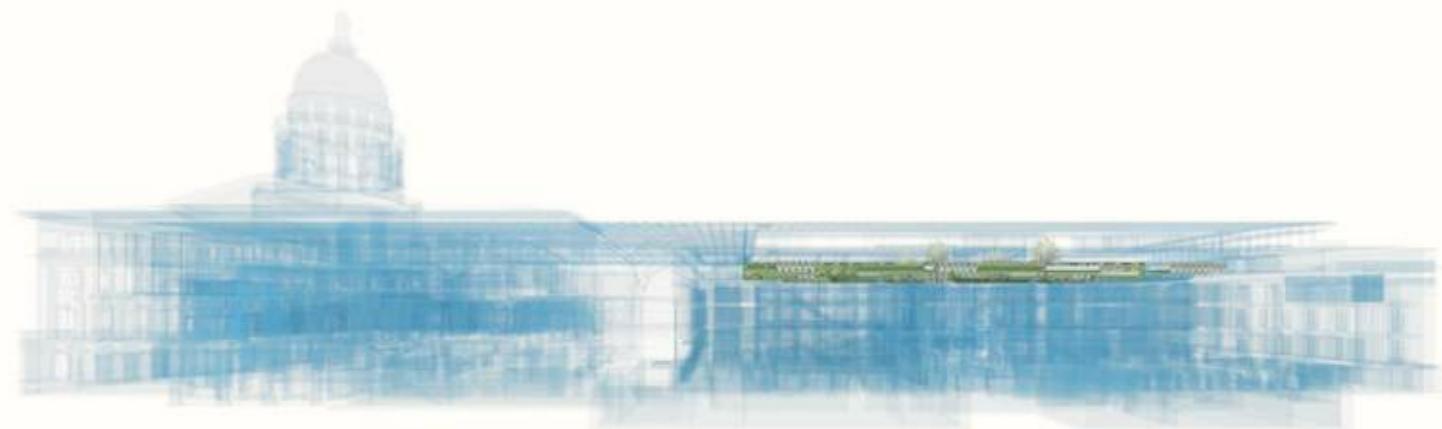
Le programme du concours, demandait au projet d'être spectaculaire et peu intrusif en minimisant les interventions architecturales sur les deux monuments historiques qui marquent tous deux l'histoire de la ville de Singapour de manière significative.

Sous divers aspects, cette attente convenait à la démarche architecturale du studioMilou où se retrouvent toujours associés un geste architectural élégant et une grande attention au contexte historique de chaque projet.

Dans le projet proposé pour ce concours, l'empreinte stylistique du studioMilou est notable dans la toiture élégante en filigrane de métal blond, délicatement posée au dessus des bâtiments et supportée par une structure en forme d'arbre unifiant les édifices sans impacter les deux monuments. Bien que la nouvelle toiture offre des vues impressionnantes sur Singapour et la mer, la structure reste basse et permet un contraste saisissant avec le paysage urbain des tours de bureaux alentour.



La lumière naturelle dans les espaces ouverts sur le toit de l'ancienne Cour suprême / View of the former Supreme Court roof terrace from connecting sky bridge



Les jardins suspendus sur le nouveau musée / The rooftop gardens over the new museum



Accès public principal au jardin haut / Main public access to the rooftop garden

This large structure, carefully set above the two buildings, also hosts an extensive garden resembling an open clearing looking out towards the sky and the main dome of the former Supreme Court. Reflective pools placed within this garden area are surrounded by restaurants and cafés, providing visitors with peaceful and refreshing pauses.

By creating this beautiful public space on the roof and establishing bridges between the two monuments, visitors will have access to new perspectives of both buildings and the surrounding city and seascapes.

Cette grande structure lumineuse délicatement posée sur les deux monuments, accueille également, comme dans une clairière ouverte dans le toit, un grand jardin ouvert sur le ciel et sur la coupole de la Cour Suprême. De larges bassins sont disposés dans ces espaces de jardins autour desquels des restaurants et des cafés s'ouvrent au public. Ce jardin est offert comme un entracte rafraîchissant et paisible au cours de leur visite du musée.

En ouvrant tout un paysage de toitures au public et en créant des passerelles entre les deux bâtiments, les visiteurs ont accès à de nouvelles perspectives sur les édifices environnants ainsi que les paysages urbains et maritimes.



Vue du jardin et du bassin sur le toit du City Hall / View of garden and reflective pool on the City Hall rooftop



Vue de la National Gallery depuis Coleman Street / View of the National Gallery from Coleman Street

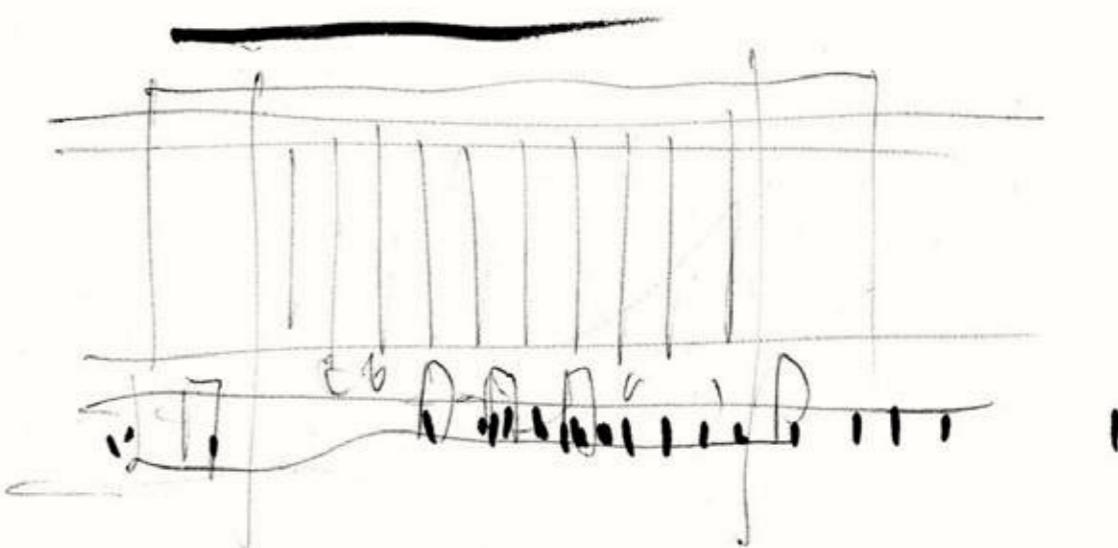
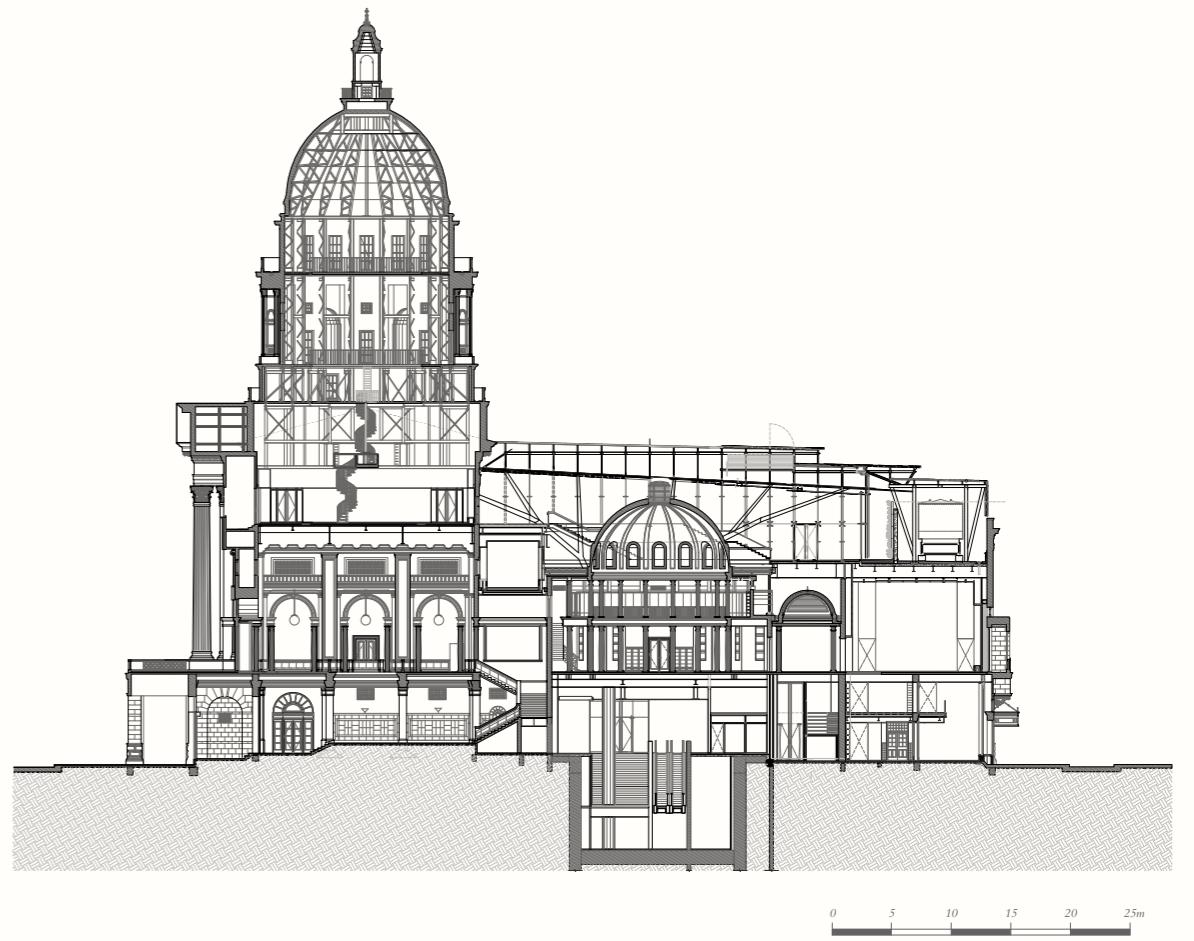
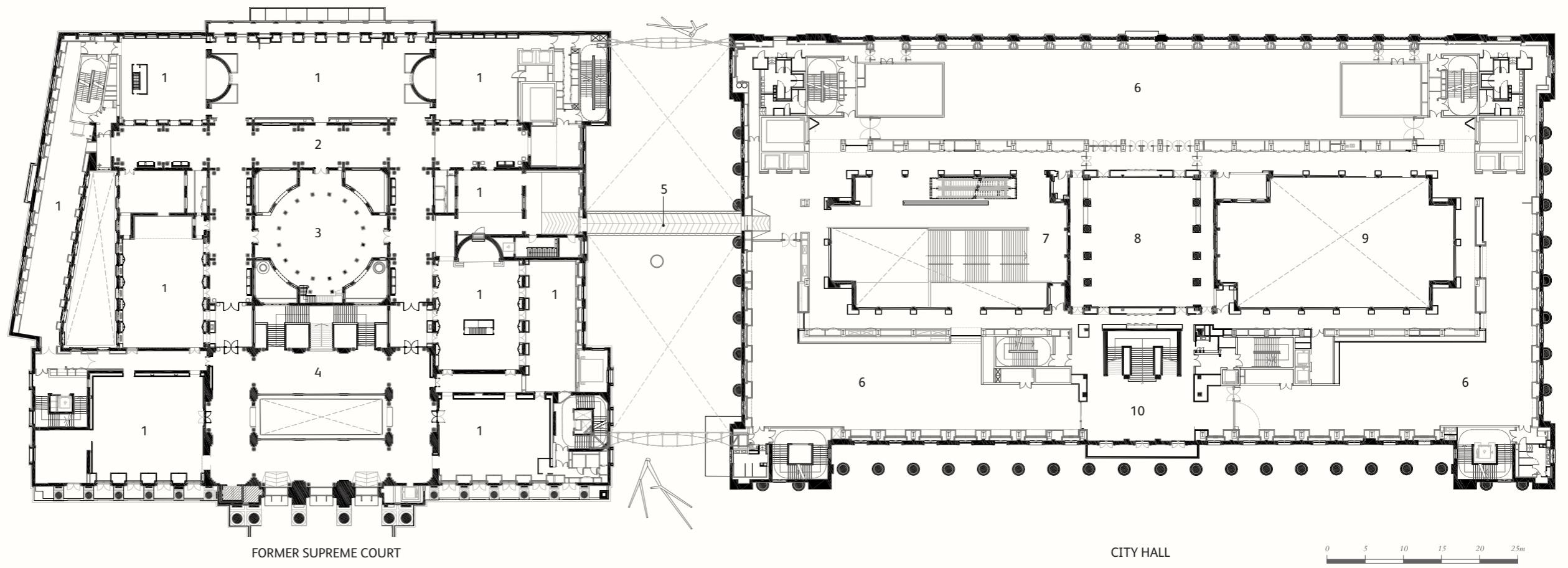
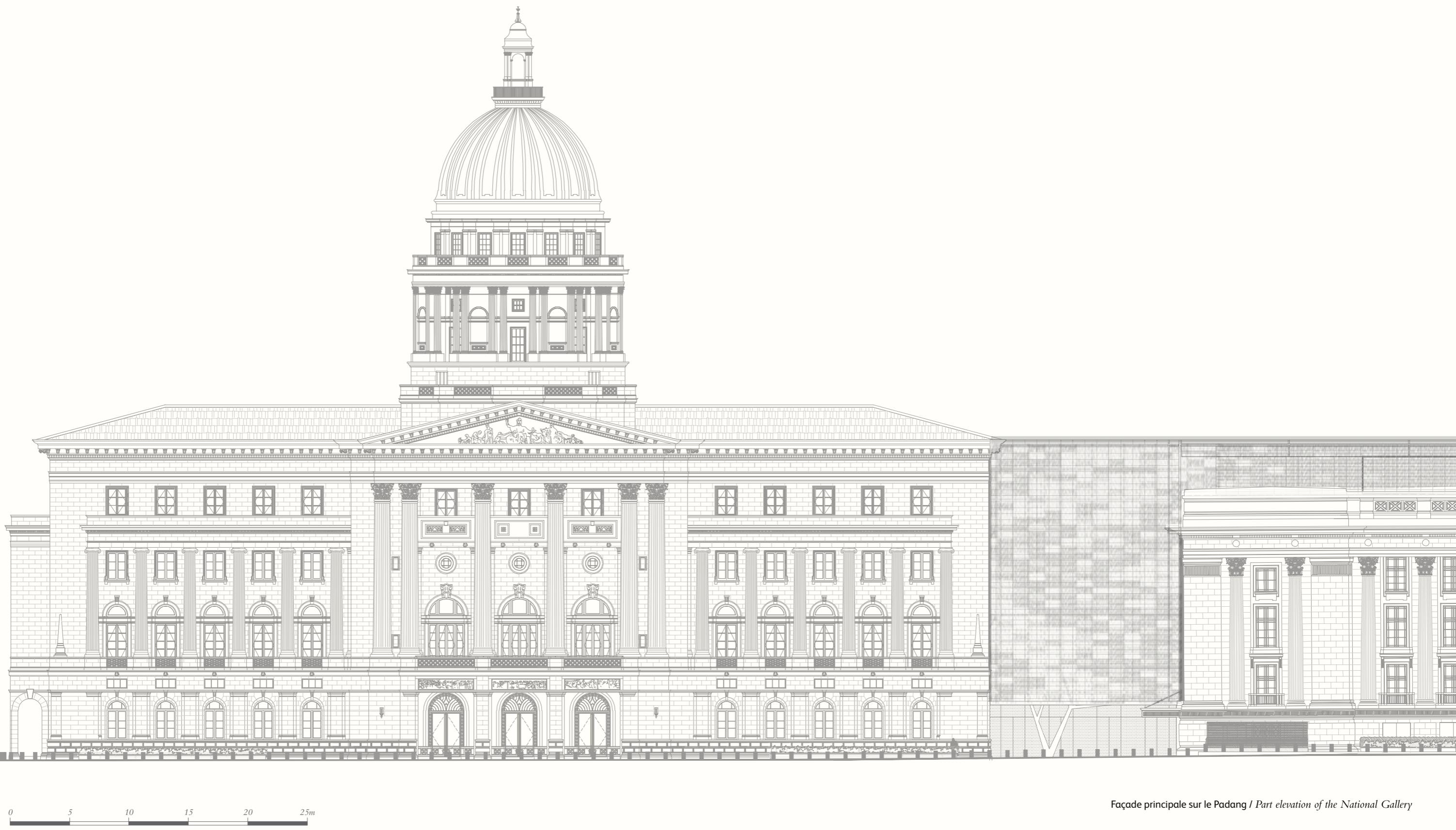


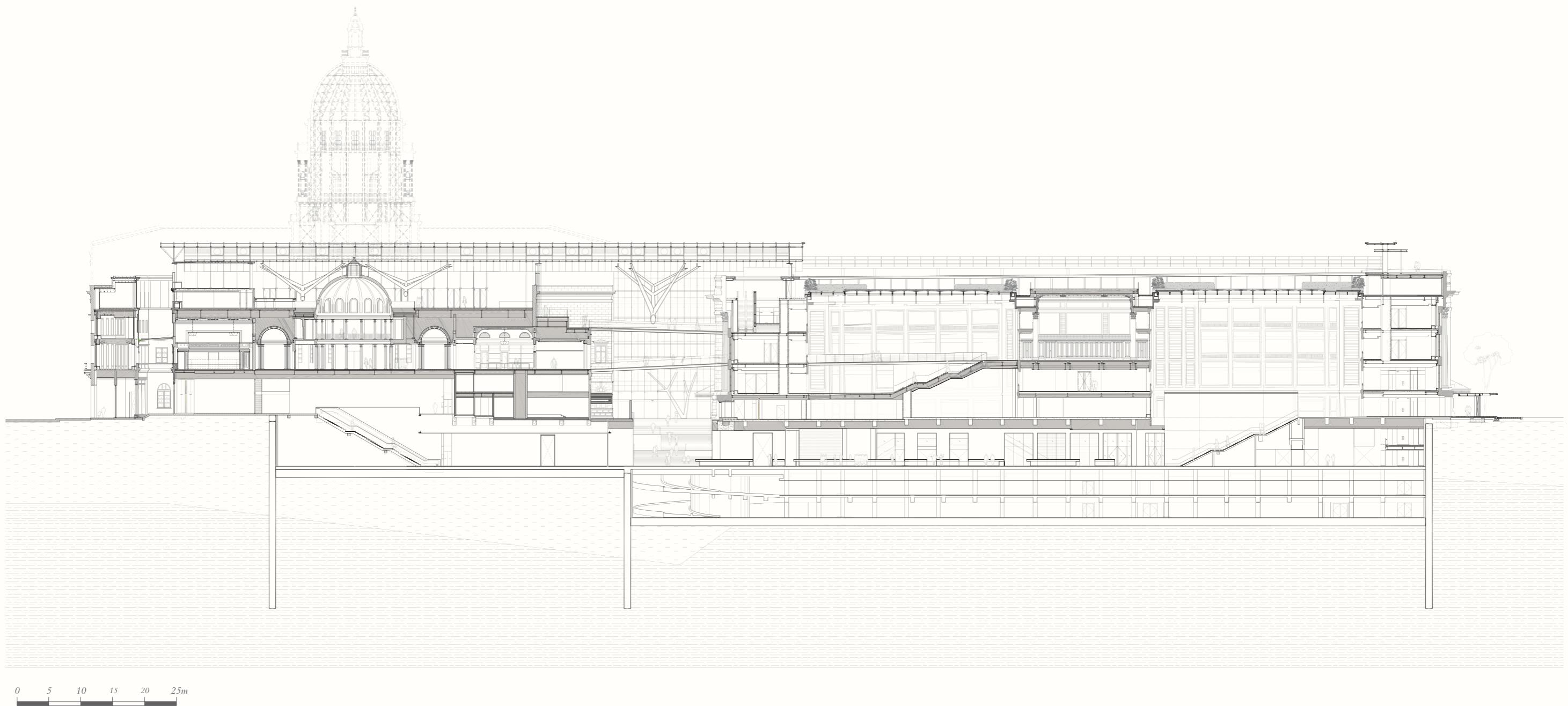
Schéma conceptuel, Jean François Milou, 2007 / Concept sketch by Jean François Milou 2007



Coupe sur la Supreme Court / Section of the Supreme Court showing interior of the dome

Plan du 3^{ème} étage de la National Gallery / Third storey plan of the National Gallery





Coupe longitudinale de la National Gallery / Longitudinal section of the National Gallery



Trung Nguyen, Wenmin Ho et Janis Goh, juillet 2014 / Trung Nguyen, Wenmin Ho and Janis Goh on site, July 2014



Janis Goh, May Leong, Wenmin Ho et Jason Tan, juillet 2014
Janis Goh, May Leong, Wenmin Ho and Jason Tan, July 2014



Jiarong Goh et Jean François Milou, juillet 2014
Jiarong Goh and Jean François Milou, July 2014

Interview with Jean François Milou

Les enjeux du projet

par Jean François Milou

What is the goal of your design of the National Gallery?

Our goal was to offer an elegant and welcoming art gallery that deeply respects the historical importance of the existing buildings and creates new architectural layers, each placed upon the monuments with minimal intervention, to create exhibition and other spaces for sharing and nurturing Singaporean and Southeast Asian visual arts. The key, or 'signature' of the design reflects our desire to add layers rather than to alter essential aspects of the monuments in the name of creating one institution. This signature element is the new roof structure, a kind of metallic but intimate veil that seems to float above the roof level of the two independent buildings, unifying them elegantly without any major changes to their existing structures. This layer is one of many placed upon and within the monuments to create one institution in ways that avoid undoing the original buildings. This roof is a complex invention, a draping of glass-and-steel that also filters the intense light of Singapore, bathing spaces in gently dappled natural light. Again, the design complements rather than modifies the existing system of levels of the façades of the former Supreme Court and City Hall buildings. Interestingly, the design is ambitious in terms of creating new entrances, new rooftop piazzas and spaces of repose under a sophisticated fabric of metal and glass, while on the other hand, the design remains a modest restoration of two existing historical buildings. These two aspects of the design share one major aim: to offer the community of Singapore the existing buildings in such a way that they can recognize their monuments, walk through their original structures, but for new and more creative purposes entirely.

What kind of museum, what atmosphere, what aesthetic do you hope the Gallery will achieve once it is completed?

We would hope that the atmosphere and aesthetics convey, with ease, the feeling of a Gallery for all Singaporeans alike, as well as an institution on par with the most ambitious international standards. We feel this is being achieved, through a combination of design aims that prioritise ease of visitor circulation and comfort, as well minute attention to both the beauty and details of all architectural elements. As for the aesthetics in more specific terms, we have sought to create a certain unity throughout the

Gallery, so that these two very different structures may feel as one institution through great attention to a coherency in the materials used, the lighting and all finishings. Each window, for example, has been crafted as if by an artisan, and offers an elegant seating arrangement for guests to rest, to reflect on the artworks, and to simply enjoy the Gallery.

What has been your biggest challenge (either in concept, design or construction) in the National Gallery project?

Among the many challenges, perhaps the greatest was to find a way to unify these buildings in such a way as to give them a clear identity as one institution, while respecting their historical autonomy, and the attachment of Singaporeans to their existing monuments. To create what will appear as a light, even poetic and simple veil resting over the two buildings and creating one spectacular entrance was something of a design and engineering feat. It also required a real faith in our vision and our belief in the place of modesty and beauty in architecture over and above any abrupt or highly personal architectural statements. Another noteworthy challenge was to incorporate the technical complexity of a world class gallery (climate control, light control, security, fire safety, environmental requirements, ...) in the fabric of the two monuments without destroying their character and integrity.

How did you address or adapt to this challenge?

Through sheer and relentless hard work with our partners: CPG, the client team and our dedicated consultants. With this challenge, as with others that are part of any project of this scale and importance, great tenacity and a real belief in the design is essential. The National Gallery Singapore will be a very large institution, comparable in size and ambition to some of Europe's foremost art galleries such as the Prado Museum or the Musée d'Orsay. Only the dedicated work of a sound team can address simultaneously the myriad of challenges raised by a project of such a magnitude. We overcame many of the design challenges with the support of our partner CPG, and the constant and loyal team of competent Singaporean architects who have now worked with studioMilou singapore for five years, mastering the craft of working on the conversion of these unique monuments.

What are some of the technical and design difficulties in this conversion which members of the public might not be aware of?

Again, the challenges are multiple, and in some respects, at this stage of the construction, the difficulties now reside in the details. These two colonial buildings, the Former Supreme Court and City Hall, were designed at the end of the thirties and for very different uses than presenting artworks! So, the technical demands (lighting, air conditioning, fire, security...) of a modern Gallery necessitate enormous complexity, notably if you try, as we have, to keep these more infrastructural aspects out of public view for the sake of maintaining existing structures and prioritising a certain spatial elegance. Another aspect the public may not be aware of is the fact that the two building, while sharing some resemblances, such as the façade finish, are in fact structurally completely different. By way of example:

- The City Hall is founded on shallow foundations, on surface a marine clay layer. As a consequence, there is one metre difference of level from one part of the City Hall to the other end of the building. This situation obliges the architect to design for complex adjustments to all floors of the building, so as to fit with the variation level of all the windows of the historical façade.
- On the other hand, the Supreme Court is founded on very deep piling anchored in the "bouldery clay bed" and is not subject to soil settlement at all, even if the surrounding terrain is settling significantly with time.

This difference of structures has been key in the development of the design of the basements of the new Gallery.

Please explain why it is a difficult conversion or not.

Aside from the issues of working to convert monuments of such historic and even sentimental value into a world class art institution, the complexity of the project is mainly related to the fact that over time, and gradually, most of the rooms, windows, and other elements, have shifted. The original geometry of the buildings has altered to a point where each architectural element has required specific attention. No two windows on the same level in the City Hall, for example, are the same. Time has altered their form and like other features, their restoration and conversion has required specific

attention due to settlement, patina, the layering of previous interventions, etc. There is an archaeological dimension in the craft of reusing these types of historical monuments. Each specific element needs to be taken into account, an all-consuming process if we are to assure decisions are balanced and no harm is to be made to the monuments.

Was the National Gallery's collection taken into account when designing specific spaces?

All Galleries are containers of arts pieces, with various scales of exhibition spaces, connected with public spaces and efficient back of house for storage, delivery, and moving of exhibitions... The display of the collections in these spaces will evolve over time, as is perfectly normal for any major art institution in particular. The Gallery spaces should retain a certain neutrality, and be a flexible logistic and curatorial platform for both the permanent and many exhibitions to come. The National Gallery is designed like an architectural promenade made of spaces with different characters and scales. This diversity of spaces will be a constant surprise for the visitor and cater for forms of art, in ways that reflect the great diversity of this region's art.

What element are you most proud of?

The studioMilou team dedicated a great deal of time to the craft of detailing all elements of the design and ensuring they are carefully adjusted to the historical monuments. This attention to detail will be felt by the visitors in all the different spaces. An example of this approach is the adjustment of the new roof to the fabric of the existing buildings. Designed like a veil draped gently over the roof of each building, it has been perfectly adjusted to all the cornices and facets of the monuments, like a lace dress perfectly adjusted to the body of beautiful old lady. We are all touched by the different colours this veil will capture at different hours of the day, from a lightly golden silver veil during the day, to a rattan-like design by night, all occurring in a very sensitive lighting scheme developed in collaboration with the Japanese lighting designer LPA. And I would like to point out that we are a Singaporean company and proud to be so. All of our senior architects and managers for this project are Singaporean, as are our younger staff, and I am both touched that they have stuck with us for the past five years, and greatly impressed by their competence and creativity.

"More than any other feature, it is the simple line of the roof which defines the National Gallery Singapore.

Starting at the Supreme Court building, extending over the former alleyway between the buildings and running atop the length of City Hall, the flat glass, steel and aluminium structure not only links the two monuments as one institution, but it is also emblematic of studioMilou's minimalist approach to design...

Though the idea is simple, its execution is complex. More than 15,000 perforated aluminium panels will be used to construct the roof and veil, a sloping extension of the roof which runs down the museum's main entrance between the two buildings..."

- extracted from The Straits Times, "Going for Gold", 9th August 2014

Un toit comme un voile filtrant la lumière

Construction of the roof, filtering the natural light



Composition de la façade du toit, comme une voile / The roof surface composed like a veil

Construction of the roof, filtering the natural light

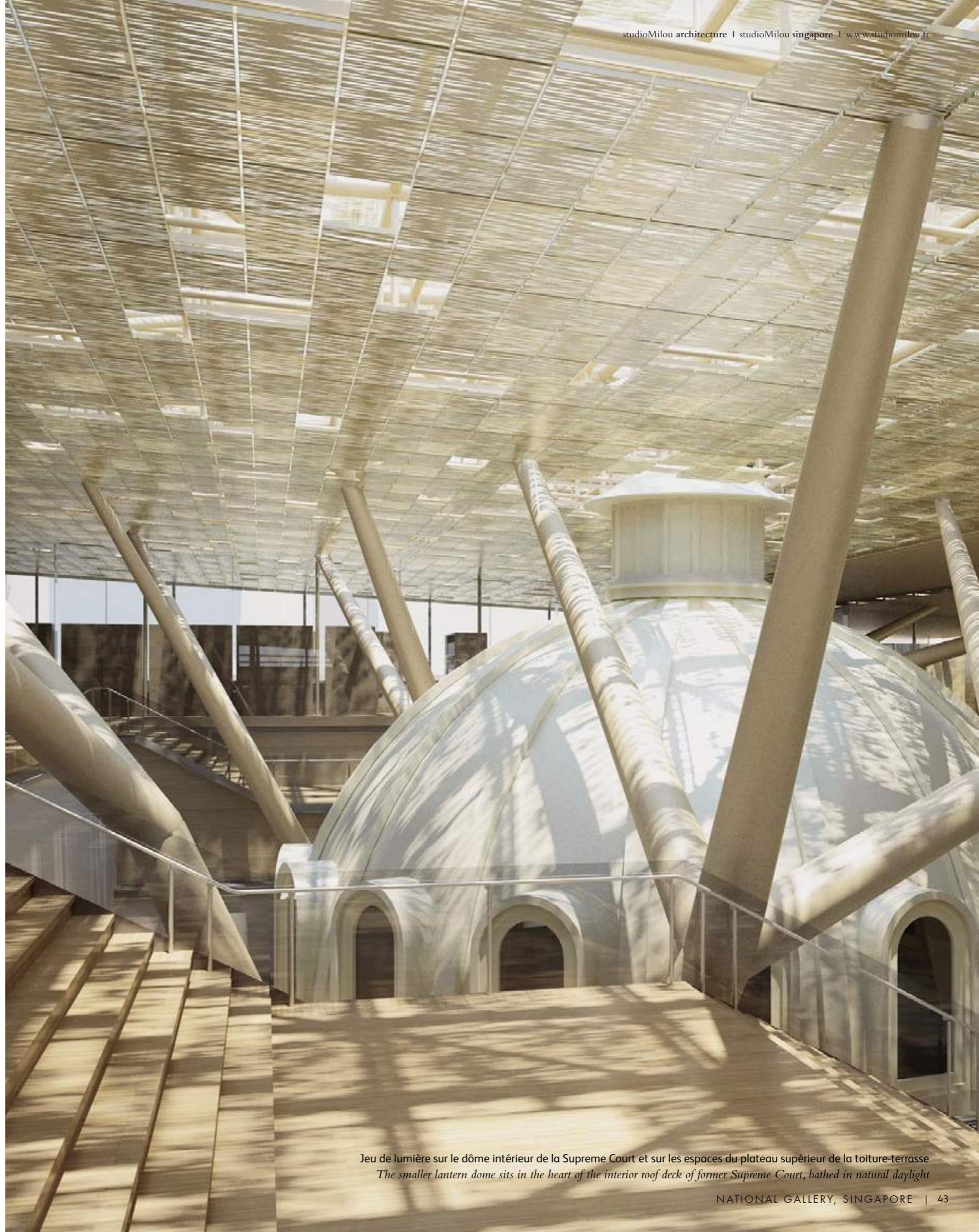
Un voile filtrant la lumière naturelle

The task of filtering and softening the natural light was at the heart of the architectural design. The complicated veil of glass and steel placed above the two buildings filters the intense Singapore light, and it has been carefully positioned in order to respect the facades of the Supreme Court and City Hall. As a result of daily study and of the challenges thrown up by work on the site, behind the need to ensure the perfect design of this structure there also lay the challenge of its great technical complexity.

Controlling the way the natural light plays upon the architecture of the buildings was at the heart of the architectural design. A system of softening and filtering the natural light through the roof-top veil and the screens used on the windows allowed natural light to be used throughout the building, including in most of the exhibition spaces.

Le travail sur le filtrage de la lumière a été au cœur du travail architectural. Le voile complexe de verre et d'acier qui est posé sur les deux monuments invite et filtre la lumière intense du ciel de Singapour. Ce voile vient délicatement s'ajuster sur le jeu de niveaux des façades de la Supreme Court et du City Hall. Au contact du quotidien des études et du chantier, on comprend très vite que derrière cette exigence de parfait ajustement géométrique se cache un projet d'une très grande complexité technique.

Dans cette démarche, le jeu de la lumière naturelle sur l'architecture est au centre de la démarche du projet architectural. Tout un travail de contrôle et de filtrage fin de la lumière naturelle (voile de toiture et écrans des fenêtres) a permis d'inviter la lumière en tout lieu du bâtiment y compris dans la plupart des espaces d'exposition.



Jeu de lumière sur le dôme intérieur de la Supreme Court et sur les espaces du plateau supérieur de la toiture-terrasse
The smaller lantern dome sits in the heart of the interior roof deck of former Supreme Court, bathed in natural daylight

La progression du chantier sur le toit du City Hall, juin 2014 / Site progress on the City Hall rooftop, June 2014



Vue d'ensemble du chantier en juin 2014
Aerial view of the construction site in June 2014





La progression du chantier sur la toiture de la Cour suprême, juin 2014 / Site progress on the former Supreme Court roof



CONNECTION BETWEEN SUNSCREENS

- (A) Sunscreen-to-sunscreen connection on veil
- (B) Veil member support for sunscreens and fish beam connection to veil
- (C) Glass canopy support
- (D) Diagonal cable connection to spider clamp
- (E) Roof edge at the top of the veil and lighting interface
- (F) Veil edge detail
- (G) Veil corner detail
- (H) Veil member support for sunscreens
- (I) Tree structure end branch member connection
- (J) Fish-beam connection to existing facade
- (K) Vertical cable and glazing connection to floor
- (L) Sliding doors mechanism and lighting interface
- (M) Independent truss supporting vertical glazing
- (N) Fish beam connection to vertical glazing
- (O) Tree structure end member connection to veil
- (P) Apex of roof connecting sunscreen and glazing & lighting interface
- (Q) Siphonic drainage system below sunscreen
- (R) Sunscreen-to-sunscreen connection
- (S) Metal grating-to-metal grating connection
- (T) Metal grating-to-sunscreen connection
- (U) Glazing-to-glazing connection
- (V) Sunscreen-to-sunscreen ceiling connection
- (W) Acoustic panel-to-sunscreen ceiling connection



Détail du prototype du toit et du voile, 2011
Roof and veil visual mock-up, 2011



Perspective du voile de toiture sur l'atrium et de sa structure
Design intent for atrium veil and roof structure

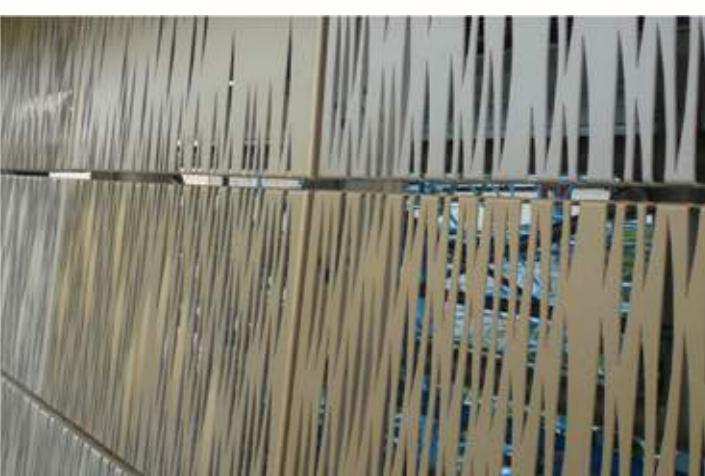
Ramification de la structure, 2011
Tree structure end branch member connection, 2011



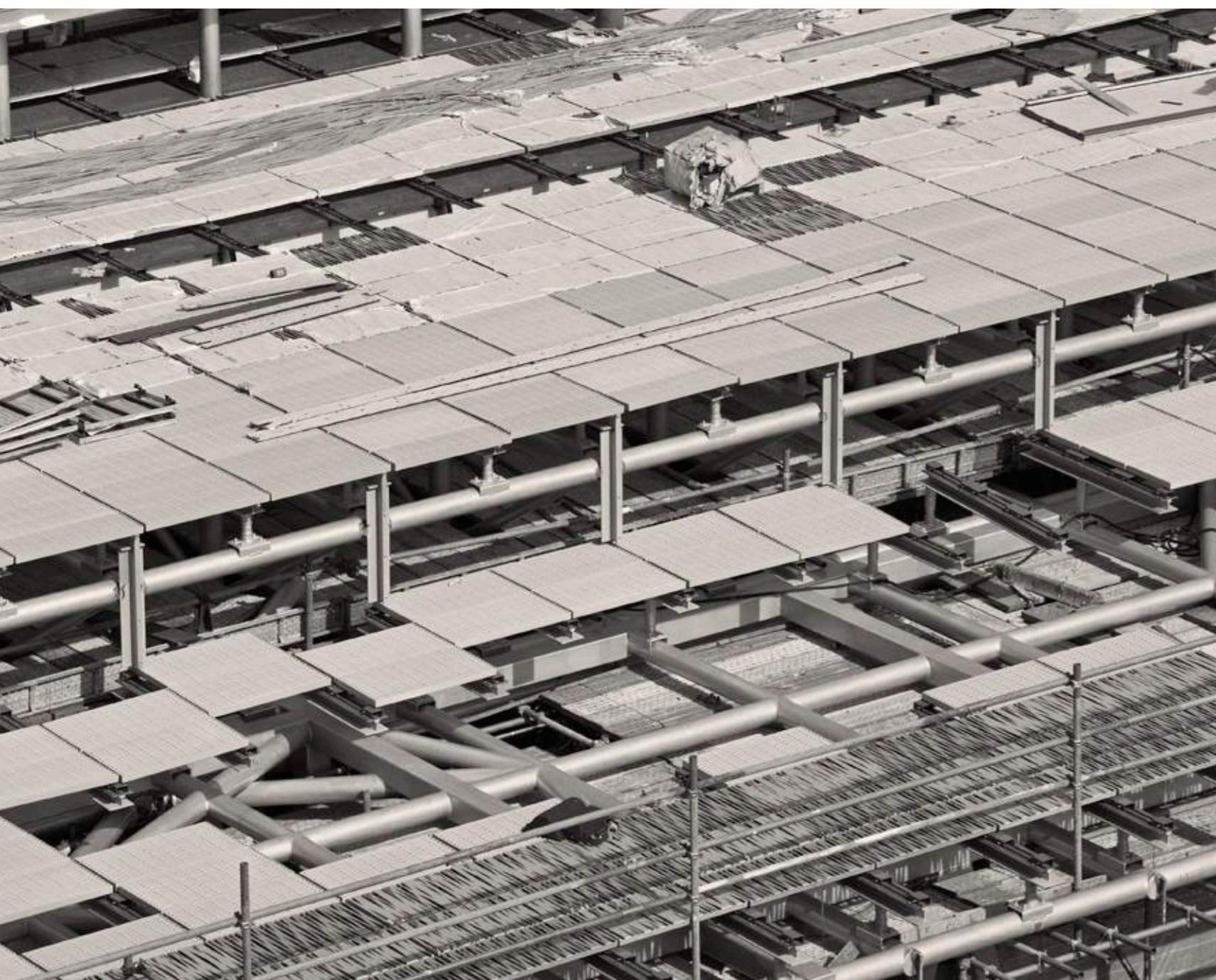
Détail de l'assemblage d'une branche avec la toiture, 2011
Tree structure interface, 2011



Différents jours de toiture, 2011
Grating to sunscreen interface, 2011



Variation des failles au niveau des écrans du voile de toiture, 2011
Screens on veil, 2011



Les différentes couches composant la toiture / The different layers of the roof



La structure entre le verre et le plafond ajouré / The structure in between the glass and sunscreen ceiling



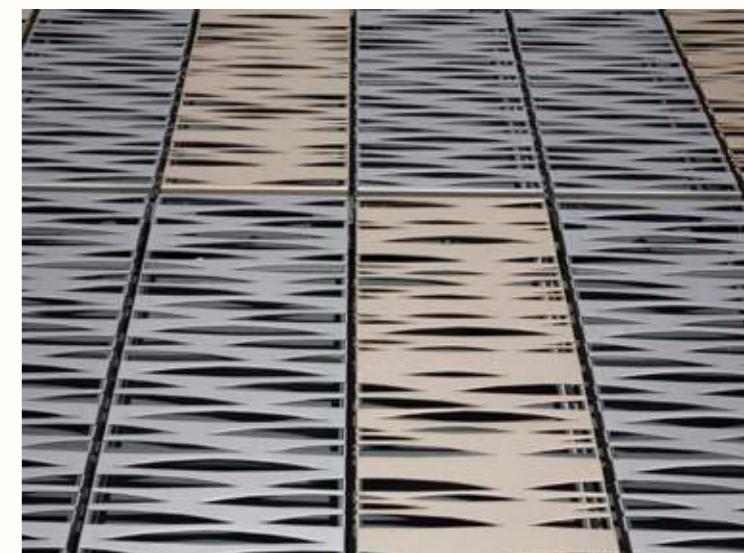
Installation d'une structure à ramifications, 2013
Installation of a tree structure, 2013



Prototype, 2012
Visual mock-up, 2012



L'architecte Jason Tan, 2014
Architectural associate Jason Tan on site, 2014



Différentes teintes des écrans, 2014
Different colours of the screens, 2014

Interview of the studioMilou singapore team
Jean François Milou, Jason Tan, Trung Nguyen and Janis Goh

How many panels make up the roof and veil?

There are a total of 15150 panels on the roof and veil.
Roof – 9650 aluminium panels and 450 glass panels
Veil – 1980 aluminium panels
Ceiling – 3500 aluminium panels

What are the panels made of?

The roof and veil comprise mainly perforated aluminium panels and fritted glass panels. The perforated aluminium panels of the veil not only give the impression of a light filigree structure marking the main entrance into the Gallery, it also creates a visual continuity from the main atrium to the Padang. The laminated fritted glass panels together with the perforated aluminium ceiling panels form part of the roof which filters the harsh sunlight to create a soft ambience within the interior spaces.

What is the size of each panel?

The size of a typical perforated aluminium panel is 1 x 0.5m which allows for easy removal and access if maintenance is required on the roof. The laminated glass was designed to its maximum size 2 x 2m to reduce the number of sub-frames on the roof.

What is the size of the surface area they cover?

13150 perforated aluminium panels and 450 glass panels covers a total area of 6600m² on the roof. The total surface of both veil and roof is 975 m² and it is made up 1980 perforated aluminium panels.

What is the colour range of the panels?

Gold was chosen as the main colour to complement the sombre exterior of the existing building façade. There are a total of three different shades of gold colour for the perforated aluminium panels, ranging from silverish-gold to saturated-gold. This creates a subtle texture and visual intrigue for both the new roof and the veil when viewed from afar.

Where are the panels made?

The laminated fritted glasses on the roof were fabricated in Germany and the perforated aluminium panels were made in Guangzhou, China. Both the glass and aluminium panels were assembled under the supervision of Beijing Jangho Curtain Wall Co. Ltd.

Why were these panels and this material chosen for the roof?

In the early stages of the competition, we worked with SECM (façade engineers from France) to develop a series of perforated panels for the roof and veil, which underwent rigorous tests to ensure their suitability for the Singapore climate. This was further developed with ARUP (façade engineers from Singapore) when we were awarded the tender. Aluminium was chosen due to its light-weight and rust-resistance. A further development of these perforated aluminium panels resulted in a series of three-dimensional aluminium panels. When these different aluminium panels are assembled together, the intended effect is for the veil and roof to resemble a handcrafted rattan tapestry.

What kind of effect do you hope the panels will have?

When these different aluminium panels are assembled together, the intended effect is for the veil and roof to look like a fabric covering the two buildings and unifying the new institution...

Have there been any challenges or surprises with the design, selection, or installation of the panels so far?

One of the many challenges of the project was dealing with the different interfaces where the new roof meets the existing building. A precise site survey of these interfaces was done and translated into a detailed 3D model. From there, we tried and resolved all the various details of the new roof with sensitivity and respect to the existing building. An example would be the modification of some of the façade panels to fit and avoid the existing façade cornices.

How many trees support the roof?

There are three big tree structures which support the roof and two small tree structures which support both veils.

What are the trees made of?

20-50mm thick steel plates are cut and rolled to form the tapering branches and trunks of the tree structures.

How tall are the trees?

The height of the tree structures ranges from 12 to 30 meters, with the tallest tree structure located in the main atrium.

Tree Structure 05: 30 meters

Tree Structure 06/07: 23 meters

Tree Structure 08/09: 12 meters

Who designed the trees?

We collaborated with Batiserf (civil & structural engineers from France) in the early stages of the competition to design the ideal geometry for each of the tree structures. After being awarded the commission for the Gallery, we worked with CPG Civil & Structural engineering team to further refine the connections and interfaces between the tree structures and the new roof.

Why were they selected to hold up the roof?

The National Gallery is essentially a conservation project consisting of two national monuments. Hence, we wanted to minimise the impact of any new structures within the existing buildings. The tree structure was the perfect solution as it was able to create maximum support for the new roof with minimal footprint within the empty spaces and courtyards of the existing building.



Vue d'ensemble de l'espace créé sur le toit de la Cour suprême / Overall view of the space created on the roof of the former Supreme Court

The conservation work has rigorously balanced the objectives of maintaining the buildings' original structures to the greatest degree, while accommodating the new functions of the Singapore National Gallery. Consisting of thousands of decisions, small and large, the conservation work has been carried out with the greatest care at all stages of the project realization, as has the restoration work carried out by the Japanese company Takenaka under the supervision of studioMilou's Singapore partner, CPG.

The need to ensure that the buildings met the stringent new construction regulations could have posed a threat to character and authenticity of these historic buildings when converting them into a contemporary Gallery; these regulations – acoustic and energy performance, fire safety, anti-terrorism and museum-standard conservation norms – each required interventions into the existing buildings.

studioMilou worked in close collaboration with CPG and the client in order for the new Gallery to fully meet the relevant energy, acoustic and security regulations while at the same time retaining its historic character. As is the case in all major projects of this sort carried out in historic areas, there was a careful balance to be struck between conservation and adaptation needs, with decisions requiring thousands of hours of meticulous design work.

Le travail de conservation consiste à équilibrer les objectifs de restitution du bâtiment au plus près de la structure existante tout en aménageant les nouveaux espaces nécessaires aux opérations de la National Gallery of Singapore. Dans ce contexte, le détail de la construction se compose de mille petites interventions mises en œuvre avec attention et soin. Ces travaux de restauration sont réalisés avec attention et exigence par l'entreprise japonaise Takenaka Singapore Piling sous la supervision du partenaire local de studioMilou Singapore, CPG, et du consultant en charge de la conservation Garth Sheldon.

Dans le travail de reconversion de monuments en musée moderne, l'intégration des nouvelles normes de construction dans le projet (performances acoustique et énergétique, sécurité incendie, de sûreté, de conservation muséale, etc...) présente le risque de dénaturer progressivement le caractère et l'authenticité d'un bâtiment ancien. Le studioMilou a travaillé sur l'intégration de toutes ces contraintes pour conférer au nouveau musée toutes les performances attendues en matière énergétique, acoustique, sécuritaire, muséale et en même temps conserver son caractère historique. Comme dans tous les grands projets de ce type en milieu historique, la négociation des compromis entre la logique de conservation et cette logique de modernisation a demandé à l'architecte des milliers d'heures de travail de conception.

Travaux de Conservation sur les monuments

Conservation work on Supreme Court and City Hall

Element de façade prefabriqué, atelier Noll, Singapour, 1926
Prefabricated Ionic column capital of the former Supreme Court. atelier Noll, Singapore, 1926

A gallery within the historic buildings: conservation

Un musée dans deux monuments

The competition jury commended the project design for its offering a radically new experience of these monuments while having a minimal impact on the buildings' structures, and all efforts have been made by studioMilou to conceptualize and design spaces giving visitors the impression that the buildings' structures have remained largely intact.

The conservation work depended on the thorough study of documentary record and of the history and construction of the buildings, these being the only way to develop a sound conservation strategy respectful of the monuments' nature and historical significance.

As has been the case for other studioMilou projects, finding answers to the innumerable daily challenges raised by the conservation work necessitated a constant presence on the site, and was one of the key motivations in opening studioMilou's branch in Singapore. The permanent availability of its architects from the design to the construction phase has been key in ensuring the highest standards of architectural work and notably, minute attention to all conservation aspects.

Tout est fait dans le projet pour que le visiteur ait l'impression que les deux bâtiments n'ont effectivement pas changé, et qu'ils sont restitués tels qu'ils ont toujours été. Le jury du concours a apprécié cette solution élégante consistant à changer radicalement l'expérience du visiteur sans changer les deux monuments eux-mêmes.

Le travail de conservation architecturale s'appuie sur un travail documentaire et sur un travail d'analyse de l'histoire et de la construction des deux monuments. Ce travail seul permet de dégager une stratégie technique de conservation respectueuse de la nature et de l'importance des deux monuments.

Comme pour d'autres projets de studioMilou, la résolution au quotidien d'innombrables défis relevés par les monuments existants demande à l'agence une présence constante sur le chantier et représentait une des motivations majeures de l'ouverture d'une branche de l'agence de Paris à Singapour. La disponibilité permanente des architectes, de l'esquisse à la construction, forme l'atout principal qui permet d'assurer la qualité architecturale et d'atteindre un haut niveau d'exigence, notamment dans les divers aspects de la conservation des bâtiments.





Nettoyage du béton granitique de la façade à l'eau, 2012
Jet-cleaning of the Shanghai plaster with water, 2012

Restoration of the facades

The facades of the former City Hall and Supreme Court buildings were built in the 1930s using prefabricated concrete sections and pale-grey granite cement facing clad onto a reinforced concrete and steel frame. This way of constructing the facades, in Asia called 'Shanghai plaster', was also used in the reinforced concrete public buildings built in Europe in the 1920s and 1930s. In the case of the Supreme Court, concrete sculptural elements were also produced by the sculptor Noll. The restoration of these sculptures, part of the facades of the Supreme Court, is one of the major restoration tasks of the project.

Restauration des façades

Les façades du City Hall et de la Supreme Court ont été réalisées dans les années 30 en posant sur une ossature en béton armé et en acier des éléments préfabriqués en béton architectonique avec un parement en ciment granitaire gris pâle. Cette technique de parement de façade, connue en Asie sous le nom de « Shanghai Plaster », a été utilisée dans l'architecture publique en béton armé des années 20 et 30 en Europe. Pour la Supreme Court, de larges éléments sculptés en béton ont été réalisés par le sculpteur Noll. La restauration de ces sculptures monumentales intégrées aux façades est une partie importante du travail de restauration des façades de la Supreme Court.



Inspection du travail de conservation sur le fronton de la Supreme Court / Inspection of the conservation works on the pediment of the former Supreme Court

Climatic conditions in Southeast Asia have meant that the Shanghai-plaster facades built in the region have often been better preserved than those built at the same time in Europe, and for this reason the restoration of these facades has been relatively straightforward, and consisted of:

- the restoration of superficial damage using cement and granite aggregate in-fill after tests were carried out to ensure a perfect match in terms of colour and texture;
- the cleaning of the facades by water jet, a gentle technique preserving the original patina of the facades.

On notera que les conditions climatiques en Asie du Sud-Est ont permis que les façades en « Shanghai Plaster » soient finalement mieux conservées qu'elles ne le sont en Europe aujourd'hui. Pour cette raison, la restauration de ces façades en bétons architectoniques a été assez simple et a consisté simplement en :

- la restauration des désordres superficiels par reprises au ciment à agrégats granitiques après une série de nombreux essais et prototypes (couleur, granulométrie, ...).
- le lavage de la pierre au jet d'eau qui est une technique non agressive préservant le support.

Interview of the studioMilou singapore team
 Jean François Milou, Charmaine Boh and Wenmin Ho

Why did studioMilou decide to retain the patina and signs of wear on the façade?

The conservation works on the façade and on all the historical elements of the monuments did not aim to give the impression that the building is renovated and looks like a perfect new building. The building is cleaned, stabilized, protected, but some signs of natural erosion or patina of some elements are kept as part of the current reality of the monuments.

How many friezes are on the façade of the Supreme Court?

There are three friezes on the front and two at the sides above the porch drop off of the Supreme Court. The tympanum sculpture with the figure of Justice and sculptural manifestations of supplication, thankfulness, deceit, violence, prosperity and abundance can also be found on front façade. The frieze panels with intricate sculptural motif reliefs are mainly located in the former Supreme Court. The pediment with allegorical sculptures, which characterised the Supreme Court, and the panel with figurines and the sculptural relief panels around the elevated front porch, are likely the most familiar to general public. Also, there are three exterior façade panels where, specifically in the shade below the tympanum of the former Supreme Court, the Singapore crests had been mounted onto the centre front façade. These frieze panels were encased in plain face plaster finishes at the time when the building was taken over for construction. The team had uncovered damaged remnants beneath the loose plaster finishes which were carefully removed. The project team concurred not to create a replica without proper archival reference thereby retaining these exposed remnants of the façade.

How many on City Hall?

City Hall does not have any friezes on the façade.

How big are the friezes on each building?

The three Former Supreme Court front frieze panels measure 4.65x0.92m each and the two side frieze panels measures 3.5x0.9m each. The tympanum is triangular with a base of 19.22m and height of 2.37m.

What are the friezes made of?

The frieze and tympanum are in concrete with a coating of plaster. With the passage of time, the coating of plaster has been erased by weathering, hence exposing the aggregate underneath.

Who was the American conservation specialist who came to Singapore to help with the façade's conservation?

Following the requirements and recommendation expressed by the Preservation of Sites and Monuments, the conservation consultant for the project, Mr. Garth Sheldon, managing director of Architectural Restoration Consultant (ARC), and Ms Sandy Liew, Senior Architectural Associate of CPG worked closely with the studioMilou singapore project team, from the early stage documenting the conditions of the two existing monuments and specifying the conservation method statement for each historical element of the preserved monument. During the construction, the contractor worked to ensure that the restoration methods are suitable for the sensitive building finishes. Mr. Gustavo Vazquez, an artisan specialist based in the United States, personally carried out the restoration works of the sculptural motif reliefs found on the former Supreme Court building.

What was the façade cleaned with?

The façade was cleaned using a jet cleaning technique with a rotating nozzle, without applying chemical and using only a blasting agent with water and air. Surface staining and contaminants were removed from the exterior Shanghai plaster surface by this method. A consolidant and water repellent was subsequently applied post cleaning. Specialist artisans, like Mr. Gustavo Vazquez, were on site for a few months for the delicate restoration works to the tympanum and friezes.

How many Corinthian columns are along the façade?

There are six Corinthian columns (14.52m high) on the lower front façade and 16 (also 14.52m high) beneath the dome at the Former Supreme Court. There are 22 Corinthian columns (12.65m high) on the City Hall façade.

How many Ionic columns?

There are 12 Ionic columns (9.15m high) on the front façade of Supreme Court.

Why was it important for any conservation or renovation to be done to the Supreme Court dome?

The existing copper sheet cladding of the dome was partially exposed by careful removal of the fixing to investigate the condition of the timber backing. The copper sheets would be inspected for holes and tears, and then patched if required. An accelerated patination agent was then applied.

Restauration des couvertures des dômes de la Supreme Court, 2012
Restoration of the copper roof of the former Supreme Court dome, 2012

Restauration des toitures et coupole

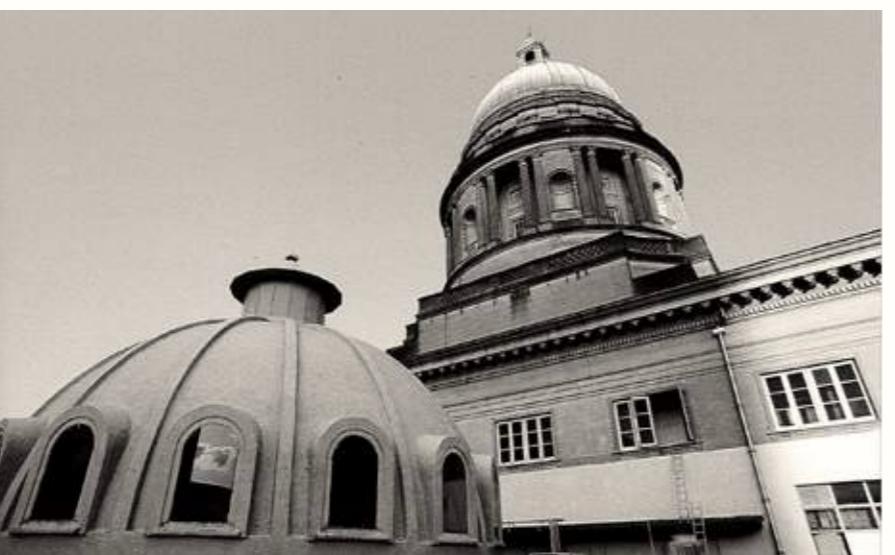
L'utilisation du cuivre pour les éléments architecturaux majeurs du monument est un trait caractéristique de l'architecture publique et coloniale anglaise. Le travail de restauration de la couverture en cuivre de la coupole a été fait dans le respect de la tradition de la construction traditionnelle sur ossature bois en utilisant des plaques de cuivre repatinées pour se fondre dans les tons vert de gris de la couverture existante.

Restoration of the roofs and domes

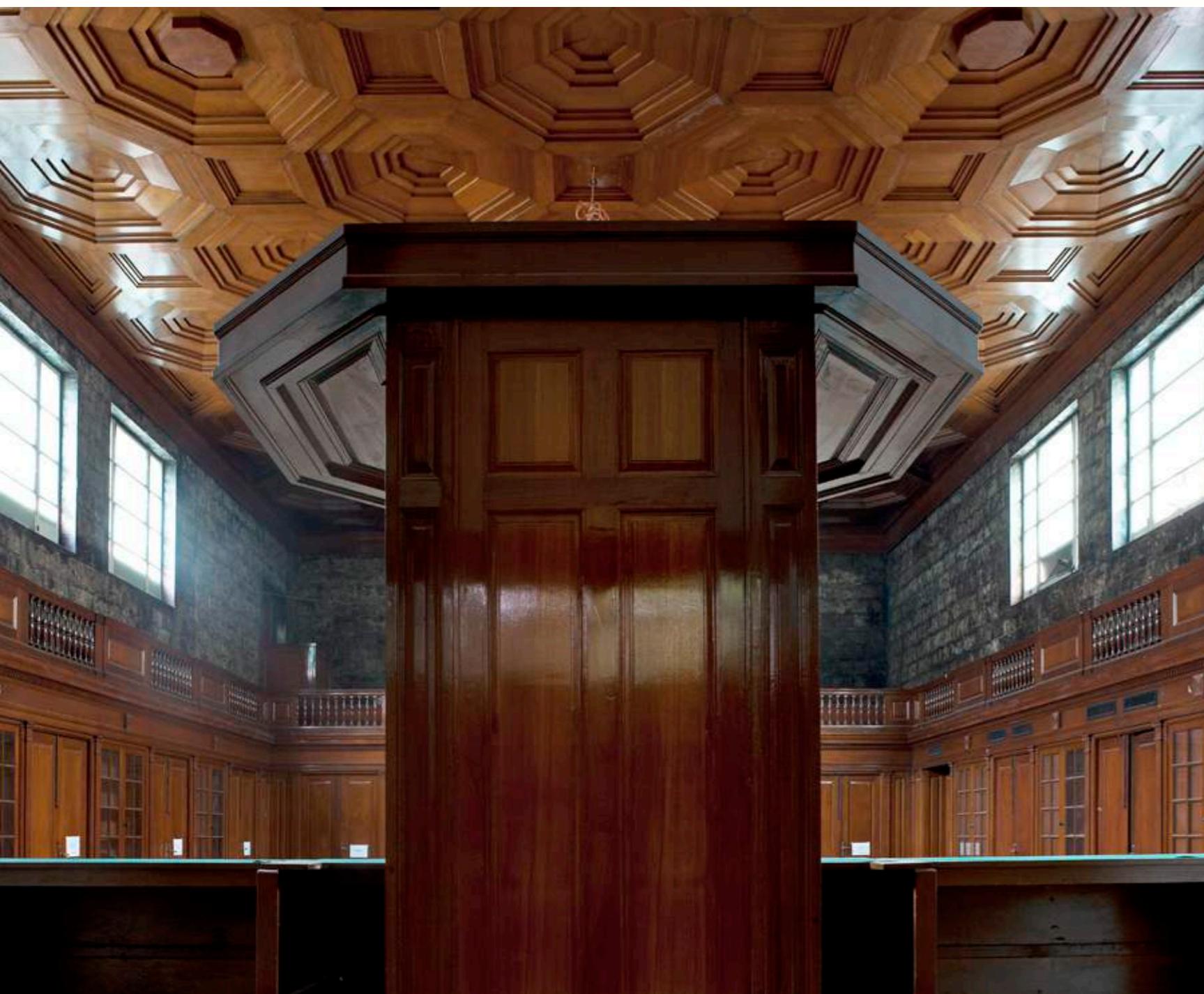
The significant use of copper in the buildings was a feature of British public and colonial architecture of the time. The restoration work on the copper covering of the dome was carried out with full respect given to the tradition of wooden framework construction and using copper sections that had been repatinated in order to blend in with the green-grey colour of the existing covering.



Détail de la restauration des dômes de la Supreme Court, 2012 / Detail of the restoration of the former Supreme Court dome



Different views of the former Supreme Court dome



Le plafond et les lambris d'une cour de justice existante / The timber ceiling and paneling of an existing justice court

Restoration of the interior finishing and furniture

The restoration of the interior finishing and furniture made full use of the skills and savoir-faire of the Takenaka company and of the local carpenters, locksmiths and other artisans working in Singapore. The interior polished-concrete facing, including that of the columns and on the main floors, was washed using techniques to preserve its patinated finish.

Restauration des parements intérieurs et du mobilier

La restauration des finitions intérieures et du mobilier a fait appel à l'ensemble des savoir-faire de l'entreprise Takenaka Singapore Piling et des artisans locaux de Singapour (menuisiers, serruriers, etc...). Les parements intérieurs en béton poli (colonnes, parements des étages nobles, ...) ont été lavés avec des techniques soigneuses restituant aux parements historiques une finition douce et patinée.



Restauration des lambris dans la Supreme Court
Restoration of the timber paneling in the Supreme Court

Détail des éléments à conserver et à restaurer dans la Supreme Court / Detail of the elements to be retained and restored in the Supreme Court



Vue de la salle des pas-perdus dans l'ancienne Supreme Court / View of the main lobby of the former Supreme Court

Interview of studioMilou singapore team
Jean François Milou, Wenmin Ho and Charmaine Boh

How many rooms are there in the museum?

It is indeed a very large Gallery, as an example, the third floor of the Supreme Court which is the historical level has about 20 different spaces with different sizes and varying significance. On the same third floor of the City Hall building, there are around 10 spaces of various scale, which can welcome exhibitions and programmes of the Gallery. There will be eight public floors in this Gallery, so one can imagine the number of different rooms and spaces that such an institution can accommodate. Additionally, it is the very nature of such a Gallery that the rooms are interconnected and linked, so one can flow from one space to another as you freely wander along an architectural promenade. In addition to the exhibition and art-orientated spaces in the Gallery, many other spaces such as auditorium, event spaces, gardens, restaurants, cafes, retail, artwork support areas, offices, etc. are also open to the public.

How many of these rooms will retain their original wood furniture and wood panelling?

The existing timber finishes are conserved in all courtrooms, in the Chief Justice's chamber and office and in the historical lobby of the former Supreme Court. The City Hall Chamber will also feature existing timber finishes. In detail, all timber ceilings are conserved in the courtrooms and historical lobby in the former Supreme Court. Timber wall finishes and fixed cabinetry works are conserved in the Courtrooms, Chief Justice's chamber and office and City Hall Chamber. Existing floor finishes are retained in courtrooms 1 and 4 and City Hall Chamber. The existing freestanding timber furniture is retained in courtroom 1, rotunda library and Chief Justice's office. The intricate timber cabinetry fitment and ceiling finishes are one of the most prominent features in the four existing courtrooms of the former Supreme Court building that are retained. The timber ceilings of the courtrooms are composed of octagonal shapes and squares. In total, there are about 120 octagonal ceiling panels in each of the courtrooms. Each octagonal ceiling panel is made up of several timber elements that are joined together with elaborate and detailed connections, as discovered during restoration works. These timber works are largely retained to avoid extensive dismantling works, which may cause damage to the intricate timber finishes. The timber finishes are sanded new varnish is applied. Replacements were carried out only for localised areas for missing or damaged parts.

Can you provide some examples of the wood furniture and detailing which will be retained in these rooms?

Unless absolutely necessary, the existing timber finishes are restored in situ and dismantling works kept minimal to avoid damage to joinery. The existing varnish is first removed with sanding, existing conditions of repair works

determined, repaired and re-varnished. For example, the octagonal ceiling panels, existing cabinetry and timber wall finishes undergo this process. The main contractor, Takenaka Corporation Singapore Piling, together with their subcontractor Foo Wood work on this together with the consultants and the Gallery to achieve the conservation requirements. The existing loose furniture is restored by Cheng Carpenters.

What types of wood are found in the Supreme Court and City Hall?

The existing timber species in the former Supreme Court and City Hall buildings is mainly teak.

Why is it important to keep these wood pieces?

The existing timber ceiling, wall panels, furniture and cabinetry are important historical features of the Monuments. As much as possible, existing materials and features are retained and restored such that these spaces retain their unique architectural character. These spaces are re-purposed without altering their architectural character, and conserved so that they can also be experienced by the public, when the National Gallery opens in 2015.

What is the purpose of their conservation, of conserving the City Hall Chamber, for example?

The City Hall Chamber is a significant place for Singapore as important historical events took place in it. It is a container of memories, which needs to be conserved and respected. The City Hall Chamber is also architecturally rich, with original finishes intact. The marble-clad columns with bronze capitals and bases, timber wall finishes, light fittings, brass railings, cornices and decorative ceiling are all carefully restored and repaired.

What instruments, machines, or technologies were put into the ceiling?

The existing ceiling had to take on requirements with its new use, as well as compliance to current building codes. New services such as gallery lighting, fire protection (sprinklers, smoke detectors) emergency lighting, etc. had to be integrated carefully so as to not dramatically affect the existing geometric patterns of the timber ceiling. They had to be as invisible as possible and unless absolutely necessary, fixtures will be concealed or mounted on less precious surfaces.

Did you experience any challenges or surprises during this process?

For example, as the timber ceiling's structure was only revealed during the site investigation by the Contractor, the location of fixtures had to be reconfigured, to avoid structural fixing points while maintaining a quiet presence without upsetting its geometric patterns.

How many wooden window frames are in the Supreme Court?

The external façade windows of both the monuments will be largely retained. The external windows of the former Supreme Court are in timber, while the external windows of City Hall are in steel casement. The restoration works were carried out by the main builder Takenaka Corporation Singapore Piling. Upon studying the existing window conditions, the main builder decided to send the approximately 160 steel casement windows to a Japanese workshop for restoration to be carried out by the local specialist. The repair works include replacement of window parts with localised cutting and welding. These delicate repair works were carried out by skilled craftsmen, in Japan. The approximately 180 timber windows frames of the former Supreme Court are largely retained intact except for localised portions, which are damaged. All the existing windows are restored to retain their operable functions. There are also installations to provide weather-seal functions to the windows. The windows will remain closed in the new Gallery, except for utility functions such as maintenance or access openings for fire-fighting.

What function do the windows serve now?

The windows form an ensemble with façade lighting and blinds to control the amount of daylight into galleries, and also become natural alcoves to create integrated gallery sitting areas.

Please describe the size of each window-seating area.
Window seating areas vary in sizes from 2-3.5m in length, 0.5-1.0m in depth.

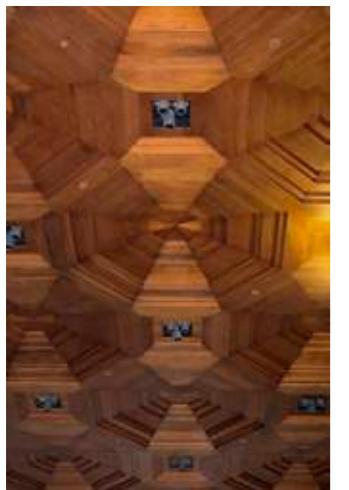
What purpose do they serve?

The structural reinforcement and running of all services in both buildings have obliged studioMilou to provide for thickening the existing walls of the historical buildings, in order to provide the performance required for such a Gallery (climate control, loading capacity, etc). As a result, each window reveal became a space, a kind of bay window where the visitor can sit, reflect and have a look at the surrounding cityscape. The treatment of this window reveal is very carefully designed to incorporate the many services needed to control the light, the temperature, the security, the fire safety required for the operation of the Gallery. The many window reveals proposed along the visitor route will provide the visitor with many sitting areas as places for meditation and reflection as part of the experience of the visit.

How many will there be in the entire museum?

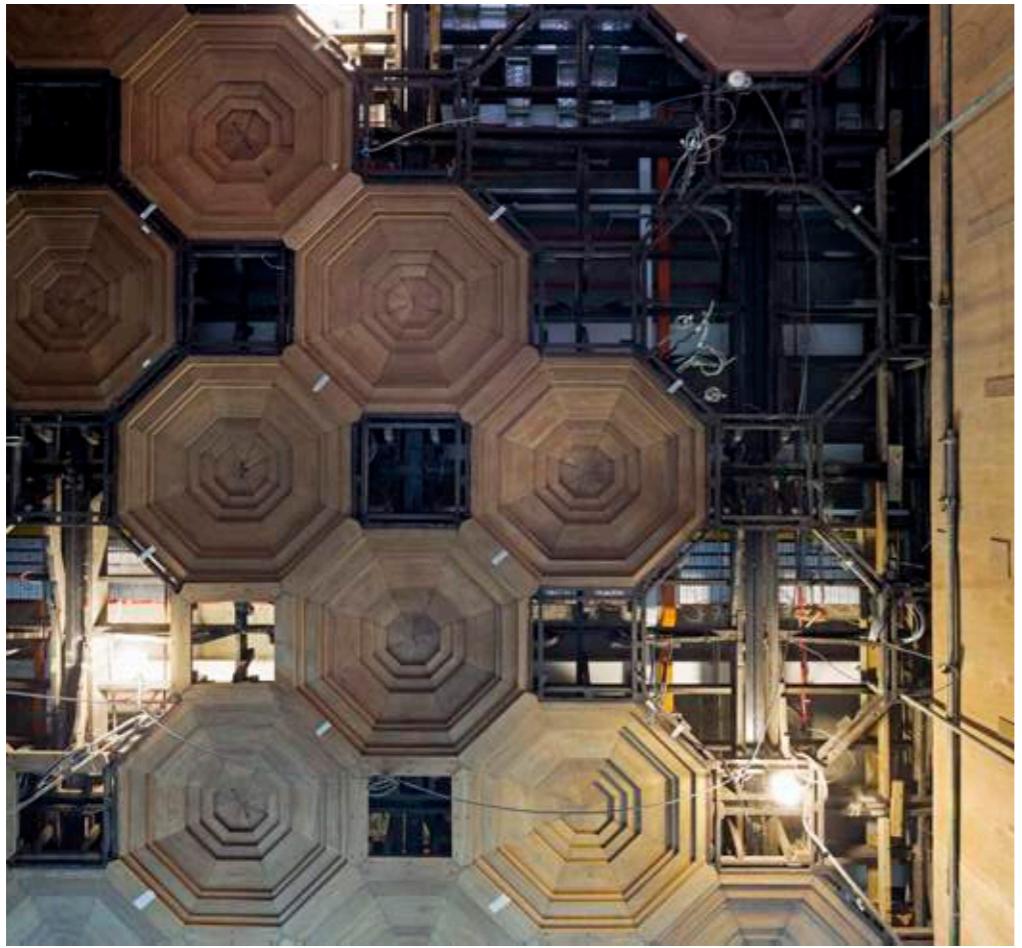
Just on the second storey of the City Hall building alone, there are about 40 window reveals of varying sizes. In the entire Gallery, there will be more than 200.

Travail de restauration du plafond dans l'ancienne Supreme Court
Restoration works on the ceiling in the former Supreme Court

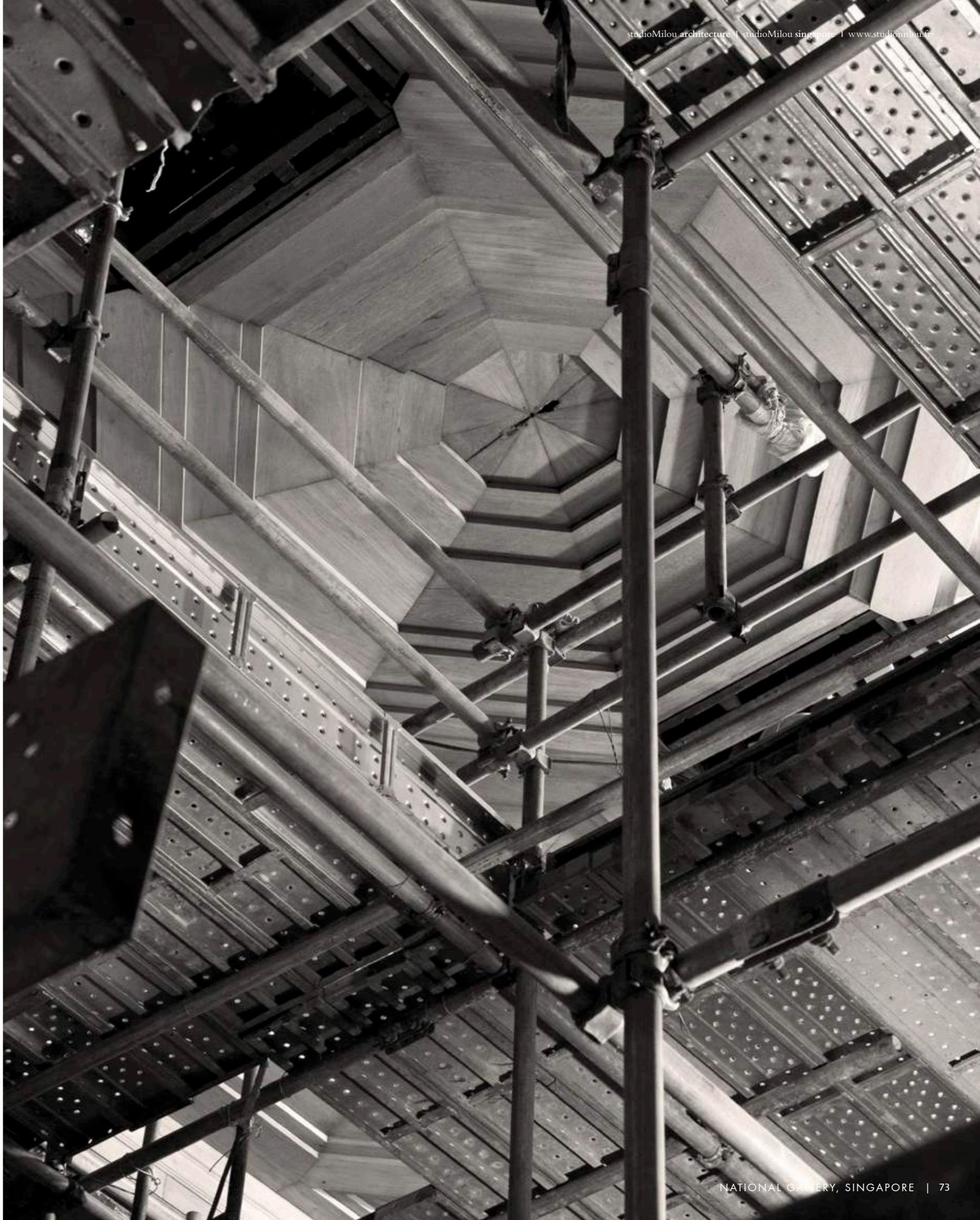


The decorative timber ceilings of the court rooms require detailed survey for purposes of repair and reinstatement. Services such as lighting, air-conditioning, fire protection etc, for the gallery are also being coordinated to allow fixings or fittings to be respectfully installed.

Éclairage dans les plafonds historiques / *Lighting fixtures integrated within the historical ceilings*



Passage de réseaux derrière le plafond d'une cour de justice
New technical services within the ceiling of the justice courts





Vue d'une salle d'exposition dans une cours de justice / View of an exhibition space in a justice court

The City Hall was built at the end of the 1920s, using a concrete-frame with facades made of a mix of prefabricated concrete sections and masonry produced on site. With only shallow foundations supporting the building above the marine clay, any movement in the ground has implications for the building itself, notably as a result of compaction. Around one metre of differential compaction can be observed between one area of the City Hall and another, for example. As a result, the conversion of the City Hall necessitated the creation of a new set of foundations able to support the additional load expected from the building's new function.

The Supreme Court was built some years later in 1937. Unlike the City Hall, the building uses a mixed reinforced concrete and metal frame, and its facades are entirely made of prefabricated concrete cladding. It is supported by deep foundations going down to the bouldery clay bed 20 metres below ground level. As a result, the Supreme Court is a more stable building with rigid foundations, and is unaffected by peripheral compaction. As such its foundations require little reinforcement work.

Le City Hall a été réalisé à la fin des années 20. C'est un bâtiment dont la structure est en béton armé avec une façade mixte en maçonnerie et béton architectonique préfabriqué réalisée *in situ*. L'immeuble est fondé sur un sol de faible portance constitué d'argiles marines sur un mètre de profondeur. Les fondations étant légères, tous les mouvements du sol (affaissements) se sont répercutés dans le bâtiment. À titre d'exemple, on observe environ un mètre de tassement différentiel entre un point du City Hall et un autre. La reconversion du City Hall en musée nécessite la création d'un nouveau système de fondation capable de porter les surcharges attendues pour l'exploitation d'un musée moderne.

La Supreme Court a été réalisée quelques années plus tard en 1937. Il s'agit dans ce cas d'un bâtiment à structure mixte en béton armé et ossature métal avec un jeu de façades entièrement faites d'éléments en béton architectonique préfabriqués et fixés à la structure. Il est posé sur un jeu de fondations profondes ancrées dans le «bouldery Clay Bed» à 20 mètres de profondeur. C'est donc un bâtiment stable, qui reste raide sur ses appuis et qui semble plutôt émerger du sol au fur et mesure que les tassements périphériques s'accusent. Il nécessite quant à lui peu de travaux de renforcement structurel au niveau des fondations.

Création d'une galerie publique en sous-sol

Creation of a public concourse in the basement

An underground gallery linking the two buildings

Une galerie souterraine reliant les deux bâtiments

To further preserve the architecture of the two buildings, a public-circulation system was built beneath them in the shape of a large underground concourse. This has left the ground-floor level and public spaces free of ticketing, reception and circulation areas, freeing them for the gallery's core activities. This basement structure, hosting a public reception area as well as technical facilities, drew inspiration from those used in many major historic buildings adapted to house distinguished art institutions worldwide, among them the National Gallery in Washington, the Musée du Louvre in Paris, and the Prado in Madrid.

The National Gallery Singapore's spectacular underground concourse extends longitudinally across the entire site and is, like the roof structure, one of the design's signature elements. The concourse can be accessed by four monumental flights of stairs, each leading from one of the gallery's facades, allowing access from every side of the institution. In this way, the design also facilitates any future changes or new access needs and creates a closer relationship with the immediate surrounds.

Behind the apparently simple basement design, and indeed the design as a whole, lies a far more complex technical reality, which presented tremendous challenges relating to the foundations of each monument. While both were built at almost the same time and form a homogeneous ensemble in architectural terms, structurally they differ greatly.

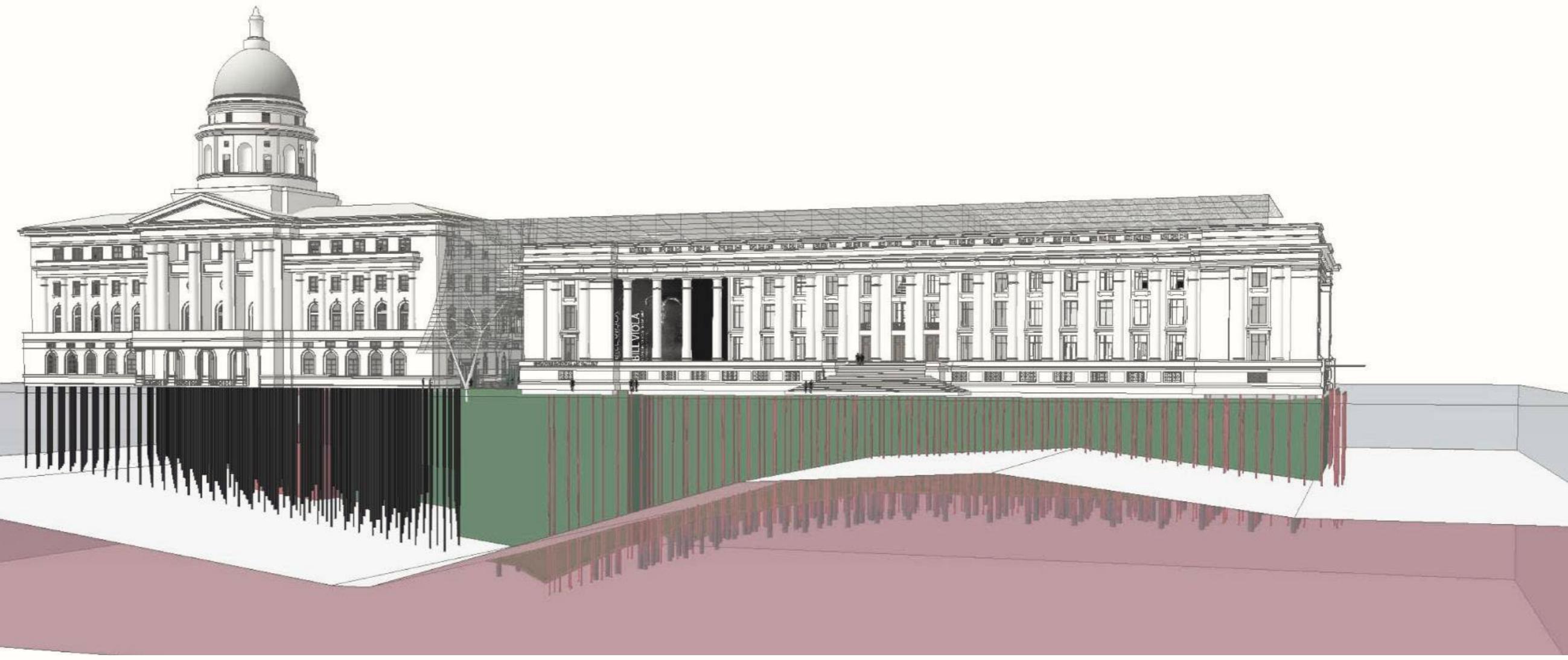
Le parti pris architectural du projet de concours était de laisser quasiment intacte l'architecture des deux monuments et de chercher à étendre les surfaces soit sur les toits des deux monuments soit en sous-sol sous les deux monuments. Pour répondre à cette contrainte, studioMilou développe un système de desserte du public par un grand passage en sous-sol qui libère les rez-de-chaussée de plain-pied avec l'espace public de toute servitude technique et de desserte et les restitue aux activités et aux programmes du musée. Cette solution, qui consiste à accueillir en sous-sol les publics et les espaces techniques, a été retenue pour de nombreux projets de musées dans des monuments historiques majeurs (National Gallery of Washington, Musée du Louvre, Musée du Prado, ...).

À Singapour, la spectaculaire rue souterraine proposée par le projet parcourra tout le site dans le sens longitudinal et sera un des éléments forts du projet. Elle sera reliée par quatre grands escaliers monumentaux ouvrant sur les quatre façades périphériques du projet et permettant l'accès de toutes parts. Cette disposition permettra dans le futur toutes les évolutions d'ouverture du musée vers la ville.

Derrière cette très grande simplicité de parti pris architectural se cache une réalité technique plus complexe. En effet, les deux monuments réalisés presque au même moment et qui forment un ensemble homogène sur le plan architectural sont en réalité des bâtiments dont les structures sont complètement différentes.



Une galerie publique en sous-sol permet l'accès aux expositions dans les deux monuments
The public concourse in the basement, leading the public towards the exhibitions in the two monuments



Vue du complexe système de fondation, d'origine et moderne, qui soutient la nouvelle National Gallery
View of the complex system of old and new foundations supporting the new National Gallery

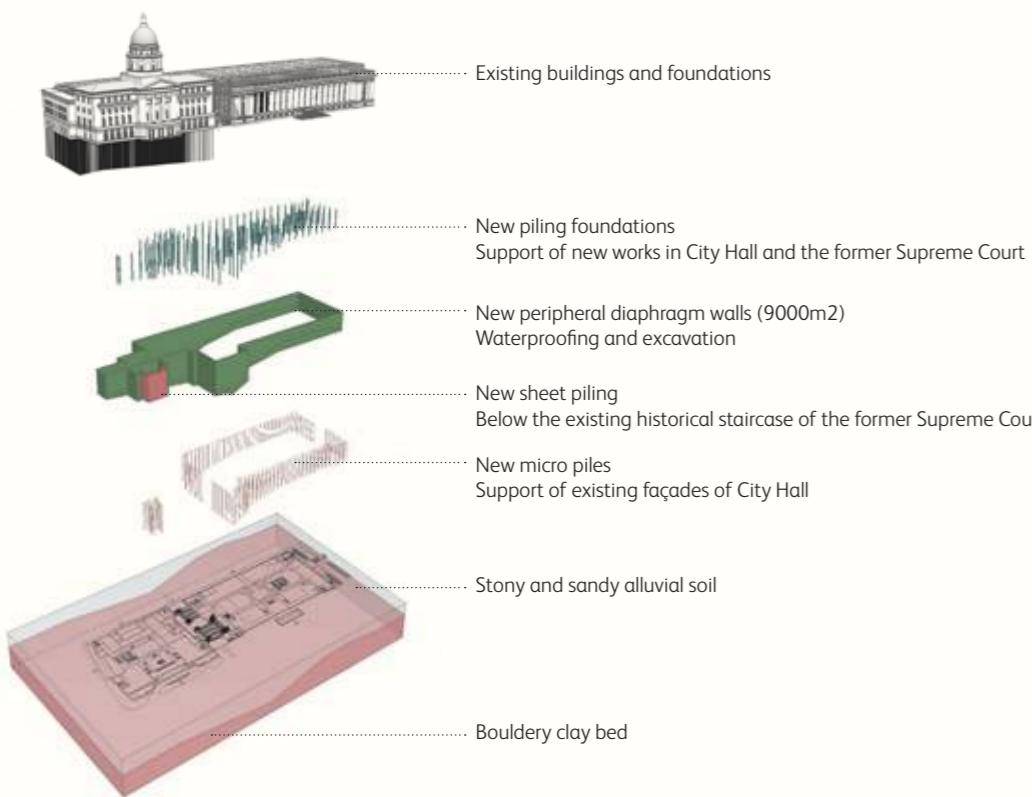
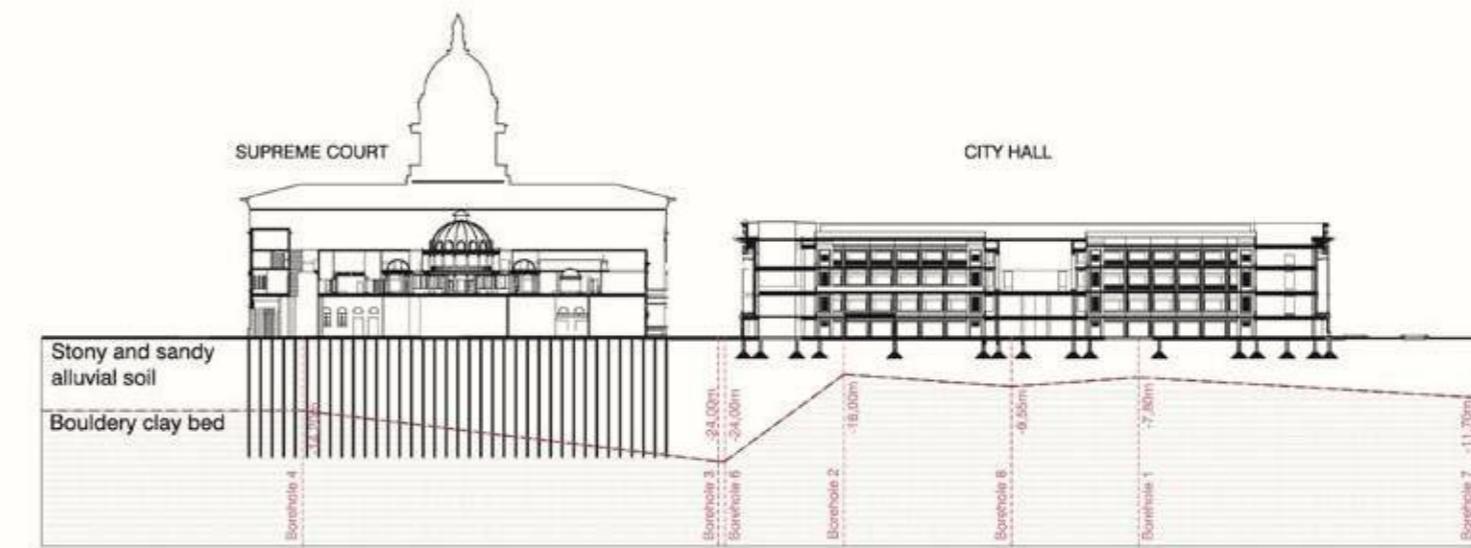


Schéma des différents éléments structurels formant le nouveau sous-sol / Schematic diagram showing the new underground infrastructural works



Vue des fondations d'origine du City Hall et l'ancienne Supreme Court
Schematic diagram showing the different foundation systems of City Hall and the former Supreme Court

Le travail de réalisation de pieux avec des équipements de taille réduite dans les bâtiments existants
Bore piling machine suitable for low headroom used in the former Supreme Court

Aside from the underground concourse, the other basement-level areas such as the technical areas, collection treatment spaces, and underground parking, could only be built once major infrastructural works to stabilize the foundations had been carried out. These included:

- *Reinforcement of the facades of the former City Hall by a system of micro-piles designed to ensure that the walls had the load-bearing capacity required for the Gallery, and to reinforce the building's stability;*
- *Construction of an underground waterproofed area faced with prefabricated sections to ensure that the underground parts of the project would be sealed off from water.*

This work, and the excavation work that followed it, was carried out by the company Takenaka under challenging circumstances linked to the constraints of working on an existing site.



Excavation dans la Supreme Court, Février 2013

Excavation works in the Supreme Court, February 2013

Le chantier doit, avant de réaliser les ouvrages enterrés projetés (locaux techniques, rues intérieures souterraines, locaux de traitement des collections, garages souterrains,...), mettre en œuvre les travaux d'infrastructure suivants :

- Réaliser les ouvrages de renforcement des façades nécessaires pour la stabilité du City Hall grâce à tout un jeu de micro-piles pour assurer la portance des murs requise par la nouvelle institution.
- Réaliser l'enceinte des parois moulées étanches capables d'assurer la mise hors d'eau des ouvrages enterrés.

L'ensemble de ces travaux, ainsi que les travaux d'excavation qui s'ensuivent, ont été réalisés sous la direction de l'entreprise japonaise Takenaka, dans des conditions de chantier particulièrement complexes liées aux contraintes d'opération sur site existant.



Enchevêtrement des structures temporaires,
dans la réalisation des sous-sols
*Complex extrication of temporary structure
in the basement works of the gallery*



Structures métalliques temporaires pour étayer les façades du City Hall
Temporary metal structures to brace the existing facade of City Hall



Structures temporaires métalliques et réalisation des structures définitives en béton armé dans l'atrium d'entrée
Temporary structure and realisation of the new structures in reinforced concrete in the entrance atrium



Mise en place des nouvelles structures porteuses des planchers du City Hall / New supporting structures in City Hall

Interview of the studioMilou singapore team
Jean François Milou, Charmaine Boh, May Leong and Wenmin Ho

Why did a basement need to be installed?

The decision to preserve the architecture of the two buildings led to the creation of an underground public concourse, serving from below both of the two monuments. The National Gallery's spectacular underground concourse extends longitudinally across the entire site and is one of the signature elements of the design. The gallery can be accessed by four monumental flights of stairs leading down from the four sides of the building and allowing it to be reached from every side on the site. This design means that any future changes in the museum's relation to the surrounding city can be easily accommodated. The basement areas of the project include the underground gallery, the technical areas and collection treatment areas for handling of artwork delivery, and two levels of parking spaces.

How many levels is the basement for?

Under City Hall, the basement comprises three levels, along with a mezzanine level at basement 1 level. Under the former Supreme Court, the basement is limited to one level.

Does the basement sit under both the Supreme Court and City Hall?

The basement footprint resides largely under the City Hall building, with a small portion under the Supreme Court.

How many square feet is the basement?

Approximately 8500sqm for the basement 1 level
Approximately 1600sqm for Basement Mezzanine level
Approximately 5500sqm each for Basement 2 and 3 levels

When did construction of the basement start?

Works for basement commenced in mid 2011.

Please describe the difficulties of constructing the basement?

The main challenge in the basement construction is the protection of conservation building elements such as the external façade and the historic spaces within the buildings. Tolerances to movements become very tight. The sequence of works is also critical to the overall stability of the building structures hence, very careful planning is required to stiffen, brace and strengthen the existing building parts before any basement construction commenced.

How did the type of soil affect the buildings above it?

Due to the presence of soft marine clay found under most of FSC, we had adopted a shallower basement. Contrary to City Hall, where stiffer soil are encountered, a deeper

basement can be accommodated without too much risk on excessive soil movement when digging down below. This was how the type of soil affected the number of basement floors under the buildings.

How did the soil affect the construction of the basement?

One of the main challenges of the project was to reinforce the shallow foundation of City Hall and to give at the same time the loading capacity which enables the City Hall floors to support the operation of the Gallery's programmes and exhibitions. All the foundation of City Hall has been reinforced by micro-piling to the boulder clay bed. At the same time, all the floors of City Hall were demolished and replaced by new floors in order to carry the requirements of the Gallery's operation. The demolition of the floors of City Hall has created the ideal conditions to build the basement levels within the footprint of the City Hall. This basement is created within the perimeters of the diaphragm wall precinct, which has been realised after the micro-piling work and before excavation. Under the former Supreme Court, and due to the presence of the existing piling, no extensive basement works were possible. The basement here is limited to one basement level only, and confined to a limited area. The sequencing of these works: micro-piling, demolition of existing slabs, creation of a diaphragm wall, strengthening of existing façade, transfer of foundation of the City Hall Chamber, excavation, creation of new slabs, etc. has been a very complex sequence of operations, which has been proposed by the French engineering company Batisurf, and developed by the structural sector of our partner CPG. The constraints of the soil have obviously been for the contractor Takenaka Corporation Singapore Piling one of the most difficult challenges of the project.

How were you able to get machines into the building to dig out the basement?

The contractor needed to enlarge existing wall openings so that their construction machineries could enter the building. Even then, the enlargement of the wall openings were controlled very strictly to respect conservation guidelines so much so that the contractor had to strip down the machines into smaller components before they can fit through the tight openings. To dig out the basement, a strong and sturdy vehicle deck has to be constructed first to support all the lorries and excavators that need to move within the building. Hence, a top-down construction approach was adopted; whereby the ground floor structures were constructed first before any digging started. These ground floor structures also serve as the vehicle deck from where all the heavy lorries and trucks move around. Openings were left on the ground floor and these are used by the excavators to start the digging of the basement.

How did you bolster the buildings so that you could dig below them?

The buildings must firstly be supported vertically. Hence, the foundation has to be installed first. That was where underpinning was installed to the existing foundation to support the buildings above, but even this was not sufficient. Secondly, the buildings must also be supported laterally; in other words, we must prevent the building from tilting. To provide the lateral supports to support the facade, horizontal struts were needed to be installed tying all the wall facades together, thus stiffening them. The sequencing of all these works: micro-piling, demolition of existing slabs, creation of diaphragm wall, strengthening of existing façade, transfer of foundation of the City Hall Chamber, excavation, creation of new slabs, etc. has been a very complex sequence of operations. At all stages, temporary strutting was in place to maintain the façades and the historically significant elements of City Hall in place. Progressively, new structures/foundations were created to support the load of the new floors and the efforts of the operations of the new gallery.

Were there any concerns about the stability of the buildings?

All precautions were taken to prevent the settlement of the works. Stability of the buildings is the primary concern of all the architects and engineers working on the project. With all the various stiffeners and supports provided, movement should be minimal. Nevertheless, the buildings were closely monitored with many instruments to check for movements. Sufficient measures have been taken to maintain the stability of the buildings. The very complex sequencing of work, and sometimes the slow progress of the basement work is a consequence of the constant attention given to the safety of the monument.

If so, please describe what your fears or concerns were and what did you do to mitigate or address them?

The more stable the building, the less it moves. Hence, movement is the main item to monitor closely. As mentioned above, sufficient measures have been taken in that weak foundations have been underpinned and building facades have been shored appropriately to maintain the building's stability throughout construction.

How did you suspend the City Hall Chamber and why was this necessary?

In order to create the basement concourse, the design obliged us to transfer the column supporting the City Hall Chamber away from the existing foundations. A new system of foundation was created, a very dense network of beams were installed under the floor of the

City Hall Chamber to transfer the weight of the structure of the chamber to the new system of foundation. Only after the new support beams were connected to the new system of foundations, the contractor dismantled the original system of piles and foundations to free the way for the new public concourse. The City Hall Chamber needs to be preserved intact. The creation of the new public concourse in the basement obliged studioMilou to relocate the foundation of shallow footings of the City Hall Chamber. With the new basement under the City Hall Chamber, these existing shallow footings could not function anymore and a new system of pile foundation structures had to be installed to transfer the weight and the supporting structure of the City Hall Chamber to the new system of foundation that allowed the basement to work functionally at the same time.

What floor is the City Hall Chamber on?

The City Hall Chamber resides on the third floor of the City Hall building; it had been centrally located between the two courtyard spaces that give its overall character to the City Hall building.

What is the size of the chamber in surface area and height?

The City Hall Chamber is approximately 400 sqm and 9m in height.

Was it suspended intact, with all furniture inside?

The City Hall Chamber is considered, architecturally and historically one of the most significant spaces within City Hall. It had to be kept intact and restored to its original condition. As such, the decision was made with the architect and the contractor not to remove any of the existing interior architectural fabric: the intricate wood panelling, the ceiling and the marble columns, but to keep suspended the City Hall Chamber as a whole over the excavation during the initial stage of the project.

At a later stage of the site progress, the internal finish was restored *in situ* by the main contractor. Only the delicate chandelier lighting had been removed from this space to be restored to its original beauty.

Until recently, the monuments were used for official purposes, with entrance to them strictly controlled. For most Singaporeans, they may have been intimidating buildings, notably the Supreme Court, with its levels of decorum, courtrooms and cells.

The studioMilou design has sought to give an inviting entrance and ambiance which encourages local residents in particular to cross the threshold of their new National Gallery and to feel a sense of belonging and comfort.

With this aim in mind, studioMilou's design for the public spaces between the two buildings, while spectacular, offers a peaceful and unified architectural landscape bathed in natural light and open to the surrounding cityscape.

As has been mentioned, the light and materials used in the project aim to give the interior spaces the unified, but varied, character of a set of grand public rooms or of a landscape that are open to visitors to wander through as they wish, stopping off to learn more about regional history, about the collection of works of art, or about the many in-set narratives and documents that accompany the presentation of the collection.

Jusqu'à aujourd'hui la Supreme Court et le City Hall étaient des bâtiments associés à des fonctions officielles et dont l'accès était très codifié. Pour la plupart des Singapouriens, ils étaient vécus comme des bâtiments intimidants, protocolaires, plus ou moins fermés au public.

Un des principaux objectifs du projet est d'inviter, par un geste architectural clair, le public de Singapour à franchir la porte de ce nouvel espace, de s'y sentir bien et d'en prendre possession.

Le travail de studioMilou a été de créer pour la National Gallery de Singapour, en plus des espaces spectaculaires qui relient les deux monuments, un paysage architectural paisible et unitaire, ouvrant partout des vues sur le paysage de la ville, et invitant la lumière naturelle.

Le travail architectural de la lumière et des matériaux, tel qu'il est clairement exprimé par les dessins, vise à donner à l'ensemble des espaces le caractère unitaire et varié d'un grand salon-paysage public, ouvert à la promenade où le visiteur viendra à la rencontre de son histoire, d'une collection d'art, et des multiples facettes narratives qui accompagnent la présentation de la collection.

Une collection telle une promenade à travers les espaces historiques

An inviting promenade through unified historic buildings

Salon d'angle dans les circulations publiques du City Hall
Corner lounge in the public circulation areas in City Hall



L'atrium central du City Hall desservant les expositions au deuxième étage / Central courtyard in City Hall serving the exhibition spaces on second storey

Connecting spaces through materials and the use of natural light

Des espaces unifiés par la lumière

The softened and filtered light entering the Gallery through the great veil of glass and steel draping over the roof plays an important role in unifying the spaces and visitor experience, while allowing for variations necessary in such a large institution hosting diverse artworks, exhibitions and events from the region and further afield. This overall unity with subtle degrees of variation – a significant characteristic of the design – is further reinforced by the restricted palette of colours and materials, among them teak wood, grey and white walls, and light-grey concrete. These drawings illustrate the unified, monochrome, almost landscaped character of the design, a deliberate choice intended to support rather than to compete with the new, diverse and evolving nature of the Gallery's exhibitions and events.

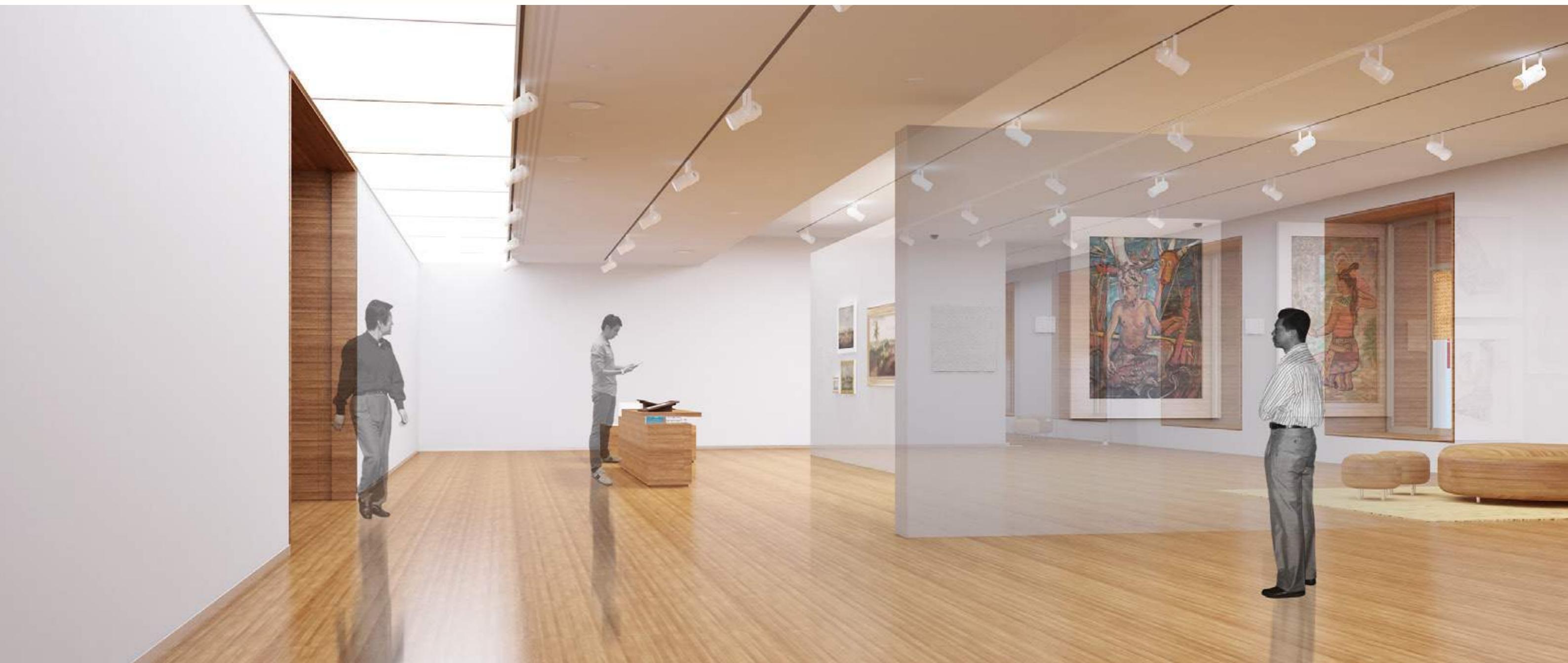
Grâce à ce geste architectural que constitue le grand voile de verre et d'acier qui invite et en même temps filtre la lumière sur le nouveau musée, le projet donne à la lumière naturelle un rôle important comme unificateur de l'espace et de l'expérience de la visite. Le filtrage de la lumière permet une variation d'intensité nécessaire au sein d'une si grande institution abritant aussi bien des expositions que des événements divers et venus d'environnements proche ou lointain. Le projet s'attache à renforcer ce sentiment d'unité donné par la lumière naturelle en n'ayant recours qu'à un nombre réduit de matériaux et de couleurs (bois de teck, murs blanc et gris, béton gris clair, ...).



La lumière naturelle dans l'espace d'exposition du City Hall / Natural light within the exhibition hall in City Hall



Exemples d'aménagements dans les espaces d'expositions du City Hall / Examples of exhibition design fit-out in City Hall galleries



Lumière naturelle, lumière diffuse et artificielle, lumière directe artificielle dans les espaces d'expositions
Natural light, diffused artificial lighting, direct artificial lighting in the exhibition spaces



La tombée de la lumière naturelle sur l'atrium central au deuxième étage du City Hall
Beams of natural light falling into the courtyard on the second story of City Hall



Roof Top Ci

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Nemo enim ipsam volu
At vero eos

Escalier d'accès entre le 4^{ème} et le 5^{ème} étage vers les jardins suspendus du City Hall
Access from 4th story to 5th storey, towards the roof garden at City Hall



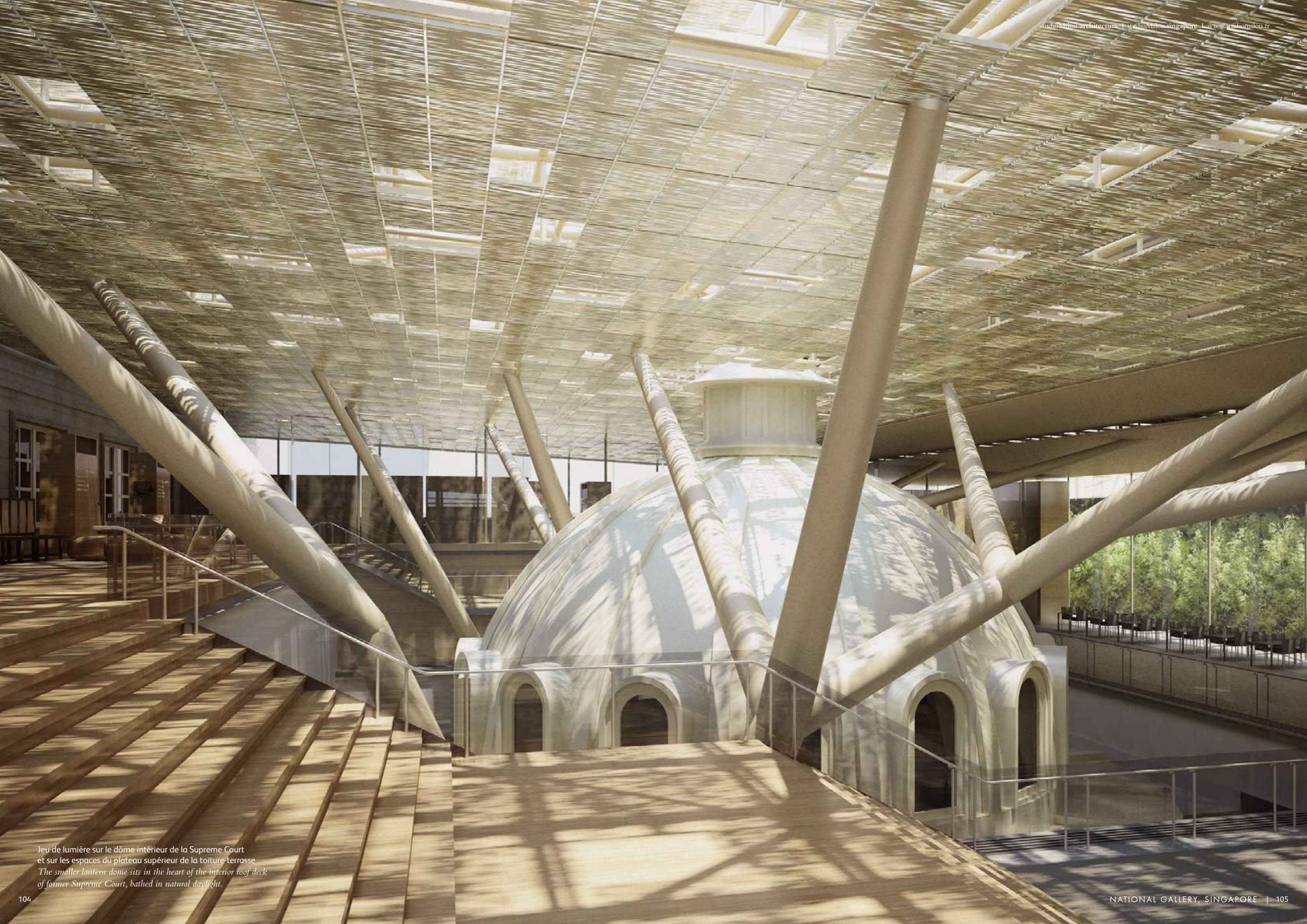
L'accès au jardins sur le rooftop du City Hall / Access to the rooftop gardens on City Hall



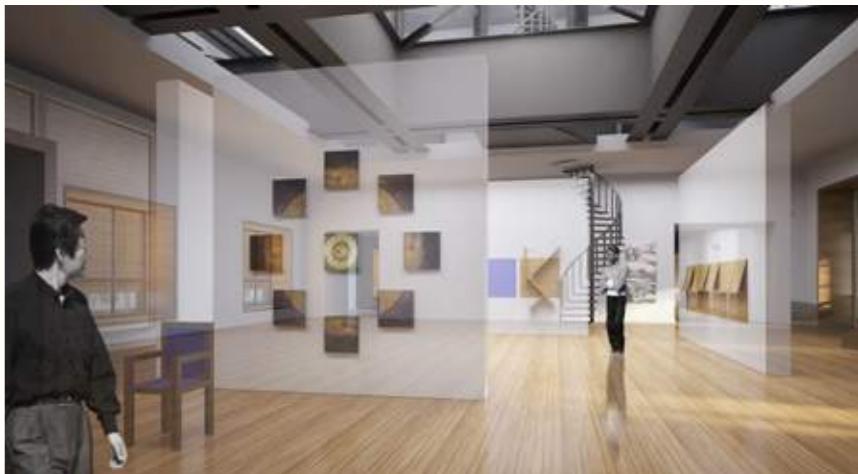
Les jardins sur les toits du City Hall / The rooftop gardens on City Hall



Les bassins, les jardins, le dôme de la Supreme Court depuis le rooftop du City Hall
View of the reflective pools, the gardens, the former Supreme Court dome from the City Hall rooftop



Jeu de lumière sur le dôme intérieur de la Cour suprême
et sur les espaces du plateau supérieur de la toiture-terrasse
*The smaller lantern dome sits in the heart of the interior roof deck
of former Supreme Court, bathed in natural daylight.*



Étude de l'espace d'exposition du 5^{ème} étage de la Suprême Court / Spatial simulation for fifth storey exhibition space on former Supreme Court



Étude de l'espace d'exposition au 5^{ème} étage de la Suprême Court / Study on the fifth storey exhibition space in the former Supreme Court



Circulation publique dans le 3^{ème} étage de la Suprême Court / Public circulation on 3rd storey of the former Supreme Court



Vue de la galerie basse menant aux expositions dans les deux bâtiments historiques
View of the public basement concourse leading to exhibition spaces in the two historic buildings

ARCHITECTE MANDATAIRE / CHIEF ARCHITECT AND PRINCIPAL CONSULTANT

studioMilou singapore

Jean François Milou, *principal architect and lead designer*

Jason Tan, *architectural associate*

Pamela Choo O'Neill, *senior architectural associate*

Zhixiang Siow, *architect*

Jiarong Goh, *architectural associate*

Mikael Teh, *architectural associate*

COORDINATION LOCALE / PROJECT ADMINISTRATION

GK Architects, Leow Choon Huat

CO TRAITANTS / TECHNICAL CONSULTANTS

PEC Civil Consultant pte ltd, Elaine Song, *civil & structural engineering*

Gims & Associates pte ltd, Tay Jiang Han, *mechanical & electrical engineering*

CPG Consultants pte ltd, Davina Punjau, *quantity survey*

Peter Tay Studio, Peter Tay, *interior design*

MAÎTRE D'OEUVRE / MAIN CONTRACTOR

Milliard pte ltd, Choo Siew Chiang, *project coordinator*

MAÎTRISE D'OUVRAGE / CLIENT

George and Lysa

Adeline Koh, *client representative*

Surface / Area: 2,000 m²

Montant des travaux / Approximated construction cost: 10,000,000 SGD

Livraison / Completion date: June 2013

33 Holland Park, Singapore

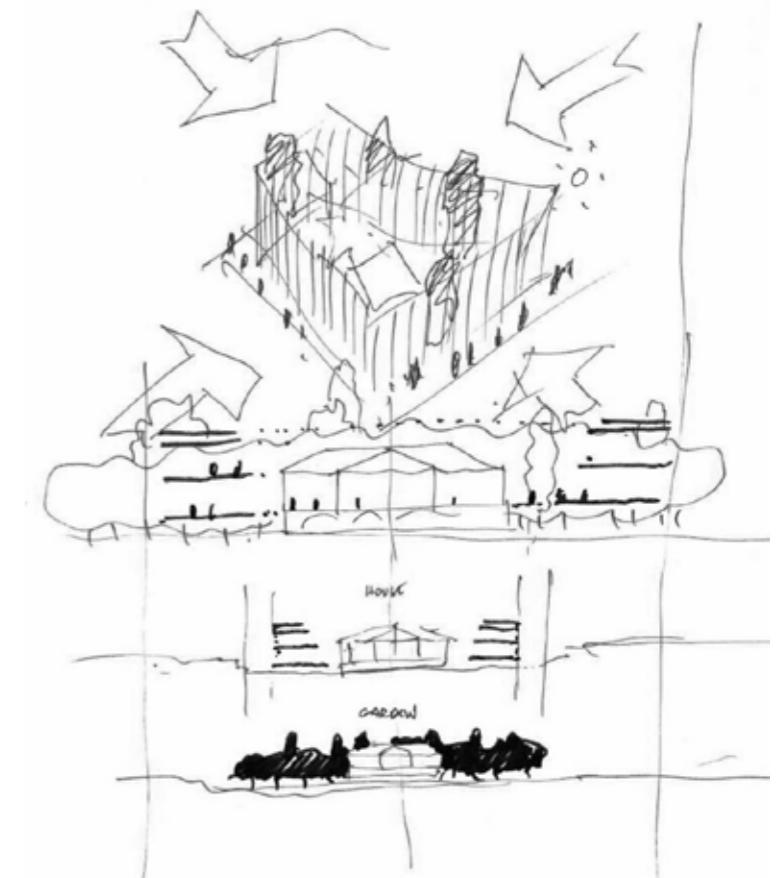
33 Holland Park, Singapour



La maison existante avant les travaux en 2007
The conservation house before construction, 2007



La façade enveloppent la maison comme un paravent, 2014
The new facade enveloping the conservation house like a folding screen, 2014

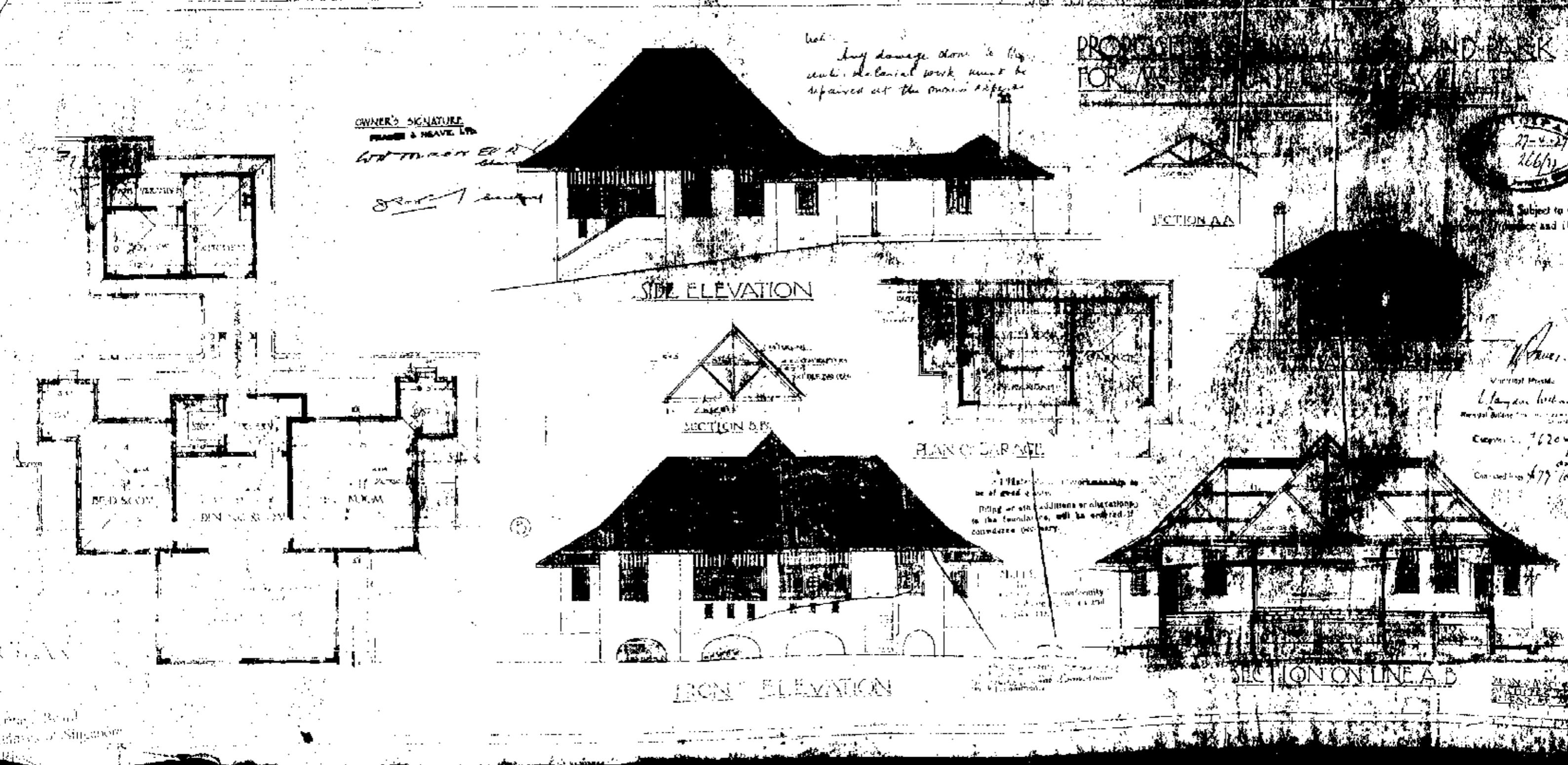


33 Holland Park, Singapore

33 Holland Park, Singapour

33 Holland Park in Singapore is one of the rare private residential projects carried out by the studio. With a design centred around the creation of an intimate yet expansive garden sanctuary holding layers of seamlessly linked living spaces, this project represents a concentration of the key architectural philosophies which recur in the studio's larger civic projects: the importance of elegant meditative environments characterised by fluidity and a fusion between exterior and interior spaces, a deep respect for existing structures, the history and potential of a site, and the imperative for a design to be harmonious with the wider natural and human surrounds. Thanks to the open and supportive relationship between the studio and the client, this project presented a unique opportunity to explore, on a human scale, the studio's defining interests.

Le projet, qui est centré autour de la création d'un espace intime au sein d'un vaste jardin privé, est représentatif de l'approche architecturale du Studio : la recherche d'une architecture à la fois intemporelle et propice à la méditation, un travail sur la fusion entre les espaces intérieurs et extérieurs, enfin le dialogue paisible entre le projet et son environnement naturel et humain. Grâce à la relation de confiance instaurée entre le studio et son client, à la fois ouverte et collaborative, ce projet a été une occasion unique d'explorer, à une échelle domestique et humaine le travail développé ailleurs par le studio.



Le site original est constitué d'une parcelle triangulaire d'environ 2000 mètres carrés et d'une maison coloniale des années 30. Cette maison qui s'étend sur 300 mètres carrés en rez-de-chaussée est construite en briques, avec une charpente en bois, et une couverture en tuiles plates : cette construction simple est caractéristique des constructions qui étaient faites pour les fonctionnaires anglais. La maison est aujourd'hui « classée » à l'inventaire des monuments remarquables par l'Agence d'Urbanisme de Singapour (URA).

En plus de la restauration de la maison existante, le programme demandait la création de 700 mètres carrés de nouveaux espaces, intégrant une salle de musique, 6 chambres (pour trois générations) et tous les services et équipements nécessaires pour la vie d'une grande maison (piscine, rooftop, espaces de réceptions....).

The original site consisted of around 2,000 square metres of broadly triangular-shaped land with a 1930s single-story bungalow of around 300 square metres built of brick masonry with a wooden frame, flat roof tiles and interior teak flooring. Originally built for an English civil servant, the house is on the national conservation listing. As a result, no additional building could be added to the existing structure and a certain distance was required to buffer the original house from any new construction.

At the same time, the brief required additional 700 sqm of living spaces including common areas, a music room, 6 bedrooms to serve three generations, and a pool. Key challenges of the design, then, were to transform the unusual land shape and spatial/conservation limitations of the existing site into a beautiful house able to combine many diverse living areas filling the greater part of the land with a sense of expansiveness and spatial harmony which is a signature of studioMilou.

Plans d'origine de la maison coloniale, 1927 / *Plans of the conservation house, 1927*



L'ancienne et la nouvelle construction dans le jardin
The old and new house within the garden

Une grande allée arborée longe les façades extérieures de la nouvelle maison, 2014
An extensive garden pathway surrounding the external facade of the new wing, 2014

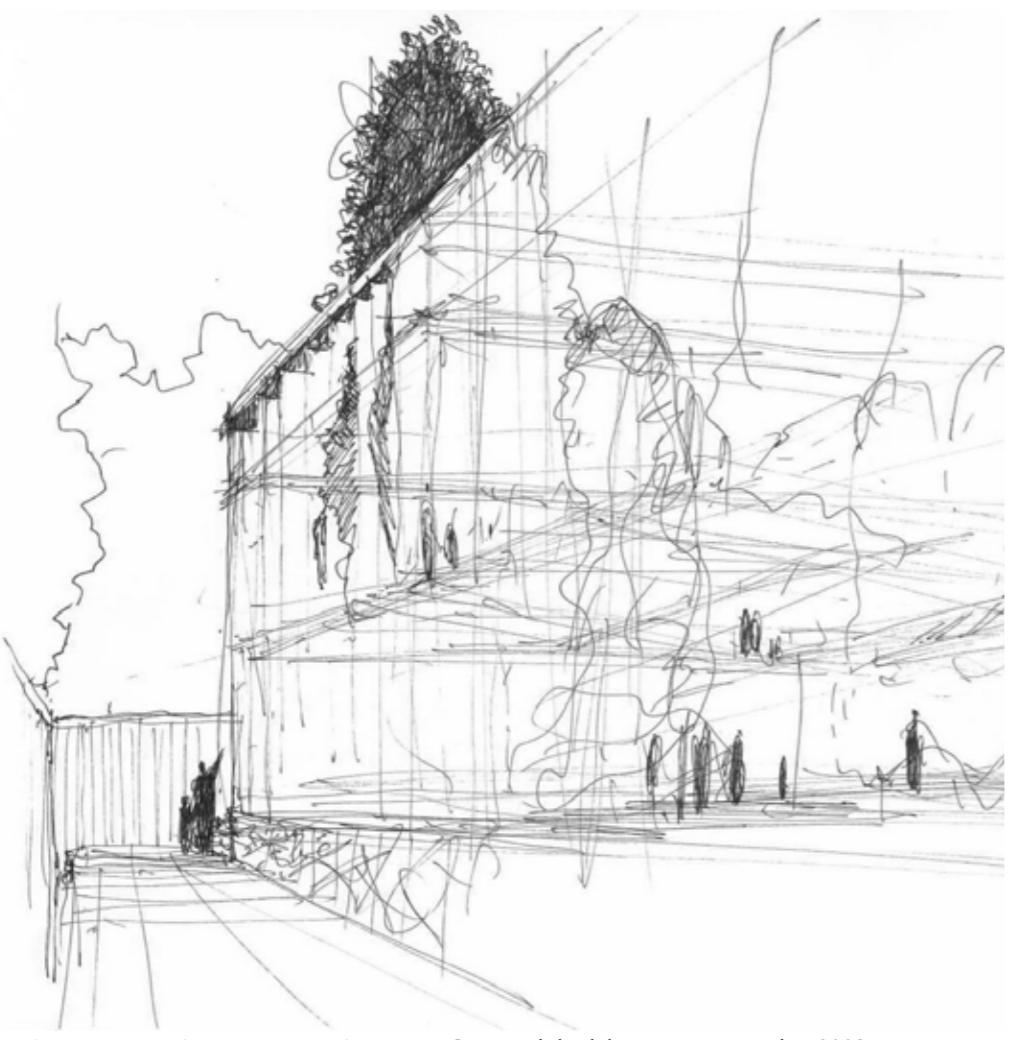
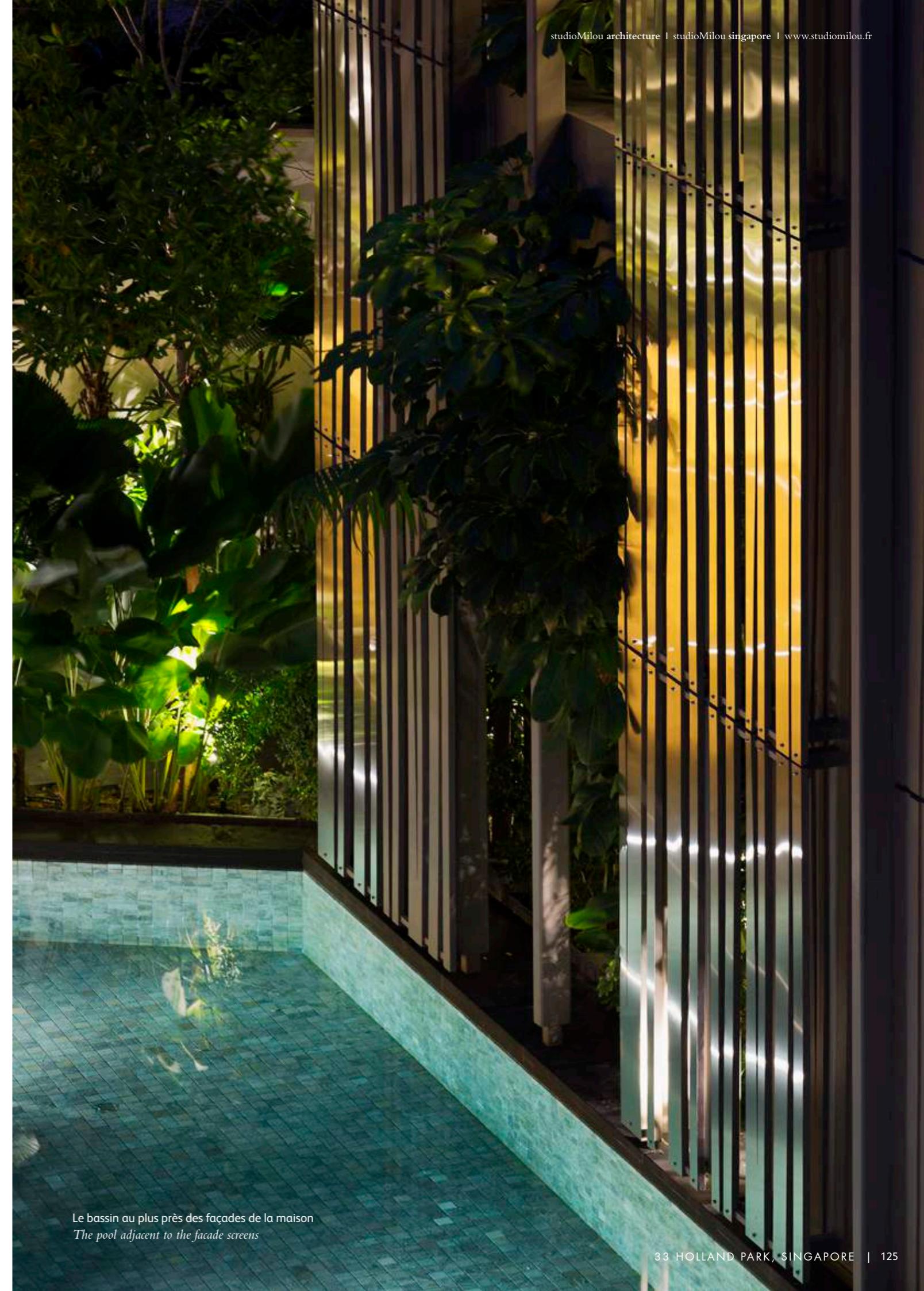
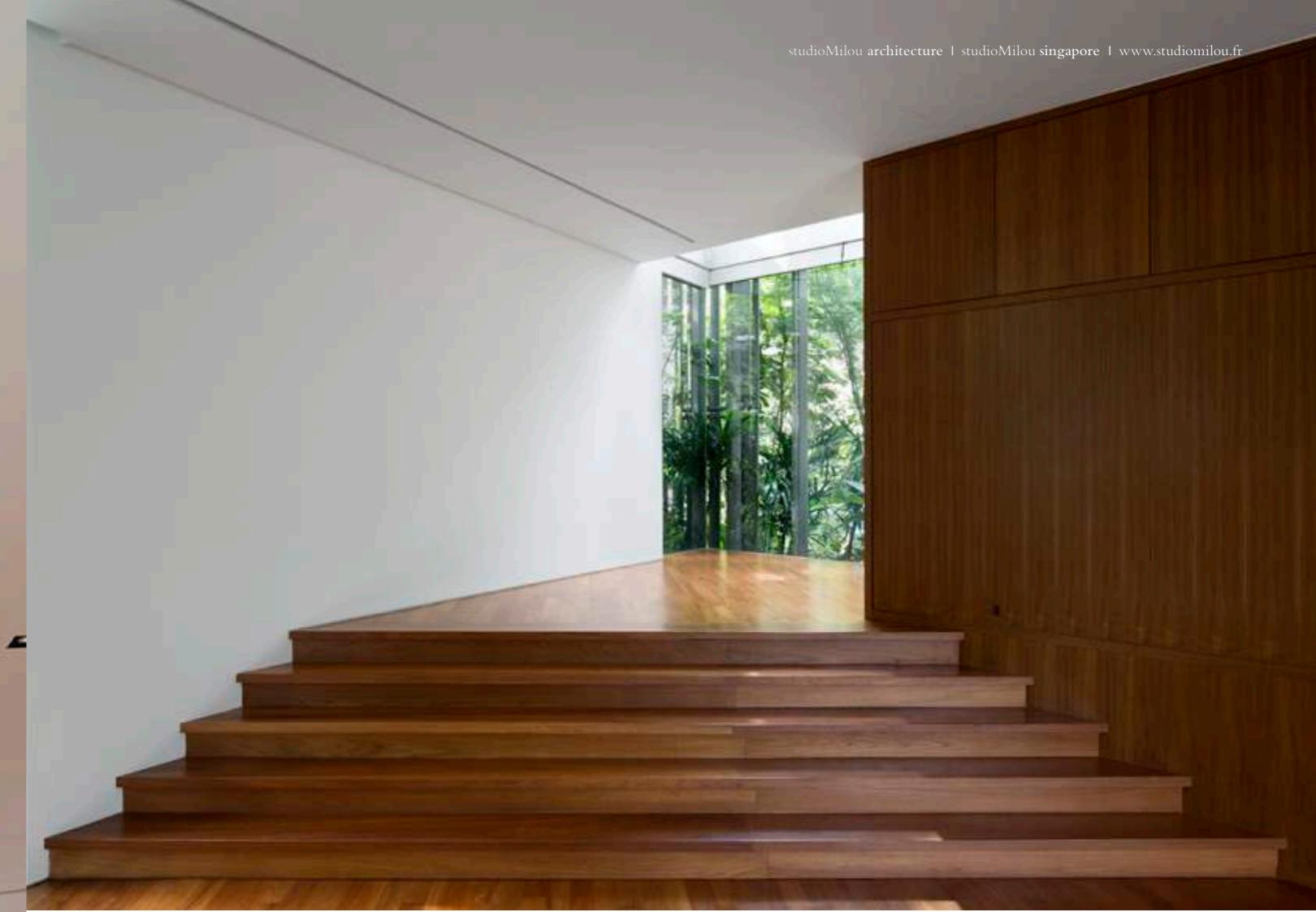


Schéma conceptuel, Jean François Milou, 2008 / Conceptual sketch by Jean François Milou, 2008





Le paysage cadré dans toutes les perspectives intérieures / Surrounding foliage framed in all internal perspectives

A house of views

Une maison ouverte sur l'extérieur

33 Holland Park is also a house of views. From each of the house's hallways and common areas are views which traverse and link one space to another, whether from one wing of the new house to another, or between the main residence and the conservation house. Large glass windows frame the intense foliage at every opportunity, offering a warm palette of rich greens beside the stone and polished Burmese teak of the floors and walls. From the landscaped roof of the new building are tree-top views of surrounding houses, and in turn, neighbours enjoy views of Holland Park's verdure, which discreetly contains the monumental nature of the design.

33 Holland Park, c'est aussi une maison offrant de nombreuses vues. Depuis chaque couloir et chaque espace commun de la maison, des vues se dégagent. Elles traversent les espaces et les relient les uns aux autres, d'une aile de la nouvelle maison à une autre, ou de la résidence principale vers l'ancienne maison. Un sentiment de fluidité et d'harmonie définit les espaces en relation avec les autres. De grandes baies vitrées encadrent le feuillage intense et offrent une large palette aux tonalités « chaudes » de verts, allant du revers de la pierre jusqu'au teck birman des murs et des sols. Depuis la toiture-paysage du nouveau bâtiment, à hauteur d'arbre, on peut voir les maisons alentour. Les voisins quant à eux, bénéficient de vues sur la végétation dense d'Holland Park, où le projet imposant s'intègre discrètement. C'est uniquement à vol d'oiseau que la dimension monumentale voire spectaculaire du projet se dévoile.

A few months before the inception of the project, George and Lysa had bought a plot of land at 33 Holland Park in an exclusive residential area of Singapore principally consisting of 'Good Class Bungalows,' the luxury houses lived in by the city's elite. The property consisted of a parcel of land some 2000 m² in area, in the middle of which there was a house that had originally belonged to a British civil servant and had been built in the 1930s. This house, fairly straightforward in design, had been built on a 300 m² footprint. However, the land on which the house stood was some two metres below the level of the surrounding streets and other buildings. It was one of the last pieces of land for sale in this part of Singapore.

For the couple, the area was exactly what they were looking for, but needless to say it was not entirely suitable for building the perfect house that the family dreamed of. The shape of the land was difficult to work with, and it was often wet or even underwater. Six months after the family acquired the land, various architects were consulted for their opinion, but all of them backed out of the project after completing preliminary designs. The project was not progressing, and George even began to wonder whether he had made a mistake in his purchase. However, it was too late to stop now. A solution would have to be found.

In 2009, a Singaporean architect, with whom George was developing housing projects in China, advised the family to try to find a way out of their problem but also declined the option of designing a house on the plot of land. At this time studioMilou had just won the prestigious international architectural competition for the National Gallery of Singapore, and the practice was setting up an office in Singapore to work on the new project. We had only recently arrived in Singapore, and we were not immediately enthusiastic about committing ourselves to additional projects.

However, having been advised to approach studioMilou regarding the construction of his new house, George phoned my secretary on many occasions to request a meeting, but my secretary had always politely turned him down. However, George continued to insist on his need to talk to me in person, though for the time being without success. Eventually, and almost despairing of ever meeting me, he came to my office in person, at the time located in the former Supreme Court Building at 1, Saint Andrew's Road. Without any hesitation and accompanied by his advisor he made his way into my office, risking the disapproving stare of my secretary who was sitting outside.

In the face of such a fait accompli, there was little choice but to listen to George's story. Tea was ordered, and the conversation began. The message was clear: according to these two gentlemen, George and his advisor, only the French architect who had recently won the international competition for the National Gallery would be able to help them out of his predicament. Their perseverance, friendliness and compliments were all very disarming. We therefore surrendered in good order and accepted George's proposal that we at least look into his problems. A few days later, having studied the land on which the house was to be built and the ideas George had for it, studioMilou signed a contract to design and build the 33 Holland Park.

George et Lysa venaient d'acheter plusieurs mois plus tôt un terrain à 33 Holland Park, dans une zone résidentielle exclusive de Singapour, occupée principalement par de « Good Class Bungalows », les luxueuses maisons de l'élite singapourienne. La propriété était constituée d'un terrain d'environ 1000m² au beau milieu duquel était implantée une maison de fonctionnaire anglais construite dans les années 30. La maison assez simple, était construite de plain-pied sur 300m² d'emprise au sol. Mais le terrain d'assise de la maison était en décaissé, 2 mètres en dessous du niveau des rues et des terrains avoisinants. C'était un des derniers terrains libres à la vente dans cette partie de Singapour...

Pour George et Lysa, l'adresse était la bonne, mais inutile de dire que le terrain n'était pas le meilleur possible pour construire la maison de rêve de la famille. C'était un terrain à la géométrie difficile, humide, et par moment inondable. Six mois après l'acquisition du terrain, plusieurs architectes avaient été consultés. Tous avaient, après les études préliminaires, renoncé à dessiner le projet. Le projet n'avait pas progressé d'un pas et George se mordait les doigts de cet achat impulsif. Mais il était trop tard pour faire marche arrière, il fallait trouver une solution. George était conseillé en 2009 par un architecte singapourien avec lequel il développait des projets de logements en Chine. Il avait décliné l'offre de concevoir la maison et préférait assister gracieusement George et Lysa pour sortir de l'impasse.

A cette époque, nous avions gagné le prestigieux concours international de la National Gallery de Singapour et nous essayions d'installer, notre bureau de Singapour pour suivre la construction du projet. Nous venions d'arriver à Singapour et nous n'étions pas très désireux de nous engager dans des projets supplémentaires.

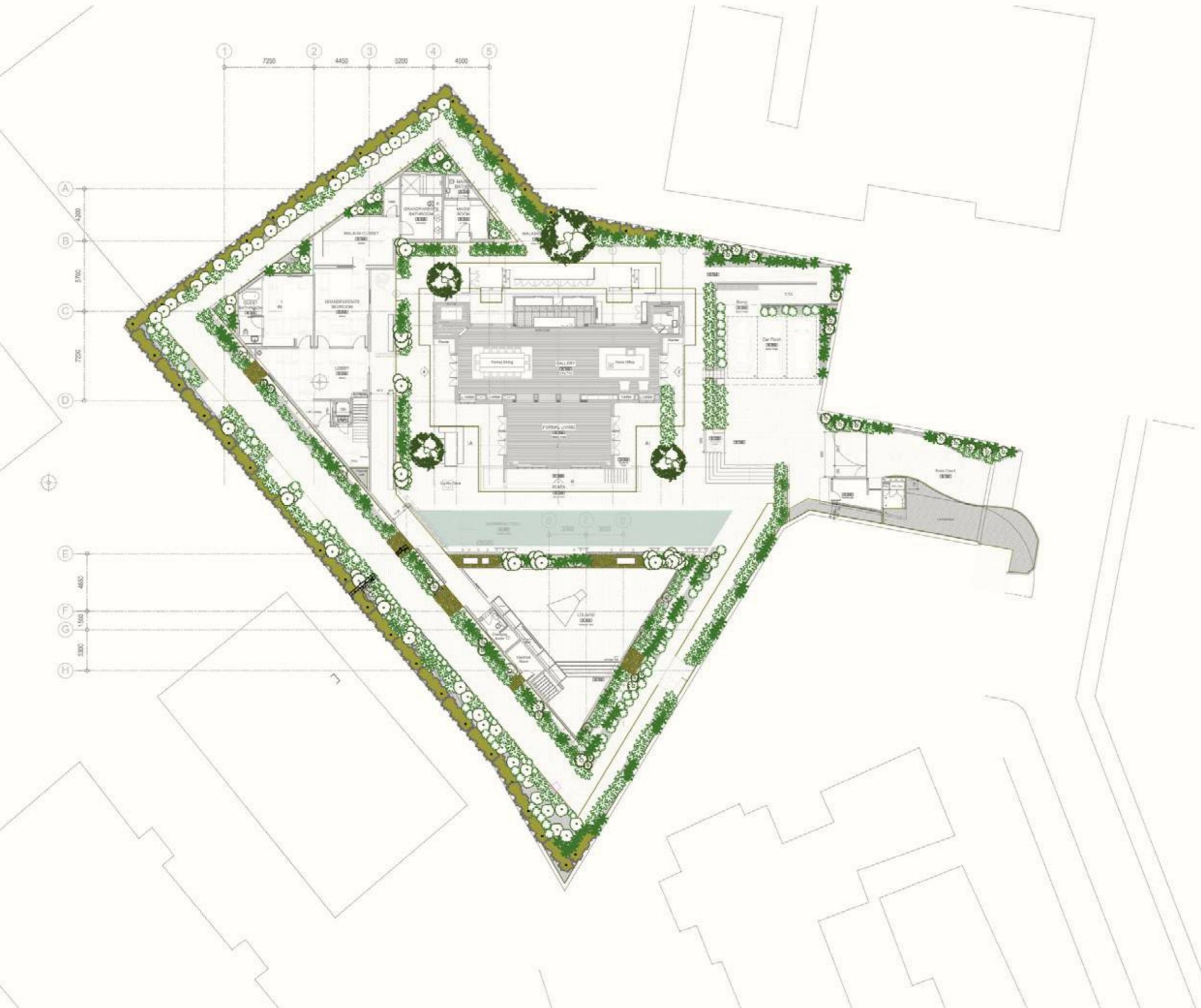
A short history of the project by Jean François Milou

La petite histoire

par Jean François Milou

George avait été conseillé, de demander au studioMilou de construire sa maison. Il passa plusieurs coups de téléphone à mon secrétariat pour présenter sa demande. Ma secrétaire, suivant mes recommandations, déclinait poliment la proposition. Mais George persistait et continuait à insister pour me parler personnellement, sans succès. En désespoir de cause, il a finalement débarqué d'autorité dans mon agence, installé à l'époque dans les bureaux de l'ancienne Suprême Court au 1, Saint Andrew Road. Et sans hésiter, il a poussé la porte de mon bureau, accompagné de son conseiller, sous l'œil effaré de ma secrétaire.

Devant le fait accompli, tout le monde s'assit. George me fit toutes les excuses et amabilités que la culture chinoise seule peut produire, puis me demanda l'autorisation de me faire part de son problème. On servit le thé et la conversation commença... Le message était clair, d'après ces deux Messieurs, l'architecte français qui avait gagné le concours international de la National Gallery, était maintenant le seul à pouvoir les sortir de la difficulté dans laquelle ils étaient. Tant de persévérance, d'amabilité, des compliments, était désarmant. Nous baissions donc les bras, et avons consenti à regarder le problème. C'est dans ce contexte, que le plan du terrain, le programme de la maison, et quelques jours plus tard un contrat d'architecte ont atterris à l'agence.



Plan de la maison et de son jardin / Landscape plan around the house



Élévation extérieure de la maison, montrant l'intégration de la maison coloniale / External elevation of the house showing its integration with the colonial house

A transparent paravent

Un mur-jardin comme un paravent lumineux

studioMilou's project overcame the limits imposed by the land's shape and the existing conservation house with a design giving a sense of transparency and fluidity between the old and new buildings, between interior and exterior. To achieve this, the outer wall of the new structure is a paravent-like wall system, consisting of rising screens opening onto a walkway which winds around the site, with both borders lined with lush vegetation that appears to venture both into the house on one side, and over the neighbouring properties on the other. A feeling that the house expands into the garden, and that the garden inhabits the house is accentuated by the closeness of plants to the house's closed surfaces. Dense foliage caresses the many glass surfaces of the house, and towers to the second-floor spaces.

Le projet du studioMilou a su dépasser les contraintes imposées par la forme du terrain et la conservation de la maison existante : il offre une transparence et une fluidité entre l'ancien et le nouveau. Pour y parvenir, un mur jouant le rôle d'écran transparent est conçu tout autour de la structure existante. Composé de tout un jeu de colonnes fines, de verre et de plantations, ce paravent dessine un chemin sillonnant le site au cœur d'une végétation luxuriante, menant d'un côté à la maison et de l'autre aux propriétés voisines.

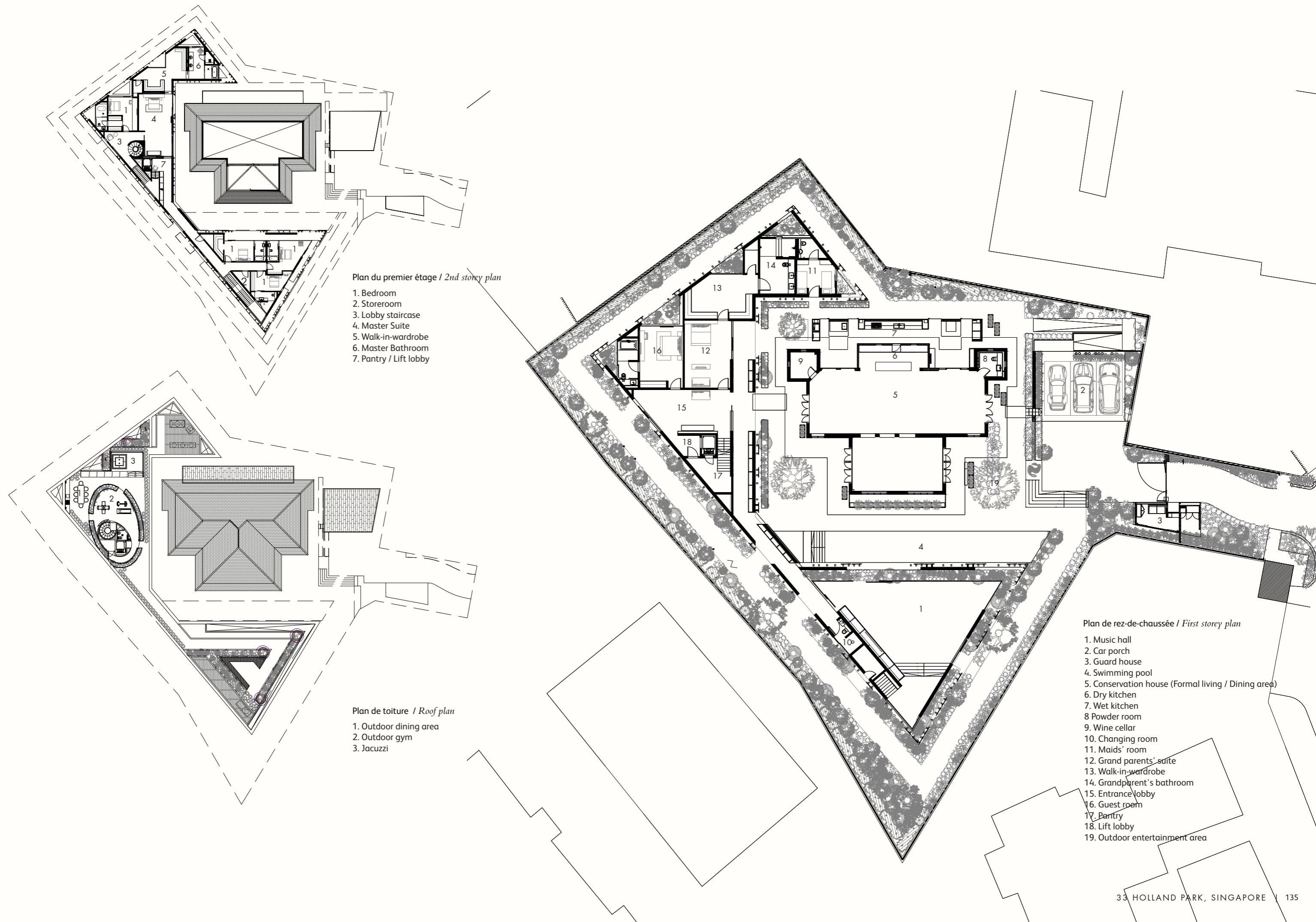
La maison semble se transformer en un jardin, et le jardin envahit la maison. Ce sentiment est décuplé par des plantations toujours plus rapprochées des surfaces mêmes de la maison : le feuillage, très dense, caresse les nombreuses parois vitrées de la maison.

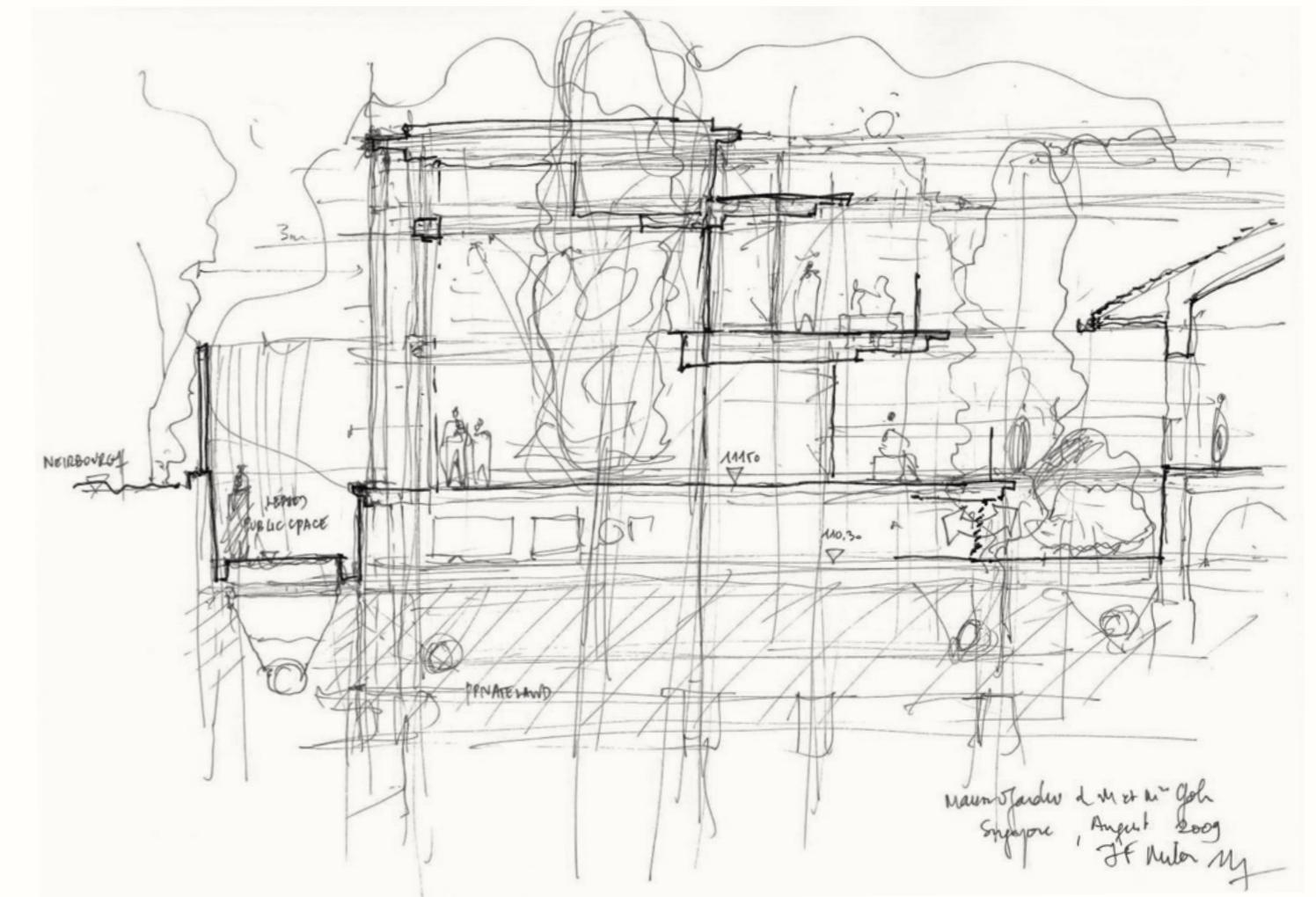


Élévation extérieure de la maison, face aux immeubles voisins / External elevation of the house facing the neighbouring residences



Élévation extérieure de la maison, face aux immeubles voisins / External elevation of the house facing the neighbouring residences





Étude conceptuelle initiale, Jean François Milou, 2008 / Initial conceptual study, Jean François Milou, 2008



La salon dans la maison coloniale / Living room in the colonial house

A discreet welcome, a private place

Un accueil discret, un espace intime

Upon entering the house from the driveway, the visitor is unaware of the almost monumental scale of the new house, covered as it is by vegetation and carefully designed proportions aimed at avoiding any stark comparison with the one-storey conservation house. To further unify the two buildings, the conservation house serves as the key reception area and kitchen, through which one passes to the new residence, the door of which is aligned with the exit of the former. A rectangular pool lines one outer wall of the new house, with water and green-grey tiles softening the visual links between the conservation house and the new structures. The simplicity of the conservation house's interior – white ceilings and walls, uncluttered furnishings – adds to a sense of openness towards the exterior and the paravent form of the new building walls, which seem to encompass the historic house in a protective manner. It is only when inside the new residence that the largesse of its design gradually becomes apparent.

En arrivant à la maison depuis la route, le visiteur ne peut percevoir la dimension monumentale de la nouvelle maison complètement recouverte de végétation et entourant l'ancienne maison comme un jardin spectaculaire. La maison historique d'origine sert d'espace principal d'accueil. On la traverse pour accéder à la nouvelle résidence, la porte de sortie de l'une étant alignée à la porte d'entrée de l'autre. Le long de la façade extérieure, une piscine rectangulaire et tout en longueur prend place. Son eau et son carrelage vert-gris adoucissent le rapport visuel entre l'ancienne bâtie et les nouvelles constructions. La sobriété de l'intérieur de la maison – murs et plafonds blancs, mobilier épuré – renforce l'impression d'ouverture vers l'extérieur. Les paravents du nouveau bâtiment semblent embrasser la maison historique, comme pour la protéger. Ce n'est qu'à l'intérieur de la nouvelle construction que progressivement la générosité du dessin se révèle.



La salle à manger dans la maison coloniale
Dining room in the colonial house

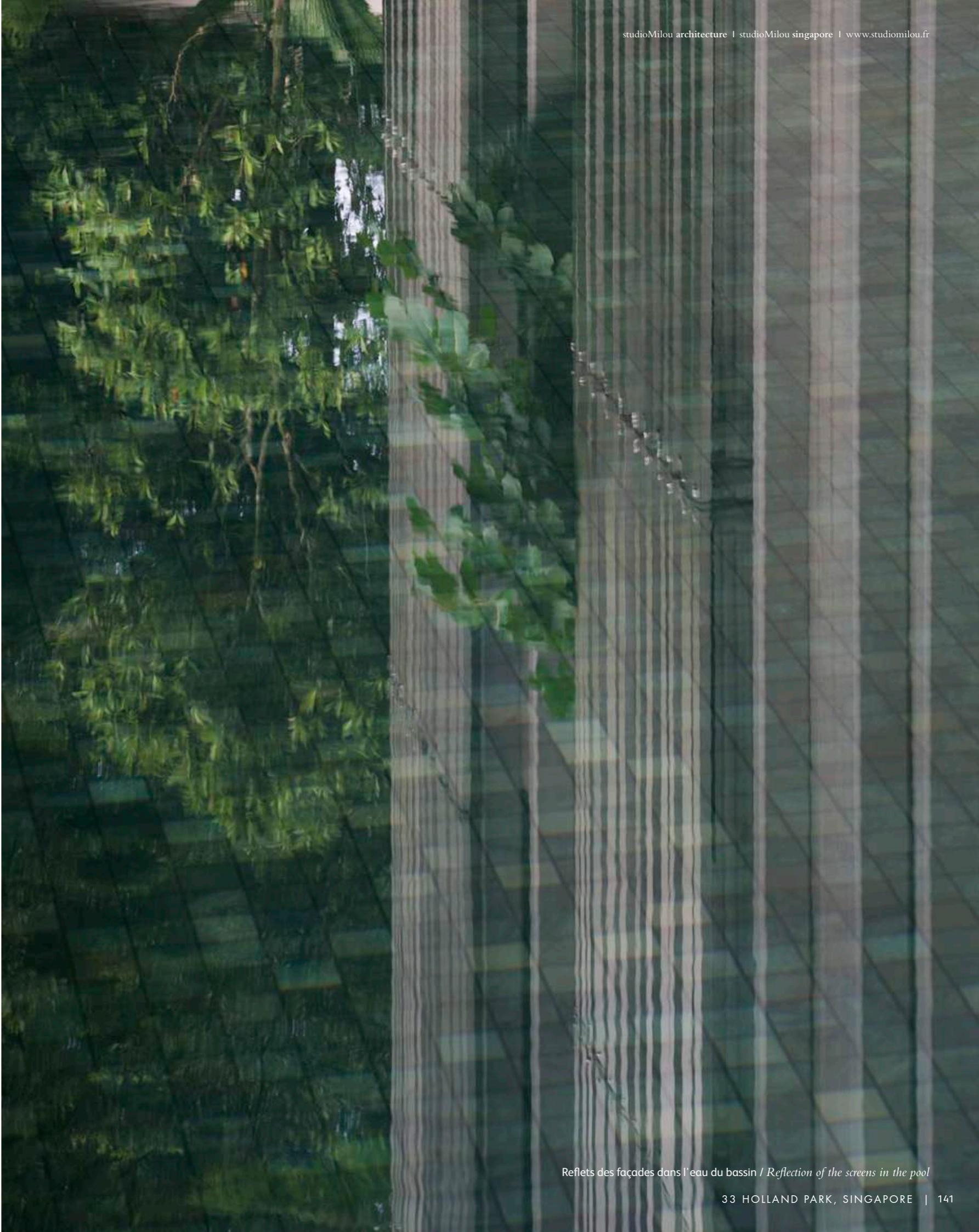
Unifying materials, colours

Unité des matériaux et des couleurs

Another approach common to studioMilou's work is the restricted use of materials and colours. Accordingly, the materials chosen for the exterior, including grey glass-reinforced concrete columns and stainless steel, have been composed in such a way as to play with the colours of the vegetation and to accentuate the impression of an architecture which is transparent and in conversation with the trees and light. The reflections and movement of the pool's water, set off by the soft grey-green stone tiles, contribute to the play of light and life, and seem to belong equally to both houses. Sharing light wall colours and the warm glow of Burmese teak floors, the interiors of both buildings offer calm backgrounds for the ever-present plants whose foliage reaches towards and into the house from all angles.

Comme dans d'autres projets du studio, l'intention a été de limiter le nombre et la variété des matériaux et des couleurs utilisées dans le projet et de fondre les couleurs dans la lumière et les ombres du jardin. Ainsi les colonnes de la façade se fondent avec la couleur des troncs et des branches du jardin, l'acier inoxydable reflète les couleurs alentour, les reflets de l'eau sur les pierres de la piscine accentuent ce jeu d'ombres et de lumière entre les deux maisons. Tout concourt à créer une architecture qui s'efface au profit d'un dialogue avec les arbres et la lumière.

L'intérieur des deux maisons partage les mêmes tonalités, pâles pour les murs et chaleureuses pour les planchers en teck rougeoyant, qui offrent une atmosphère apaisante pour les plantes omniprésentes dont les feuillages s'immiscent aux quatre coins de la maison.



Reflets des façades dans l'eau du bassin / Reflection of the screens in the pool



Réunion de travail avec George et Lysa, 2011 et 2013 / Working sessions with George and Lysa, 2011 and 2013

The concept of a house within a garden was greeted with enthusiasm by George and Lysa. In practical terms, the architectural design, with its lightweight and filigree character, needed to find ways to include the demands made by the couple for a "house in a garden" of around 2,000m².

The development of the project took place over many months, and studioMilou set up weekly meetings with them at the practice's office in order to discuss and evolve the design. These meetings usually took place at tea-time on Tuesdays. Since George and Lysa were the practice's first private client in Singapore at the time, it was thought only right to invest in a proper tea service for these meetings.

George always showed himself to be completely up-to-date with the development of the project at these friendly weekly meetings, and he never failed to exhibit his great understanding of architectural matters. He studied the plans and sections, looked carefully at the drawings, and would always come

to the meetings with notebooks full of the numbered points he wished to make, all written out in his fine handwriting. He would then go through these lists carefully, knowing exactly what he wished to say. He had a sharp eye, and he would often be able to draw attention to potential problems, trade-offs that had not quite worked out, or architectural half-measures.

However, he also showed himself to be a very good listener and would let himself be persuaded of the justice of other viewpoints. On the rare occasions when agreement could not be reached, he would finally accept the opinion of the architect, giving him his trust without reserve.

Lysa sometimes attended these meetings with George, and she would listen to her husband's point of view, sometimes also giving her opinion and suggesting other possibilities with a smile. Her husband would always listen to her with complete attention.

For George, this house was to be a gift to Lysa.

Le concept de la maison dans un jardin a été accepté avec enthousiasme par George et Lysa. Dans la pratique, le parti pris architectural très clair et aérien de « maison jardin » devait savoir intégrer les exigences ambitieuses de George et Lysa en termes de surface : une maison paysage dans un jardin de 2000m².

Le développement du projet s'est déroulé sur plusieurs mois, et pour valider les évolutions proposées, l'agence a organisé pour développer le projet des réunions hebdomadaires avec George et sa femme dans notre agence. Ces réunions se tenaient d'ordinaire tous les mardi à l'heure du thé. George et Lysa étaient à cette époque notre premier client privé à Singapour, et pour faire bonne figure, un service complet de théière, et de tasses a été acheté spécialement pour ces réunions.

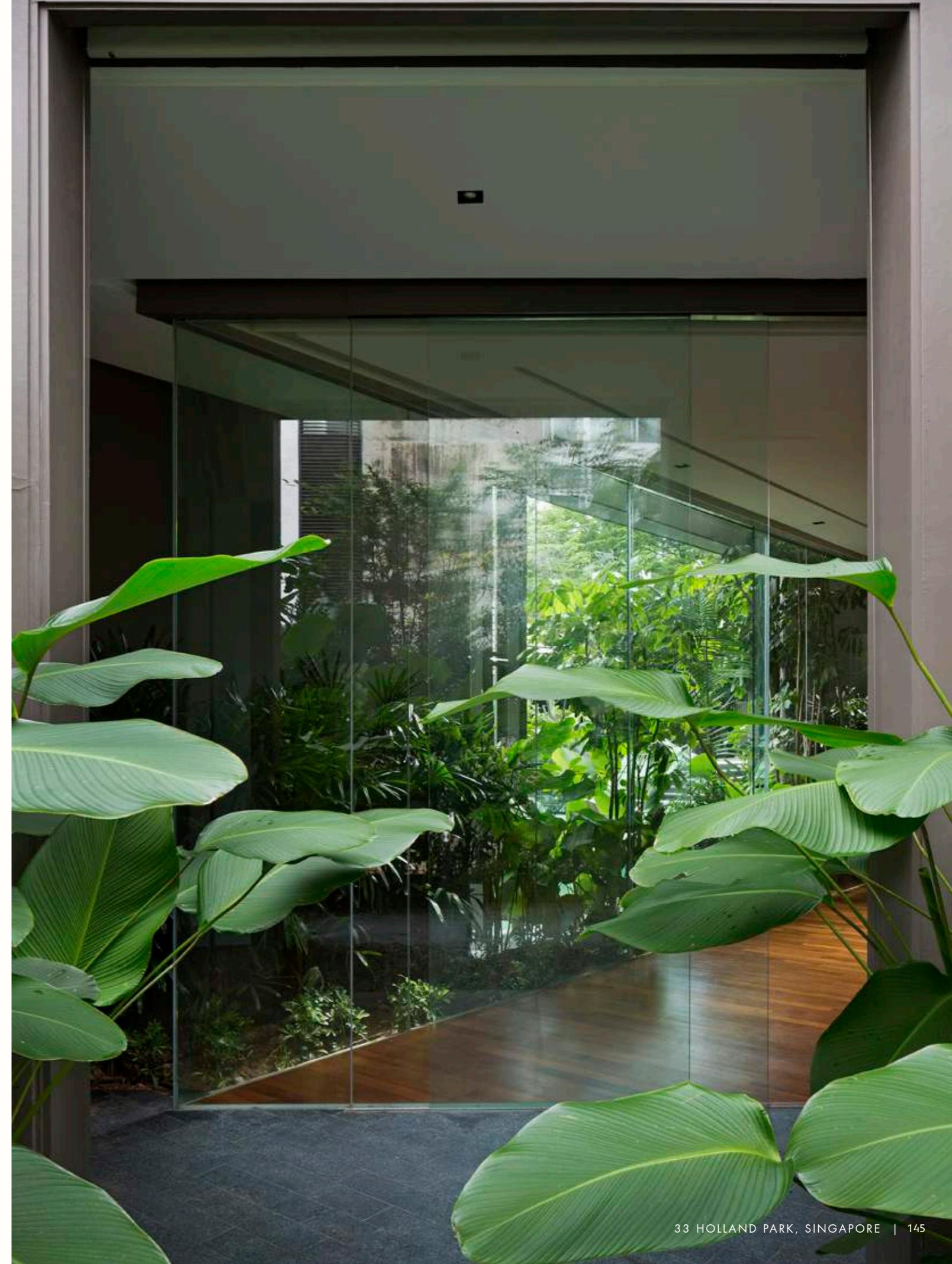
Dans ces réunions cordiales, George témoignait toujours d'une parfaite connaissance du projet,

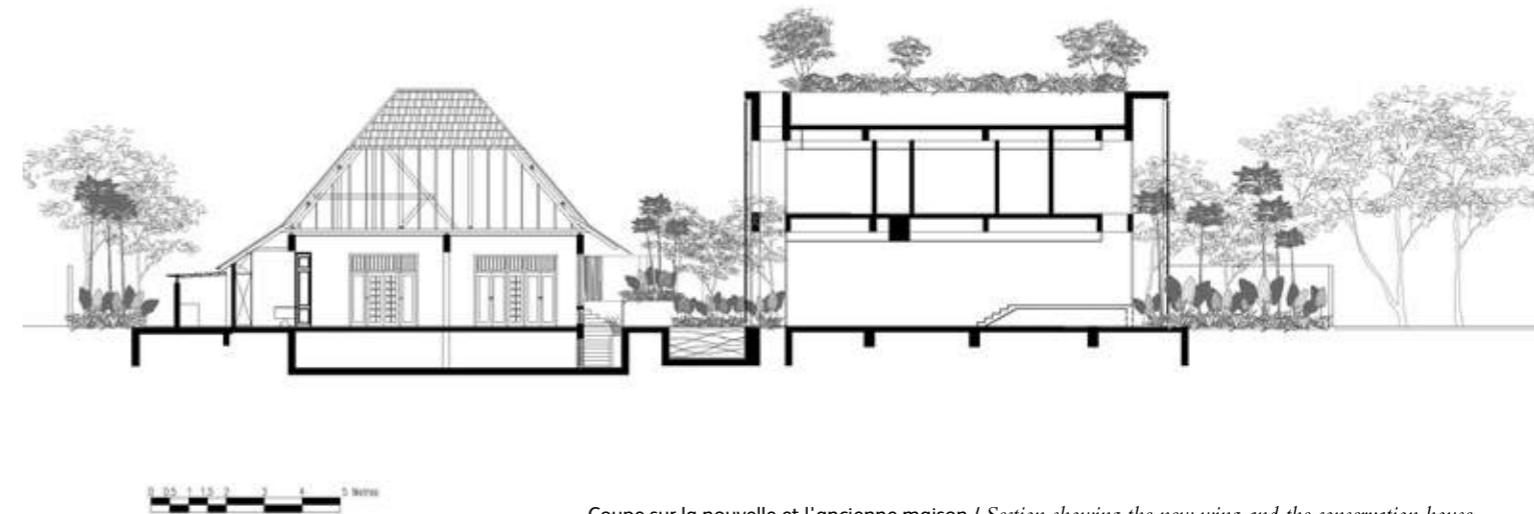
des détails et d'une grande intelligence de la composition architecturale. Il étudiait les plans, les coupes, regardait les dessins et entrainait en réunion avec des notes numérotées écrites en écriture fine sur de tout petits carnets. George passait en revue tous les points de ces notes, et savait ce qu'il voulait. Il « avait l'œil » et attirait souvent l'attention sur les défauts, les compromis ratés, les demi-mesures... Mais il savait écouter et se laisser convaincre et quand nous n'étions pas d'accord, il s'en remettait finalement à l'avis de l'architecte et faisait confiance sans réserve.

Lysa qui participait à certaines de ces réunions, écoutait son mari diriger les réunions, donnait quelques fois son avis et suggérait avec le sourire certaines solutions que George écoutait avec une attention sans faille.

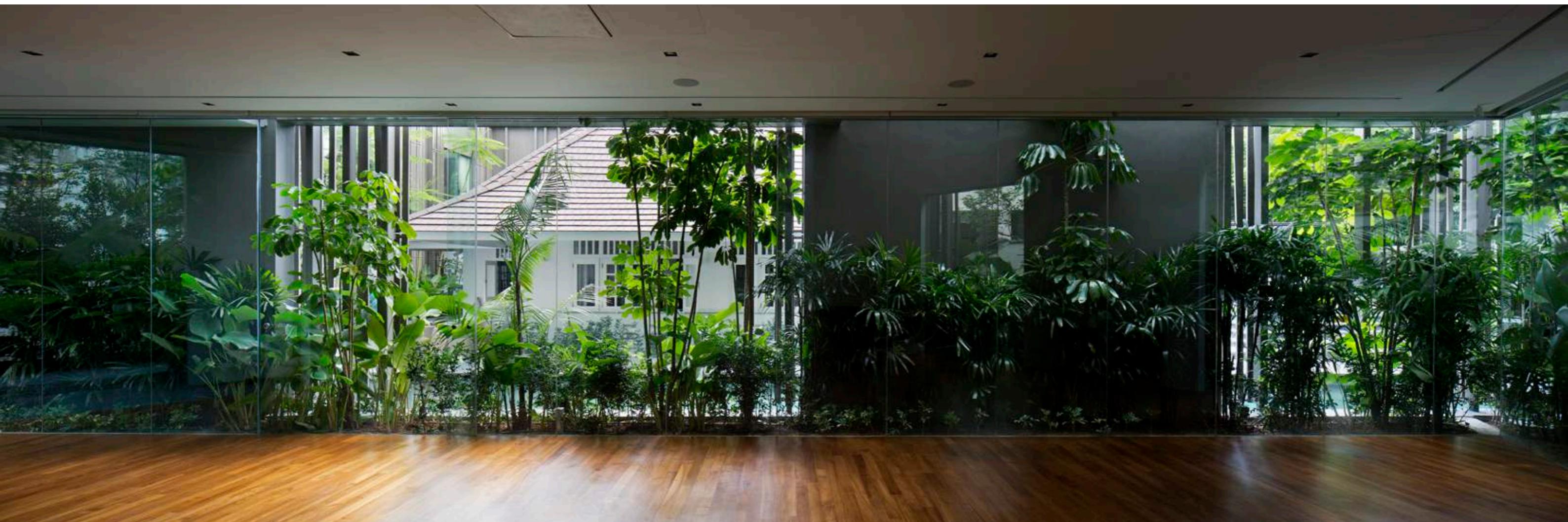
Pour George, cette maison était la maison de Lysa.

La lumière entre maison et jardin diffusée le long de la promenade
The diffused light between house and garden along the walkway

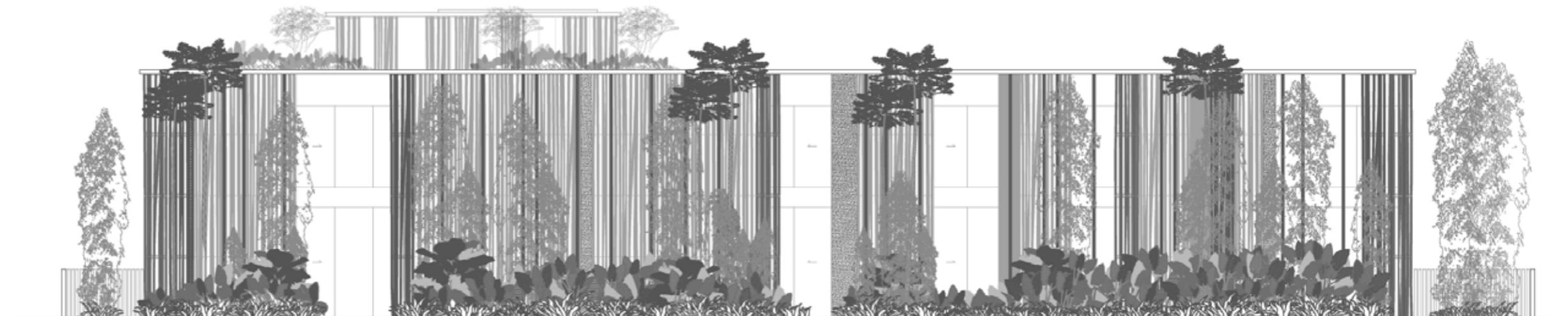




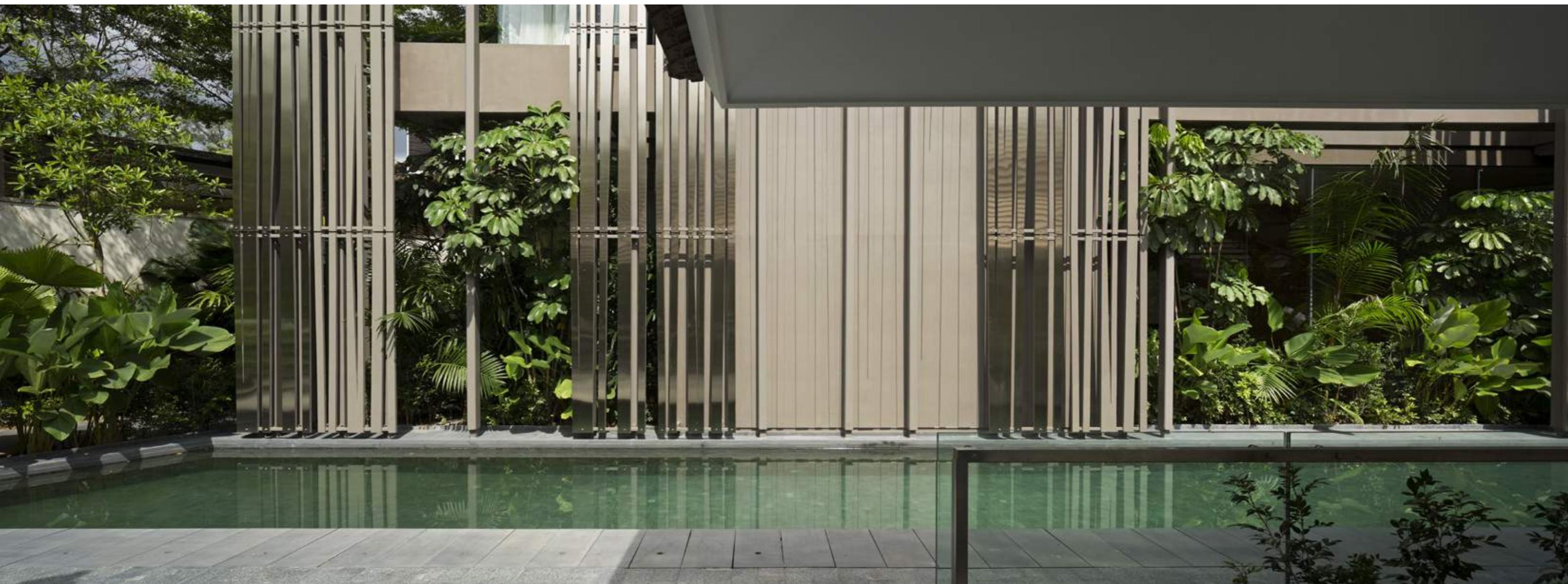
Coupe sur la nouvelle et l'ancienne maison / Section showing the new wing and the conservation house



La vue depuis la salle de musique vers la maison coloniale / The view from the music hall towards the colonial house



Élévation extérieure de la nouvelle maison, 2009 / Elevation of the new wing, 2009



Vue de la façade intérieure et de la piscine, 2014 / View of the internal facade before the pool, 2014



Chaque pièce cadre des jardins intérieurs dans l'épaisseur de la façade
Each room frames the interior gardens within the thickness of the facade

La végétation qui s'immisce au quatre coins de la maison
Greenery permeating into the corner spaces of the new house





La nouvelle et l'ancienne maison de part et d'autre de la piscine / The new wing and the conservation house on either side of the pool

ARCHITECTE MANDATAIRE / CHIEF ARCHITECT AND PRINCIPAL CONSULTANT

studioMilou architecture, studioMilou singapore

Jean François Milou, *principal architect and lead designer*

Thomas Rouyre, *architect*

Nguyen Thanh Trung, *senior architectural associate*

Alexandre Lahyami, *architectural assistant*

COORDINATION LOCALE / LOCAL COORDINATION

BIDESCO

MAÎTRE D'OEUVRE / MAIN CONTRACTOR

47 Construction JSC, Quy Nhon, Binh Dinh, *main building works*

Dragages, *project management*

MAÎTRISE D'OUVRAGE / CLIENT

Rencontres du Vietnam

Prof. Jean Tran Thanh Van, Prof. Le Kim Ngoc

Surface / Area: 4,800 m²

Montant des travaux / Construction cost: 2,000,000 USD

Livraison / Completion date: August 2013

*International Centre for Interdisciplinary Science and Education
Centre des Sciences, Quy Nhon, Vietnam*

La ville de Quy Nhon dans la province de Binh Dinh
The city of Quy Nhon in the Binh Dinh province





La proue du bâtiment de conférence sur la rivière
The edge of the conference building overlooking the river

International Centre for Interdisciplinary Science and Education

Centre International de Science et d'Education Interdisciplinaires

In 2008, studioMilou architecture and studioMilou singapore were invited to create a new International Centre for Interdisciplinary Scientific Encounters (ICISE) around 20 km outside of the coastal city of Quy Nhon (Binh Dinh Province) in Central Vietnam.

Commissioned by the association ‘Rencontres du Vietnam’ under the direction of its founders Prof. Jean Tran Thanh Van and Prof. Le Kim Ngoc, the purpose of the ICISE is to bring together scientists from developed and emerging countries to host events including high-level conferences, as well as to nurture the association’s long-held expertise in designing exceptional cultural and educational projects. This ambitious project also intended to provide an environment sufficiently peaceful and removed from a city centre to facilitate more intimate dialogues and an exclusive focus on scientific exchanges. Unique in Vietnam and possibly elsewhere, the ICISE has already hosted several international conferences, with the support and appreciation of the local and national authorities.

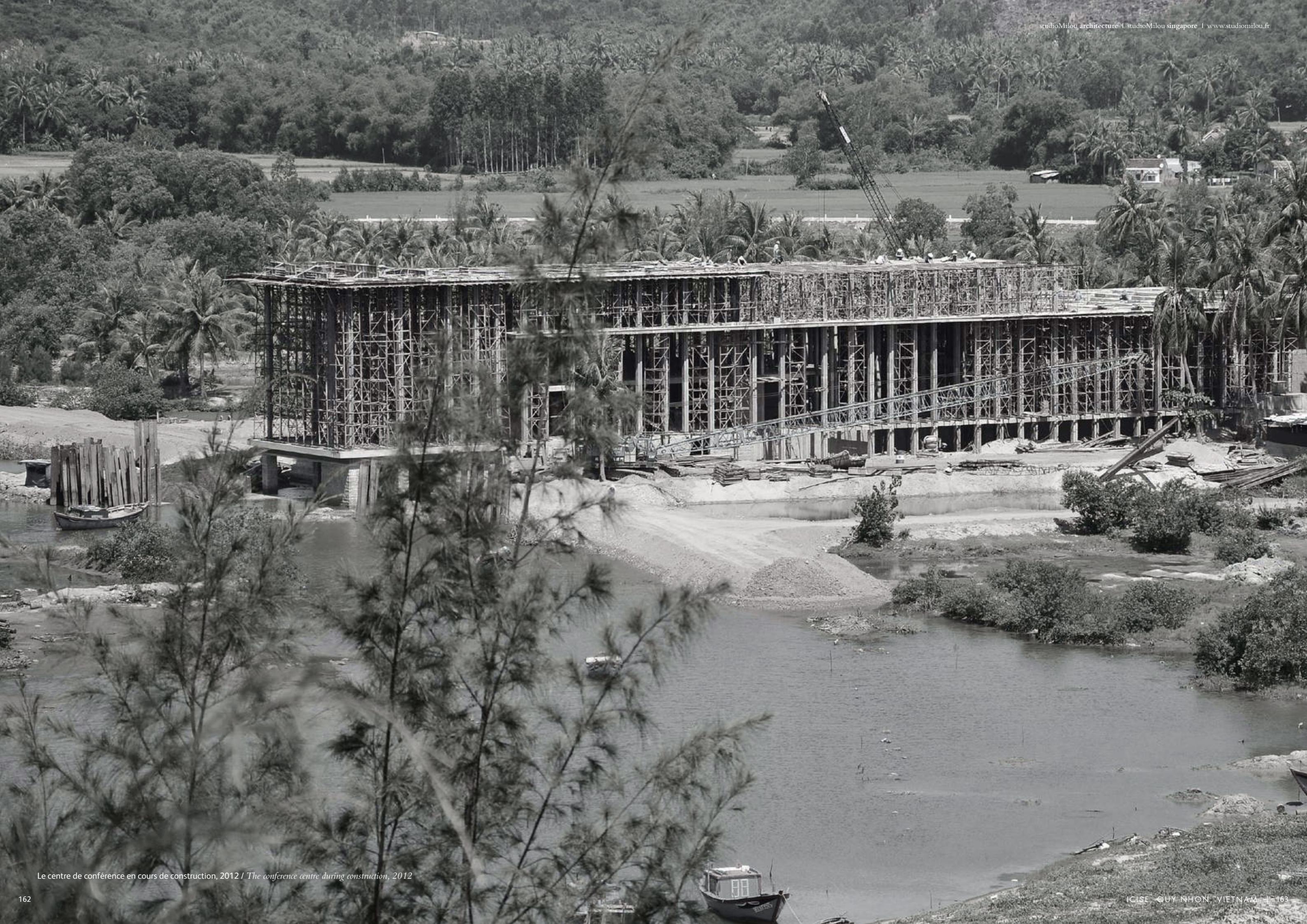
En 2008, le studioMilou architecture et le studioMilou singapore furent invités par l’association les «Rencontres du Vietnam» pour créer un Centre de Colloques et Rencontres Scientifiques Interdisciplinaires (ICISE), en plein cœur du Vietnam dans une palmeraie de bord de mer, près de la ville côtière Quy Nhon.

Réalisé à la demande de l’association “Rencontres du Vietnam” et dirigé par ses fondateurs, les scientifiques franco-vietnamiens Jean Tran Thanh Van et Le Kim Ngoc, cet ambitieux projet prévoit de réunir des scientifiques venus de tous pays pour des colloques et des conférences de haut niveau, en concertation avec les universités scientifiques de Hanoi, Ho Chi Minh et Quy Nhon. L’ICISE est un organisme unique à la fois au Vietnam et dans le monde, il a déjà accueilli plusieurs conférences internationales, bénéficiant notamment du soutien des autorités locales et internationales.

Jean Tran Thanh Van et Le Kim Ngoc ont souhaité réaliser ce centre dans un environnement paisible, à l’écart du tumulte des centre-villes, de façon à permettre, lors des colloques, conférences ou réunions de chercheurs, des moments de réflexion en groupe face à un paysage paisible et spectaculaire.



Le site du projet, entre mer et montagne le long d'une rivière, avant les travaux, 2009
The project site, between sea and mountain along the river, before construction, 2009



Le centre de conférence en cours de construction, 2012 / The conference centre during construction, 2012



La construction du péristyle en béton, 2012
Construction of the concrete roof slab, 2012



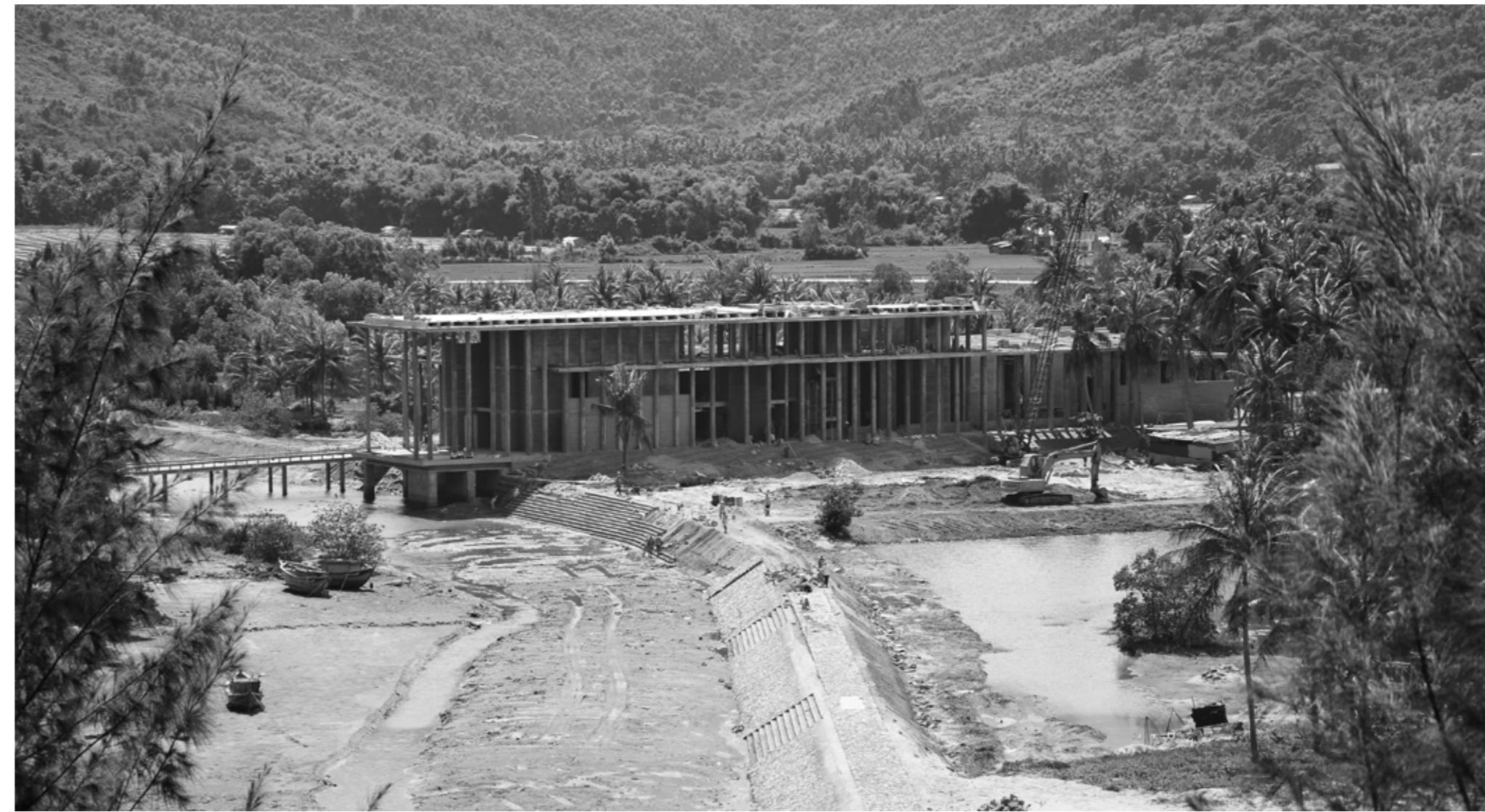
La construction des colonnes fines en béton coloré, 2012
Construction of the columns in coloured concrete, 2012

Péristyle à colonnes en béton brut, 2013 / Roof slab and the columns in raw concrete finish





La création des quais des bords de rivière avec du granit local, 2012 / Constructing the embankment with local granite, 2012



Les nouveaux quais de rivière et le bâtiment des conférences, 2012 / The new embankment and the conference building, 2012



Le bâtiment dédié aux colloques à la fin des travaux, 2013 / The conference building at the end of construction, 2013

La façade du bâtiment dédié aux conférences près de la mer, face aux palmiers, 2013
The facade of the conference building next to the sea, facing the palm trees, 2013

A merging with the natural landscapes

Un projet en osmose avec l'environnement

The project site and its surrounding landscape is remarkably beautiful; twenty-hectares set between a 300-metre beach, a coconut grove, rocky cliffs and a river bordered by paddy fields. Here, studioMilou's design approach is similar to that which marks so many of its projects in terms of merging the monumental with ease into the surrounding environment. A refined peristyle structure in grey-brown concrete has a timeless character and sits at ease with the surrounding nearby trees and natural hues. By keeping the same height as the trees, the structure seems at once to emerge from the lush vegetation, and to merge with it.

The simplicity of the design – a long horizontal building of classic structures – gives the conference centre the character of a place of learning with a calm and distinct visual identity. The slender columns of the portico structure also give a certain lightness to the structure, while the spaciousness of the veranda and the wide, low steps leading to the gardens seem to anchor the building comfortably in the landscape. The wide roofing structure extends over the veranda areas below and along with the columns, shelter the interior.

The building houses a 300-seat auditorium and more intimate conference rooms with spectacular views out over the sea and nearby mountains. Local stone and wood, also crafted locally, give a unified elegance to the interiors and a modesty vis-à-vis the landscapes. In addition to the conference centre itself, the main element in the composition, the next phase of the project will involve constructing a planetarium, which studioMilou is currently designing. This project will be followed by a hotel, restaurant and bungalows using the same architectural vocabulary as the peristyle conference centre, and aimed at allowing scholars accommodation and facilitates closer to the conferences.

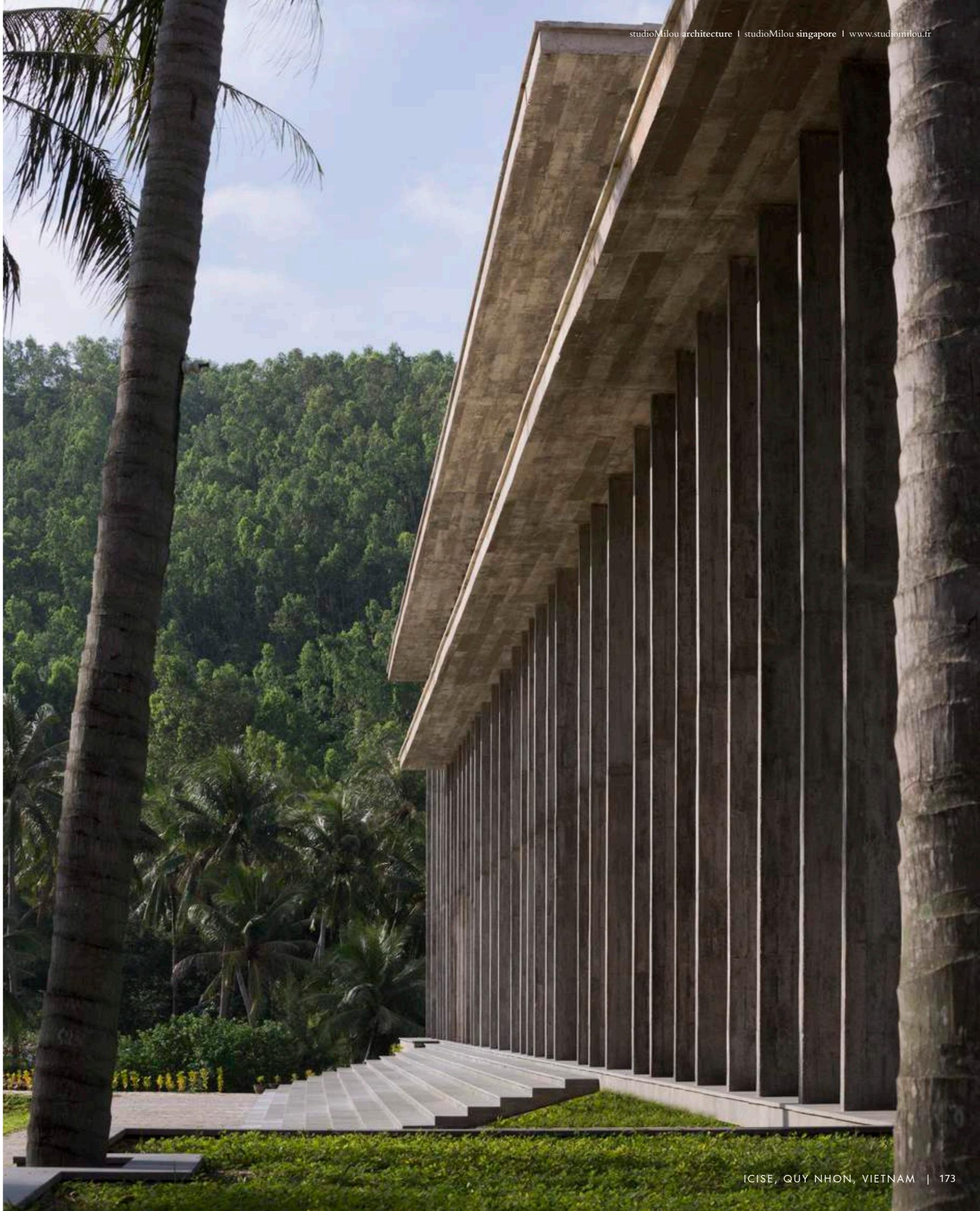
Le site et son environnement sont absolument magnifiques : un terrain de 20 hectares situé entre une plage de 300 mètres de long, une plantation de cocotiers, des falaises et une rivière bordée de rizières. Dans ce projet, la démarche du studio est identique à celle qui caractérise la plupart de ses projets antérieurs : une recherche de fusion entre la construction et l'environnement naturel. Une structure, élégante, en forme de péristyle, en béton gris-brun, qui semble sans âge et se fond naturellement avec les arbres environnants.

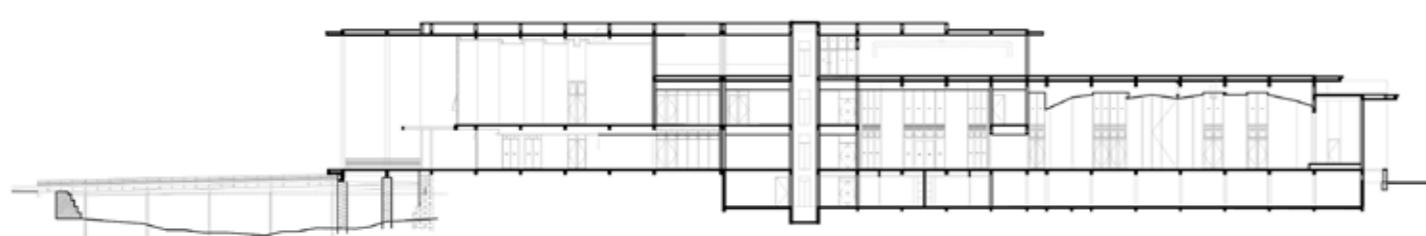
De même hauteur que les arbres, la structure semble à la fois, sortir de la végétation luxuriante et se fondre en elle. La simplicité du dessin, un long bâtiment horizontal au beau milieu de la végétation, donne au centre de conférences l'allure et la portée d'un lieu d'études exceptionnellement calme.

Les fines colonnes du portique apportent une grande légèreté à la structure, tandis que les terrasses spacieuses, et les marches menant au jardin, à la fois basses et larges, semblent ancrer confortablement le bâtiment au sein du paysage.

Le bâtiment est composé d'un auditorium de 300 places, de salles de conférences plus petites, et de nombreuses salles de réunions et de cafés offrant des vues spectaculaires sur la mer, la rivière et les montagnes environnantes. Dans le cadre d'un grand plan directeur pour la Palmeraie, le studioMilou développe des études pour la réalisation sur le site d'un planétarium, d'un hôtel, d'un restaurant, et de résidences pour étudiants.

Le béton brut, les pierres locales et le bois utilisés par les entreprises locales dans toutes leurs finitions confèrent au lieu une unité de matière et une polychromie sobre qui renforcent l'intégration modeste et harmonieuse du projet dans son environnement.

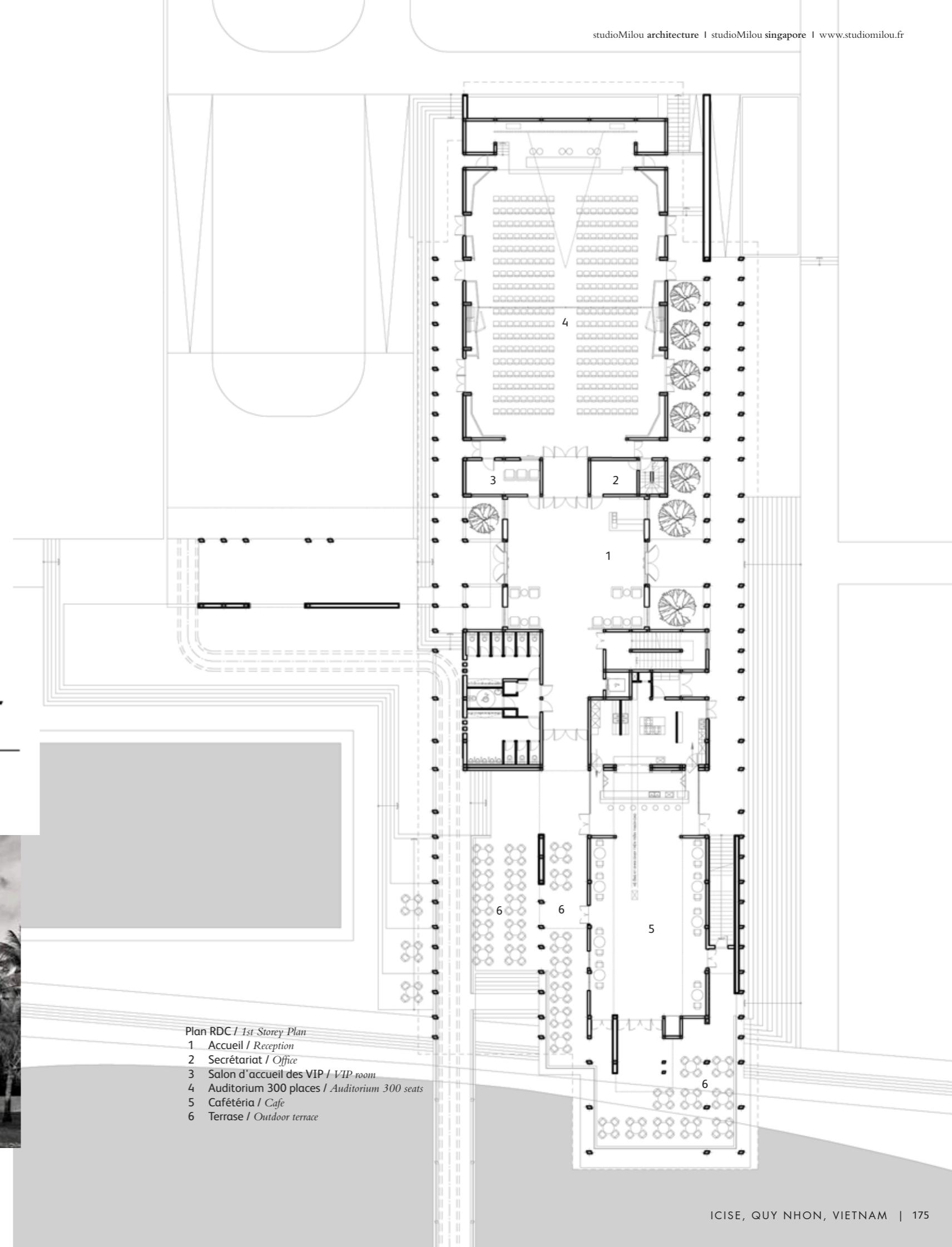




Coupe longitudinale du bâtiment dédié aux conférences / Longitudinal section of the conference building



Vue de la façade, face à la mer, 2014 / View of the facade facing the sea, 2014





Portiques cadrant la vue sur le paysage environnant / Perspective showing the portico framing views of the surrounding landscape



Vue depuis la circulation, vers le paysage,
2014
*View of the circulation corridor towards the
landscape, 2014*



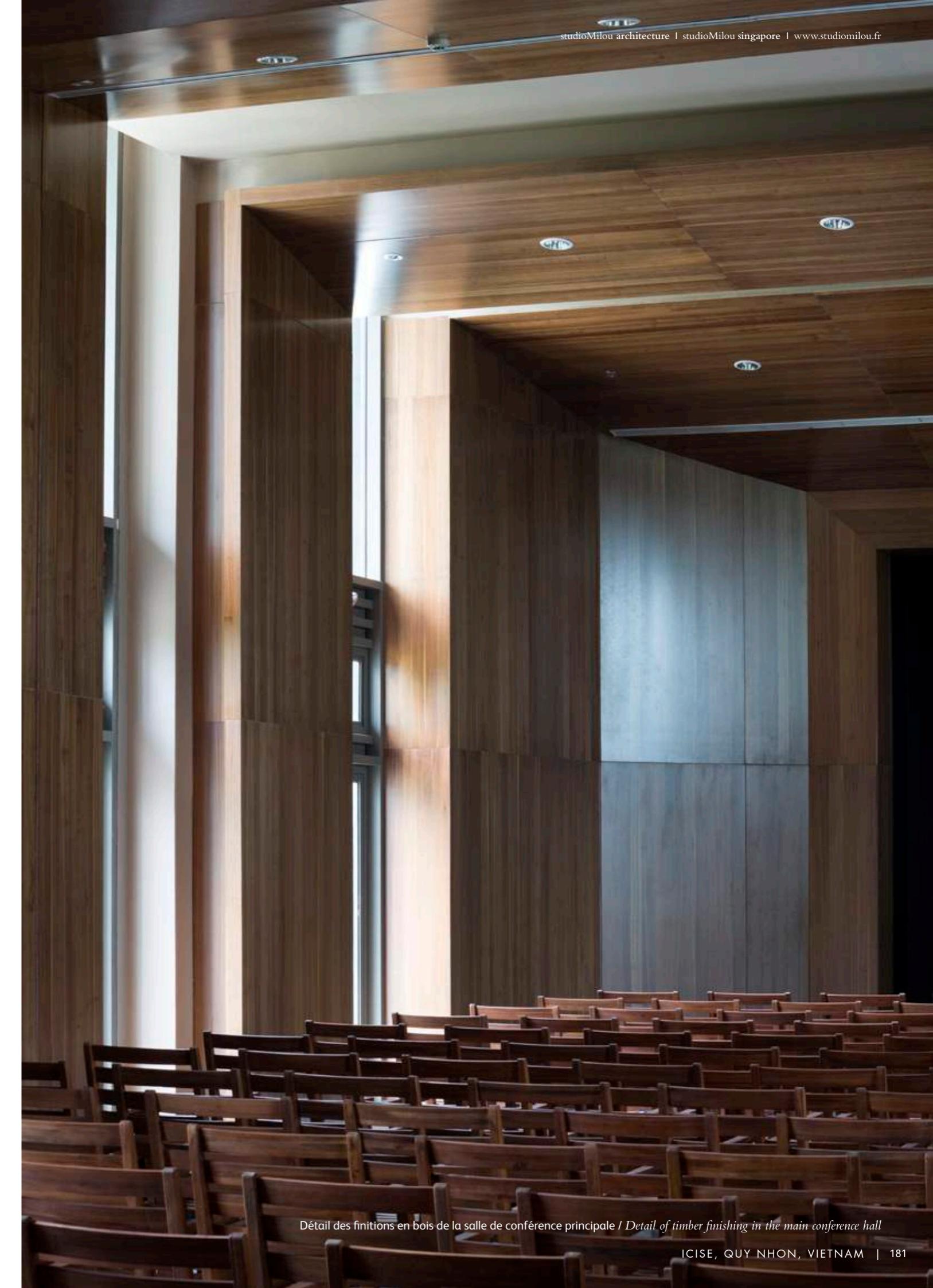
La bâtiment dédié aux conférences, le soir, 2014 / *The conference building in the evening, 2014*



Une salle dédiée aux colloques à l'étage / A seminar room



La salle de conférence principale au rez-de-chausée / The main conference hall on first storey

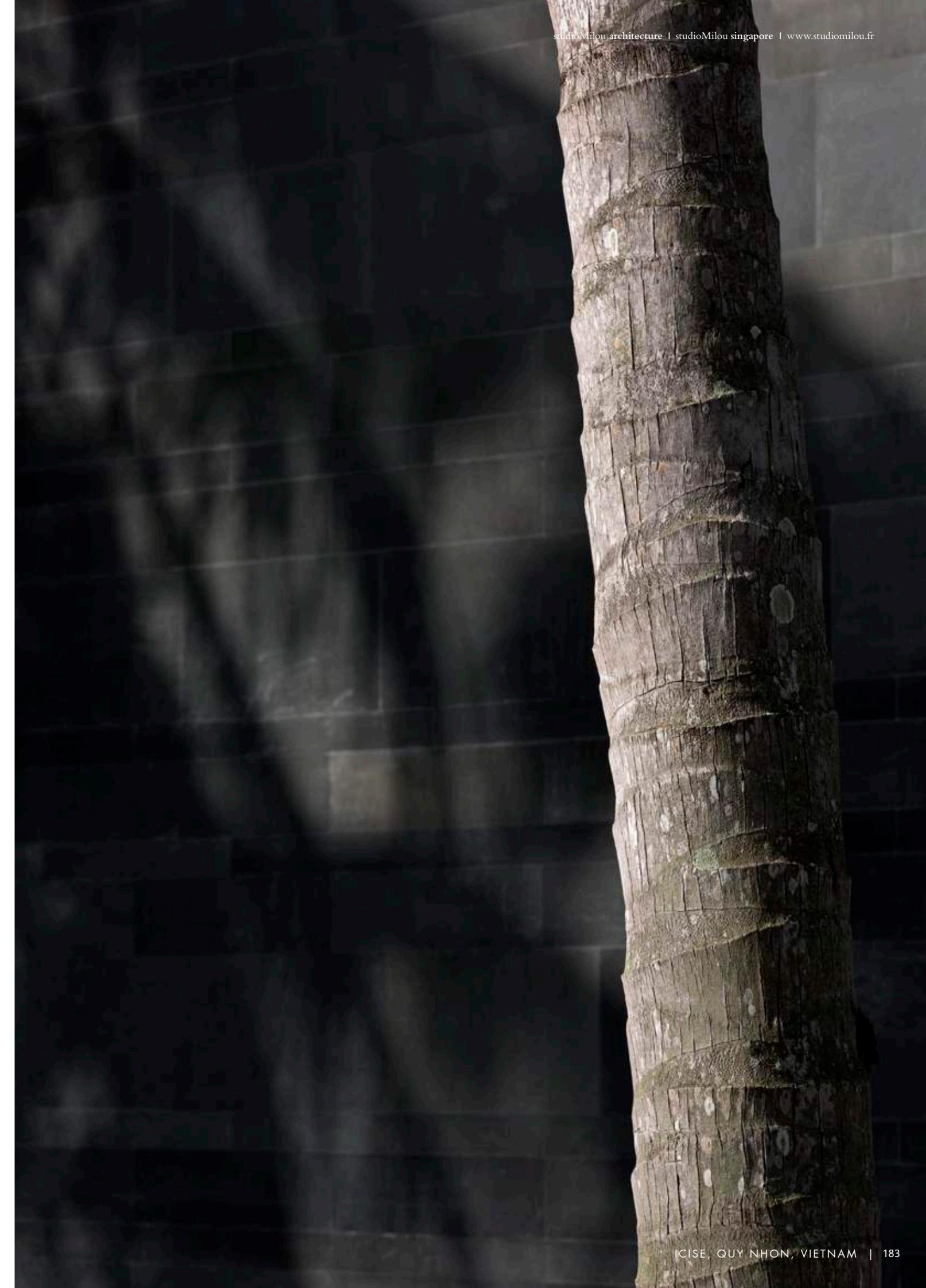


Détail des finitions en bois de la salle de conférence principale / Detail of timber finishing in the main conference hall

Mur en basalte poli de la région de Quy Nhon
Wall in polished basalt from the region of Quy Nhon



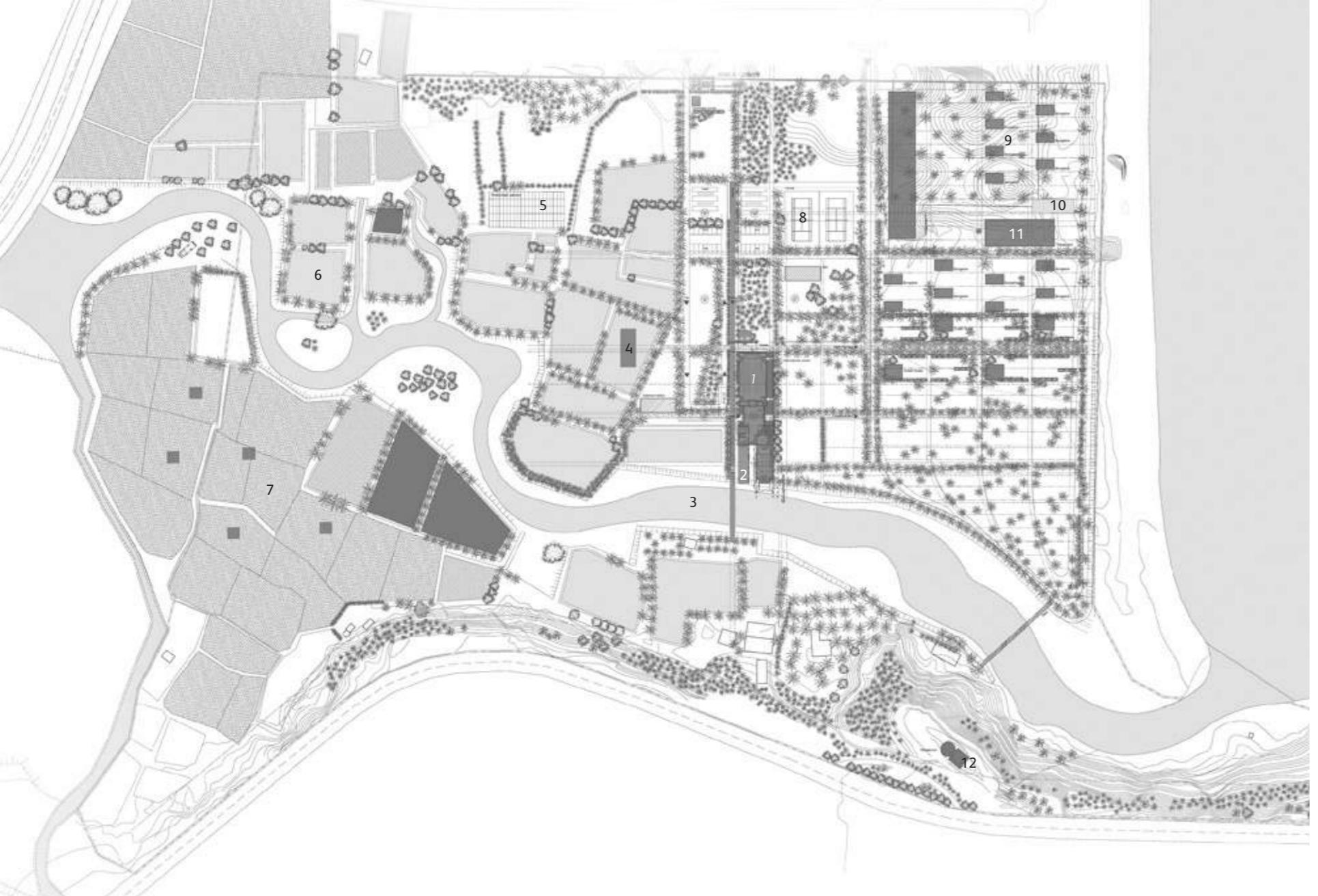
Sol en basalte local scié et brut ; et mur du même basalte poli en réfléchissant le paysage
Flooring in sawn local basalt, in rough finish; and wall in polished local basalt, reflecting the surrounding landscape



Tout près du site, les pêcheurs maintiennent leurs activités, tout comme la mission catholique, qui s'est consacrée aux lépreux depuis les années 30, et qui, aujourd'hui, constitue un lieu patrimonial important pour la ville de Quy Nhon. Le long de la plage, commune au Centre de Conférence, la promenade piétonne réalisée par la Mission constitue un lieu de promenade paisible pour tous les habitants de Quy Nhon.

Adjacent to the site, the local fishermen continue their activities as does a Catholic mission which has been dedicated to caring for lepers since the 1930s, and which today represents a significant heritage site for the city of Quy Nhon. A long paved boulevard built by the mission runs along the beachfront the mission shares with the conference centre, creating a calm promenade. The project has carefully sought to co-exist with great respect for these communities without interfering visually or humanly with their ongoing and essential work.





Plan de masse / Master plan

- 1 Bâtiment des conférences / Conference building
- 2 Cafétéria / Cafeteria
- 3 Rivière / River
- 4 Spa / Spa
- 5 Panneaux photovoltaïques / Photovoltaic panels
- 6 Des étangs à crevettes / Shrimp ponds
- 7 Des Cogitum sur les rizières / Cogitum in the fields
- 8 Des terrains de sport / Sports zone
- 9 Un village à l'abri des cocotiers / A village among the coconut trees
- 10 Piscine / Swimming pool
- 11 Restaurant / Restaurant
- 12 Planétarium / Planetarium

Master plan for the science park

Plan directeur du parc scientifique

The Quy Nhon International Conference Centre enjoys an exceptional seaside location on previously undeveloped land that is overlooked by mountains and crossed by a river. The Centre's master plan, developed by studioMilou in 2009, integrates all the components of the project within the existing landscape. When complete, the Centre will include the following facilities:

- A colloquium building that will host national and international conferences together with professional colloquia and specialist training sessions, notably for researchers and doctoral candidates. This building, opening its doors at the end of 2013, will constitute the first phase of the project;
- A planetarium built on the upper reaches of the site that will host school and student groups eager to learn about the wonders of the universe. An exhibition gallery and library will also be included, together with space for workshops using the 'main à la pâte' method of active scientific investigation or in conjunction with the French 'petits débrouillards' association, these underlining the Centre's commitment to making the excitement of scientific research available to the general public;
- An engineering school offering Masters level professional training in cooperation with French and foreign universities could also be included on the site;
- A hotel complex offering facilities to the highest international standards and operated by a private-sector company will be constructed on the seafront side of the site. The complex will host visitors to the Centre under the terms of a partnership agreement, while at the same time benefiting from the strong tourism potential of the region and making the Centre better known to a wider national and international public.
- une école d'ingénieurs ainsi que les formations niveau Master professionnel spécialisé, réalisées en collaboration avec des universités françaises et étrangères, pourront également intégrer le site.
- un complexe hôtelier de standard international, confié à un organisme privé, sera construit sur la façade maritime du terrain. Tout en privilégiant l'accueil des invités du Centre, selon une convention de partenariat, cet hôtel bénéficiera également du fort développement touristique de la région, favorisant de surcroît le développement de la notoriété du Centre scientifique auprès d'un plus large public.



Inauguration du centre en août 2013 / Inauguration of the centre in August 2013

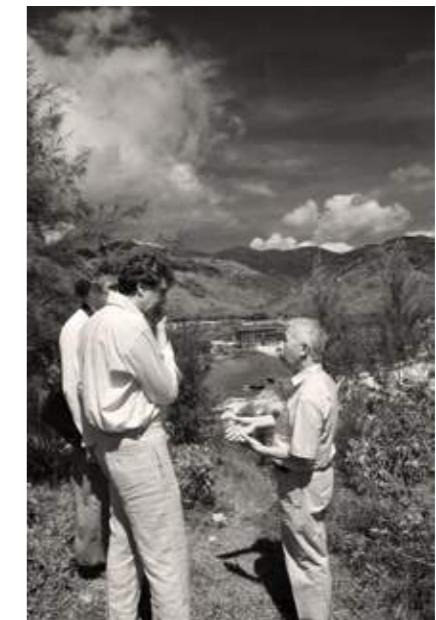


Plan directeur du site du centre ICISE à Quy Nhon / Master plan of the site of ICISE in Quy Nhon



Les architectes Trung Nguyen, Thomas Rouyre et Jean François Milou sur le site de construction

Architects Trung Nguyen, Thomas Rouyre and Jean François Milou on site during period of construction



Conversation entre Jean François Milou, Thomas Rouyre et Prof Tran Thanh Van sur le site, 2013

Discussion between Jean François Milou, Thomas Rouyre and Prof Tran Thanh Van on site, 2013



Le centre de conférence dans son paysage / The conference centre in the landscape of Quy Nhon

ARCHITECTE MANDATAIRE / CHIEF ARCHITECT AND PRINCIPAL CONSULTANT

studioMilou singapore

Jean François Milou, *principal architect and lead designer*

Thomas Rouyre, *architect*

Nguyen Thanh Trung, *senior architectural associate*

Camille Jacoulet, *architectural assistant*

COORDINATION LOCALE / PROJECT ADMINISTRATION

Tat & Associated D'Architectura Co., Ltd, Ho Chi Minh City,Vietnam (TAD)

CO TRAITANTS / TECHNICAL CONSULTANTS

TAD C&S, *civil & structural engineering*

Peutz, Stéphane Mercier, *acoustics*

Architecture et Technique, *scenographic engineering*

Nicolas Ingénierie, Raoul Nicolas, *AV/IT*

MAÎTRISE D'OUVRAGE / CLIENT

Binh Dinh People's Committee

Binh Dinh key projects management unit and PMU Binh Dinh

Surface / Area: 22,000 m²

Montant des travaux / Construction cost: 10,000,000 USD

Livraison / Completion date: December 2015

Binh Dinh Convention Centre, Quy Nhon, Vietnam
Centre de congrès pour la province
de Binh Dinh, Vietnam



Le site du projet avant travaux, au pied de la colline / Project site at the foot of the hill, before construction

Binh Dinh Convention Centre

Centre de congrès pour la province de Binh Dinh

In 2014, the local government in Binh Dinh province, appreciative of the ICISE project, invited studioMilou to design a new conference centre in the heart of Quy Nhon. The brief stressed the need for a multipurpose convention centre including a ballroom, a concert venue, and spaces for exhibitions and film screenings, along with public amenities, such as cafés.

The site is both central and impressive, sitting on one of the city's main boulevards leading to the beach, previously an American military airstrip. A beautiful mountainous backdrop frames the conference centre, which is integrated into an expansive landscaped garden covering land that was previously part of the airport.

In a similar vein to the ICISE conference centre, the Binh Dinh Conference Centre (BDCC) is at once monumental in its lines while merging comfortably with the surrounds, here, the cityscape alongside the coast.

En 2014, après la réalisation du projet remarqué pour le Centre des sciences Icise à Quy Nhon, le gouvernement de la Province de Binh Dinh, proposa au studioMilou Singapore de réaliser le nouveau Centre de Congrès de la Province en plein cœur de la Ville de Quy Nhon.

La province souhaitait réaliser en plein cœur d'un grand parc public de centre-ville, un centre de congrès d'une polyvalence extrême intégrant une salle de concert, une espace polyvalent, des espaces de réunions, des cafés, des restaurants et tous les espaces nécessaires au fonctionnement d'un tel équipement.

Le site du grand parc urbain dans lequel s'inscrit le centre de congrès, se développe sur l'emprise d'une ancienne piste d'atterrissement américaine, qui donne au centre-ville de Quy Nhon un grand espace public paysager ouvert sur la mer. En arrière-plan, les montagnes servent de fond au grand parc public et au centre des congrès.

Le projet du studioMilou propose de dessiner le centre de congrès comme un portique dans un paysage luxuriant au pied des collines. Comme pour le Centre des sciences Icise, le centre des congrès de la Province de Binh Dinh est monumental dans ses lignes mais se fond dans le paysage environnant du parc et des collines.



Le centre de conférence est construit sur l'ancienne piste de l'aéroport militaire de Quy Nhon dans les années 60
The conference centre is built on the footprint of the military airport in the 60s

Le projet offrira une grande modularité fonctionnelle au bâtiment, permettant des activités variées à toute heure et à tous moments pour un public souhaité le plus large possible. Par ailleurs, la qualité technique des équipements permettra à la région d'accueillir des événements à portée nationale et même internationale. L'entrée Sud du projet mène à la grande salle de conférence qui peut accueillir plus de 1200 visiteurs. Cette entrée spectaculaire menant au foyer de la salle, constitue un gradinage extérieur adapté à des spectacles en plein air.

Le fonctionnement quotidien de la salle principale des congrès (300 – 1200 visiteurs), de la salle polyvalente (600 visiteurs) et des salles de réunion (380 visiteurs), est soigneusement organisé pour permettre au centre de fonctionner avec des publics de 300 à 1200 personnes.

This large portico structure differs significantly from the ICISE in its focus on accommodating a wide local public for diverse activities in the context of regional, national and international events. The main entrance in the south consists of sweeping stairs leading to a spacious outdoor lobby. Inside, the centre's conference hall has a capacity to host conventions of up to 1200 participants.

The daily operations of the main congress hall (300 to 1200 participants), the ballroom/restaurant (600 visitors) and the nine meeting rooms (380 participants) are carefully organised to work together so as to serve multiple functions. An entrance dedicated to these spaces offering a full view of the garden, is provided for the conference centre on the eastern façade of the project, thus allowing multiple activities to occur simultaneously without visitor congestion or overlap.



Le centre de conférence de la province du Binh Dinh dans le parc paysager du centre-ville
Conference centre in the landscape park in the city-centre



Entrée monumentale de la grande salle sur le jardin / Monumental entrance of the grand hall from the garden

BINH DINH CONFERENCE CENTRE, QUY NHON, VIETNAM | 201

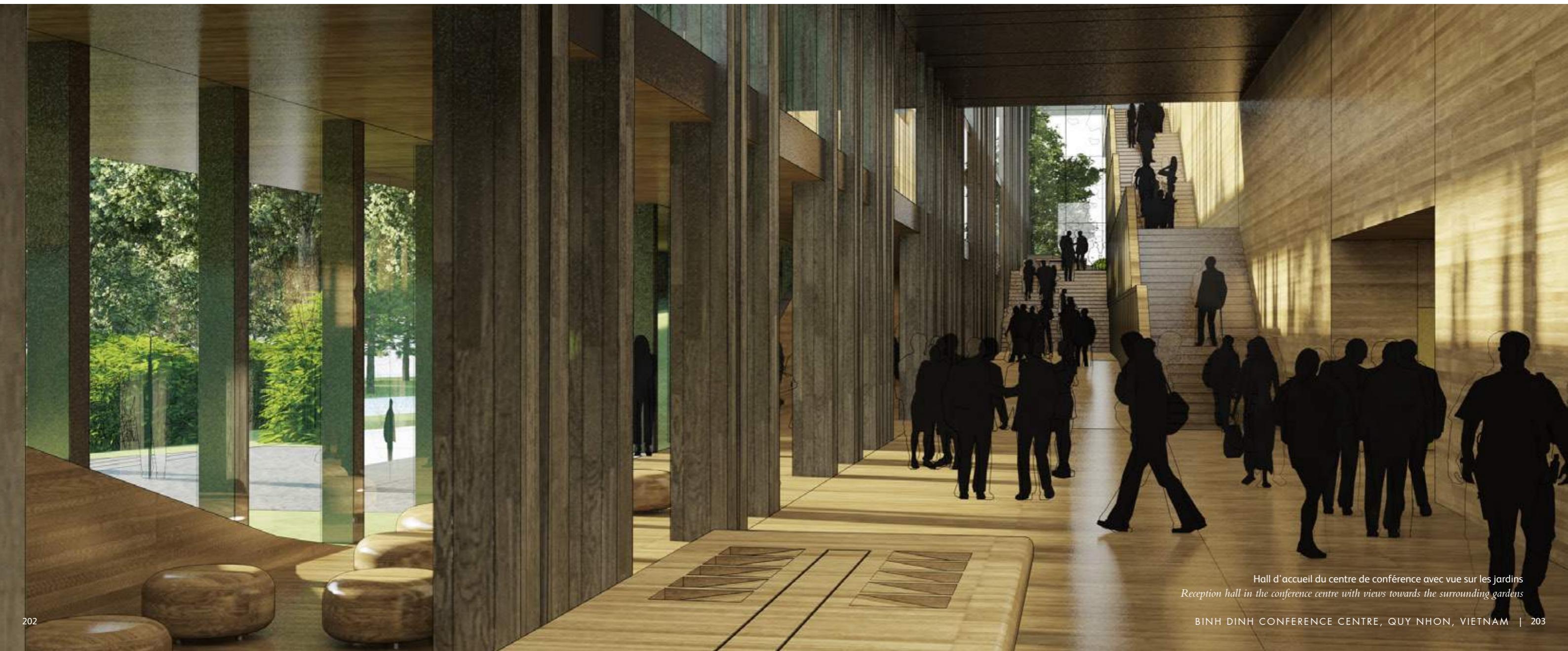
Une entrée Est, dédiée aux activités de colloques et de congrès, offre une vue généreuse sur les jardins. Cette entrée permet d'accéder à toutes les activités du centre et de façon directe à la salle polyvalente qui offre un espace de 700 m² présentant une hauteur de 8 mètres sous-plafond, utile pour l'organisation d'expositions de grande envergure ou de grands repas. Cette salle polyvalente possède également sa propre entrée technique au Nord pour faciliter les opérations d'exploitation. Dans le cas de certains événements, la grande salle de spectacle peut s'ouvrir sur la salle polyvalente pour permettre des performances et des présentations utilisant les deux espaces conjointement.

The ballroom offers 700m² in uninterrupted space for large-scale exhibitions, with an impressive ceiling height of about 8 metres. This multipurpose exhibition space is also to have its own entrance to facilitate use of the ballroom and to avoid visitor congestion. This entrance will also offer views of the lush greenery outside, thus maintaining the close visual relationship between the interiors and exterior landscapes.

Additionally, the centre is able to host smaller conferences for between 300 to 600 participants. These can be held in the large congress hall with an optimal seating configuration for meetings on a more intimate scale. Access to and operation of these rooms are the same as those for larger conferences. For certain special events, the congress-hall space may be linked with the ballroom to allow performances, presentations and guests free movement from one to the other, and vice versa. At the same time, these spaces have been designed to allow the general public in the congress hall access to the ballroom through the back stage, for special events and select exhibitions.



Entrée latérale du centre de conférence / Lateral entrance of the conference centre



Hall d'accueil du centre de conférence avec vue sur les jardins
Reception hall in the conference centre with views towards the surrounding gardens



La grande salle en configuration de congrès / The main hall in the congress configuration



L'accès à la grande salle / Access towards the grand hall



Matériaux locaux et savoir-faire

Les choix de matériaux et la palette de couleur au sein du bâtiment créent une véritable unité de lieu : paisible et généreux. Comme pour le Centre de l'Icise, l'utilisation des matériaux locaux dans une finition soignée, (béton brut, pierres locales et bois) permettra d'atteindre une harmonie subtile avec l'environnement urbain et naturel.

Jardin pour tous

Le jardin autour du bâtiment est largement rendu public afin de faire bénéficier au plus grand nombre d'un tel équipement au pied des collines. Au delà d'un simple fond au bâtiment, le paysage devient acteur et partie intégrale de l'institution. L'échelle du bâtiment, avec ces hauts volumes et ces lignes élégantes envahies par la végétation, contribue à réconcilier le parc public du centre-ville avec le paysage des collines environnantes.

Local materials and craftsmanship

The architectural features, materials and colour schemes throughout the building aim at the unity and coherence typifying studioMilou's architectural approach. Working with simple concrete, local woods and stone will allow for this sense of coherency in an institution serving so many purposes. Local craftsmen will be invited to work with the project, with all design and detailing closely overseen by studioMilou's new branch in Quy Nhon.

Gardens for all

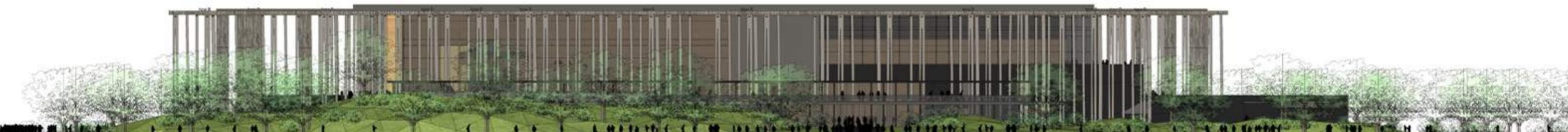
Surrounding the building are landscaped gardens open for the general public to enjoy, creating an essential visual continuity with both the mountainous backdrop and the coastal views. Rather than being a mere support to the buildings, the landscaping has been conceived as an integral part of the institution. The scale of the building, with its high volumes and elegant lines, depends on the generous scale of the gardens for its equilibrium within the cityscape. Within the gardens, cafés and other facilities and events will ensure that during and between events held at the conference centre, the site is appreciated and enlivened with the company of Binh Dinh's local communities.



La façade Sud du projet, côté entrée de la grande salle / South facade of the project, entrance to the grand hall



La façade Nord du projet, côté salle de réunion / North facade of the project, entrance to the meeting rooms



La façade longitudinale Est du projet, coté entrée de la salle conférence / East facade of the project, entrance to conference rooms

ARCHITECTE MANDATAIRE / CHIEF ARCHITECT AND PRINCIPAL CONSULTANT
studioMilou singapore

Jean François Milou, *principal architect and lead designer*

Nguyen Thanh Trung, *senior architectural associate*

Jason Tan, *architectural associate*

Camille Jacoulet, *architectural assistant*

MAÎTRISE D'OUVRAGE / CLIENT
Hanoi People's Committee

Surface / Area: 22,000 m²

Montant des travaux / Approximated construction cost: 10,000,000 USD

Livraison / Completion date: December 2015

Thang Long Citadel Archaeological Site Museum, Hanoi
Musée archéologique
de la Cité Impériale de Thang Long, Hanoi



Le site archéologique dans le centre historique de Hanoi / The archaeological site in the historic centre of Hanoi



La couche fragile des vestiges archéologiques / The fragile layer of archaeological remains

Thang Long Citadel Archaeological Site Museum, Hanoi

Hanoi Thang Long Citadel Archaeological Site Museum

En juin 2014, studioMilou Singapore a été invité par la cellule de développement du site archéologique de la Citadelle de Thang Long dans le centre de Hanoi, à participer à un concours d'architecture restreint. Le programme du concours proposait la création d'un parc archéologique et d'un musée de site destiné à protéger et à mettre en valeur les restes du site classé Patrimoine mondial de la Cité impériale.

La Citadelle, l'un des sites les plus prestigieux du Vietnam, est construite au XI^e siècle par la dynastie Viêt des Ly sur les vestiges d'une Citadelle chinoise remontant au VII^e siècle. Elle est le lieu du pouvoir politique régional de manière continue jusqu'au XVII^e siècle. Les édifices de la Cité impériale et les vestiges de la zone archéologique 18 Hoang Dieu, où se développe le projet, présentent les vestiges d'une civilisation unique, propre à la civilisation du Delta du Fleuve Rouge, à l'intersection des influences venues de Chine et de l'ancien royaume du Champa. Les qualités exceptionnelles de ce site lui ont valu une inscription sur la liste du patrimoine mondial de l'Unesco en 2010.

In June 2014, studioMilou Singapore began working on a project for the Imperial Citadel of the Thang Long Archaeological Park and Site Museum in Hanoi. This project builds upon studioMilou's experience and interest in archaeological subjects, notably demonstrated in the Museum of Bougon in France, and the site shelter in Dmanisi, Georgia (both referred to in a separate volume on the studio's projects). As in both of these projects, the present one for the Imperial Citadel illustrates studioMilou's aesthetic of welcoming and meditative gardens in which new structures harmoniously develop around the historic, and where archaeology can be presented in ways that are highly accessible and enjoyable to the public.

One of Vietnam's most important heritage sites, the Citadel was built in the 11th century by the Ly Viet Dynasty on the remains of a Chinese fortress dating from the 7th century, and was the centre of regional political power until the 19th century. The Imperial Citadel buildings and the 18 Hoang Dieu Archaeological Site, which together constitute the project site, represent the unique civilizations of the lower Red River Valley and embody distinct influences from China and the ancient Champa Kingdom. These unique qualities, along with the historical significance and architectural integrity of the site led to its inscription on the UNESCO World Heritage list in 2010.

studioMilou's project has been developed with the utmost respect for the heritage of the Imperial Citadel, the obligations that the World Heritage listing places on site management, and the government's brief requesting an exceptional archaeological park and a site museum adapted to Vietnamese and international visitors and researchers alike.

Le projet, qui est l'un des deux projets retenus dans la phase finale du concours, est dans la lignée du travail développé par Jean-François Milou depuis vingt ans sur les musées et les musées de sites archéologiques (Le Musée de Bougon en France et le projet de Dmanisi en Géorgie, Book projet 1).



Le site archéologique face à la place Ba Dinh / The archaeological site facing Ba Dinh square

Located in the administrative and civic centre of Hanoi, the site represented some major challenges in terms of integrating the largely ancient and fragile archaeological remains within a surrounding context of continual and accelerating urban transformations. These challenges were in many ways a major motivation for studioMilou in developing its project. They drew on the company's particular interest in creating places of beauty, learning and meditation which, in contrast to their densely urban surrounds, offers visitors a pause to reflect on history and heritage in contemporary, relevant and inviting ways.



Un portique fin glissé sous les arbres centenaires marque l'entrée du site archéologique sur la place Ba Dinh
A slim portico lying beneath the lush canopy, marking the entrance to the archaeological site from Ba Dinh square

A museum for all, a garden of light and shade

Un musée pour tous, un jardin d'ombre et de lumière

A leading objective when designing the project was to create a museum and landscaped garden at once highly educative and respectful of the cultural and scientific importance of the site, while ensuring that the ensemble would be accessible and comfortable for visitors of all backgrounds – whether local Hanoi residents, old or young, families, school groups, researchers, visiting dignitaries, tourist groups, etc. To meet this objective, the design prioritizes offering many options for understanding and enjoying the site and its collections.

A long, slim rectangular structure bordered by a set of elegant columns stands on a pedestrian platform slightly raised above its surroundings to mark the exceptional character of this heritage site. Through the columns, a luxuriant garden can be seen, as if through a delicate and transparent filigree screen. In this peaceful garden, visitors are invited to discover an archaeological landscape by wandering through respectfully designed spaces, with a circulation route designed to evoke a meandering style.

The collection's associated information is presented in easily accessible and interesting formats within comfortable exhibition rooms. In each exhibition space, visitors may choose to learn more about the site, meditate, or simply relax in a comfortable and family-friendly atmosphere.

L'objectif du projet du studioMilou est de glisser de façon discrète dans un magnifique jardin de Hanoï un des plus beaux musées archéologiques au monde. Ce musée sur site archéologique devra être capable de s'intégrer avec élégance dans le paysage du centre de Hanoï, de protéger le site pour longtemps et d'expliquer au détour de la promenade l'importance des vestiges archéologiques de la Citadelle de Thang Long.

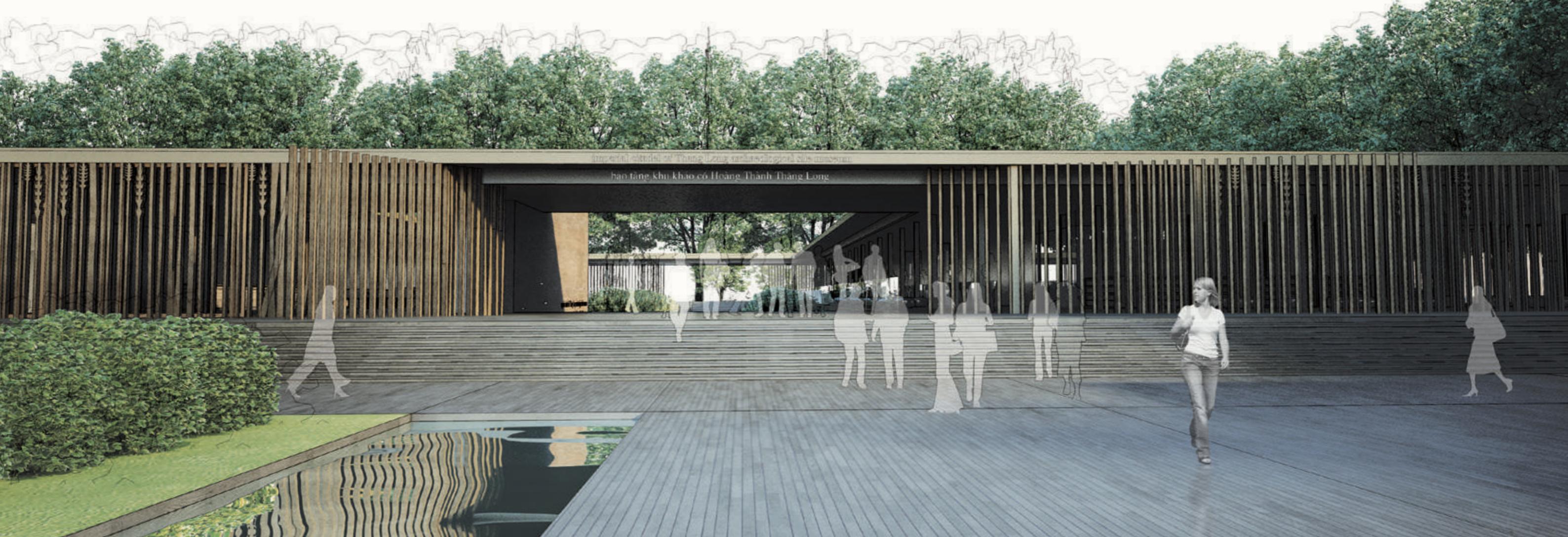
Le projet propose de marquer l'emprise du site archéologique par un jeu de fines colonnades régulières. À travers cet écran délicat, on peut apercevoir un jardin luxuriant, en filigrane. Dans ces jardins paisibles ouverts à tous les habitants de Hanoï, les visiteurs découvrent un paysage archéologique noyé dans la végétation. La lumière de Hanoï tombe doucement comme une pluie sur ce site historique entre ciel et terre.



Les vestiges protégés et exposés dans le musée / The archaeological remains protected and exhibited in the museum



L'entrée du parc archéologique sur la place des martyrs / Entrance to the archaeological park from Martyrs square



L'entrée du nouveau musée de site au sein du parc archéologique / Entrance of the new site museum from within the archaeological park

Architecture, matériaux et couleurs

L'architecture est composée d'une structure légère, couverte d'un parement issu des techniques et des matériaux locaux. La qualité naturelle des matériaux employés, dont le bois noir et la pierre basalte, est révélée par des éléments structurels d'acier ou de béton ou par un parement béton légèrement teinté dans la masse d'une couleur pétrole. La gamme des couleurs utilisées se fond harmonieusement avec le paysage alentour.

Architecture, materials and colour scheme

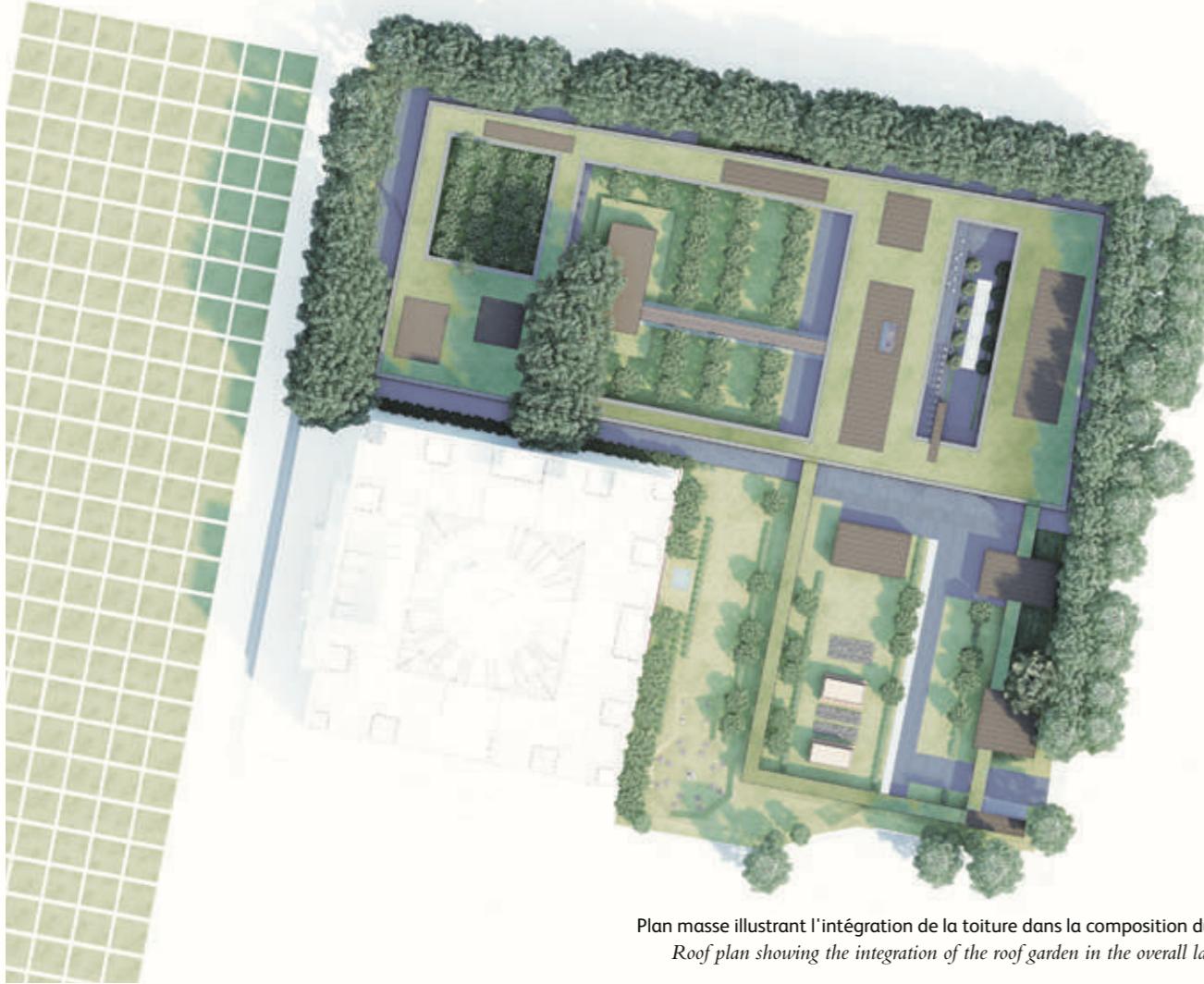
The architecture of the project takes the form of a lightweight steel structure covered with lightweight cladding that uses local techniques and materials. High-quality natural materials will be used, among them dark wood and basalt stone, together with lightweight structural elements in steel or concrete and lightweight petroleum-coloured concrete cladding. The colour scheme will blend in harmoniously with the surrounding park.



L'entrée du musée sur la rue Hoang Dieu / Entrance to the museum from Hoang Dieu street



Les balcons archéologiques, proposent des vues spectaculaires sur les fouilles et les vestiges depuis le parc
The archaeological balconies provides impressive views towards the excavations and remains from the park



Plan masse illustrant l'intégration de la toiture dans la composition du jardin
Roof plan showing the integration of the roof garden in the overall landscape

Les accès au public vers le parc archéologique

Les accès au musée et aux zones archéologiques sont donnés par la voie d'accès de Hoong Dieu ou par l'esplanade du Mémorial des Martyrs ou encore par le jardin généreux situé au niveau des fouilles archéologiques. Ce jardin est planté de grands arbres et présente un large bassin reflétant des vues spectaculaires des fouilles archéologiques au sein du musée.

Les visiteurs peuvent emprunter une voie d'accès surplombant le début des fouilles à l'entrée du musée. Le parcours formant un circuit bouclé, alterne de simples volumes avec d'autre encore plus surprenants en double hauteur et guide les usagers à travers le site et jusqu'au retour au point d'arrivée où l'on trouve les magasins et l'auditorium du musée.

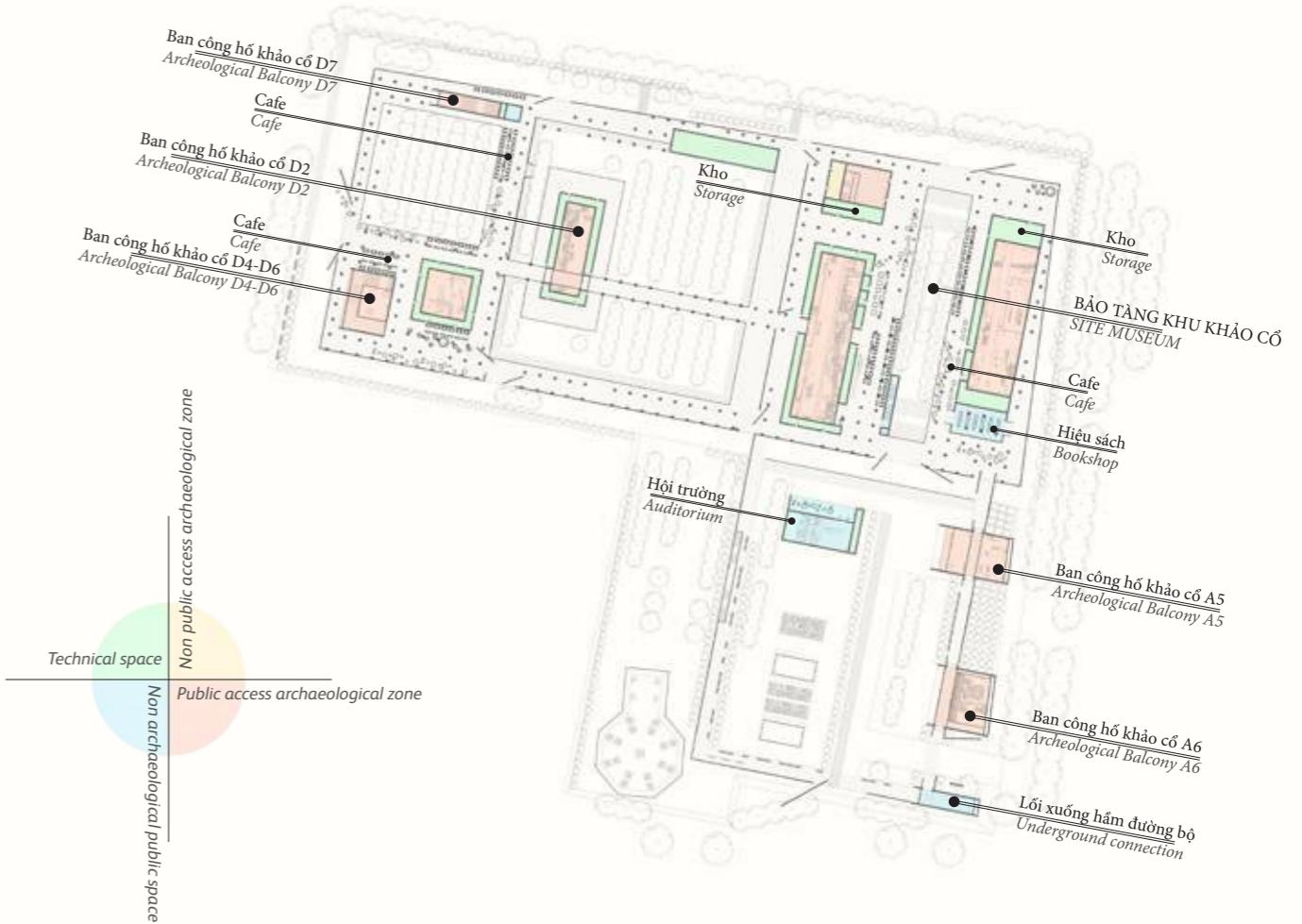
Les points d'interprétation sont disposés à espacements réguliers en fonction des espaces et de leur usages : le public peut choisir de se relaxer, de méditer ou d'en apprendre davantage sur les fouilles. Ces espaces sont situés au cœur du site, mettant à la disposition des visiteurs des textes, des photographies, des documentaires vidéo, des objets de la collection et des maquettes.

Visitor routes within the archaeological park

Access to the museum and archaeological zones is given through the entrance route coming from Hoong Dieu Street or the esplanade of the Martyrs Memorial, and via a large garden on the archaeological excavation level. This garden is planted with tall trees and contains a large pool providing spectacular views of the archaeological excavations presented in the museum.

Visitors to the museum are offered the opportunity to take an archaeological route above the excavations starting from the museum entrance area. This route, in the form of a loop, alternates single-volume areas with spectacular double-volume ones, and leads visitors through the site and back to the entrance area, the shop, and the auditorium of the museum.

The interpretation points at intervals on the route are designed to function as independent rooms in which visitors can relax and learn more about the excavations underway. These rooms, located at the heart of the excavations, place at the visitors' disposal, plans, texts, photographs, documentary-film materials, objects from the collection and models.



**The Ly's architectural style**

Per artemque huiusmodi inscriptaque sententiae et negotiis et studiis quod datur, ut in sepius. Morbi resseruenda vel tempore et aetate. Viximus responsum sententiae inscriptum. Viximus porta, prout videt tempore aliisque. Sicut hinc eximenduimus prout ex Lectione huius. Utroque ut tempore. Si hanc subdolus / plausa dicimus. Nihil si facio effice.

Le balcon archéologique présente les fouilles et les recherches archéologiques
The architectural balcony presents the excavations and archaeological research

Entre recherches et interprétation du site

Le projet intègre également à travers le parc, des espaces dédiés à la recherche archéologique, (auditorium, salles de réunions, bureaux, ...) permettant aux archéologues de poursuivre leur travail de terrain avec des accès directs au site et au public. L'auditorium ouvert sur les fouilles constitue un lieu idéal pour des conférences, des réunions scientifiques mais aussi pour une programmation régulière ouverte au grand public.

Researching/interpreting the archaeological site

To present the site to the public in the most efficient and easily accessible manner, a network of interpretation centres will be set up in the park. This network will be composed of a small central site museum together with various independent interpretation centres or 'archaeological balconies'.

The site museum will give access to zones A and B of the archaeological site. It will offer a complete interpretative circuit of the site and will include objects taken from the site collection as well as from the excavations in order to present important objects from the collection in their original contexts.

The archaeological balconies will allow visitors to access the protected excavations in zones A6, C and D. They will offer spectacular views onto the archaeological excavations and will include information about the archaeological zone presented (display cases, objects, texts and video materials).

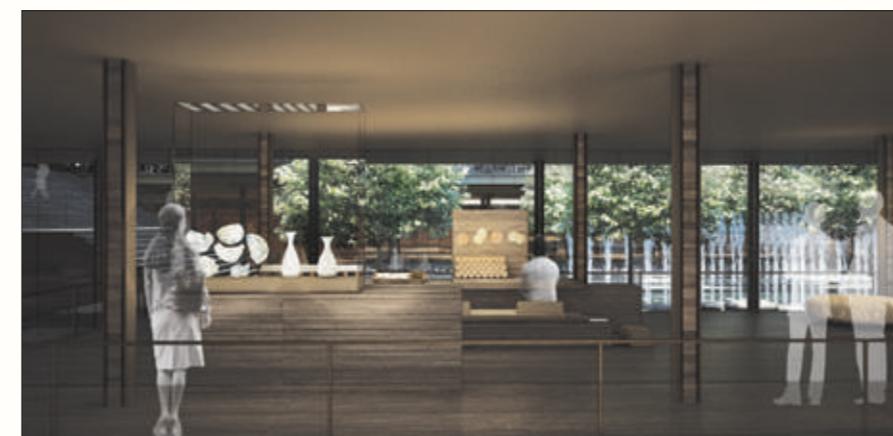
The project also includes spaces dedicated to archaeological research within the park, allowing research activities to be carried out on site by resident researchers in dedicated premises with direct access to the site and the museum's auditorium, and in the different interpretation centres. The spaces for these activities will be designed to maximize their usages for community outreach programmes aiming to attract residents of Hanoi as much as researchers and international tourists.



Le balcon archéologique assure une parfaite protection des vestiges fragiles
The archaeological balcony ensures the high standards of protection of the fragile relics



Le musée vient se glisser le long des fouilles de façon respectueuse et attentive / The site museum serves to present and protect the archaeological remains



Des dispositifs d'interprétation des fouilles jalonnent la promenade des visiteurs
Interpretative stations as landmarks along the visitor itinerary



Coupe perspective sur le musée illustrant la légereté du bâtiment du musée sur le site archéologique
Sectional perspective showing the lightness of the structure over the archaeological site

Un projet préservant le site archéologique

Le projet prend en compte l'extrême fragilité des vestiges et porte une grande attention à la conservation des vestiges de fouilles dans des conditions optimales, grâce à une structure légère qui recouvre et protège le site tout en le ventilant de manière naturelle ; il limite les espaces climatisés aux espaces muséographiques principaux en contrôlant les accès aux zones les plus fragiles du site.

Structurallement, le projet prévoit une structure simple sur une trame de 5m de portée, avec un jeu de poteaux aléatoires permettant l'omission d'un poteau sur trois pour s'adapter aux exigences de protection des vestiges. La légèreté et la simplicité de la structure permettent de réduire au strict minimum la charge des poteaux en fonction des besoins du site. La nature finale de la trame de structure porteuse définissant à la fois le nombre et la position des poteaux verticaux de support sera décidée en consultation avec l'équipe d'archéologues de façon à limiter l'impact des fondations de la nouvelle structure sur l'existant. De plus, le projet a pris soin de ne poser aucune construction sur l'emprise des zones du parc qui n'ont pas encore pu être fouillées.

Enfin, le mode de construction proposé permet de réaliser le chantier par simple assemblage d'éléments légers préassemblés à sec, avec une équipe de chantier réduite au minimum pour éviter les piétinements, les apports d'eau et tous les risques qu'un chantier lourd ferait courir au site archéologique.

A project preserving the archaeological site

The design took great care to include optimal conditions for the conservation of the collection's archaeological remains, as well as any future findings, through an elegant covering structure that allows in filtered natural light while using natural ventilation, along with the strict control of public access to the fragile archaeological areas via security controls and ticketing. In addition, care has been taken to avoid any construction on archaeological areas that have not yet been excavated.

As far as the construction proposed in the archaeological park is concerned, the project plans to build a straightforward structure on a five-metre supporting frame. This lightweight and simple structure will allow load-bearing columns to be kept to a minimum) according to the needs of the remains at the site. The final nature of the supporting frame and the precise number and location of the columns to be omitted will be decided in consultation with the archaeological team in such a way as to limit the impact of the foundations of the new structure on the existing site.



Perspective intérieure du musée illustrant les espaces d'exposition de grande hauteur / Internal perspective in the museum showing double volume spaces



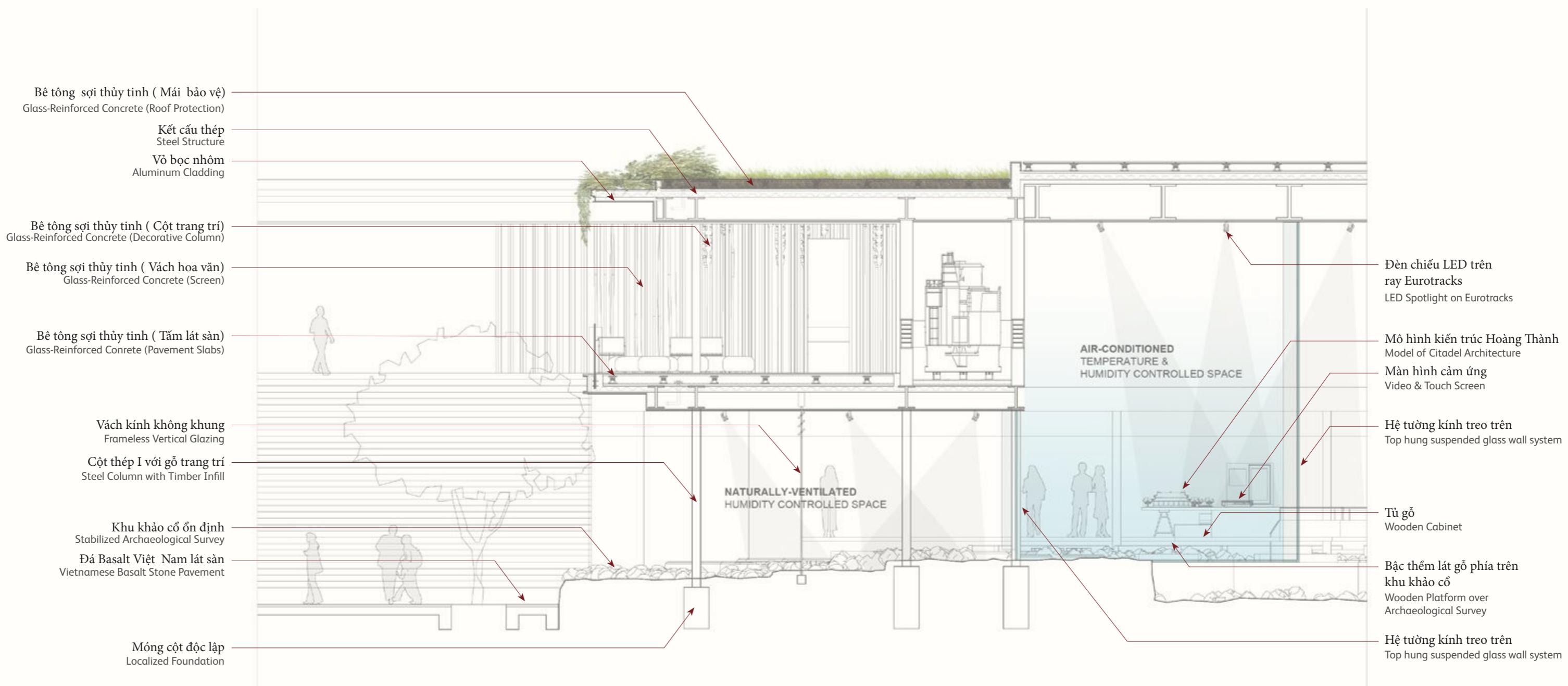
Le jardin intérieur du musée et son jeu de fontaines / Inner garden of the museum and its water feature

Comme un tissu de paysages superposés

Le paysage suit la forme géométrique d'une grille simple faisant écho aux éléments de la grille utilisés par la Cité interdite sans pour autant l'imiter. Ce paysage géométrique, conçu comme un tissu complexe, prenant place entre jardin et espaces de circulation, est baigné de lumière naturelle et tacheté des ombres portées dessinées par les arbres. La relation entre les différents niveaux des jardins et des zones archéologiques crée un espace de jardin spectaculaire, ouvert à tous, et idéalement adapté à la présentation des vestiges afin d'attirer l'attention des visiteurs et de parvenir à le captiver.

Landscape in layers

The landscape design will take the form of a simple geometric grid that echoes some useful elements of the grid used in the Forbidden City, without imitating it. This geometric landscape grid will be like a complex fabric, taking in space and atmosphere, interweaving garden and circulation areas, and bathed in both natural light and the dappled light of trees. The different relationships between the level of the garden and the levels of the archaeological areas will create a spectacular garden space, open to all, and ideally suited to presenting the archaeological remains in an appealing and highly accessible manner.





Coupe illustrant la stratégie de conservation proposée pour le site / In-principle section showing the conservation strategy proposed for the archaeological site



Coupe d'ensemble du projet sur la zone A et B / Overall section of the project showing zones A and B

La porte d'entrée du parc archéologique sous les arbres centenaires de la place Ba Dinh
Entrance gate to the archaeological park under the lush canopy, from Ba Dinh square

imperial citadel of Thang Long archaeological site museum
bảo tàng khu khảo cổ Hoàng Thành Thăng Long

références

architecture - équipements publics / public facilities



Postes / Post offices

Le studioMilou architecture a réalisé, en 1988, un bureau de poste expérimental dans le cadre du projet de centre ville de Cerizay. Ce bâtiment, conçu comme une grande halle ouverte, unit l'accueil du public et la salle de tri dans une grande transparence visuelle. Par ailleurs, l'ouverture du bâtiment met en scène sur l'espace public l'activité du bureau et met ainsi en valeur le métier postal. Cette opération réalisée grâce au soutien du personnel de la poste a fait l'objet de nombreuses publications et de l'émission d'un timbre postal de la série Europa. A la suite de ce projet, le studioMilou architecture a été appelé à participer à plusieurs concours d'architecture sur des bâtiments postaux où les mêmes idées étaient développées (transparence sur l'espace public, ouverture du hall sur le tri, création de mobilier spécifique,...).

In 1988, studioMilou architecture built an experimental post office as part of the project for the Cerizay town centre. This building, designed as a large open hall, unites the public reception and postal sorting areas in the same space to achieve great visual transparency. Interestingly, opening the office's activities to the public in this way has increased the status of the postal workers. This project has been the object of many publications and has been featured on a postage stamp in the Europa series. Its success has led to studioMilou architecture being invited to enter a number of competitions for post office buildings, where the same ideas were developed (transparency of public space, opening up of the sorting hall and design of furniture for the project).

Cerizay	poste pilote / pilot post office	La Poste	réalisation 1988
Les Herbiers	poste / post office	La Poste	concours 1991
Beauvais	poste / post office	La Poste	concours 1991

réalisation 1988
concours 1991
concours 1991



Équipements scolaires / Educational facilities

Le studioMilou architecture s'est vu confier, soit en commande directe, soit après concours, la réalisation de 4 projets d'équipements scolaires : un restaurant scolaire à Paris, un centre aéré et une école maternelle et primaire en région parisienne, une école primaire à Cerizay. studioMilou architecture has designed various projects for educational facilities, either by direct commission or by competition, including:

Collège Pocquelin Soisy-sous-Montmorency	restaurant / canteen centre aéré / children's leisure centre	ville de Paris ville de Soisy	réalisation 1985 réalisation 1986
Cerizay	école primaire / primary school	ville de Cerizay	réalisation 1986
Soisy-sous-Montmorency	école maternelle et primaire / <i>infants and primary school</i>	ville de Soisy	réalisation 1990
Asnières	crèche et jardin d'enfant / <i>crèche and kindergarten</i>	ville d'Asnières	réalisation 1996
Caen	école régionale des Beaux-Arts / <i>regional Fine Arts school</i>	C aggro de Caen-la-mer	réalisation 2010



Réalisation d'espaces publics / Public spaces

Le studioMilou architecture a réalisé plusieurs projets d'espaces publics en milieu urbain. Dans tous les cas le studioMilou architecture a cherché à mettre en œuvre des matériaux nobles (pierre, bronze,...), selon des dispositifs simples de façon à restituer à l'espace public sa pérennité comme patrimoine public.

studioMilou architecture has built numerous public spaces in urban areas. In each case, studioMilou has sought to use elegant materials, such as stone and bronze, in order to lend these spaces permanence as expressions of public heritage. Examples are:

Sarcelles	aménagement de la place de France / <i>development of the place de France</i>	CIRS	étude 1982
Les Aubiers	réalisation d'une place végétale / <i>construction of a planted area</i>	ville des Aubiers	réalisation 1988
St Laurent	réalisation de l'avenue R. Bazin / <i>construction of R. Bazin Avenue</i>	ville de St Laurent	réalisation 1992
Cerizay	places et rues / squares and streets	ville de Cerizay	réalisation 1993
Pamproux	aménagement général / general development	ville de Pamproux	réalisation 1998
Cherbourg	30 000 m ² de surface extérieure / <i>30,000 m² of exterior space</i>	C Urbaine Cherbourg	réalisation 1999
Niort	4 000 m ² environ de places et rues <i>around 4,000 m² of squares and streets</i>	ville de Niort	réalisation 1999
Niort	Place de la Brèche	ville de Niort	réalisation 2013
Niort	Place de la Brèche, 20 000m ² de jardins <i>Place de la Brèche, 20 000m² of gardens</i>	ville de Niort	réalisation 2013

paysage / landscaping



Le StudioMilou a réalisé les aménagements paysagers de nombreux projets architecturaux dont il avait la charge (Espace Niortais, Cité de la Mer à Cherbourg, Jardin des oiseaux libres, le Dmanisi archeological park, centre de conférences à Quy Nhon au Vietnam, ...). Enfin le StudioMilou a conçu et réalisé le grand projet d'aménagement paysager de la place de la Brèche, représentant environ 4 hectares d'espaces publics et de jardins dans le centre de Ville de Niort entre 2005 et 2013.

studioMilou has undertaken the landscaping of many architectural projects including in the city of Niort (France), at the Cité de la Mer in Cherbourg (France), at the Jardin des oiseaux libres (France), the Dmanisi Archaeological Park (Georgia) and the conference centre at Quy Nhon (Vietnam). Most recently, studioMilou completed the design and construction of the major landscaping project of the place de la Breche in the centre of the city of Niort between 2005 and 2013, which included around four hectares of public space and gardens.

Cherbourg	3 ha espaces publics, espaces paysagés / 3 ha of public space and landscaped areas	C Urbaine Cherbourg	réalisation 1999
Ménigoute	Jardin des oiseaux libres / bird sanctuary	Conseil Gen des Deux Sèvres	réalisation 2003
Saint Denis	jardins collectifs et privés logements / collective gardens and private dwellings	Plaine commune habitat	réalisation 2009
Dmanisi, Géorgie	parcours site archéologique de Dmanisi / archaeological site of Dmanisi	Georgian National Museum	réalisation 2010
Caen	cours école régionale des Beaux-Arts / courtyards of regional fine arts school	C aggo de Caen-la-mer	réalisation 2010
Aiffres	jardins collectifs et privés logements / collective gardens and private dwellings	HLM des Deux Sèvres SA	réalisation 2010
Quy Nhon, Vietnam	espaces paysagés centre conf. scientifique / landscaped areas at scientific conf. centre	Afase	réalisation 2013
Niort	4 ha espaces publics, jardins, jeux d'enfants / 4 ha of public areas, gardens and playground	ville de Niort	réalisation 2013

architecture - équipements culturels / cultural projects



Equipements culturels réalisés ou en cours de réalisation / Cultural institutions built or under construction

En plus des grands projets de musées, le StudioMilou est l'architecte de projets culturels éducatif et d'arts vivants de grande taille. Après la livraison en 2009 de l'Ecole des Beaux arts de Caen, le StudioMilou est en charge de la réalisation du nouveau Théâtre de Rambouillet et de la nouvelle Comédie de Saint-Etienne, qui ouvriront leurs portes en 2015 et 2016.

In addition to its major museum projects, studioMilou has also been the architect of various large-scale cultural, educational and performing arts projects. After the completion of the Ecole des Beaux arts in Caen in 2009, studioMilou won the project to construct the new Comédie de Saint-Etienne (France), a performing arts centre, as well as the new Théâtre de Rambouillet (France), both of which open their doors in 2015.

Caen	Ecole des beaux arts / fine arts school	ville de Caen	réalisation 2009
Saint-Etienne	Théâtre La "Comédie" / theatre	ville de Saint Etienne/EPA	réalisation 2016
Rambouillet	Théâtre / theatre	ville de Rambouillet	réalisation 2015
Quy Nhon, Vietnam	Centre de conférence scientifique / scientific conference centre	Afase	réalisation 2013

musées / museums



Musées réalisés ou en cours de réalisation / Museums built or under construction

Les projets du musée des tumulus de Bougon et le projet du musée du sous-marin "Le Redoutable" à Cherbourg ont été attribués au studioMilou architecture par concours. Les études en vue de la réalisation du musée du Redoutable dans la Cité de la mer à Cherbourg se sont déroulées jusqu'en 1998, sa construction a été achevée en mars 2000. Les nouvelles Galeries de la Cité de l'Automobile de Mulhouse ont ouvert en 2006. La National Art Gallery de Singapour (60.000 m²) ouvrira ses portes en 2015.

studioMilou was awarded the projects to build the Bourgon Burial Mounds project and the Cherbourg Redoutable Museum. Studies for the building of the Redoutable Museum at the Cherbourg Cité de la mer were carried out to 1998, and its construction was completed in March 2000. The new exhibition galleries of the National Automobile Museum in Mulhouse were opened in 2006. The National Art Gallery of Singapore (60,000 m²) will open its doors in 2015.

Bougon	Musée des tumulus / tumulus museum	Niort	Conseil général	réalisation 1993
Cherbourg	Cité de la mer / maritime museum	C Urbaine	Cherbourg	réalisation 2002
Mulhouse	Cité de l'automobile / automobile museum	Musée de l'automobile		réalisation 2006
Menigoute	Jardin des oiseaux libres / bird sanctuary	Conseil General des deux sèvres		réalisation 2003
Tbilisi, Géorgie	S.Janashia Museum auditorium	Musée national de Géorgie		réalisation 2010
Dmanisi, Géorgie	Site Survey Shelter	Musée national de Géorgie		réalisation 2009
Singapour	National Gallery	National Gallery Singapore		réalisation 2015

Études / Studies

Le studioMilou architecture s'est vu confier plusieurs études en vue de la réalisation de musées soit en commande directe (musée Daguerre à Bry-sur-Marne), soit après concours (musée Georges Pompidou à Cajarc). Ces projets ont été abandonnés par leurs maîtres d'ouvrages respectifs. Entre 2006 et 2013 Jean Francois Milou a été en charge de la conception et de la gestion du plan directeur du Musée National de Géorgie dans le centre historique de Tbilisi.

Several studies have been commissioned from studioMilou architecture for the building of museums, either by direct commission (the Daguerre Museum at Bry-sur-Marne), or as a result of a competition (Georges Pompidou Museum at Cajarc). Between 2006 and 2013, Jean Francois Milou was in charge of the design and management of the master plan for the Georgian National Museum in the historic city-centre of Tbilisi.

Bry sur Marne	Musée Daguerre / Daguerre Museum	Épamarne	étude 1983
Cajarc	Musée G. Pompidou / G. Pompidou Museum	G. Pompidou association	étude 1988
Tbilisi, Géorgie	Museum Street	Musée national de Géorgie	étude 2009
Tbilisi, Géorgie	Museum Avenue of the Arts	Musée national de Géorgie	étude 2012

scénographie d'exposition / exhibition design



Le studioMilou a développé les projets scénographiques pour la nouvelle aile du Cité de l'Automobile qui a ouvert en 2006. En 2008 le StudioMilou a été en charge du design et des études préalables pour les 8.000 m² d'exposition permanentes de la National Art Gallery de Singapour. A partir de son bureau de Singapour, le StudioMilou a conçu et réalisé la scénographie et l'accrochage de nombreuses expositions d'art moderne et contemporain.

Among its exhibition design projects, studioMilou developed the displays for the new wing of the National Automobile Museum in Mulhouse that opened in 2006. In 2008, studioMilou was given responsibility for the design and preliminary studies for the 8,000 m² of permanent exhibition space in the National Art Gallery of Singapore. Working from its office in Singapore, the studio has also designed and constructed numerous exhibitions of modern and contemporary art.

Mulhouse	Nouvelle entrée et nouvelles galeries / new entrance and galleries	Musée de l'automobile	réalisation 2006
Dmanisi, Géorgie	scénographie du Pavillon de fouille / design of excavation pavilion	Musée national de Géorgie	réalisation 2010
Singapour	exposition Wu Guan Zhong	National Gallery	réalisation 2010
Singapour	exposition Cheong Soo Pieng	National Gallery	réalisation 2010
Singapour	Negotiating Home, History and Nation	Singapore Art Museum	réalisation 2011
Singapour	Diptychs, l'exposition Magma	Magma Collection	réalisation 2011
Singapour	Diptychs, "The World without Politics"	Valentine Willie	réalisation 2012
Singapour	8.000 m ² d'exposition permanents	National Gallery	réalisation 2015
Corée	Exposition "Face to Face"	Elizabeth Daynes	réalisation 2014

projets de ville / town planning projects



Cerizay

De 1986 à 1993, le studioMilou architecture a été l'architecte du projet de restructuration du centre ville de Cerizay. La mise en place du plan directeur d'urbanisme a fait l'objet de nombreuses procédures de concertation avec la population (réunions de quartier, expositions publiques,...). L'objectif du projet était le renforcement de l'animation du centre historique par des opérations de densification en équipements et en logements et par la rénovation générale des espaces publics. Cette opération a fait l'objet de nombreuses publications dans la presse professionnelle (Architecture d'aujourd'hui, Techniques et architecture, Urbanisme, Diagonales, d'Architecture,...). Elle a permis la création des opérations suivantes, toutes réalisées par le studioMilou architecture comme maître d'œuvre :

Between 1986 and 1993, studioMilou architecture was the project architect for the restructuring of the town centre of Cerizay. Numerous consultation meetings were held with the local population in order to draw up the master plan for this project (community meetings, public exhibitions, etc.). The objective of the project was to revivify the historic centre by introducing new facilities and building new housing, as well as by the general renovation of public areas. The project has drawn much attention in the professional press (Architecture d'aujourd'hui, Techniques et Architecture, Urbanisme, Diagonales d'Architecture, etc.). It included the following projects, all carried out by studioMilou architecture as project manager:



projet urbain général / overall urban design	projet, concertation, jeu d'acteur. / project, public consultation	ville de Cerizay	étude 1986
école Pérochon / school	4 classes primaires / 4 primary classrooms	ville de Cerizay	réalisation 1985
bureau de poste / post office	~1 000 m ²	PTT	réalisation 1988
marché couvert / market	~500 m ²	ville de Cerizay	réalisation 1993
Cerizay, Pérochon	18 logements / 18 housing units	opac Thouars	réalisation 1988
Cerizay, Les Voûtes	58 logements / 58 housing units	opac Thouars	réalisation 1991
Cerizay, Beaud	40 logements / 40 housing units	opac Thouars	réalisation 1993
espaces publics / public spaces	places et rues du centre ville / city-centre squares and streets	ville de Cerizay	réalisation 1993



Niort, place de la Brèche

Suite à une étude de définition, réalisée en 2002 par la ville de Niort, le studioMilou architecture s'est vu confier la réalisation de l'opération de restructuration de la place de la Brèche à Niort. Cette opération comprend la réalisation d'un garage souterrain de 530 places, d'un multiplex de 12 salles de cinéma, d'une galerie d'exposition et d'un grand espace public de centre ville d'une dimension d'environ 4 hectares. Cette importante opération urbaine a été achevée en avril 2013.

Following a preparatory study carried out in 2002 by the Ville de Niort, studioMilou architecture was given the task of restructuring the place de la Brèche in Niort. This project involved the building of an underground garage for 530 vehicles, a multiplex cinema complex with 12 screens, an exhibition hall and a large town centre public space of around four hectares in area. This large urban project was completed in April 2013.



projet urbain général / overall project design	6,8 ha projet, concertation, jeu d'acteur / 6,8 ha project, public consultation	ville de Niort	études 2002/2005
espaces publics / public spaces	5,22 ha au total / 5,22 ha in total	ville de Niort	réalisation 2006/2013
cinéma 12 salles / 12-screen cinemas	~ 6 000 m ²	ville de Niort / exploitant	réalisation 2006/2008
esplanade haute, galeries upper esplanade, galleries	~ 2 000 m ²	ville de Niort	réalisation 2006/2008
terrasses restaurateurs / terraces	coordination et charte / coordination	ville de Niort / commerçants	réalisation 2006/2008
parking souterrain / underground parking	530 places / 530 lots	ville de Niort / exploitant	réalisation 2008/2011
mails, jardins, jeux, fontaine gardens, playground, fountain	1,5 ha	ville de Niort	réalisation 2010/2013
kiosques jardins / garden kiosks	6 kiosques, 230 m ²	ville de Niort / exploitants	réalisation 2010/2013



Études d'urbanisme / Town-planning studies

Dans la foulée du projet de Cerizay, le studioMilou architecture a été missionné pour réaliser plusieurs projets de villes qui sont à ce jour restés au stade d'études urbaines de référence. Dans tous les cas, le studioMilou architecture a la même technique de projet que celle mise en application à Cerizay : proposer une somme de petits projets positionnés à des emplacements stratégiques du tissu urbain de façon à créer sur les espaces publics existants de nouveaux enjeux, de nouveaux usages appelant de nouveaux acteurs.

In the wake of the Cerizay project, studioMilou architecture was commissioned to undertake town-planning project studies that are considered today to be reference works in the field of urban studies. studioMilou architecture followed the same procedures as those carried out at Cerizay in each case, proposing a collection of small projects, positioned at strategic points in the urban fabric, in order to create new uses for existing urban spaces, these in turn calling forth new stakeholders.

Moncoutant	schéma de développement urbain / urban development plan	ville de Moncoutant	étude 1990
Mauléon	schéma de développement urbain / urban development plan	ville de Mauléon	étude 1990
St Laurent	schéma de développement urbain / urban development plan	ville de St Laurent	étude 1991
Cherbourg	projet, concertation, jeu d'acteur / project, public consultation	C Urbaine Cherbourg	étude 1996/1997
Niort	projet, concertation, jeu d'acteur / project, public consultation	ville de Niort	étude 1996



Cherbourg, Cité de la Mer

En 1996, le studioMilou architecture est désigné lauréat d'un concours d'architecture européen, et chargé de la réalisation de la Cité de la mer de Cherbourg. Ce projet d'urbanisme et d'architecture vise à reconvertis le site de la gare maritime de Cherbourg situé sur le môle central de la rade. La gare maritime, le hall des trains et ses abords, anciennement destinés à assurer l'interconnexion entre les transatlantiques et le rail, ont été reconvertis pour accueillir un musée de la mer construit autour du sous-marin "Le Redoutable", un espace urbain polyvalent, un jardin maritime et d'autres équipements de loisirs.

In 1996, studioMilou architecture won a European architectural competition and was given responsibility for building the Cité de la mer at Cherbourg. This town-planning and architectural project aimed to convert the site of the Cherbourg Gare maritime, situated on the central jetty of the harbour. This former station, together with its train hall and associated buildings, in the past connected transatlantic shipping with French rail services, and it was converted to house a Museum of the Sea centred around a submarine, the Redoutable, together with a multi-use space, a maritime garden, and other leisure facilities.



projet urbain général / overall urban design	projet, concertation, jeu d'acteur... project, public consultation	C Urbaine Cherbourg	étude 1996/1997
darse, VRD / dock, VRD	30.000 m ² de surface extérieure	C Urbaine Cherbourg	réalisation 1997/1999
hall des train	9.000 m ² couverts	C Urbaine Cherbourg	réalisation 1997/1999
musée	~2.000 m ²	C Urbaine Cherbourg	réalisation 1998/2000
gare maritime	~7.000 m ²	C Urbaine Cherbourg	réalisation 2000/2002

concours et études / competitions and studies

Concours principaux / Main competitions



Paris	collège israélite /	Fondation Rothschild	concours / competition	1994
Angles sur Anglin	musée de site	Conseil général Vienne	concours / competition	1994
Asnières	école Magenta	Ville d'Asnières	concours / competition	1994
La Défense	église ND de la Pentecôte	epad, évêché	concours / competition	1994
Poitiers	maison de l'étudiant	rectorat	concours / competition	1995
Asnières	crèche	Ville d'Asnières	lauréat / winner	1995
Bordeaux	service d'information	sia	concours / competition	1995
Le Creusot	bibliothèque patrimoniale	rectorat et ville	concours / competition	1995
Argenteuil	agence EDF GDF	EDF GDF	lauréat / winner	1995
Gennévilliers	60 logements	SEMAG	lauréat / winner	1995
Niort	hôtel administratif	Ville de Niort	lauréat / winner	1995
St Denis	100 logements	OPHLM St Denis	lauréat / winner	1995
Cherbourg	Cité de la mer	C Urbaine Cherbourg	lauréat / winner	1996
Sarlat	musée de la ville	Ville de Sarlat	concours / competition	1997
Amiens	centre sportif	Ville d'Amiens	lauréat / winner	1997
Mulhouse	Cité de l'automobile	SEMHA/ Musée Auto	lauréat / winner	1998
Paris	maison des adolescents	hôpital Cochin	concours / competition	2000
Paris	extension lycée Jean-Baptiste Say	Ville de Paris	concours / competition	2000
Tel Aviv, Israël	Rabin international Peace Forum	Ville de Tel Aviv Jafa	concours / competition	2001
New-Delhi, Inde	nouvelle alliance française	Alliance française	concours / competition	2001
Afrique du sud	Cradle of Humankind	département de Gauteng	concours / competition	2002
Paris	scénographie exposition	musée du quai Branly	concours / competition	2002
Serris	hôtel de ville	SANVal d'Europe	concours / competition	2003
Niort	place de la Brèche	ville de Niort	lauréat / winner	2003
Niort	hôtel du dépôt Caserne Dugesclin	Conseil général	concours / competition	2004
Wingen-sur-Moder	musée de l'imagination Lalique	Ville de Wingen	concours / competition	2005
Nantes	la Fabrique, pratiques artistiques émergentes	Ville de Nantes	concours / competition	2005
Caen	Ecole régionale des Beaux-Arts	C agglo de Caen-la-mer	lauréat / winner	2005
Drancy	Mémorial	Ville de Drancy	concours / competition	2005
Guise	musée du Familistère	Conseil Régional	concours / competition	2005
Paris	Cité de l'immigration	Emoc	concours / competition	2005
Strasbourg	Bibliothèque Universitaire	BNUS	concours / competition	2006
Paris	Ecole Boule	Ville de Paris	concours / competition	2006
Valenciennes	Le Boulon	Valenciennes métropole	concours / competition	2006
Paris	Carreau du Temple	Ville de Paris	lauréat / winner	2007
Menton	musée Jean Cocteau	Ville de Menton	concours / competition	2007
Singapore	National Gallery, Singapore	MICA	lauréat / winner	2007
Montpellier	Agora de la danse	Ville de Montpellier	concours / competition	2007
Genève	musée d'ethnographie	Ville de Genève	concours / competition	2008
Chazelles	pôle culturel à Chazelle sur Lyon	C Comm Forez en Lyonnais	concours / competition	2008
Paris	rénovation du Musée Picasso	EMOC	concours / competition	2008
Oslo	National Museum of Norway	Ville d'Oslo	concours / competition	2009
Anglet	salle de spectacle	Ville d'Anglet	concours / competition	2009
Orléans	résidence d'étudiants	Vinci immobilier	lauréat / winner	2010
Caudebec en Caux	musée de la Marine de Seine	C Comm Caux Vallée Seine	concours / competition	2010
Rambouillet	salles de spectacle	Ville de Rambouillet	lauréat / winner	2010
Argenteuil	espaces publics et jardins de l'abbaye ND	Ville d'Argenteuil	concours / competition	2010
Vendôme	espace culturel le Ronsard	Ville de Vendôme	concours / competition	2010
Meaux	espace culturel	C Agglo pays de Meaux	concours / competition	2011
Tillé	réserves du musée départemental de l'Oise	Conseil général de l'Oise	concours / competition	2011
Gravelotte	mémorial des deux grandes guerres	Conseil général de la Moselle	concours / competition	2011
Saint-Etienne	La Comédie de Saint Etienne	Ville de St Etienne Epase	lauréat / winner	2011
Lille	rénovation des friches industrielles	SORELI	concours / competition	2012
Melbourne, Australie	gare de Flinders Street	State of Victoria	concours / competition	2012
Melun Senard	bâtiment des licences	Région Ile-de-France	concours / competition	2012
Verrières le Buisson	centre culturel	CA hauts de bièvre	concours / competition	2013
Charleville-Mézières	Salle de musiques actuelles	Ville de Charleville-Mézières	concours / competition	2013
Strasbourg	Théâtre du Maillon	Ville de Strasbourg	concours / competition	2013
Taichung, Taiwan	Taichung City Cultural Centre	Taichung City Govt	concours / competition	2013
Hanoi, Vietnam	Thang Long Citadel Site Museum	Govt of Vietnam	concours / competition	2014
Paris	la Sorbonne nouvelle à Picpus	Epaurif	concours / competition	2014



architecture - logements / housing

Logements en centre historique / Housing in historic city-centres

En 1986, la SA HLM melloise a confié au studioMilou architecture, la création d'un ensemble de logements dans un quartier ancien de la vieille ville de Melle. Cette opération se situait en limite ouest de la ville et était inscrite dans le rayon de protection des églises romanes de Melle. Cette opération a permis la réhabilitation d'environ 15 logements anciens et la construction de 20 logements neufs dans le cadre des financements PLA. En 1985, le studioMilou architecture fut lauréat d'un concours pour la construction du siège de l'OPAC nord (Deux-Sèvres) à Thouars. Cette opération comprenait également la création d'environ 30 logements PLA et d'un parking souterrain destiné aux bureaux et aux logements.

In 1986, studioMilou architecture was asked to design a housing development in an ancient district of the old town of Melle by HLM Melloise, a low-cost housing agency. This project was to be located at the western limit of the town and would be built in the protected area around the town's Roman churches. It would involve the rehabilitation of around 15 housing units and the construction of 20 new ones within the framework of state-assisted financing. In 1985, studioMilou won a competition to build the headquarters building of Opac nord (Deux Sèvres) in Thouars. This project also included the construction of 30 PLA housing units and of an underground parking lot to be used by office workers and local residents.

Fossemagne à Melle 35 logements PLA / 35 social housing units SA HLM Melloise réalisation 1985
Les villas, Thouars 30 logements et bureaux / 30 housing units and offices Thouars opac réalisation 1986

Hôtel de St Vaize 50 logements PLA / 50 social housing units HLM Niort SA réalisation 2003
Argenteuil 47 logements PLA / 47 social housing units Cités Jardins réalisation 2009
Orléans résidence d'étudiants / student housing Vinci réalisation 2014

Logements en site urbain nouveau (ZAC) / Housing in new urban areas

En 1995, l'OPARC de la Ville de Poitier a demandé au studioMilou architecture de créer 50 maisons. Le projet était un projet expérimental en site urbain nouveau.

In 1995, studioMilou architecture was asked by the OPARC of the Ville de Poitiers to design 50 housing units. This project was an experimental one (rex), looking at new ways of organizing construction sites.

Poitiers, ZAC St Éloi 50 logements rex / 50 rex housing units Poitiers oparc réalisation 1996
Saint Denis, Pierre Semard 50 logements / 50 housing units Plaine commune habitat réalisation 2009

Logements en milieu rural / Rural housing

A la suite d'une étude prospective réalisée en 1979 par Jean François Milou pour un ensemble de logements à Celles-sur-Belle, plusieurs maîtres d'ouvrages publics ont confié au studioMilou architecture des opérations de constructions de logements PLA dans la région.

Following a study carried out by Jean François Milou in 1979 for a group of housing units at Celles-sur-Belle, many public contracting authorities approached studioMilou architecture requesting designs for PLA housing in the region.

La Mothe St Heray 10 logements / 10 housing units HLM Niort SA réalisation 1979
Celles-sur-Belle 10 logements / 10 housing units HLM Niort SA réalisation 1979
Brioux-sur-Boutonne 20 logements / 20 housing units HLM Melloise SA réalisation 1983
Aiffres 41 logements BBC / 41 BBC housing units HLM des deux Sèvres SA réalisation 2010

conservation du patrimoine architectural / *conservation of architectural heritage*



Conservation / Conservation

Le studioMilou a une expérience extensive de réutilisation de bâtiments anciens et de monuments historiques. Dans ce contexte le studioMilou architecture est devenu progressivement une agence spécialisée dans la conservation des monuments anciens. Sous la direction de Jean François Milou, de Thomas Rouyre et, à partir de 2012, de Maria Campos, le studioMilou a réalisé les projets de conservation suivants:
studioMilou has extensive experience in the reuse of ancient buildings and historic monuments, and studioMilou architecture has now become a company specializing in the conservation of ancient buildings. Under the direction of Jean François Milou, Thomas Rouyre, and, from 2012 onwards, of Maria Campos, studioMilou has carried out the following conservation projects:

Patrimoine architectural et archéologique médiéval et pré-médiéval Mediaeval and pre-mediaeval architectural and archaeological heritage

Dmanisi, Géorgie	restauration de restes archéologiques	Musée national de Géorgie	réalisation 2010
Bougon	restauration d'une grange monastique	Niort Conseil général	réalisation 1993



Patrimoine architectural du 19ème siècle

19th-century architectural heritage

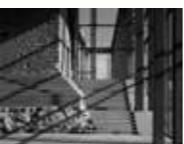
Niort	restauration d'une Ecole de Dessin	ville de Niort	réalisation 1999
Mulhouse	restauration d'une usine textile	Ass. Gest Musée Automobile	réalisation 2007
Carreau du temple	restauration de l'architecture métallique	ville de Paris	réalisation 2014
Saint-Etienne	restauration d'une friche industrielle	ville de Saint Etienne	réalisation 2016



Patrimoine architectural des années 1930

1930s architectural heritage

Cherbourg	reconversion du hall des trains	C Urbaine Cherbourg	réalisation 2006
Singapour	restauration d'une maison coloniale	George and Lysa	réalisation 2013
Singapour	reconversion du City Hall et Cour suprême	National Gallery, Singapore	réalisation 2015



Plan de gestion du Patrimoine / Heritage management plan

Zone de protection du Patrimoine architectural et Urbain

Architectural and urban heritage protection areas

Jean François Milou a développé au cours des années 1980 et 1990, des recherches sur le développement et la protection des centres historiques anciens. Il a réalisé plusieurs études de ZPPAU pour des villes historiques de taille moyenne.

During the 1980s and 1990s, Jean François Milou undertook research into the development and protection of historic city-centres. He carried out numerous studies of architectural and urban heritage protection areas for medium-sized historic cities.

Airvault	ZPPAU et projet urbain	drae	étude 1986
Thouars	ZPPAU	drae	étude 1992
Bougon	ZPPAU	dau	étude 1995



Conseil en Patrimoine Architectural / Heritage consultancies

Jean François Milou a mené à bien des missions d'expertise sur la protection du patrimoine architectural depuis la fin des années 1990 pour le gouvernement français et pour le centre du patrimoine mondial de l'Unesco.

Since the late 1990s, Jean François Milou has carried out many expert missions on the protection of architectural heritage for the French government and the UNESCO World Heritage Centre.

Mission d'expertise auprès du gouvernement français

Expert missions for the French government

Dholavira, Inde	programmation (site archéologique)	Ministère des Affaires étrangères
Dmanisi, Géorgie	conseil (site archéologique)	Musée national de Géorgie (GNM)

Mission d'expertise auprès de l'UNESCO

Expert missions for UNESCO

Lumbini, Népal	mission d'expertise	UNESCO World Heritage Centre
île de Bali, Indonésie	mission d'expertise	UNESCO World Heritage Centre
Agra, Inde	extension périphérique Taj Mahal, Fort d'Agra	UNESCO World Heritage Centre

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