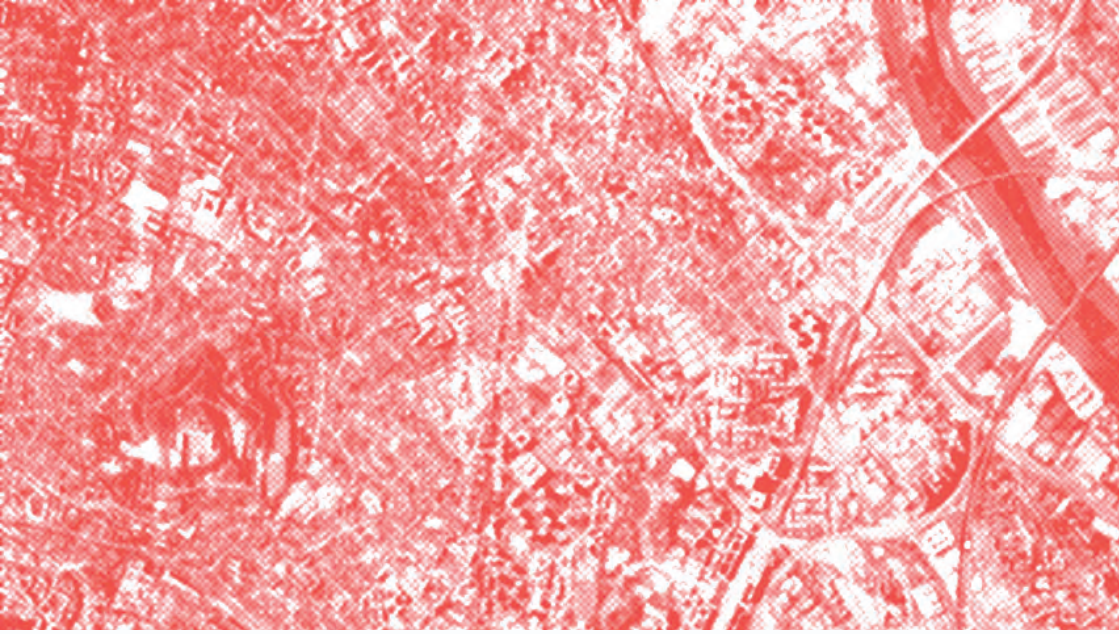
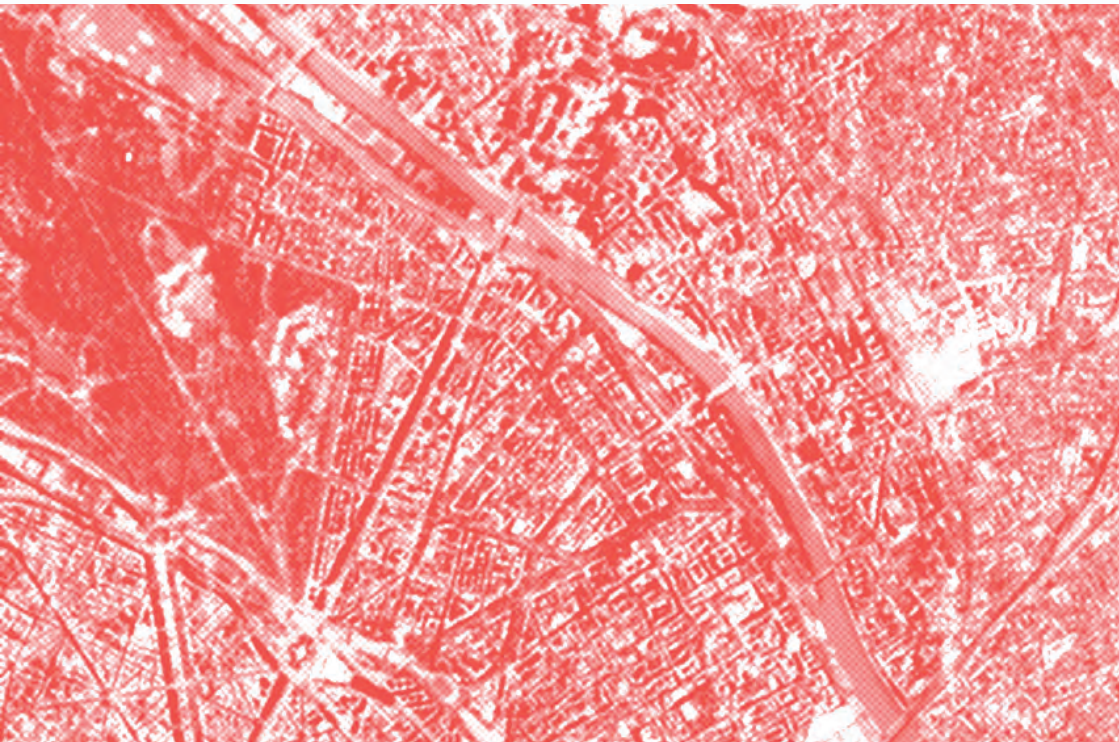


Fall 2013

ARCH 5115: CORE DESIGN V

NANTERRE PAPETERIE: TOWARDS A NEW URBAN CLIMATE

PROFESSORS: ALESSANDRA CIANCHETTA/AWP & JEREMY FOSTER/Cornell University
College of Architecture, Art and Planning, Department of Architecture



THE NANTERRE PAPER FACTORY
PHOTOS BY MAMASUCO ON FLICKR

CONTENT

AUGUST

W 28 **Studio Intro** - 12:30-2:30pm Milstein Hall Auditorium
Begin Assignment 1 - Conceptual Themes as Design Parameters (group work)

F 30 **Studio**

SEPTEMBER

S 1

M 2 **Labor Day** - No studio

T 3

W 4 **Studio**

T 5

F 6 **Studio**

S 7

S 8

M 9 **Asgn. 1 due** - PIN-UP Conceptual Themes
Begin Asgn. 2 - Site & Context (group work)

T 10 **GUEST LECTURE Jacques Herzog** - 5:15pm MH Aud.

W 11 **Preston Thomas MEMORIAL LECTURE**
Studio [Herzog/Eisenman panel, 2.30 – 4.30pm]

T 12

F 13 **Studio**

S 14

S 15

M 16 **Studio** followed by
HARTELL GALLERY RECEPTION / AWP - 5pm *tentative

T 17 **DISCUSSION SEMINAR Marc Armengaud**- 11am-1pm, location TBD

W 18 **GUEST LECTURE Alessandra Cianchetta**- 5:15pm MH Aud.
Asgn. 2 due - PIN-UP Site & Contexte (prelimnary)**/Begin Asgn. 3** Temporal Colonizations (individual work)

T 19

F 20 **No formal Studio**
Prep for field trip/research for speculative assignment

S 21 **FIELD TRIP** departure for Paris

S 22 **FIELD TRIP** arrival in Paris

M 23 **FIELD TRIP** (separate handout)

T 24 **FIELD TRIP** (separate handout)

W 25 **FIELD TRIP** (separate handout)

T 26 **FIELD TRIP** (separate handout)

F 27 **FIELD TRIP** (separate handout)

S 28 **FIELD TRIP** departure for US

S 29 **FIELD TRIP** Arrival in US

M 30 **Field trip debrief/Studio**

OCTOBER

T 1

W 2 **GUEST LECTURE Paulo David** - 5:15pm MH Aud.
[Interim Thesis Reviews]

T 3

F 4 **Studio**

S 5

S 6

M 7 **Studio**

T 8

W 9 **GUEST LECTURE Jeanne Gang** - 5:15pm MH Aud.
Studio

T 10

F 11 **Asgn. 3 due** - PIN-UP Temporal Colonizations (individual)**/Final Site & Context Documentation due** (basis for future presentations)/Form new groups for rest of semester, based on Asgn. 3**/Begin Asgn. 4** Pre-design-brief/'Plan-guide' (group wo

S 12

S 13

M 14 **Fall Break** - No Studio

T 15

W 16 **GUEST LECTURE Rahul Mehrotra** - 5:15pm MH Aud.
Studio

T 17

F 18 **Studio**

S 19

S 20

M 21 **Studio**

T 22

W 23 **GUEST LECTURE Matthew Bannister** - 5:15pm MH Aud.
Studio

T 24

F 25 **Asgn. 4 due** - PIN-UP 'Plan-guide' proposal**/[Booklet version of Asgn. 1 & 2 due]/Begin Asgn. 5** Architectural/Landscape component (individual work)

S 26

S 27

M 28 **Studio**

T 29

W 30 **GUEST LECTURE Nataly Gattegno & Jason Kelly Johnson** - 5:15pm MH Aud. **/ Studio**

T 31

CALENDAR FALL 2013

NOVEMBER

F	1	**Studio**
S	2	
S	3	
M	4	**Studio**
T	5	
W	6	**GUEST LECTURE Dennis Crompton** - 5:15pm MH Aud. **[Interim Thesis Reviews]**
T	7	
F	8	**Studio [Graduate Open House]**
S	9	
S	10	
M	11	**Interim Pin-up, Assignment 5** - Architectural/Landscape component
T	12	
W	13	**GUEST LECTURE Antón Garcia-Abril** - 5:15pm MH Aud. **Studio**
T	14	
F	15	**Studio**
S	16	
S	17	
M	18	**Studio**
T	19	
W	20	**GUEST LECTURE Greg Keeffe** - 5:15pm MH Aud. **Studio**
T	21	
F	22	**Studio**
S	23	
S	24	
M	25	**Asgn. 5 due** - PIN-UP Architectural/Landscape component**/Begin revision of 'Plan guide' & Final presentation** (individual/group work)
T	26	
W	27	**Thanksgiving Recess,** begins at 1:10 p.m **Thanksgiving Break** - No Studio
T	28	
F	29	**Thanksgiving Break** - No Studio
S	30	

DECEMBER

S	1	
M	2	**Studio**
T	3	
W	4	**Studio/Preliminary submission of images due for Final Review booklet**
T	5	
F	6	**[Optional Studio]** - Last Day of Classes
S	7	
S	8	
M	9	
T	10	**Final Studio Review**
W	11	
T	12	
F	13	
S	14	
S	15	
M	16	**Book version of Assignments 4 & 5 due** date to be confirmed
T	17	
W	18	
T	19	
F	20	

PROFESSOR INFORMATION AND CONTACT

Professor:

ALESSANDRA CIANCHETTA

Alessandra is a partner at AWP (Paris) , AWP-HHF (Basel) and the director at AWP UK (London). Her portfolio of award-winning designs ranges from major large scale public projects to temporary installations mostly focusing on public realm and cultural equipments. Among her latest ongoing projects are the masterplan for the development of all urban spaces in the La hino airport, the Ferro-Gomma Hub multimodal park, both in Naples, It (with Rogers Stirk Harbour & partners) and a public square for the high speed station in Florence (with Foster & partners). She has also curated and designed exhibitions for major cultural institutions (such as the GAMC, City of Architecture and Heritage and Pavillon de l'Arsenal, Paris, Fondazione Adriano Olivetti, Rome, COAC and CCCB, Barcelona, among others) written books and essays (Park Guell, Gustavo Gili, 2002, Alvaro Siza_: Private Houses 1954_–_2004, Skira 2004 and Nightscapes, nocturnal landscapes, Gustavo Gili, 2009) and lectured and exhibited her work at many architectural venues worldwide. Visiting Professor at the Master «Extraordinary Landscapes», Naba, Milan, and at Azrieli School of Architecture and Urbanism, Carleton University, Ottawa, and at Columbia University (NY/Paris program), Alessandra is also a member of the Newham design review panel in London since 2007. Awarded with the French Ministry of Culture Prize for Best Young Architects in 2006 and with the French Ministry of Ecology, Sustainability, Transport and Housing PJU urban planning award 2010, she graduated from the "La Sapienza" Rome, Etsa Madrid and Etsa Barcelona, she later attended advanced studies on criticism and landscape theory at UPC, Barcelona and Ehess, Paris and worked with Enric Miralles, José Antonio Martinez Lapeña - Elias Torres in Barcelona and with Franco Zagari in Rome, before founding AWP in Paris in 2003.

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Professor:

JEREMY FOSTER

As an architect, landscape architect, and cultural geographer, Jeremy Foster is fascinated by the opportunities the landscape medium — simultaneously, an assemblage of material processes and practices, a space of representation, and a medium of cultural discourse — offers for trans-disciplinary, «joined up» thinking. In addition to practicing architecture and landscape architecture, he has taught at University of Pennsylvania, University of Virginia, Virginia Tech, and Cornell University.

His design studios not only address the social, environmental, and infrastructural challenges found in contemporary built environments, they emphasize that these environments are always under construction and offer opportunities to curate, re-imagine, and project cultural values and ideas of nature. Foster has also taught courses in the history, theory, and practice of landscape and urban design, and the role of cultural representations and material practices in the shaping of cities, landscapes, and territories.

Foster's research is both historical and contemporary, and revolves around the multiple intersections between culture and landscape. Recent articles have explored the relationship between landscape and different forms of memory, the visual-discursive construction of imaginary geographies, the urbanism of mobility, displacement and diaspora, the syncretic nature of topographical thinking, and the relational and performative aspects of place.

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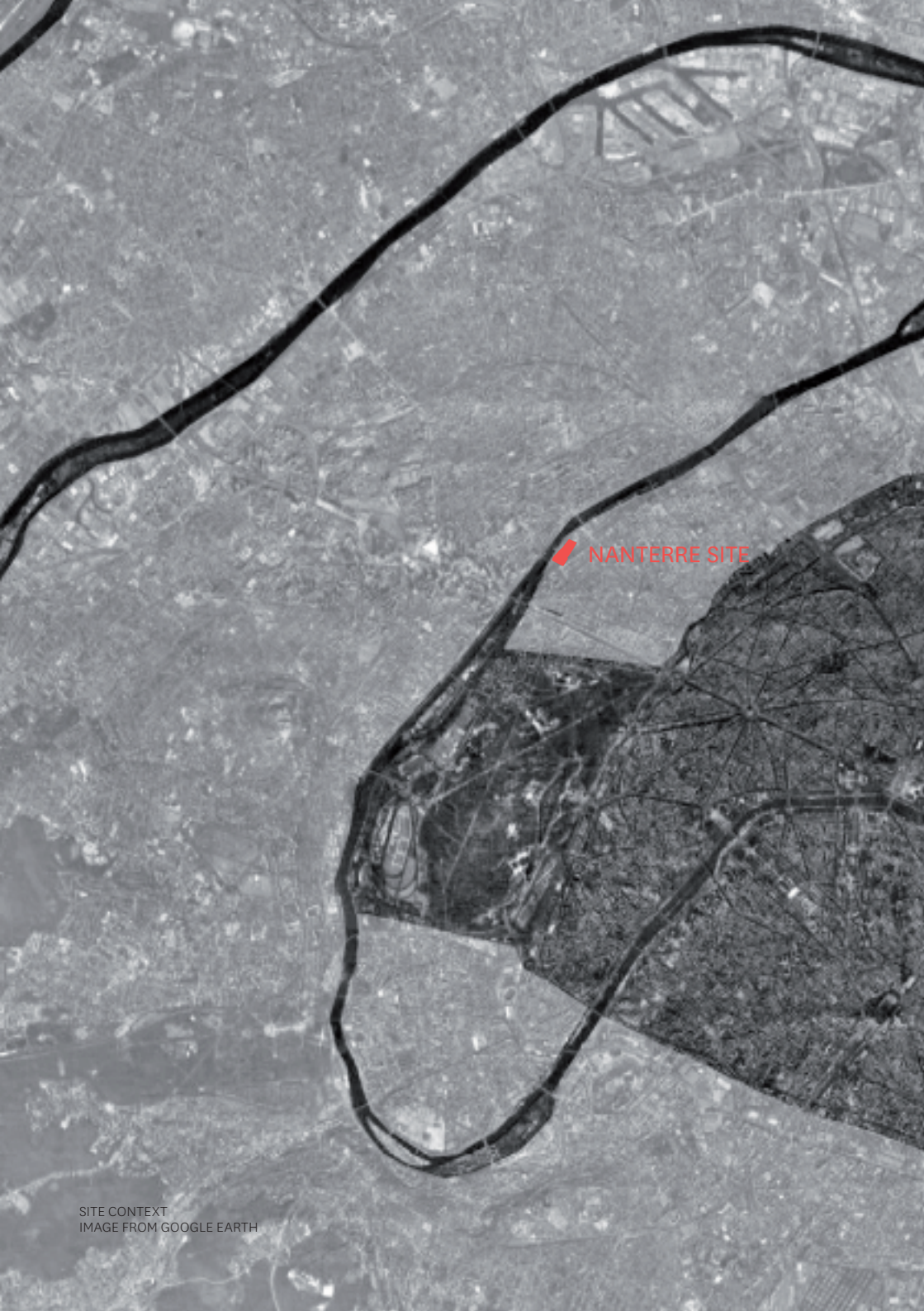
THE NANTERRE PAPER FACTORY
PHOTOS BY MAMASUCO ON FLICKR

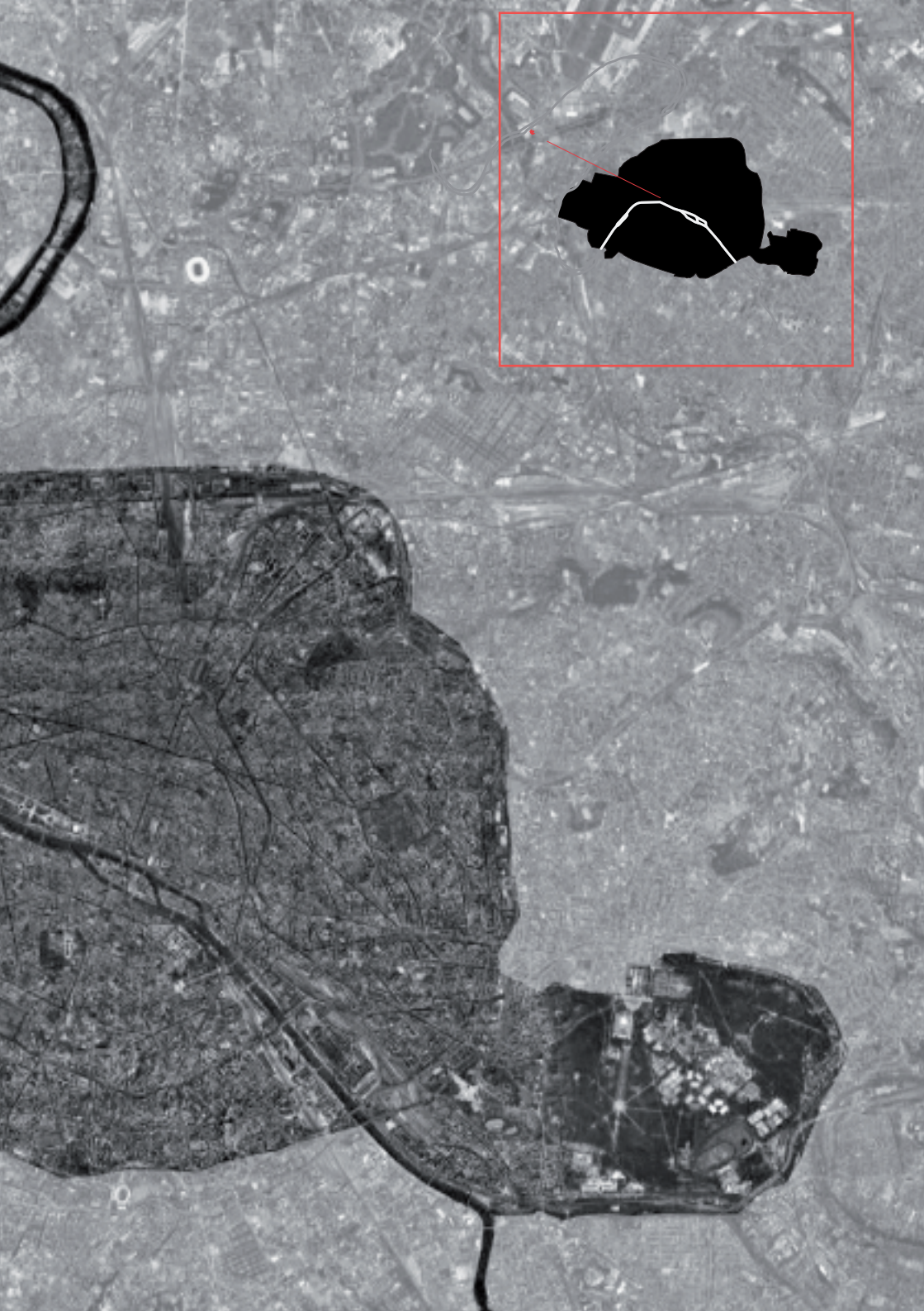
PROJECT BACKGROUND

As the city of Paris grows, its boundaries continue to expand and blur. The 20 arrondissments of its historic core have a population of 2 .2 million inhabitants. Within the greater metropolitan area, however that number is closer to 12 million. Boasting one of the most extensive regional rail systems in the world, the Paris region should really be viewed as one mega city. After decades during which Paris' core and the periphery fell under separate political jurisdications using unco-ordinated planning approaches, this de facto reality has finally been recognized by the Grande Paris plan. Launched by the French state in 2009, this initiative proposes an entirely new regional vision in which the historic center and the outer communities and industrial areas are conceptualized as an integrated whole. Two strands of this initiative are the decentralization and redistribution of major state and academic institutions throughout the region, and a massive expansion of the existing transit systems to allow the densification of outer areas, and improve day-to-day connections between them. The intention is that urban complexity and connectivity will no longer be restricted to the city center.

Within this context, there are plans to develop a new research and learning campus on the site of a former Papeterie or Paper Factory, located in Nanterre, historically a industrial and working class suburb of Paris, technically in the department of Hauts-de Seine (92). Here, it is hoped, proximity to the existing Université de Paris 10, regional rail and highway infrastructures, established industrial areas, the business district of la Défense (Europe's biggest), nearby suburban residential areas as well as the natural corridor of the Seine, will allow the creation of new kind of urban configuration. Proposal for this site also need to recognize two other factors related to the Grande Paris initiative. Firstly, it lies at the end of Paris' famous westward axis, which begins at the Louvre, extends up the Champs Elysees to Arc de Triomphe and across the river through La Defence to the Grande Arche, and the kilometer long Les Terrasses business and housing district currently being completed in Nanterre. Secondly, it is near to a major transportation node on the proposed Grand Metro that will circumnavigate the metropolis and link to regional poles like the new university being built at Paris-Saclay. It is against this background that students are asked to develop a holistic, multi-faceted strategy for the future of the former Nanterre Papeterie. We will assume that the developmental mechanism used here will be the traditional French ZAC, or *Zone d'aménagement concerté* (comprehensive urban regeneration project), in which public and private sectors work as partners.



SITE CONTEXT
IMAGE FROM GOOGLE EARTH

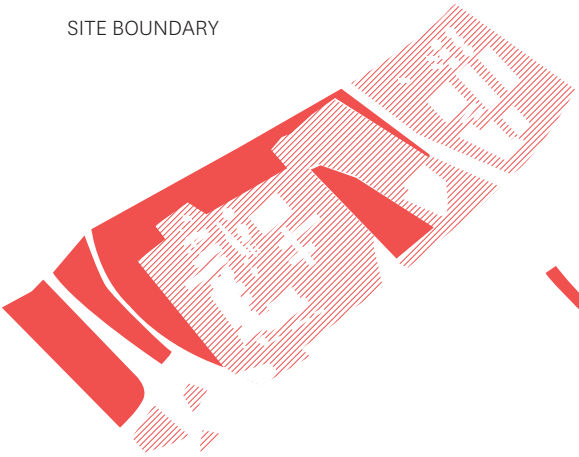



SITE CONTEXT
IMAGE FROM GOOGLE EARTH

SITE CONTEXT
IMAGE FROM GOOGLE EARTH

SITE EXISTING INFRASTRUCTURE

SITE BOUNDARY



OPEN SPACE: GREEN AND INDUSTRIAL
UNBUILT SPACE

SITE

BUILT INFRASTRUCTURE: BUILDINGS AND
ROADS

SITE CONTEXT
IMAGE FROM GOOGLE EARTH

SITE FACTS

APPROX AREA OF SITE : 374,681 SQ METERS; 4,033,032 SQ FT
LENGTH OF WATERFRONT : 944 METERS; 3097 FEET
AREA OF PAPER FACTORY SITE : 1,822 SQ METERS; 19,611 SQ FT
AREA COVERED BY BUILDINGS : 40,683 SQ METERS; 437,908 SQ FT
NUMBER OF BUILDINGS ON PAPERY SITE : 21
DISTANCE FROM LA DEFENSE (GRAND ARCHE) : 2.7 KM; 1.7 MILES
DISTANCE FROM PARIS (ARC DE TRIOMPHE) : 7.4 KM; 4.6 MILES
OPEN SPACE (NON INDUSTRIAL) : 71,343 SQ METERS; 767,929 SQ FT
CLOSEST RER STATION (NANTERRE UNIVERSITE) : 539 METERS; 1768 FT
CLOSEST METRO STATION (LA DEFENSE) : 2,832 METERS; 9291 FT
HIGHWAYS ON SITE : A14 (RUNS NW TO SE), A86 (RUNS NE TO SW)
TIME TO GET TO PARIS VIA RER : 20 MIN

VIA METRO : 25 MIN
VIA CAR : 16 MIN
BIKING : 40 MIN

SITE/HISTORY/PROGRAM

This site has an extensive industrial history, some of which is still visible in the still-operational paper factory and other non-functioning factory buildings. The Papeterie, was built in 1904 in a strategic location near to the Seine, which provided the water supply essential to the manufacture of paper and transportation of raw materials, especially for wood imported from Scandinavia. Its operations expanded westward between the two wars, and at the peak of its operations, the plant complex incorporated many buildings housing the various stages of the manufacture of paper. It also had a riverfront dock that could receive the arrival of raw materials, paper-making machines, pumping station, coal-fired boilers. In 1920 land was acquired nearby to build housing for employees close their workplace, some of which still exists. In 1940 the factory diversified to the production of large capacity bags for fertilizers, cement, flour. In 1947, the adjacent land, operated as a quarry since 1925, is filled with wood waste. During peak years (1950-1960), the factory employed up to 1,600 people. In 1966, the state expropriated land belonging to the factory to build the highway. As a result, between 1969 and 1971 four of the factory's buildings closed. Subsequent introduction of automated machinery and computerize production led to a reduction in the factory's workforce. Today, the company has only 175 employees, and specializes in the production of corrugated paper used in cardboard packaging. Recently, in order to meet new environmental regulations, recycled paper has replaced wood, thus avoiding the discharge of pollutants into the Seine. Nevertheless, in 2011, it was announced that the Papeterie would cease operations and sell the land.

HISTORICAL IMAGE FROM ÉTABLISSEMENT PUBLIC DE LA DÉFENSE SEINE ARCHE

Today, as most of Paris' growth and expansion occurs on its periphery, the site occupies a strategic location, in terms of access as well as several other development factors. The question becomes: can this extensive, valuable site be re-developed in a way that reflects contemporary urban practice while still preserving its historic character? Like most material objects, the Papeterie structures have had a 'social life' that has created an evolving array of associations and attachments. How might current ideas about urban accessibility, branding, atmosphere, and sustainability relate to the imaginaries suggested by these 'found objects', as well as broader narratives about how we should design for aging cities? And how can we discover new and creative design solutions by transforming pre-existing limitations?

The 'core programs' of this design project are those of a tertiary education institution; classroom/ lab/ workshop spaces, large public assembly spaces, multi-functional common areas, public spaces, and recreational facilities. However, because learning happens everywhere, and distinctions between academic and nonacademic settings tend to be less rigid in contemporary educational settings, these academic programs will need to be embedded in larger social-pedagogical assemblage of multipurpose, more or less 'public' spaces. In particular you should consider what are the spatial and architectural implications of wireless technology, and whether traditional spaces-types are still appropriate as campuses depend more heavily on digital databases and personal computers? With this in mind, you need to think of the Papeterie's future as a 'comprehensive learning environment'. In addition to addressing the

basics of campus accommodation and circulation, the design strategy should seek to promote learning that happens in multiple registers, some of which have little to do with formal instruction – ie. through social interaction and hands-on engagement, through performance and spectacle, through interfaces between the material and the virtual, through ecological processes and sustainable practices. Creating this 'learning environment' could exploit the unique physical opportunities offered by the site, or it could involve tapping into the social, cultural, symbolic and environmental 'capital' the Papeterie presents in relation to its (multiple) contexts, in part through digital technologies and networks.

TOWARDS A PLACE-"CLIMATE"

In order to develop a distinct ‹climate› (alternatively, atmosphere or ambience) at the Papeterie site, we need to envision the qualities of a public space that we hope to shape. The design strategy should create an 'urban oasis' in and around the campus characterized by a new relationship between nature and urbanity -- a cityscape that encourages urbanites to relate to and interact with the environment as a heterogenous, animated field. This future cityscape will not only be the work of architects. Engineers, ecologists, landscape architects, media designers and artists could also contribute to a new hybrid urbanity on the Nanterre campus.

Today, paradoxically, it is in central Paris—a compact old city largely relegated to museum status -- that the most notable city/nature hybridizations of the Ile-de-France region are emerging. Yet maybe this is not so surprising if we consider this urban environment from a rhythmanalysis perspective. Sociologist Henri Lefebvre argued that the quality and texture of life in a given city is as much a matter of the temporal patterns and rhythms (linear, sequential, cyclical) that occur in it, as it is a reflection of its physical and spatial configuration. From a rhythmanalysis perspective, urban places, while always in the process of becoming, are also stabilized by ongoing (or ambient) taken-for-granted activities and practices that possess particular rhythmic qualities, whether steady, intermittent, volatile or surging. 'Place' in this analysis, is a condition produced through processes and performances rather than a 'container' in (or against) which these play out. This means it is often environments with the greatest density of non-human (bio-physical, technological, material) and human (cultural, social, corporeal) rhythms that offer

the greatest opportunities for hybridization. Often, 'place identity' is the result of the contradictions and complexities unique to a locale, created by intersections between rhythms (both 'human' and 'nonhuman'), expressed temporally and spatially.

Students are asked to explore, through their design proposals, how the 'place-identity' associated with Nanterre might be experienced as a 'climate'. This 'climate' will both resemble the familiar meaning of the word, and diverge from it. At a relatively straightforward level, a design strategy attuned to how the interaction between buildings and open spaces contributes to learning needs to pay attention to how the subjective qualities of outdoor space – including microclimate – encourage or discourage use from season to season. This kind of climate can be worked with in inventive and synthetic ways that augment naturally occurring conditions, using environmental performances to engender new kinds of somatic envelopment and spatial use. But another kind of climate can also be envisioned, one that is less predictable or describable. Like conventional 'climate', this will be an ambient but distinct condition; pre-consciously affective rather than consciously experiential, and characterized by the interplay between rhythms of different kinds, timing and intensity. However, this 'climate' will be the result of the orchestration of events, programs, and processes, in a way that produces continuities, variations and contrasts. This 'urban climate' will be more welcoming and hospitable than the immense post-industrial landscape that is the present image and reality of the site, even as it partially depends on these for its affect(s). By paying attention to the opportunities for communication and relational understanding -- spatial thresholds and transitions, programmatic collaborations and layerings, material conjunctions and reciprocities, architectural cues and references -- a pattern of hybrid events or performances can spread throughout the campus.

SITE/ IMAGES

THE NANTERRE PAPER FACTORY

PHOTOS BY MAMASUCO ON FLICKR

OVERALL STUDIO APPROACH

In addition to the field trip to Paris in Week 4, there are six assignments to the studio. Each of these will be explained in more detailed handouts, distributed later.

First, students will research and document a set of **key conceptual themes or design parameters** that could potentially be realized in the site. They will then develop an **analytic overview of existing site conditions**, and social, economic and environmental factors likely to affect its future development and growth. This work will be done in small groups, each of which will be assigned a research topic. This research and analysis will be complied into a booklet using a standard format (TBA), as a document that the whole class can share, and to incorporate as part of the final deliverables for the studio.

Design proposal begin with students developing an **overall strategic vision ('plan-guide')** that views the site, not as a tabula rasa, but as a condition that offers unique challenges and opportunities for innovative design. This strategy should consider the campus as part of a larger system of related sites, and components and networks, and should elaborate opportunities offered by the adjacent university, housing, riverfront, and the regional transportation infrastructures. It needs to create programming for a population who do not yet exist, and establish a larger sense of urban connection and orientation. The purpose of this 'plan-guide' will be to identify broad spatial and temporal moves, and outline a schematic brief of anticipated programs (types, scales, areas, timing). Again, this assignment will be done in small groups, but different ones from the first exercise, to re-distribute research knowledge throughout the class. This 'plan-guide' will launch design development, and need to be updated at the end of the semester to reflect the products of that work.

Then, students will develop an **architectural and/or landscape proposal for a component or system** outlined in the 'plan-guide'. Although these architectural/landscape interventions will be designed individually, they should not be conceived as autonomous objects. They should take into account the site's industrial history, and not view building and nature as separate realms of design. They also need to be seen as complementary (not competing) components of a nunaced overall site strategy. Each of these interventions should be developed to compliment one another, and need to be designed in conjunction and consultation with group partners. At the final review, these design component proposals will be presented by their authors, along with the updated version of the group's collective 'plan-guide'. Both will need to be submitted, using a standard format, as part of the final deliverables for the studio.

PUBLIC SPACE AS PRISM

The goal when designing an urban territory of the size and complexity of the Nanterre Papeterie is to identify that which already exists, and uncover what can (or is likely to) change over time, given emerging technologies, social practices and cultural formations. All these aspects of the urban project are condensed into the metaphor of public realm as an 'espace de référence' or prism, a multi-faceted spatial figure that evokes the architectures of an augmented reality. The concept of the prism reflects the fact that the public realm needs to accommodate many different dimensions -- signals, flux, construction, nature, time, virtual interactions – while still providing a strong spatial identity. To turn the Papeterie into a distinctive place, eight keyconceptual themes or design parameters have been identified that could but don't yet exist on the site -- a toolkit for ways of transforming it that transcend 'fulfilling the brief'. Because these parameters play out in the same 'prismatic' public realm, there are inevitably overlaps between them. Nevertheless, each implies a relatively defined vector of research into a specific set of objects, mechanisms, and precedents, as well as a particular set (and scale) of relevant 'forms of evidence' or opportunities in the site.

CONCEPTUAL THEMES/DESIGN PARAMETERS

1. URBAN ARMATURE: NAVIGATION/ORIENTATION/LEGIBILITY
2. URBAN LOGISTICS: MOBILITY, ACCESS, INTERACTION
3. SUSTAINABILITY, POLYVALENCY & "DURABLE DEVELOPMENT
4. TEMPORALITY, PROGRAMMING & "NOCTURNAL CULTURES"
5. LANDSCAPE & NATURE/HYPERNATURE
6. MATERIAL/VIRTUAL (1) -- ENVIRONMENTAL ART/MEDIATIZATION
7. MATERIAL/VIRTUAL (2) – COMMUNAL SPACES of LEARNING
8. RE-INHABITING the ARTEFACT

AERIAL IMAGERY OF NANTERRE PAPERY LOOKING EAST

1. URBAN ARMATURE: NAVIGATION/ORIENTATION/LEGIBILITY

Surfaces, scaling, relationality, differentiation, legibility and orientation of the "urban armature" or spatial framework; this should be the goal for the design of any "sensitive large construction zone." The site is not only currently separated from the rest of Nanterre (industrial and residential) but also from the rest of metropolitan region (the river, La Defense/grand axe and Paris). A spatial framework must be found (or developed) that allow the area to communicate with peripheral territories at different scales, and which can be shared and inhabited by individuals of diversity & variety. This does not mean simply extending the surrounding urban textures (which are in any case highly varied) into the site; rather it means finding a figure that is both specific to the site and legible in relation to that which surrounds it. Although Nanterre has its own (historic) planning logic, it is characterized by its fragmentation and excess of open space, and lacks what we usually think of as 'urbanity'. Concurrently, there is no urban armature of any kind linking this context to the Papeterie site. There are conflicts of usage, and discontinuities of mobility, fabric and spatial sequence; also incoherence, illegibility, disorientation, monotony, absence of landmarks or programmatic magnets, sensations of emptiness and separation.

AERIAL IMAGERY OF NANTERRE PAPERY LOOKING NORTH

An overall urban armature needs to be developed that can remedy all these problems, and makes the overall territory navigable, readable and habitable. A conventional approach would be to simply organize the site according to a street/block grid. This would be difficult at the Papeterie, however, due to the presence of pre-existing structures, and would be unlikely to generate the heterogeneous, prismatic public realm the project requires. Additionally, the urban armature may not only express itself in the patterning of built/ unbuilt space; it could also play out in the continuous and maybe rhythmic organization of the site's ground plane. It could, in other words, take the form of a topographical strategy that co-ordinates and distributes surfaces, slopes and elevations in a way that allows settings distant from one another can both remain apart and be joined. This has the advantages of simultaneously

organizing the territory in terms of (human) vision, movement and use as well as (natural) processes and ecologies; sometimes it also indexes the site's past life and anticipates its future one as part of a single continuous logic. This version of the urban armature has the potential to provide a sense of 'orientation' and 'legibility' that is both spatial and temporal: it prepares the site to accommodate both 'known' and 'unknown' evolutions while still ensuring coherence. What kinds of architectural and topographical strategies have been used in other similar scale urban regeneration projects to develop an urban armature that neither imposes form on a complex site, nor slavishly conserve existing arrangements, but gives residual structures new functions and identity, and facilitates the integration of new ones?

2. URBAN LOGISTICS: MOBILITY, 'ACCESS', INTERACTION

The site is currently locked on one side by the Seine River and two other sides by major infrastructures. There is no direct link to nearby La Défense and getting to Paris is complicated, slow and expensive, even though it is physically quite close to the city center. Part of the analysis for the site should focus on circulation, access to the site, movement within the campus, and the broader implications that this development could have for the entire area. Moving through the space should not be a challenge, but a gratifying experience. How can we rethink urbanity from the standpoint of flux and access, especially by privileging movement and interconnections. While the basic unit we will be dealing with is the radius of 5 minutes walk, this measure needs to be articulated with larger time-space frames of other, non-walking mobility systems (bicycle/car/RER/river ferry). How do these different systems come together? What are the likely flows towards and within the site? What are their 'use-sheds' (geographic/tempographic) and temporal rhythms? Are there existing or latent programmatic attractors or condensers? Where could new ones be created, and how can these be clustered and spaced so as to promote a greater quality and density of interaction? These could occur both on the site's perimeter (ie gateways, intermodal transfer points) or within it limits (ie exterior salons and public interiors). How can the open space network be choreographed so that it becomes more than just in-between space or corridors of movement? For example, can we rethink of circulation routes as giving access not to classrooms and offices, but to open space? Anticipating future growth and development (including train lines, connections and stations) should be part of your vision for the site. Equally important is how the adjacent community and the campus would benefit if the entire area was more accessible. Could linking the new site into larger circulations open up unanticipated programmatic collaborations? Who

THE NANTERRE PAPER FACTORY
PHOTOS BY MAMASUCO ON FLICKR

are the primary constituencies and stakeholders surrounding the site, and how might its regeneration affect or benefit them? For example, improving accessibility to the businesses districts of Les Terrasses and La Défense could allow for new kinds of relations between students and professionals. Could this campus position itself as a hub for business incubation or entrepreneurship? For continuing education and recreation? How might the spatial and programmatic organization of the campus facilitate such collaborations? Alternatively, (or at the same time) through what mechanisms and interactions might the presence of a campus transform the neighborhood around it? For instance, can a new social gathering place (promenade/square /plaza/route) – or web of such spaces -- within the campus also serve the larger community as a hub for social engagement?

3. SUSTAINABILITY, POLYVALENCY & "DURABLE DEVELOPMENT"

The overall design proposal ('plan-guide') should ensure the long-term performance of the entire territory while avoiding wasteful forms of energy consumption and minimizing other kinds of environmental costs (bio-diversity, urban microclimate, stormwater recharge and quality, waste generation etc). 'Sustainability' can take many architectonic manifestations, ranging from approaches to the re-cycling of 'embedded energy' (in existing buildings and site materials) and the alignment, spacing, height, and orientation of new structures, to the material construction of new building envelopes and decisions about logistics and costs (environmental and economic) of the ongoing maintenance of buildings and landscape. However, it should begin with considering what are the most important larger (ie beyond the nominal boundaries of the site) human and natural systems underpinning project, and which will 'construct' and sustain it in the long run. And, what are the most important cycles/volumes/outputs/capacities of these 'sustaining' human and natural systems? These basic questions can help tease out and document not-so-obvious potentialities and unforeseen relationships that might help generate and/or sustain the project. They can also help make informed decisions about the viability of technical auto-alimentation systems that use clean technologies and/or sustainable modes of consumption. Of course, this is not to say that such systems don't have an important symbolic and pedagogical role to play in the project as well. Energy generation and conservation (heat recollection, heat pumps, photo-voltaics, solar arrays), bio-mass and rainwater

harvesting, grey-water recycling etc. could all provide an overarching spatial-compositional logic for public spaces. The presence of durable micro-equipment could also inform the relationship between autonomous learning spaces and more public/multipurpose built spaces, and how the built envelope of each is envisaged. These site-wide systems might also be another way for the site to develop productive articulations with surrounding territories, fabrics and communities. How can collective spaces become articulated with, and maybe benefit from, the operative parameters (technical, temporal) of these more 'technical' systems. What other site wide logistical/service infrastructures are required, and how can these be optimized? How can these be integrated with the urban armature in a way that accommodates mutual use, long-term flexibility and the possibility of continued evolution? Could the site become a staging point accommodating/ introducing a new infrastructure that has potentially metropolitan scale implications (ie water borne transportation). Design proposals should aim to overcome conventional separations of buildings and landscape, technology and 'nature', in such a way that becomes permanently inscribed into the redevelopment project.

4. TEMPORALITY, PROGRAMMING & "NOCTURNAL CULTURES"

Campuses tend to be strongly contrasted busy and calm periods (morning/lunch/class changes, day/night, working week/ weekend, seasons, school vacations...). This is especially true when they are spatially disengaged from nearby urban areas with a different temporal rhythm, as the site is. Addressing this involves thinking seriously about programming, not only as a spatial matter, but as a temporal one. To compose an urban project today means not only creating programs -- inventing them, mixing them, supporting them – but temporally orchestrating them. Some are linear and others are cyclical, and some can – or need to -- be transformed over time. Thus, changing the 'climate' of the Papeterie means altering the site from a field of spatial constraints to a field of programmatic and temporal opportunities. (Two different examples of this might be creating a pool on the Seine, and unearthing hidden industrial residues/operations). Currently, darkness plays a major role in the 'programmation' of the site (in a negative sense, as in the shadows of vacant buildings and the undersides of infrastructure) and terminates at the river (unused). Turning the Papeterie into a viable urban campus requires thinking about the night as an as-yet untapped space that can be transformed through lighting for a 24-hour, globally-oriented population. A more imaginative

approach to the night, using an system of lighting that choreographs use and movement, would help develop a unique nighttime/off-time character and identity for the site. It would diversify and intensify the use of the collective space, and introduce new cultures that extend beyond classroom and which are probably new to Nanterre. It could also communicate the purpose and identity of the campus to those who never enter it (ie RER/autoroute travelers). There will be logistical concerns with respect to more nighttime visitors: new infrastructure like a stadium, parking garages, adult education centers and so on require attention to lighting, and wayfinding devices. But lighting, perhaps in conjunction with art installations (see Theme 6), could also create a cultural life that extends beyond the hours of 8am – 4pm, and make this campus the social hub for Nanterre at large, maybe even drawing people from more familiar 'nighttime destinations' elsewhere in Paris (where/what are these?). In addition to creating a strong learning environment during the week, your design proposal should also consider what kinds of culture(s) the campus could host on evenings and weekends. Can the campus be designed with a flexibility that meets University's changing needs but also accommodates diverse range of users at different times of day and year? What other kinds of programs – non-pedagogical/'commercial' – might be needed to support such a temporal mutability? How can these shifts is 'programmatic identity' be set in motion by modulating the relationship between light and dark, within spaces and across the campus? How might the rhythms of life (natural and 'cultural') you instigate through spatio-temporal programming be differentiated from, or be synchronized with, those governing the districts and infrastructures around the site?

5. LANDSCAPE & NATURE/HYPERNATURE

Although many people see nature as antithetical to urbanity, historically, ideas of nature first emerged in cities. In fact, it is precisely in urban settings, where the distinction between nature as a biophysical 'standing reserve' and nature as a cultural, aesthetic 'object of concern' is hardest to discern, that nature becomes most saturated with political and ideological power. This suggests that the landscape strategy for the site could be key to developing 'multifunctional' learning settings that promote new kinds of city/nature hybridizations. Could new buildings (or industrial traces) provide the locus for environmentally-beneficial, neo-natures? Does the site contain 'natural resources' (wild or man-made) that, when networked with other regional post-industrial environments using a patch-corridor analysis, become valuable research and monitoring sites? What kinds of plantings would be beneficial

from an environmental perspective? (heat island reduction, species diversity, air quality, xeriscaping, albedo reduction etc). What kind of 'natural processes' might be mobilized to jump start/sustain the sites evolution over time? How might these be calibrated to larger, residual ecologies around the site? Teasing out and reinforcing the site's different natures could overlap with other aspects of campus life, and create a more intense and original differentiation of its open spaces. For instance, nearby natural resources could serve as labs for ecology students. Existing community gardens could be formalized and, perhaps along with additional urban agriculture and forestry projects, be used to promote productive collaborations between local populations, academics (ie agronomists/ecologist/ sociologists) business interests and students from the wider Paris region. How can human and non-human systems of the campus relate to the river and wetlands that surround it? Several popular 'landscape cultures' (passive/active; symbolic/material) already flourish here. What are their typical practices, cycles and rhythms, and how might the campus spatially and pedagogically engage with these? How could 'rhythms of nature' manifest themselves in and around the site – visually, practically, sensorially? How can these effects/affects be expanded/supplemented through design, and the staging of new interventions in relation to long established structures? What kinds of scenographic landscape interventions might create corridors of movement, and seasonally attractive spaces of gathering, spectacle, performance and temporary installations? What landscape typologies -- historic, current and emerging (ie. 'hypernature', friches, 'continuous productive urban landscape') – might be appropriate in creating a distinct landscape image for the site? How can planting begin to make social spaces whose scale, microclimates and qualities of enclosure complement those made by buildings and topography? Alternatively, what landscape infrastructures might inform the evolution and use of the place, including possibilities unknown at the time the site was occupied? How can landscape operations generate starter uses and can accommodate unknown future needs.

6. MATERIAL/VIRTUAL (1) – ENVIRONMENTAL ART/MEDIATIZATION

Creating a unique 'climate' for the Papeterie requires a design strategy that not only accommodates learning, social interaction and recreation, but fosters a culture of creativity. Because the site already contains several structures of varying character and size that allude to the practical and ideological agendas that created them in the first place, it could be seen as a 'museum' of industrial aesthetics and practices. But these buildings could also be construed as an assemblage of "found objects", especially

when seen through the lens of contemporary ideas about of art and public space. Since the 1960s, environmental art has provide a rich vein of speculative investigation into how people experience and imagine the world, often by reworking marginal, overlooked or degraded environments, and drawing on Surrealist aesthetics and/or the perceptual dialectics of the moving body-subject. Robert Smithson argued that all sites actually have two dimensions – the raw physical reality of 'being there', and the cultural, historical and economic processes and relations only understandable when one is NOT 'there' -- and much of his work explored how, when one is in either locale, one might be made aware of the other. For Robert Irwin, art began with the particularities of situation, in the broadest sense of the word; by stripping away culturally-inflected symbolism of the physical setting, he hoped to bring about non-verbal, purely sensational consciousness, and encourage the individual to feel and think reflexively for him or herself. This work has profoundly influenced contemporary landscape design's pre-occupation with temporality, process and phenomenology, and can be seen in current projects in which 'aesthetics' are inseparable from processual tectonics. Recently, however, emphases on site/non-site relations, and "reducing the means in order to heighten experience" have been challenged by media, media cultures and digital technologies that (re)shape and condition how we use, navigate and recall urban spaces. What are the precedents, ways and opportunities for treating the site as a 'large environmental art installation'? How can material site interventions construct 'knowledge and appreciation about a broader context', either by setting up imaginative reciprocities between found situations and object and elsewhere, or by performatively registering ongoing processes? How can these interventions add up to structured 'network of representation' – either as a 'field condition' with variations, or as a series of situation that complement each other dialectically. These territorial effects could be supplemented or overlaid by technological moves (projections, digital interfaces, embedded infomatics) that destroy the "illusion of the present", either through the play between images and structures, or through digitally-mediated that generate interactive relationship between users and buildings and open spaces. How can technological interventions such as these rom La Défense to Nanterre, is there a role for art in the proposal? But theaddress various "climatic" possibilities addressed elsewhere -- temporal programmatic slippage for instance – help transform industrial landmarks into spaces of animation and representation?

7. MATERIAL/VIRTUAL (2)—COMMUNAL SPACES of LEARNING

In the context of the current studio, how people experience, read and relate to the built environment obviously also has important pedagogical dimensions. Learning happens everywhere, and distinctions between academic and nonacademic communities tend to be less rigid today thanks to the internet and almost universal access to information and data. Given the vision of the Papeterie as a 'comprehensive learning environment,' what types, scales, and groupings of physical instruction spaces, as well as digital extensions to these spaces, are likely to create the most effective learning environment? How is the use of classrooms, libraries, and other kinds of work-spaces changing as campuses depend more heavily on digital databases and personal computers? Are these conventional kinds of spaces still in fact relevant? Equally important is the fact that, even in traditional academic settings, many important exchanges and insights happen through 'chance' encounters, in the communal spaces between formal spaces of research and instruction. At Nanterre, there is an opportunity to develop a network of spaces that provide a synaptic intersection between the social/representational effects/affects of the built environment and those of the digital world. As learning environments that are both 'open access' and likely to display the social complexities of any urban environment, these 'collaborative group environments' could have very different pedagogical function from classrooms, libraries or computer labs. The potential for blurring 'formal' academic learning and 'informal' civil education in 'collaborative group environments' could be strengthened in interesting ways by temporal programmatic slippage. They could either accommodate conventional campus activities (ie sports matches, concerts, job fairs, spaces for recreation), or embrace programs unique to the Papeterie, such as the 'outdoor industrial museum', or infrastructures of alimentation, energy production, environmental remediation etc. Digital technology could embed these activities and programs in larger 'knowledge-webs' (in Paris, France, the world) that might be virtual or institutionalized, formal or informal. Thus, the intentional scripting, equipping and 'plugging in' of the site's public space network could transform a range of interstitial spaces into little 'civic' theaters that not only support day-to-day urban complexity, but also ongoing 'collective learning projects' about, say, governance, sustainability, infrastructure, urban history, social justice and so on. What, then, are the range of pedagogical spaces required, and how should they be linked and spaced (materially/virtually) ? What are the ways that (or, through what kinds of interfaces could) digital systems/networks become visible in the campus and how might they affect spatial patterns and temporal rhythms of behaviour and usage of the public realm? How might real time information imparted through digital networks speed up, slow down or make the campus – and neighboring communities -- more 'responsive', 'joined up' and 'knowledgeable'?

8. RE-INHABITING the ARTEFACT

In many cities today, thanks to a global economy in which capital is in constant search of more favorable investment conditions, large areas of redundant buildings, infrastructures and often polluted empty lands have emerged. Often outstripping local governments ability to rehabilitate them, these post-industrial spaces revert from a managed, productive, privately controlled sites to terrains vagues of uncertain ownership hosting spontaneous uses and unknown lives, becoming hostile wastelands where natural processes slowly reassert themselves. In the current political and economic climate, the only redevelopment option for many of these landscapes is through the construction of a limited set of real estate commercial 'products': office buildings, luxury residences, shopping centers, and amusement parks. However, in Europe, thanks to the creation of public-private partnerships designed to short-circuit this capitalist development cycle that not only produces wastelands but reformulates the rules for reclaiming them, alternative uses have been found for many of these abandoned and underused spaces. The most successful tend to be ones where reoccupation exploits unforeseen articulations between historic and contemporary uses, and heightens awareness of taken-for-granted and overlooked objects. This trend has been supported by the growing aesthetic appeal of these terrains vagues to urbanites searching for an escape from late capitalist society's regulatory, consuming power. Re-inhabitating industrial artefacts and sites opens up quite specific set of questions for designers. What are the ethics, economic, technics, and politics of preserving, conserving, adapting or demolishing large industrial artefacts? What are the social and environmental challenges, and the material and poetic opportunities, associated with introducing contemporary programs (and building technologies) into structures never designed as habitable spaces? What kind of relationship between symbolic content ("memory through architecture") vs phenomenal content ("memory in architecture") seems appropriate/plausible in sites like this today? What precedents are there for re-animating the past operations, logics and lives of these structures (maybe literally) as part of a unique 'climate'? How can the 'performative' rhythms and 'spectral presences' mediated by various kinds of entropy found in these 'urban intervals' be re-framed, re-imagined or re-narrated through design, maintenance and technology? And how might these factors play out in a site like the Papeterie, which has multiple historic structures, of varying character and conditions? How should this assemblage of structures be adapted to new uses, and what kinds of new uses do they, together, suggest?

THE NANTERRE PAPER FACTORY
PHOTOS BY MAMASUCO ON FLICKR

LIST OF ASSIGNMENTS

A1: ASSIGNMENT #1

CONCEPTUAL THEMES AS DESIGN PARAMETERS

Research into assigned Conceptual Themes that are anticipated relevant to the design of the studio project. Small groups will research and develop an overview of the topic, develop a bibliography for it, and tease out its geneaology, performance criteria, physical manifestations and modes of practices. Groups should also select and analyze 3 relevant case studies/ design projects (built or unbuilt); these should be as different from each other as possible. Documentation of this research should be rigorous, critical and transformative ie it should not simply cut and paste information and graphics found elsewhere, but re-draw examples and references, and create new diagrams and plots. All this work should be combined in a 20 minute presentation that outlines the group's findings, and what kinds of challenges and opportunities the site presents when seen from this perspective.

A2: ASSIGNMENT #2

SITE & CONTEXT ANALYSIS

Research, develop an analytic overview of, and document existing site conditions, and urban social, economic and environmental factors likely to affect the site's future development. As in the previous assignment, work will be done in small groups, and require combining, synthesizing and re-drawing geospatial data from a variety of sources. Categories to be mapped will be given out later. Where possible, this mapping should draw on and respond to parameters outlined in Assignment 1. One student group will be assigned the task of constructing site model along with context in such a way that individual project models can be inserted and removed. It is anticipated that some pieces of information necessary to complete this assignment will only be verifiable in situ. Initial work in Ithaca will need to be supplemented by field observations and 'ground truthing' during the field trip, to be incorporated into final version of this assignment. Results should be summarized in a ca. 5 minute visual presentation that could also be part of the final review.

A3: ASSIGNMENT #3

TEMPORAL COLONIZATIONS

In this short, intense exercise, each student will develop an intervention that tactically "colonizes" of the site. These interventions should combine what you have learnt about the site and the design themes in the previous two assignments. They should be partial, hypothetical and speculative, based on, and engaging, a limited area or set of factors (ie not the "whole site, forever"). None of these interventions alone is a capable of generating a 'site project', but they may, when combined, generate an overall design strategy (this is what you will do in Assignment 4). These interventions will improve your understanding of 'existing' and 'emergent' conditions, as well as the site's material and scalar possibilities. Because they are partial rather than comprehensive, and require working from the known to the unknown, temporality (ie the effects of time) will play an integral part in their realization. Students should select from one of the FOUR possible – and quite different -- intervention approaches, which will be given out later.

A4: ASSIGNMENT #4

PRE-DESIGN BRIEF/'PLAN-GUIDE'

New design teams will be formed in response to interests and focii developed in Assignment 3. Each group will develop a collective "pre-design brief' that synthesizes their collective analytical and speculative investigations so far, by asking fundamental questions about what they see as the 'project'. Each group will also develop an overall strategic spatial framework ('plan-guide') that identifies broad spatial and temporal moves, and reflect an attitude towards the re-use of existing structures/introduction of new structures, and establish basic ideas about circulation within and between the site and the surrounding territory. In addition each groups needs to draw up a schematic brief of anticipated and/or desired programs (types, scales, areas, timing). This list of 'academic programs' may be informed by, and support, potentialities of the site uncovered in earlier investigations. It may also anticipate a degree of indeterminacy, accommodating unforeseen functions, as if the site is an ongoing 'work in progress'. (For instance, it might be interesting to think about how programming can 'grow' the project ie some programs may only be necessary in the beginning and then disappear or mutate into something else; others will need to be permanent). The pre-design brief, 'plan-guide' and list of programs will be used to launch the third assignment. They will also need to be modified later to reflect the final products of your collective work.

A5: ASSIGNMENT #5

DESIGN DEVELOPMENT

Students will develop an architectural and/or landscape proposal for a component or system that has emerged in the 'plan-guide'. The purpose of this exercise is to move your group proposal forward by exploring how this particular component or system can be made more distinctive, flexible and multivalent. This component could be an evolution, elaboration and formalization of your earlier temporal colonization, or it may be something different. It will however still be associated with a particular set of programs, uses, temporal rhythms, or pedagogical goals.

A6: ASSIGNMENT #6

DESIGN INTEGRATION & FINAL PRESENTATION

Groups will harmonize and update their original 'plan-guide'/schematic proposal to reflect design development of individual components; prepare comprehensive and professional presentation of all work done by group; production of 'reproducibles' for use by students, department and/or project "client".

GENERAL COURSE INFORMATION

GENERAL STUDIO EXPECTATIONS

The design studio is a learning situation in which knowledge is produced through heuristic enquiry that synthesizes concepts, information and methodologies drawn from a number of different sources. Real world projects are the point of departure for process-based inquiry that integrates research, with speculation based on the testing of techniques and theories. This mode of 'knowledge production' is reflected in assignments that have been structured and staged to build on each other, so to successfully complete the studio, you need to work consistently (but not excessively) throughout the semester.

While fresh thinking is always appreciated, and many of you will have unique takes on the assigned project, gaining a solid understanding of architectural and urban techniques, methodologies and precedents is also important. This is best achieved by working through assignments, reading assigned texts, and participating in scheduled and unscheduled discussions with instructors and your peers.

Although the class is nominally divided into two sections, curriculum, assignments and schedule will be the same for both, and structured to maximize the exchange of ideas and collaborative work. Students will receive critiques from both instructors, mostly in groups rather than as individuals.

You are expected to be in class during the scheduled time, working on studio projects (not other assignments); if you need to absent yourself for a session, please notify your instructor in advance. If you are absent, it is your responsibility to find out from classmates/group members what you missed. When assignments require group work, groups are encouraged to meet to outline their arguments before meeting with the instructors. It is also crucial ALL member of the group are present at critiques and reviews of their (collective) work. Exceptions may be made if individual students need to be absent for studio-related research that can only be undertaken during scheduled studio hours.

EXPECTED TRAVEL & RELATED EXPENSES

The whole studio will make a 6 day field trip visit to Paris in Week 5, from September 21 -- 28. The Architecture Department will cover most of the travel and accommodation costs. Additional expenses while on the field trip (eg. for meals, metro) will be the responsibility of individual students.

GRADING

Students will receive feedback on their work at mid-semester, and a final overall grade at the end of the semester. This final grade will be contingent on the submission of a digital book that incorporates Assignments 4,5 & 6, using a standardized format, due a week after the final review. Although most work in the studio will be done in groups, final grades assigned will be individual, based on both instructors assessment of how the student in question has performed during the semester, rather than the group project. Students who do not pull their weight in group projects will see that reflected in their final grade. Generally, "A" grades will be reserved for those students who have demonstrated the highest levels of learning, achievement, originality, effort and participation; "B" grades will be assigned to those who have demonstrated proficiency and satisfactory performance in learning, achievement, originality, effort and participation; "C" grades will be assigned to marginal, though passable work and achievement; and "F" grades may, in rare instances, be accorded to those who fail to demonstrate a satisfactory level of learning and proficiency. Incomplete and late work may be penalized.

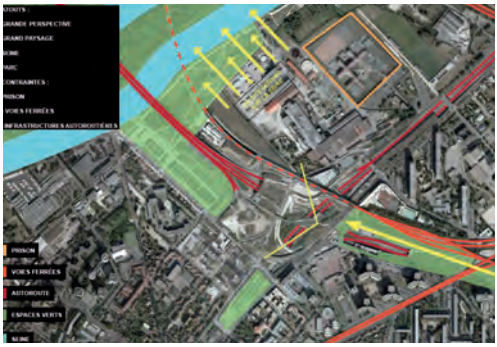
ACADEMIC INTEGRITY

Each student in this course is expected to abide by the Cornell University Code of Academic Integrity ie http://cuinfo.cornell.edu/Academic/AIC.html. Any work submitted by a student in this course for academic credit will be the student›s own work, except in the cases of projects that are specifically structured as group endeavors. You are encouraged to study together and to discuss information and concepts covered in lecture and the sections with other students. You can give 'consulting' help to or receive 'consulting' help from such students. However, this permissible cooperation should never involve one student having possession of a copy of all or part of work done by someone else, in the form of an e-mail, an e mail attachment file, a diskette, or a hard copy.

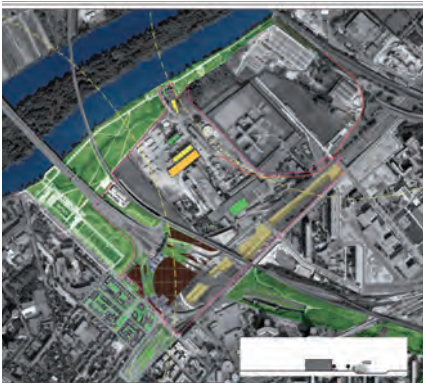
ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES

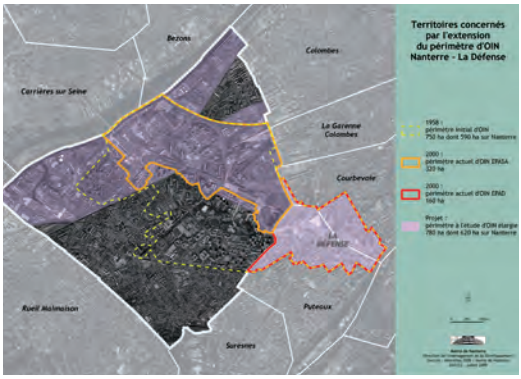
In compliance with the Cornell University policy and equal access laws, I am available to discuss appropriate academic accommodations that may be required for student with disabilities. Requests for academic accommodations are to be made during the first three weeks of the semester, except for unusual circumstances, so arrangements can be made. Students are encouraged to register with Student Disability Services to verify their eligibility for appropriate accommodations.

APPENDIX: ADDITIONAL IMAGES AND RESOURCES



REFERENCES CAN BE FOUND IN "SYNTHÈSE ÉTUDE URBAINE BORDS DE SEINE"





1. QUALITY OF BUILDINGS ON PAPER FACTORY SITE
2. AGE OF BUILDINGS ON PAPER FACTORY SITE
3. CONSTRAINTS ON PAPER FACTORY SITE
4. ANALYSIS OF ZONES ON PAPER FACTORY SITE
5. OPEN SPACE ON PAPER FACTORY SITE
6. HISTORIC BOUNDARIES
7. ASSESSMENT OF BUILDINGS TO BE PRESERVED AND DEMOLISHED
8. ACOUSTIC ANALYSIS OF PAPER FACTORY SITE

APPENDIX: LIST OF EXISTING BUILDINGS ON PAPER FACTORY SITE

18	Bâtiment de la pâte à paille 		1947-1948	Coudert	Matériaux de façade : Béton armé, travées de baies en béton, ouvrants métalliques. Matériaux de toiture : Toiture terrasse en béton.	- Aucun désordre majeur d'ordre structurel n'a été constaté. L'ensemble structurel est en bon état de conservation, le dimensionnement des ouvrages est adapté aux charges auxquelles sont soumises des structures. «Ce bâtiment constitué par une ossature en ciment armé avec planchers de construction similaire pouvant recevoir des charges uniformément réparties de 1500 à 2500 kilos au mètre carré». - L'étanchéité de la toiture terrasse est défectueuse, des infiltrations sont visibles en sous face. - Le béton armé présente de nombreuses épaufrures dues à la corrosion des fers. - Les corniches sont très dégradées avec perte de matière. - Les ouvrages de second oeuvre sont très dégradés en raison de la désaffectation de ce bâtiment. Des sanitaires modernes sont présents à l'ouest du bâtiment et présente un état sanitaire assez satisfaisant.	INTÉRÊT ÉLEVÉ Bâtiment en béton armé représentatif de l'évolution de l'usine pendant et après la seconde guerre mondiale. Emblématique de l'usine depuis la Seine	Surface au sol du RDC de ≈ 1100 m2 3 niveaux Hauteur maximum du bâtiment de ≈ 22 m Aucun point porteur intermédiaire au dernier étage Éclairage latéral important Structure porteuse dimensionnée pour l'activité industrielle 1500 à 2500 kilos au mètre carré	- Activité industrielle - Activité tertiaire - Équipement public - Logement	5 776 000 + 2 620 000 + 655 200
19	Hangars		[1945-1947]	Inconnu	Matériaux de façade : Béton de mâchefer, briques, moellons. Matériaux de toiture : Charpente bois de section rectangulaire, couverture en tôles et tuiles mécaniques.	- Aucun désordre majeur d'ordre structurel n'a été constaté. Les parties maçonnées en béton de mâchefer se délitent, la dégradation de ces éléments de remplissage ne porte pas atteinte à la stabilité générale de l'ossature bois.	INTÉRÊT SECONDAIRE	Surface au sol du RDC de ≈ 750 m2 Hauteur maximum du bâtiment de ≈ 10 m Plain pied Façades non porteuses Pont roulant en service	Activité industrielle	1 535 000
20	La forge		[1941-1943]	Inconnu	Matériaux de façade : Ossature métallique, remplissage en briques de terre cuite, menuiseries métalliques. Matériaux de toiture : Charpente métallique, couverture en tôles.	- Aucun désordre majeur d'ordre structurel n'a été constaté. Les parties maçonnées en béton de mâchefer se délitent, la dégradation de ces éléments de remplissage ne porte pas atteinte à la stabilité générale de l'ossature bois.	PAS D'INTÉRÊT			
21	Magasins à bobines		[1956-1960]	Inconnu	Matériaux de façade : Ossature métallique, remplissage en briques de terre cuite, menuiseries métalliques. Matériaux de toiture : Charpente métallique, couverture en tôles.	- Aucun désordre d'ordre structurel n'est à noter. Les maçonneries et structures métalliques sont dans un bon état de conservation, en dépit d'une corrosion des fers extérieurs et de la charpente. - La couverture en tôles n'assurent pas l'étanchéité de la toiture.	PAS D'INTÉRÊT			
	Rails		[1900-1960]		Écartement de 60 cm Écartement de 143,5 cm	- Hors d'usage et non continu	INTÉRÊT ÉLEVÉ	Transport interne et liaison au réseau ferroviaire SNCF		500 000

10	Bâtiment des pompes		[1900-1910]	Inconnu	Matériaux de façade : Murs en moellons, linteaux et piles en briques, menuiseries bois. Matériaux de toiture : charpente métallique, lanterneaux vitrés.	- Aucun désordre majeur d'ordre structurel n'a été constaté. Les maçonneries et structures métalliques sont dans un état de conservation assez satisfaisant. - La couverture en tuiles mécaniques ainsi que les lanterneaux vitrés, n'assurent pas l'étanchéité de la toiture, des infiltrations sont visibles en sous face. On note une la présence importante d'eau au sol. A terme ces infiltrations pourraient altérer la charpente métallique (corrosion).	INTÉRÊT ÉLEVÉ Station de pompage avec charpente métallique Situation en bord de Seine qui témoigne de l'importance de l'eau dans la fabrication* du papier et dans l'approvisionnement des matières premières avec le quai de déchargement*	Surface au sol du RDC de ≈ 400 m² Hauteur maximum du bâtiment de ≈ 7 m Éclairage zénithal et latéral Plain-pied Pont roulant en service	- Activité industrielle - Activité tertiaire - Équipement public	947 000 +564 000
11	Bassins filtrants		[1900-1910]	Inconnu	Matériaux : ciment armé	- Le béton armé présente des épaufrures localisées dues à la corrosion des fers. - Les éléments de couvrements modernes présentent un état sanitaire satisfaisant.	INTÉRÊT SECONDAIRE	Contenant étanche	- Espace public	229 500
12	Hangar		[1920-1930]	Inconnu	Matériaux de façade : Béton de mâchefer, briques, moellons. Matériaux de toiture : Charpente bois de section ronde, couverture en tôles.	- Aucun désordre majeur d'ordre structurel n'a été constaté sur la charpente en bois. Les parties maçonnées en béton de mâchefer se délitent.	INTÉRÊT SECONDAIRE	Surface au sol du RDC de ≈ 820 m² Hauteur maximum du bâtiment de ≈ 10 m Plain-pied Façades non porteuses Pont roulant en service	- Activité industrielle	1410 000
13	Les décanteurs 		1937	Inconnu	Matériaux : Ciment armé	- Aucun désordre majeur d'ordre structurel n'a été constaté. Le béton armé présente des épaufrures localisées dues à la corrosion des fers. - L'ouvrage est désaffecté depuis plusieurs années. - L'intérieur n'a pas été visité	INTÉRÊT ÉLEVÉ Décanteur emblématique de l'activité industrielle* Dernier existant (source : de la Société d'Histoire de Nanterre)	Contenant potentiellement étanche - diamètre moyen de 6 m		333 400
14	Les ateliers 		1941-1942	Coudert	Matériaux de façade : Structure en béton, remplissage briques, linteau béton, menuiseries métalliques. Matériaux de toiture : toiture terrasse en béton.	- Aucun désordre majeur d'ordre structurel n'a été constaté. Les maçonneries et structures métalliques sont dans un bon état de conservation. - La couverture en tuiles mécaniques ainsi que les lanterneaux vitrés, n'assurent pas l'étanchéité de la toiture, des infiltrations sont visibles en sous face. A terme ces infiltrations pourraient altérer la charpente métallique (corrosion). - Le béton armé présente des épaufrures localisées dues à la corrosion des fers	INTÉRÊT SECONDAIRE	Surface au sol du RDC de ≈ 2800 m² Hauteur maximum du bâtiment de ≈ 8 m Peu de points porteurs intermédiaires Sous-sol exploitable Éclairage zénithal et latéral	- Activité industrielle - Activité tertiaire - Équipement public	10 238 700 + 3 048 800

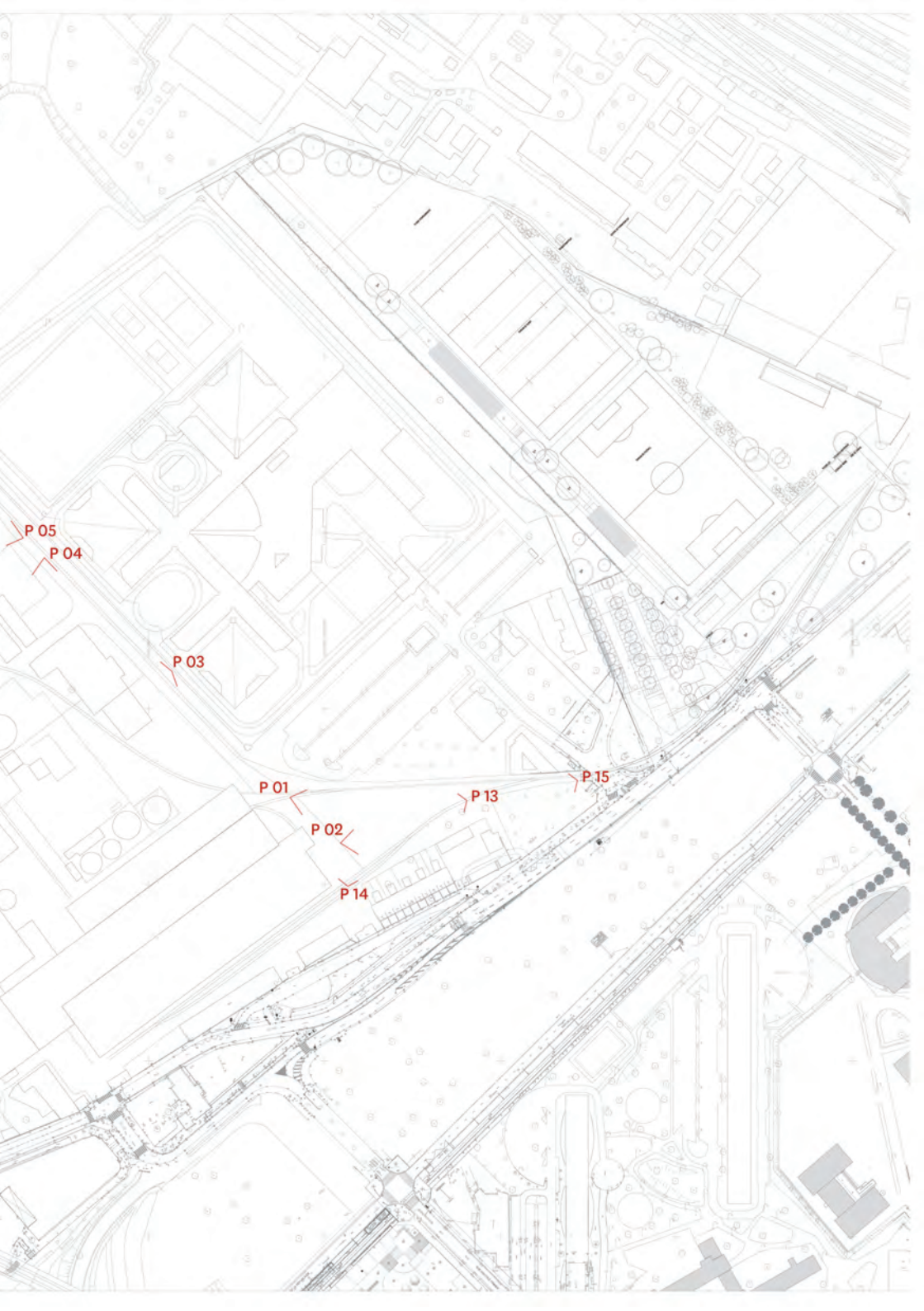
References can be found in "5bis_PapËterie de la Seine - MISSION 4 - SynthËse"

	Bâtiment d'apprêt (deuxième période)		[1910-1920]	Inconnu	<u>Matériaux de façade :</u> Ossature métallique, remplissage en briques de terre cuite, menuiseries métalliques. <u>Matériaux de toiture :</u> Charpente métallique, tuiles mécaniques.	- Aucun désordre majeur d'ordre structurel n'a été constaté. Les maçonneries et structures métalliques sont dans un assez bon état de conservation, les fers sont légèrement corrodés. - La couverture en tuiles mécaniques n'assurent pas l'étanchéité de la toiture, des infiltrations sont visibles en sous face des voliges. A terme ces infiltrations pourraient altérer la charpente métallique (corrosion). - Les menuiseries en acier sont très altérées.	INTÉRÊT SECONDAIRE	Surface au sol du RDC de ≈ 1000 m² Hauteur maximum du bâtiment de ≈ 5 m Peu de points porteurs intermédiaires	- Activité industrielle - Activité tertiaire - Équipement public	1 657 000 + 864 000
5	Bâtiment de fabrication 		[1900-1910]	Inconnu	<u>Matériaux de façade :</u> Murs en moellons, linteaux et piles en briques de terre cuite. <u>Matériaux de toiture :</u> Charpente métallique, couverture en tôles.	Les fers des fermes métalliques sont corrodés, toutefois aucun désordre majeur d'ordre structurel n'a été constaté, ni de perte de matière. - La couverture en tôle n'assure pas l'étanchéité de la toiture. A terme ces infiltrations pourraient altérer la charpente métallique (corrosion). - De nombreux éléments originaux ont disparu (lanterneaux vitrés) ou ont été modifiés (façades, planchers, couverture en tuiles et chemins de roulement). - Les parements intérieurs présentent d'importantes traces d'humidité dues à l'activité industrielle à l'intérieur de ces halles (machines de fabrication utilisant d'importantes quantité d'eau).	INTÉRÊT ÉLEVÉ Ateliers de fabrication en moellons avec la charpente métallique représentatifs de l'architecture de l'usine à sa construction Implantation longitudinale sur la parcelle d'origine Cœur de l'usine Témoigne de l'étape fondamentale de la fabrication du papier	Surface au sol du RDC de ≈ 4000 m² pour chacune des halles Hauteur maximum du bâtiment de ≈ 12 m Aucun point porteur intermédiaire dans la longueur du RDC Sous sol exploitable Pont roulant en service Potentiel d'éclairage zénithal et latéral	- Activité industrielle - Équipement public	19 900 000 + 6 514 000
5bis			Inconnue	Inconnu	<u>Matériaux de façade :</u> Structure poteaux-poutres en béton, remplissage béton, béton de mâchefer, menuiseries métalliques. <u>Matériaux de toiture :</u> Toiture terrasse en béton	L'état sanitaire est réalisé à partir d'une observation des façades visibles depuis l'extérieur. Les intérieurs et la toiture terrasse n'ont pas pu être visités. - La structure poteaux-poutres en béton ne présente pas de désordres majeurs. Des traces importantes de fumées sont visibles sur le pignon nord. Le remplissage en béton de mâchefer se délite. (Des investigations seront nécessaires pour savoir si cette altération peut porter atteinte à la stabilité) - Les ouvrages de second oeuvre sont très dégradés en raison de la désaffectation de ce bâtiment.	PAS D'INTÉRÊT			
6	Cheminée 		[1910-1920]	Inconnu	<u>Matériaux :</u> Béton armée, cerclages métalliques.	- Aucun désordre majeur d'ordre structurel n'a été constaté depuis l'extérieur. L'intérieur n'a pas été visité.	INTÉRÊT ÉLEVÉ Mémoire industrielle du site à l'échelle paysagère			241 700

7	Ateliers d'entretien (première période)		[1900-1910]	Inconnu	<u>Matériaux de façade :</u> Murs en moellons, linteaux et piles en briques de terre cuite, menuiseries bois. <u>Matériaux de toiture :</u> Charpente métallique, lanterneaux vitrés, couverture en tuiles mécaniques.	- Aucun désordre majeur d'ordre structurel n'a été constaté. Les maçonneries et structures métalliques sont dans un bon état de conservation. - La couverture en tuiles mécaniques ainsi que les lanterneaux vitrés n'assurent pas l'étanchéité de la toiture, des infiltrations sont visibles en sous face. A terme ces infiltrations pourraient altérer la charpente métallique (corrosion). - Les chemins de roulement d'origine sont toujours en place et présentent un état sanitaire satisfaisant. Ils sont actuellement hors service (absence de pont roulant).	INTÉRÊT ÉLEVÉ Ateliers en moellons avec la charpente métallique représentatifs de l'architecture de l'usine à sa construction Chemin de roulement d'origine (dernier existant sur le site) Sol en pavés de bois	Surface au sol du RDC de ≈ 1550 m² Hauteur maximum du bâtiment de ≈ 8 m Aucun point porteur intermédiaire Éclairage zénithal et latéral Chemins de roulement Plain-pied	- Activité industrielle - Activité tertiaire - Équipement public	2 513 000 + 1 060 000
	Ateliers d'entretien (deuxième période)		[1910-1920]	Inconnu	<u>Matériaux de façade :</u> Ossature métallique, remplissage en briques de terre cuite, menuiseries métalliques. <u>Matériaux de toiture :</u> Charpente métallique, lanterneaux vitrés, couverture en tuiles mécaniques et tôles.	- Aucun désordre majeur d'ordre structurel n'a été constaté. Les maçonneries et structures métalliques sont dans un bon état de conservation. - La couverture en tuiles mécaniques ainsi que les lanterneaux vitrés n'assurent pas l'étanchéité de la toiture, des infiltrations sont visibles en sous face. A terme ces infiltrations pourraient altérer la charpente métallique (corrosion). - Les chemins de roulement d'origine sont toujours en place et en activité ils présentent un état sanitaire satisfaisant (présence de pont roulant).	INTÉRÊT SECONDAIRE	Surface au sol du RDC de ≈ 350 m² Hauteur maximum du bâtiment de ≈ 9 m Aucun point porteur intermédiaire Partie en mezzanine Éclairage zénithal et latéral Pont roulant en service Plain-pied	- Activité industrielle - Activité tertiaire - Équipement public	680 000 + 280 000
8	Hangar des matières premières 		[1900-1910]	Inconnu	<u>Matériaux :</u> Structure métallique, couverture en tuiles mécaniques et tôles.	- Aucun désordre majeur d'ordre structurel n'a été constaté. Les structures métalliques sont dans un bon état de conservation malgré la corrosion des fers, aucune perte de matière n'a été observée. - Les éléments en béton de précédentes interventions sont encore visibles autour de certains poteaux de la structure d'origine. Ces éléments ne sont pas préjudiciables à la stabilité de la structure.	INTÉRÊT ÉLEVÉ Structure métallique Témoignage de l'acheminement des matières premières sur le site	Surface au sol du RDC de ≈ 2800 m² Hauteur maximum du bâtiment de ≈ 13 m Aucun point porteur intermédiaire Structure démontable Absence de façade Chemins de roulement en partie Plain-pied	- Espace public	2 292 000
9	Hangar		[1900-1920]	Inconnu	<u>Matériaux de façade :</u> Ossature métallique, remplissage en briques de terre cuite, menuiseries métalliques. <u>Matériaux de toiture :</u> Charpente métallique bois, couverture en tuiles mécaniques et tôles, lanterneaux vitrés.	- Aucun désordre majeur d'ordre structurel n'a été constaté. Les maçonneries et structures métalliques sont dans un bon état de conservation malgré la corrosion des fers extérieurs. - La couverture en tuiles mécaniques et tôles ainsi que les lanterneaux vitrés n'assurent pas l'étanchéité de la toiture, des infiltrations sont visibles en sous face. A terme ces infiltrations pourraient altérer la charpente métallique (corrosion).	INTÉRÊT SECONDAIRE	Surface au sol du RDC de ≈ 700 m² Hauteur maximum du bâtiment de ≈ 7 m Plain-pied	- Activité industrielle - Activité tertiaire - Équipement public	1 300 000 + 555 200

APPENDIX: SITE IMAGES

Base map of Nanterre Paperie Site


P 05
P 04
P 03
P 01
P 02
P 14
P 13
P 15

Position 1

Position 2

Position 3

Position 4

Photos by AWP

Position 5

Position 6

Position 7

Position 8

Photos by AWP

Position 9

Position 10

Position 11

Position 12

Photos by AWP

Position 13

Position 14

Position 15

Photos by AWP

CORNELL UNIVERSITY
COLLEGE OF ARCHITECTURE, ART, & PLANNING
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ARCH 5115: CORE DESIGN V
FALL 2013

ALESSANDRA CIANCHETTA/AWP
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