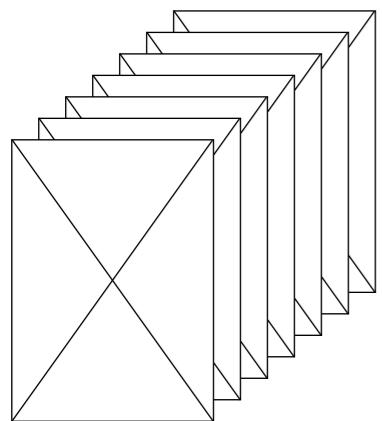
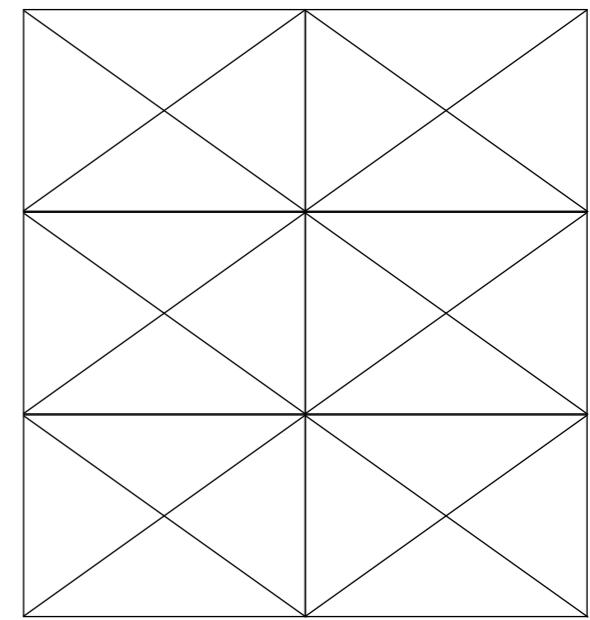
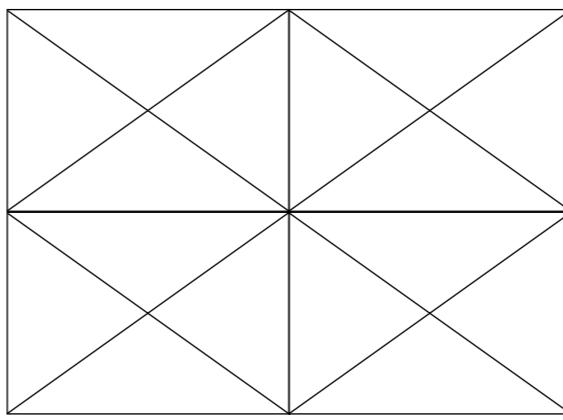
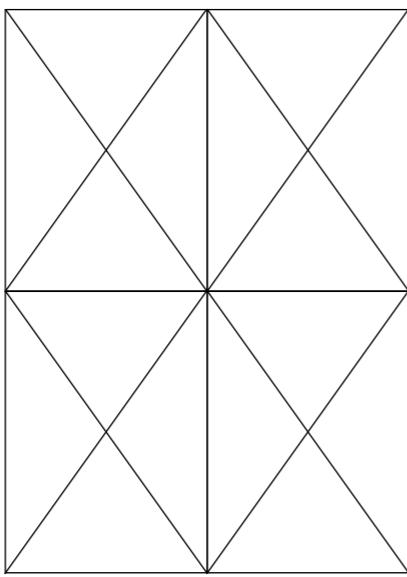
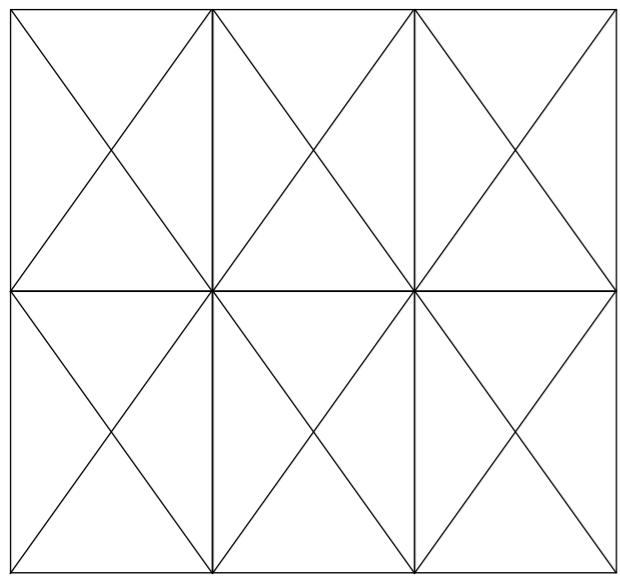


BA2 | 11.05.2017  
La présentation graphique du projet

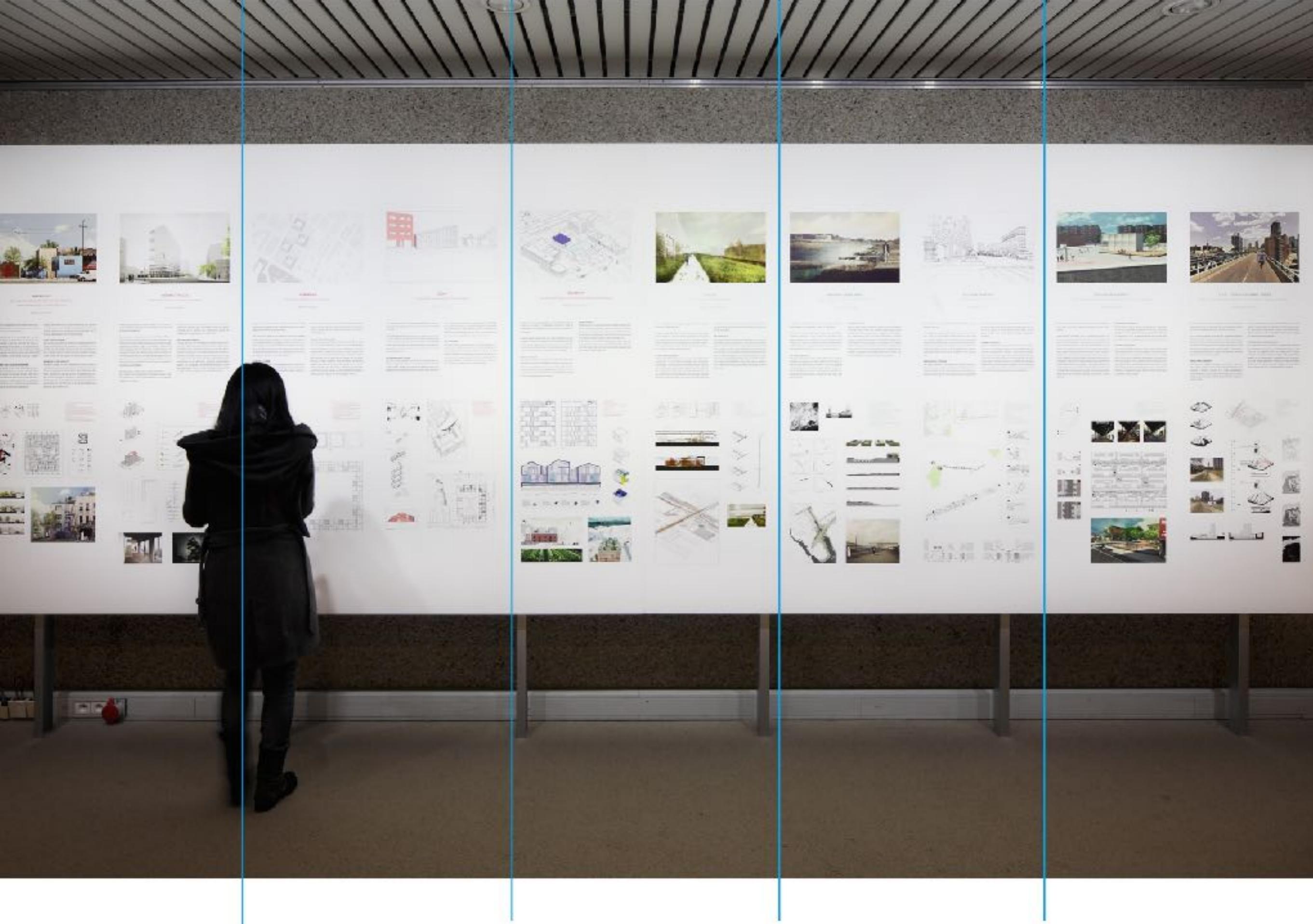
# Ensemble Série



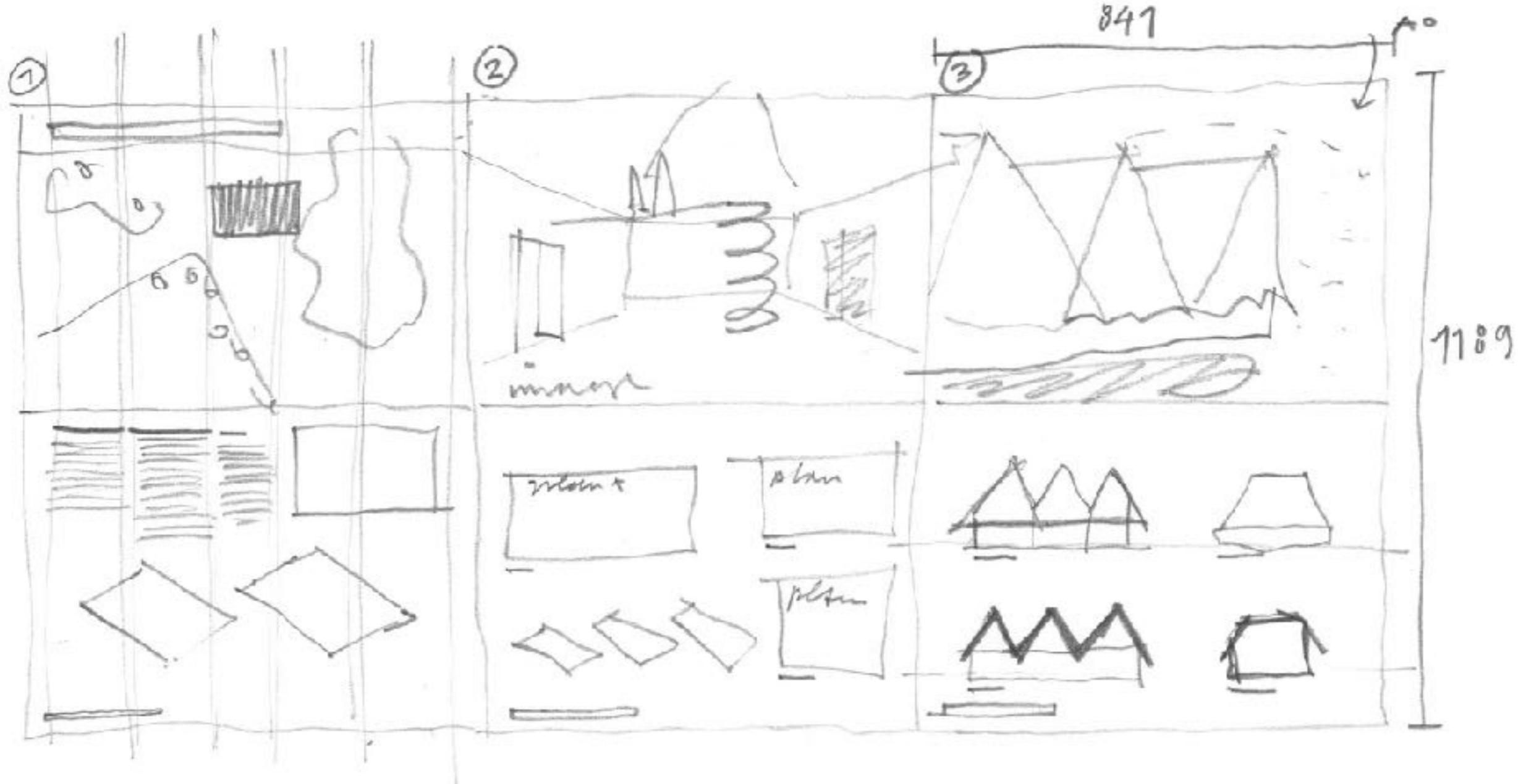




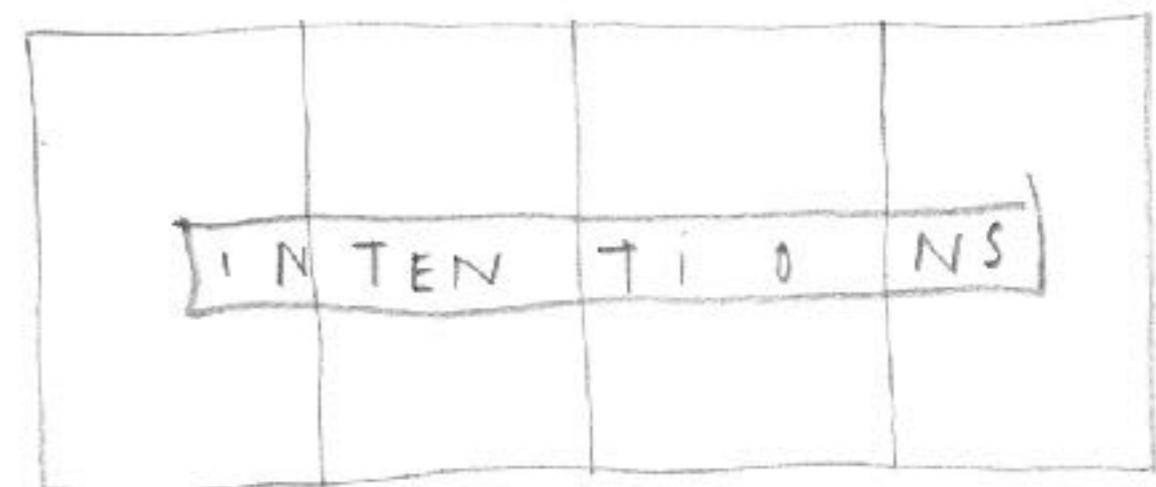
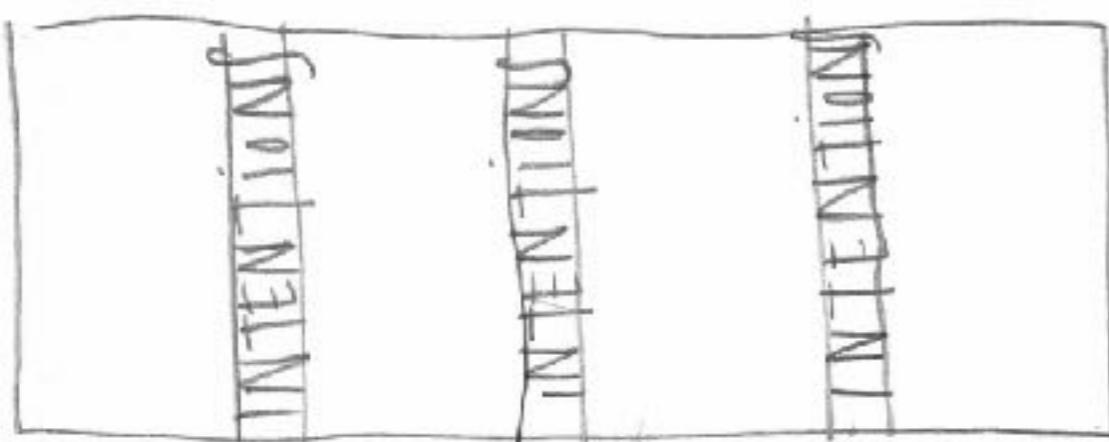
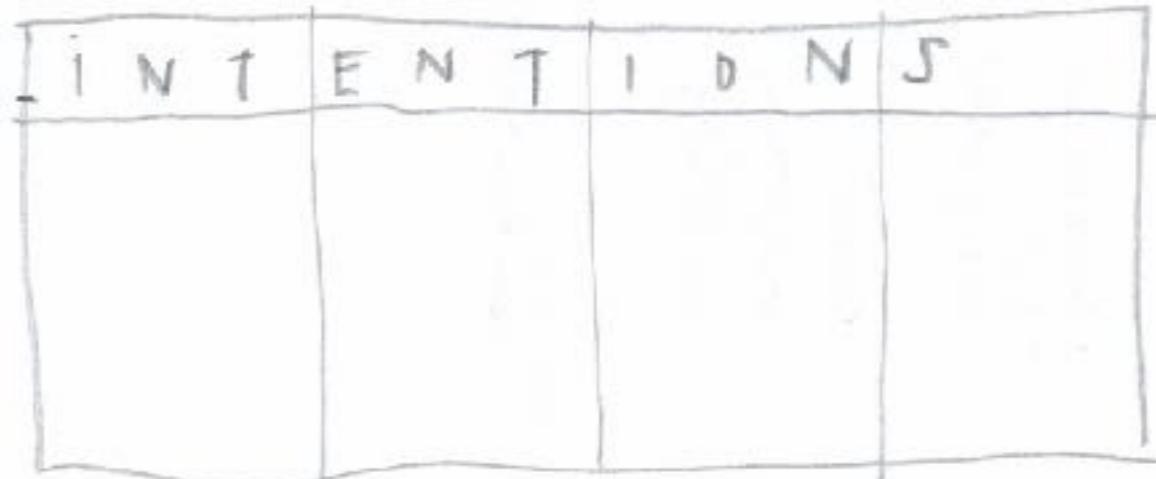
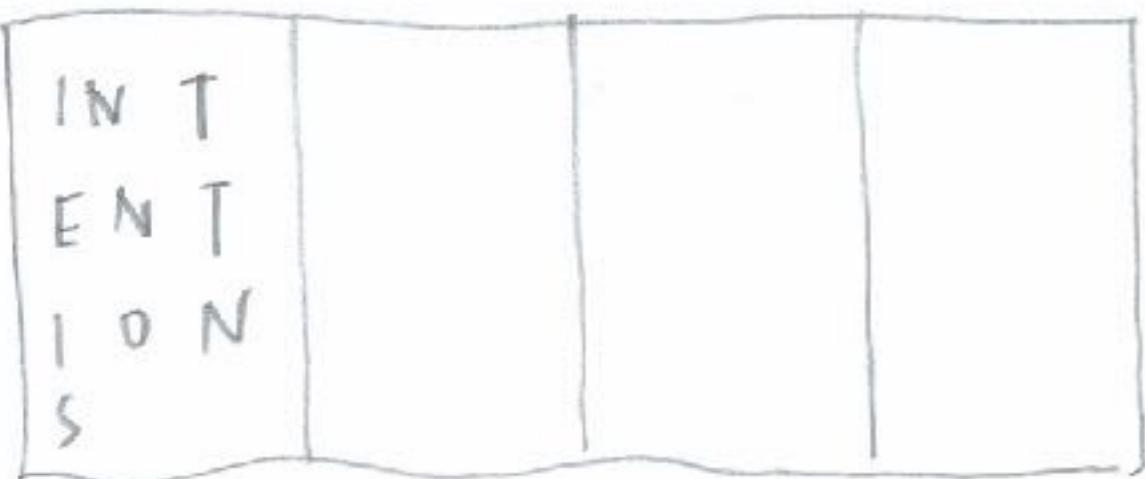




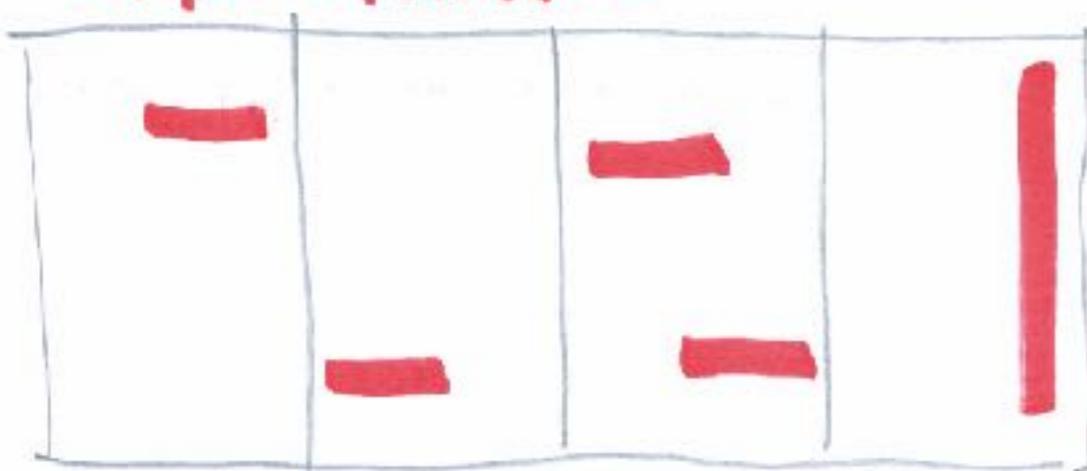
# Organiser (contenu)



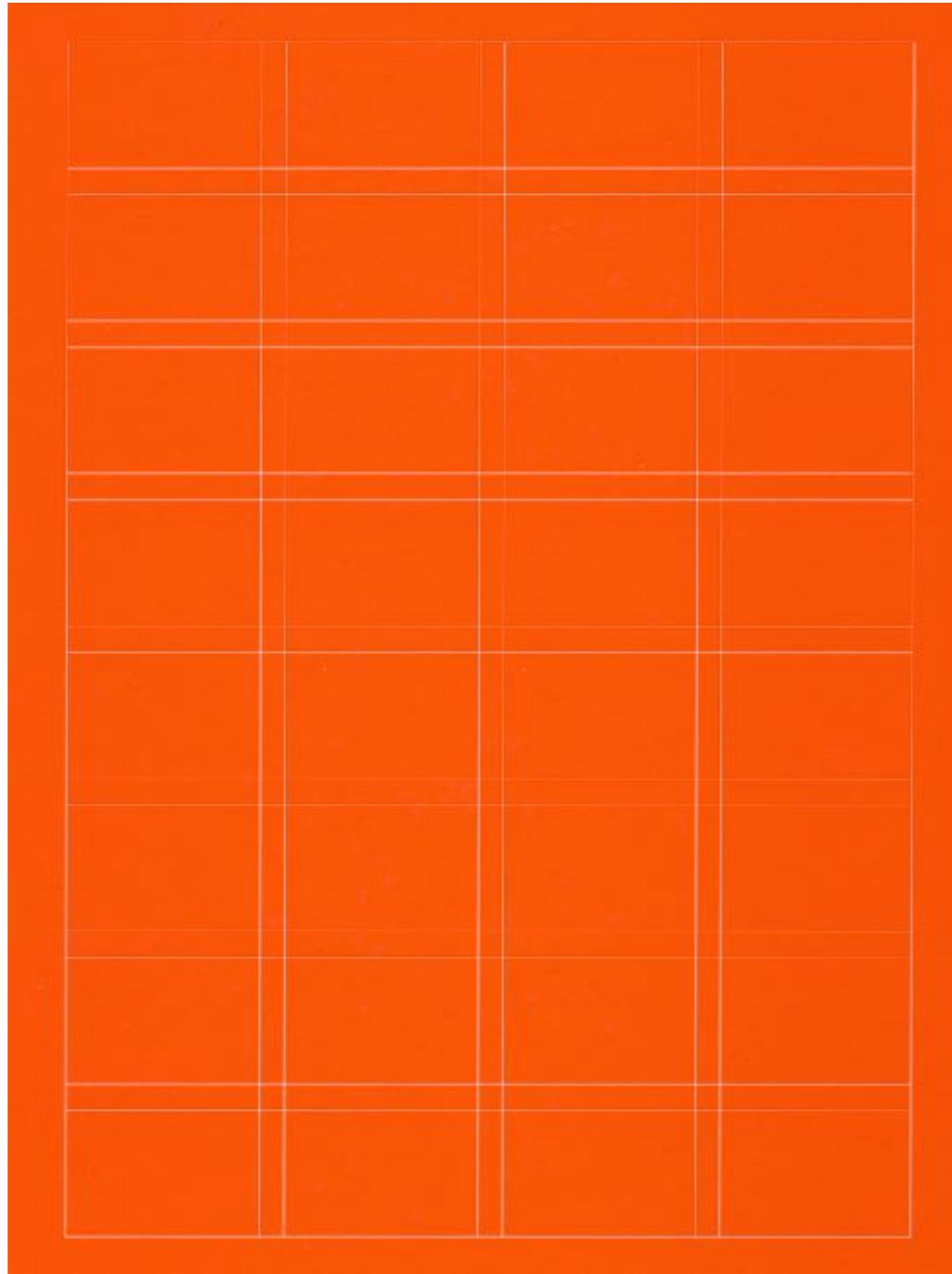
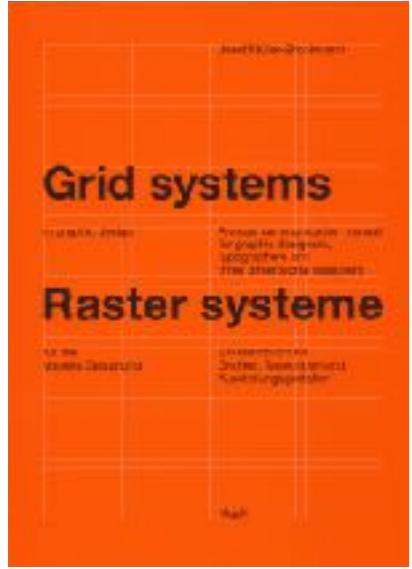
STORY BOARD.



INTENTIONS...



# Structurer (documents)



Magazine "Casabella"

Magazin «Casabella»

Grid for the magazine  
"Casabella"

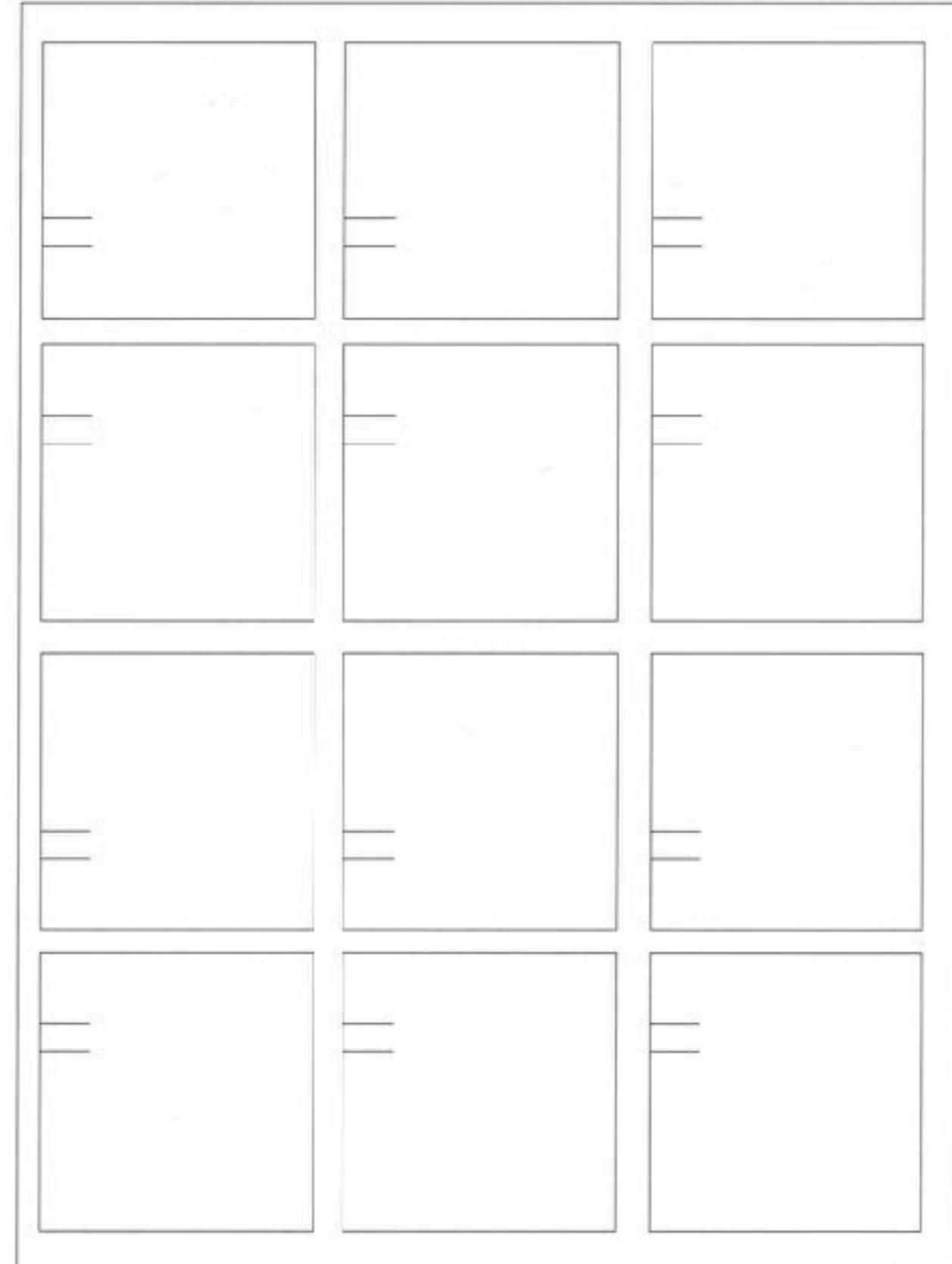
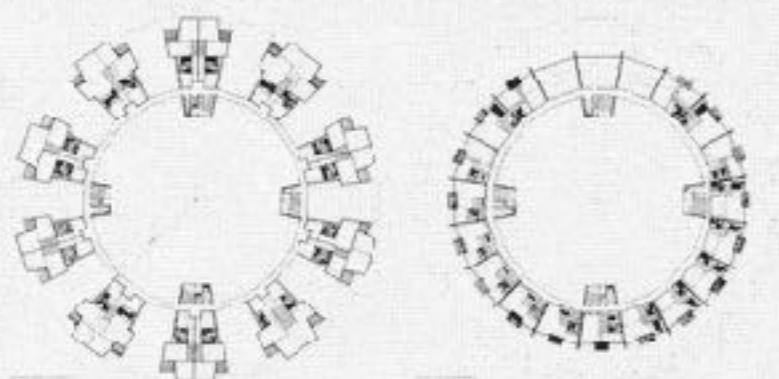
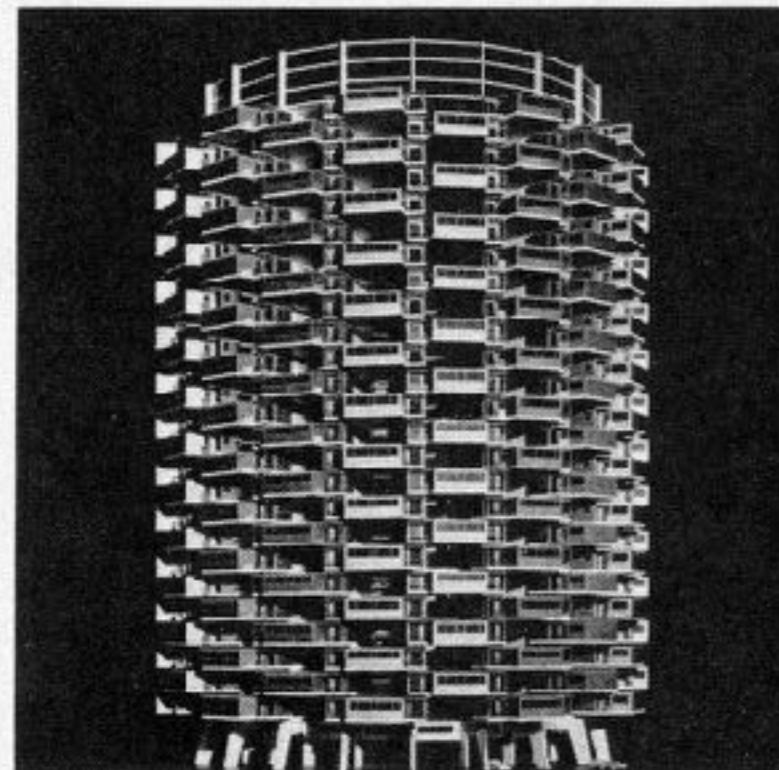
Raster für das Magazin «Casabellla»

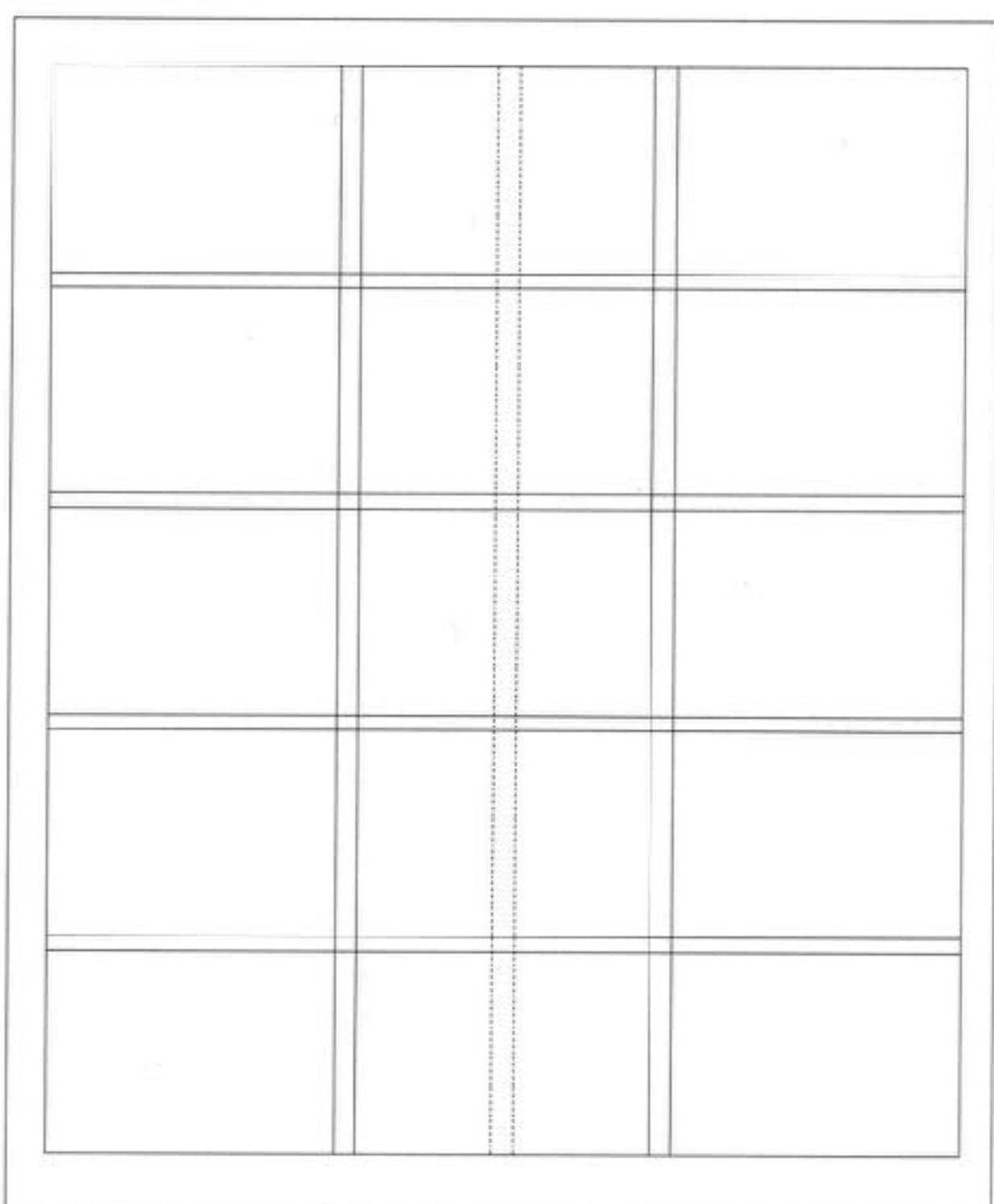
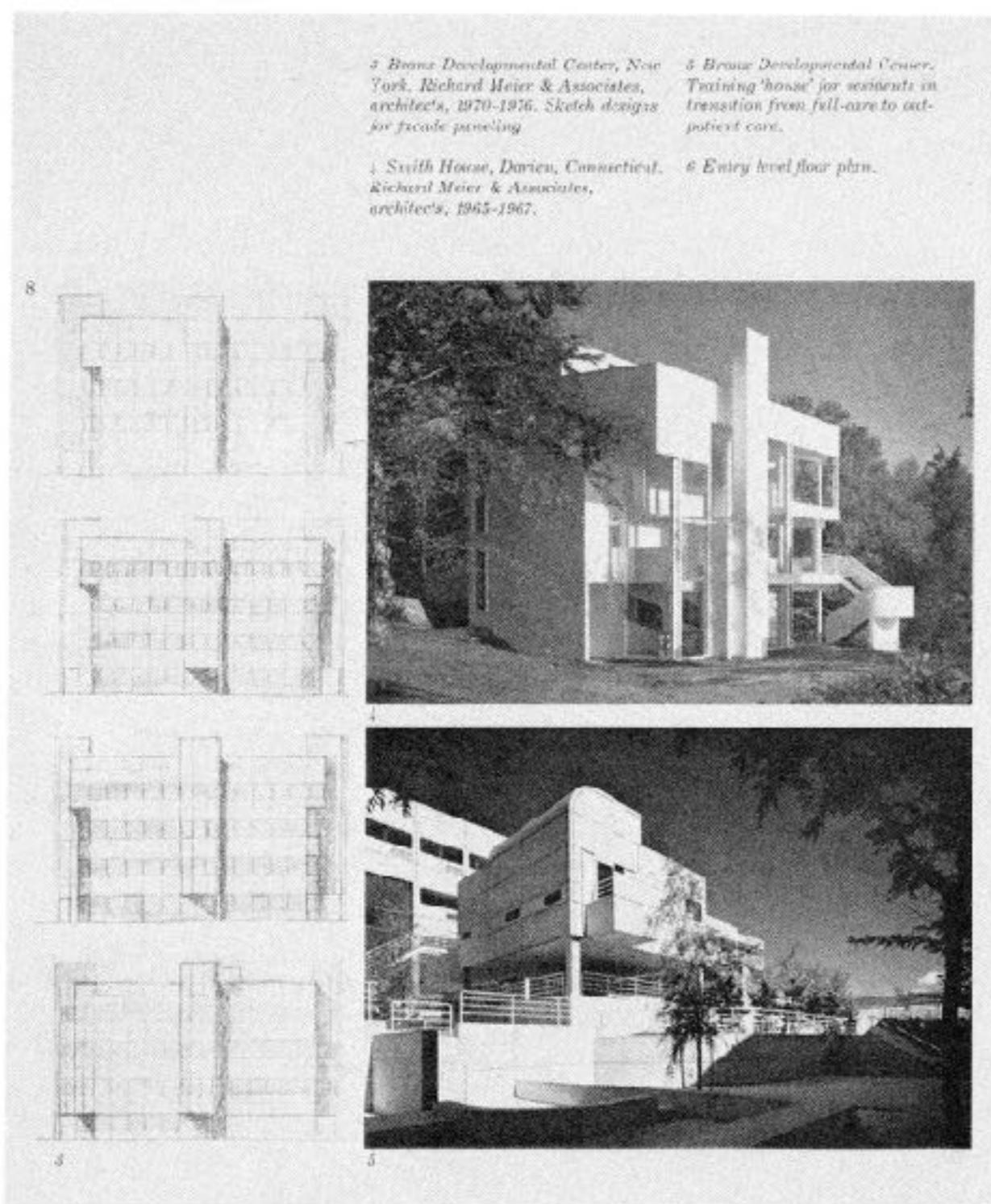
1 Pianta dell'Hauserhaus  
2 La pianta del piano terreno con la biblioteca, il cinema e i laboratori, in alto di alzata il teatro  
3 Alzato degli alloggi con loggia, escluso loggia 1  
4 Alzato degli alloggi tipo 2

Ospiti: prototipo di - Hauserhaus -, edificio  
di abitazione e servizi  
Progetto: J. Küpper

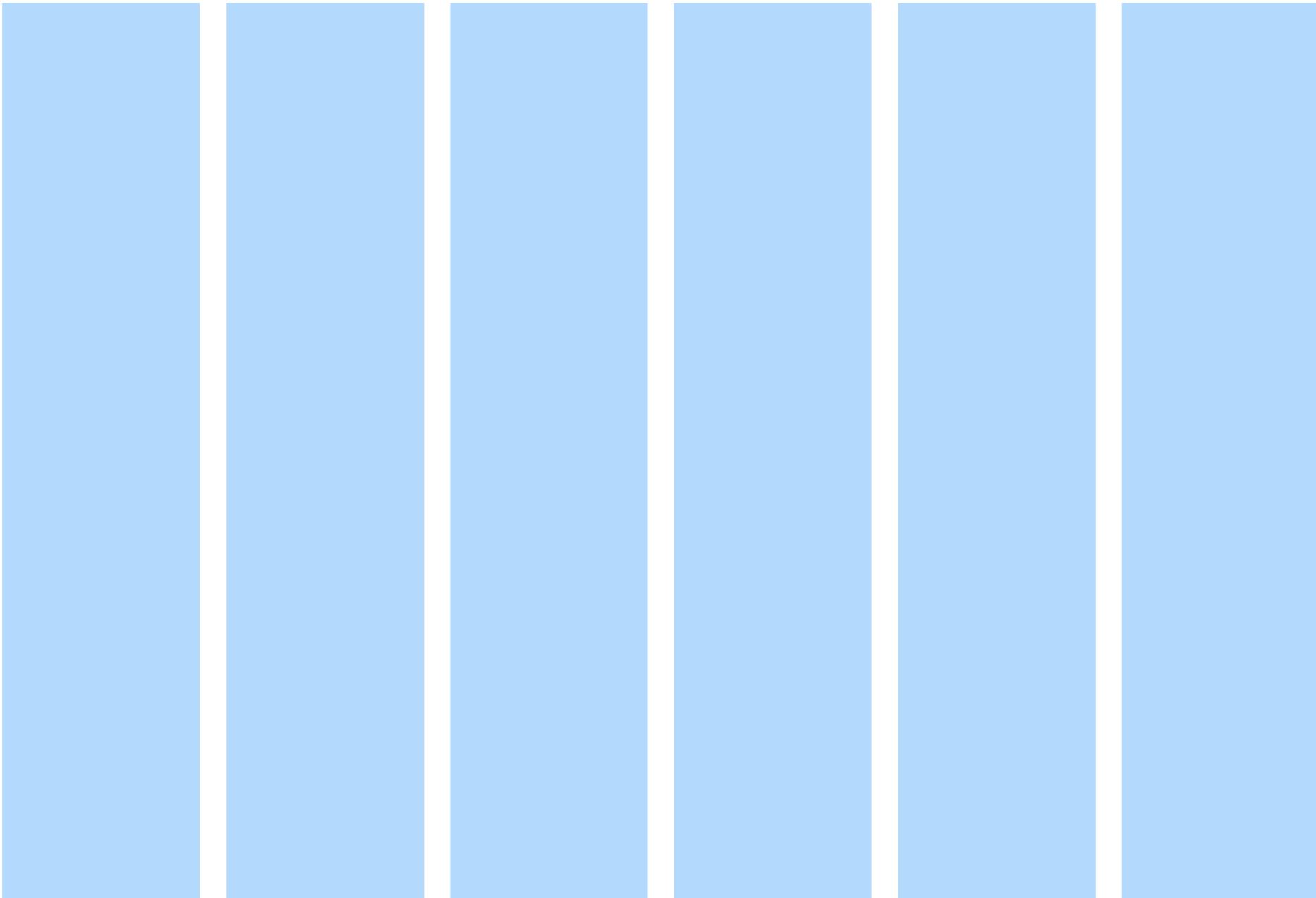
L'architetto ha progettato una casa come nuovo prototipo, «casa delle case», costituita dall'unione di diverse celle abitative. Al piano interrato l'edificio presenta i box per le automobili, parcheggi per biciclette e motociclette e i depositi delle merci; al piano terreno servizi, come farmacia, biblioteca, supermarket, teatro, sale di attesa e bureau, più una zona esterna sotto i portici libera e coperta; al primo piano sotterraneo, scuoli, negozi e zone per i sport. Il pilastro-residenziali - condizionano un numero di venti alloggi, ciascuno secondo due tipologie distribuite in una sono disposti interni, a destra le logge, nell'altra sono comuni lungo il perimetro.

Gli alloggi (in numero di 250 di 120 m<sup>2</sup> ciascuno) sono dislocati nelle pareti piuttosto in cassonato che incastellano tutta la struttura. Gli ultimi sei piani all'altezza di questo metri sono a cesellazione abitativa e ospedaliera; in cima vi è un ristorante con vista panoramica e piscina, è previsto da parte del progettista che la - Hauserhaus -, a seconda del suo inserimento nel contesto urbano, possa servire di diverse istituzioni d'uso, per la sua proprietà di flessibilità strutturale, quali servizi pubblici e municipali. L'elemento cellula base si può infine aggregare secondo diverse disposizioni tipologiche in organismi variabili e accostabili nello spazio e nel tempo. La - Hauserhaus -, nella pur sottolineare la grande ricchezza di alloggi che nelle aree metropolitane si è venuti a creare per le pressioni demografiche, avverte all'integrazione delle campagne, pur in una ricerca di integrazione di servizi e con la insiemistica delle soluzioni proposte, tra cui la possibilità delle distensioni, non viene meno all'equivoco di voler realizzare su una scala compositiva (quella dell'unità pur nella molteplicità delle tipologie) quel prodotto che in vita futura verrà punti su un piano, di più profonda integrazione e mobilità strumentate in un contesto meno chiuso e più interrelazionato.

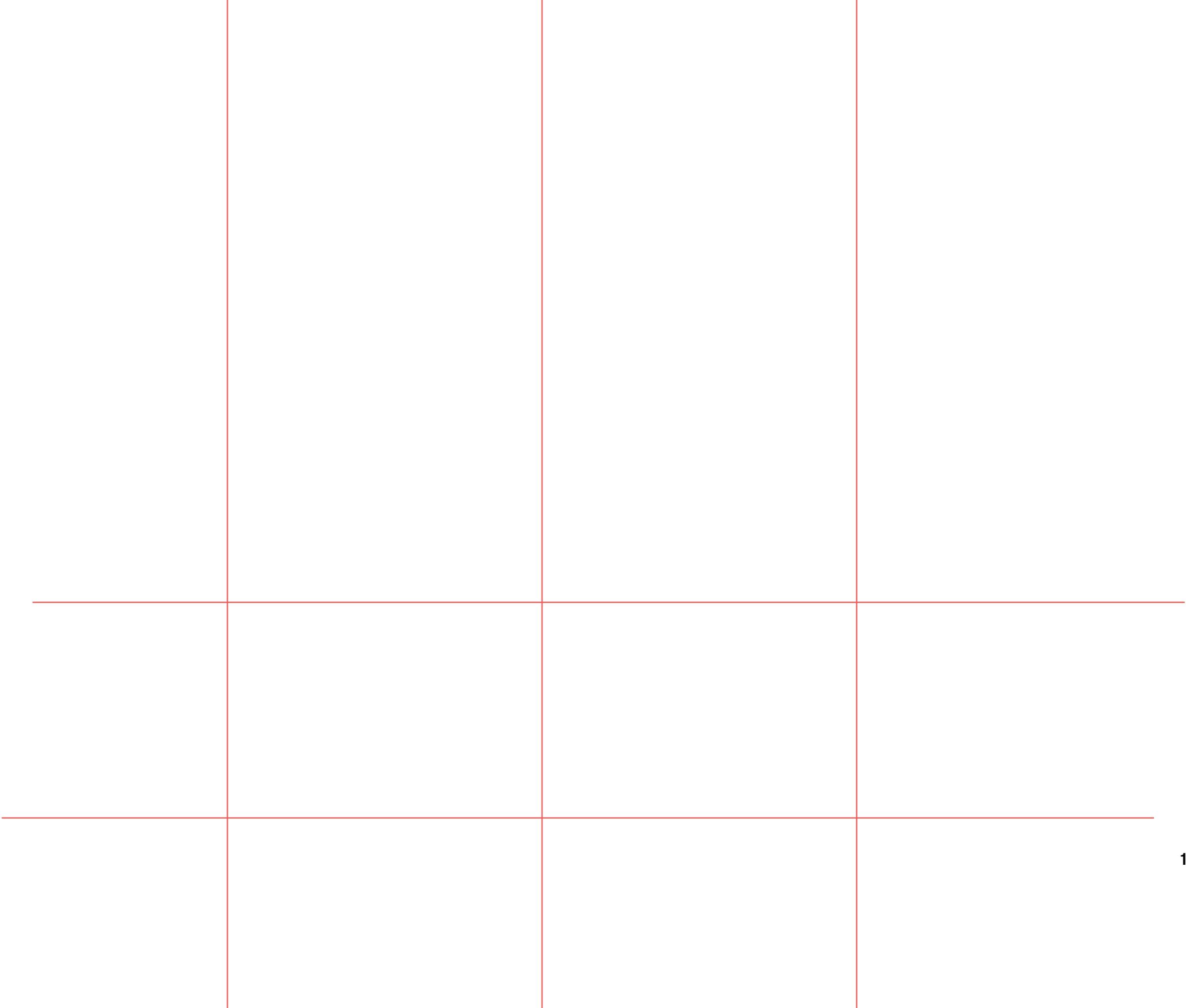


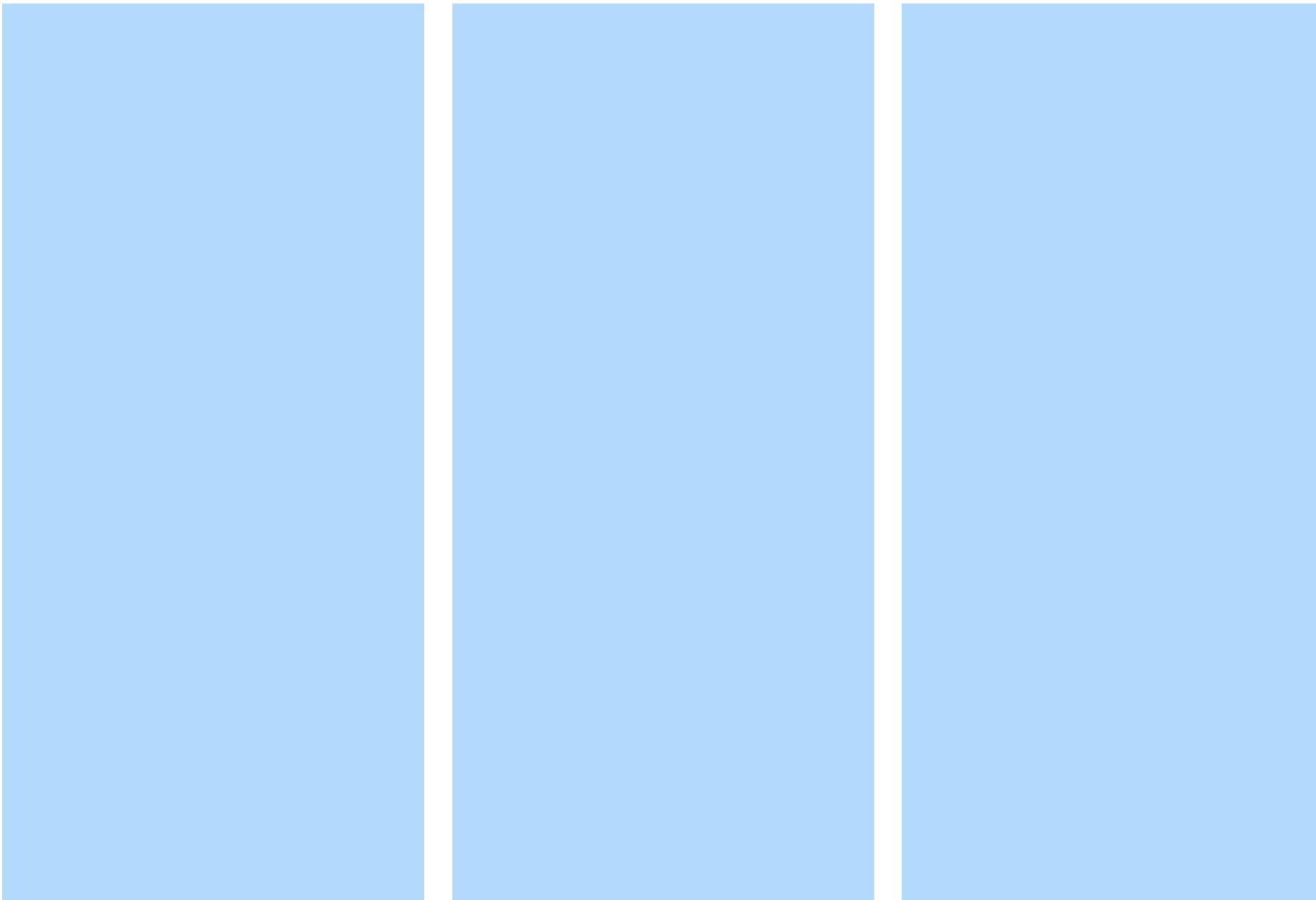


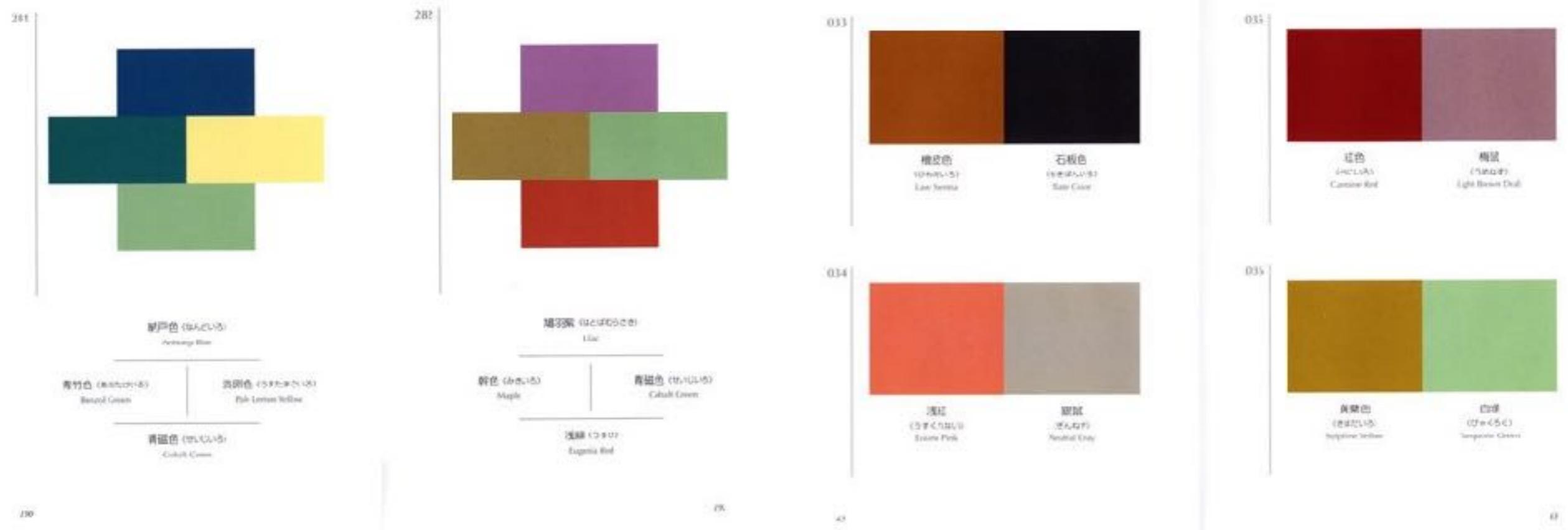




organiser par: alignement des bords/alignement des centres de gravité





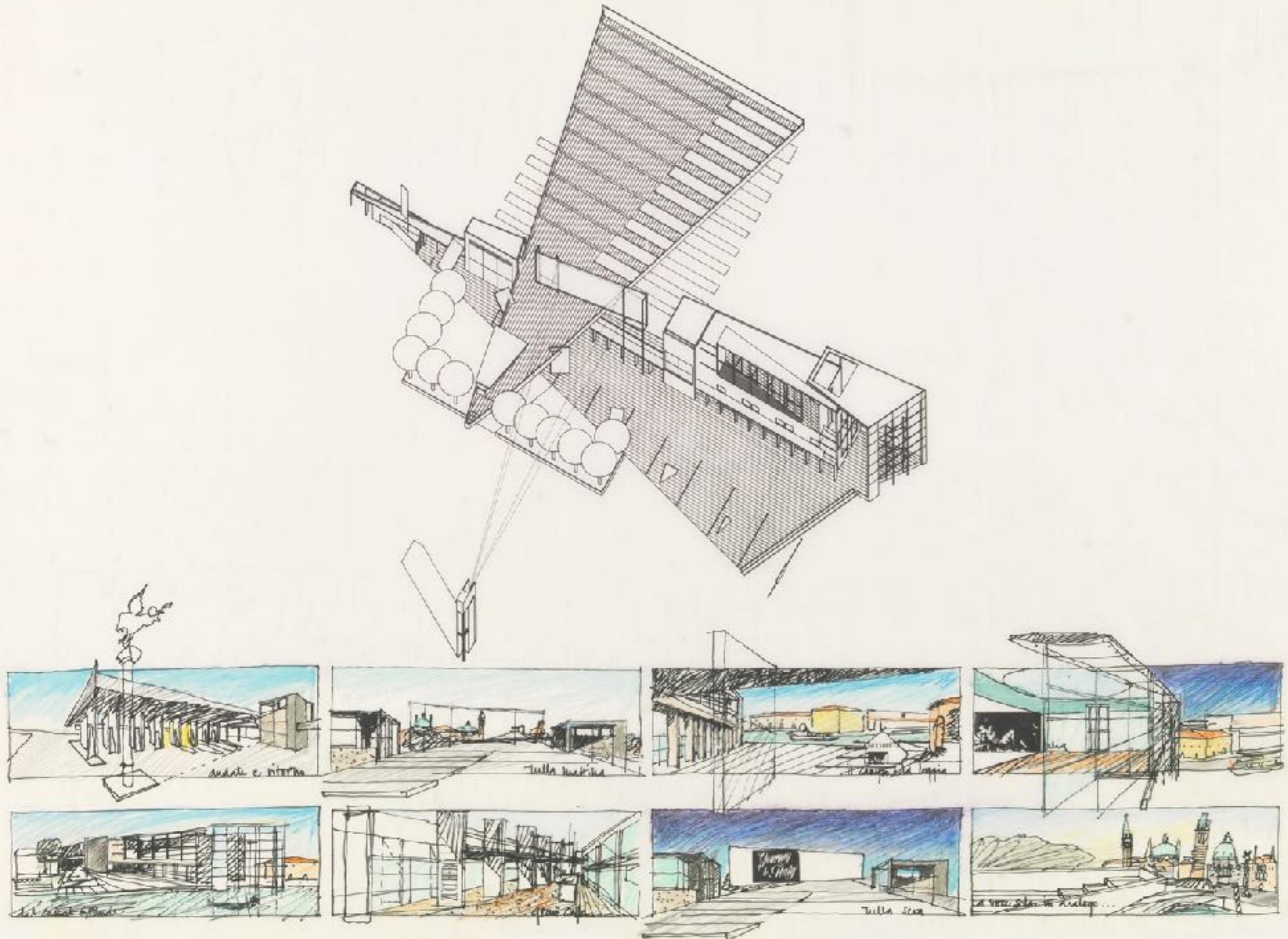


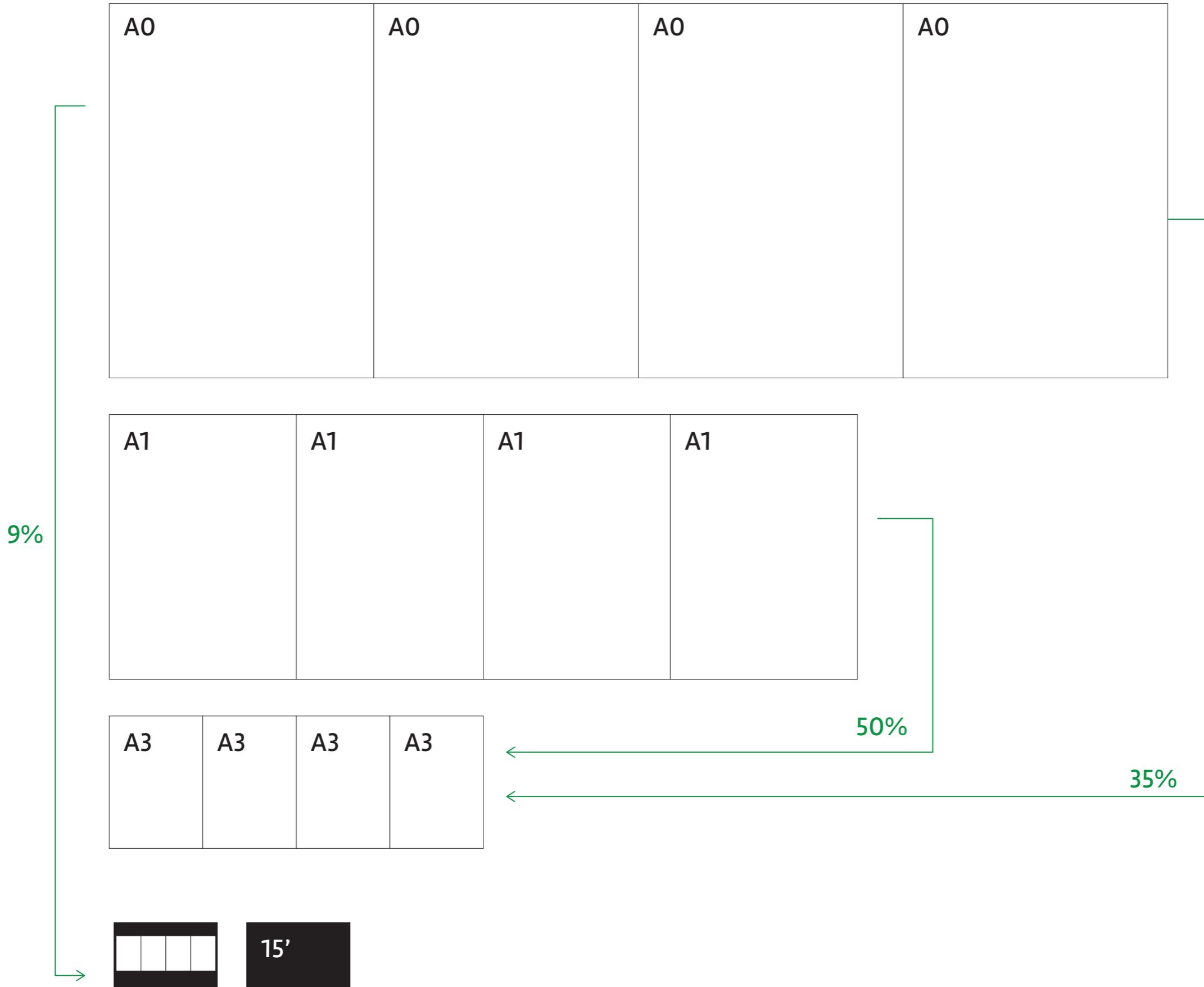
A Dictionary of Color Combinations



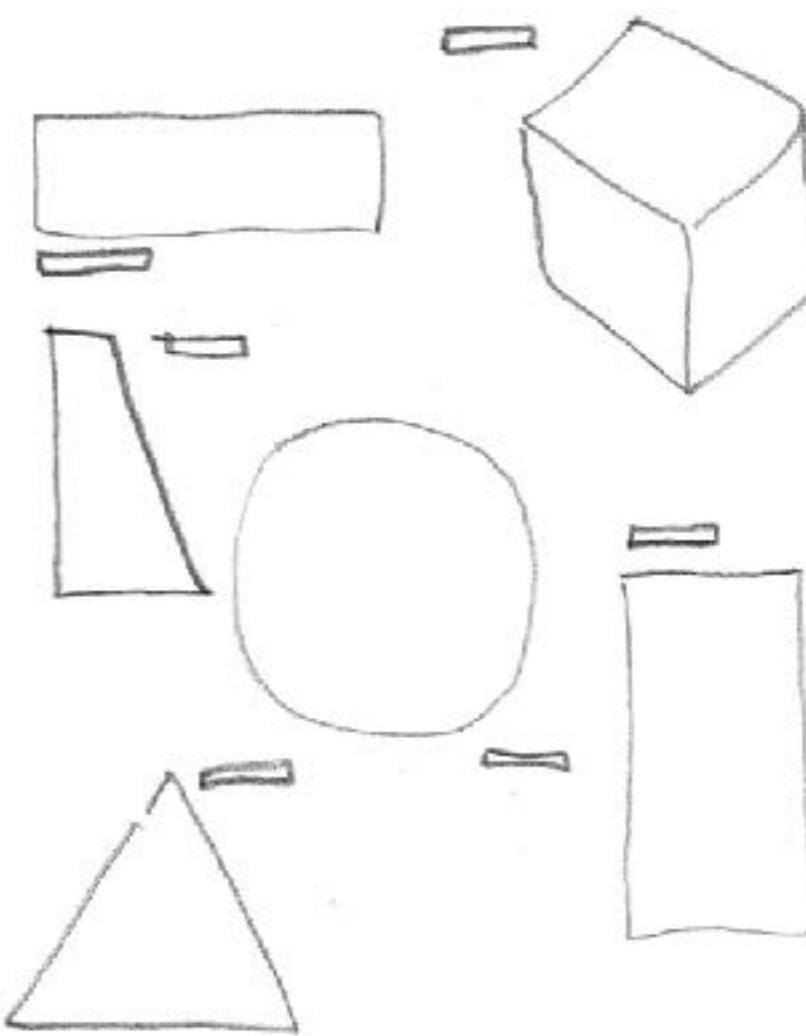
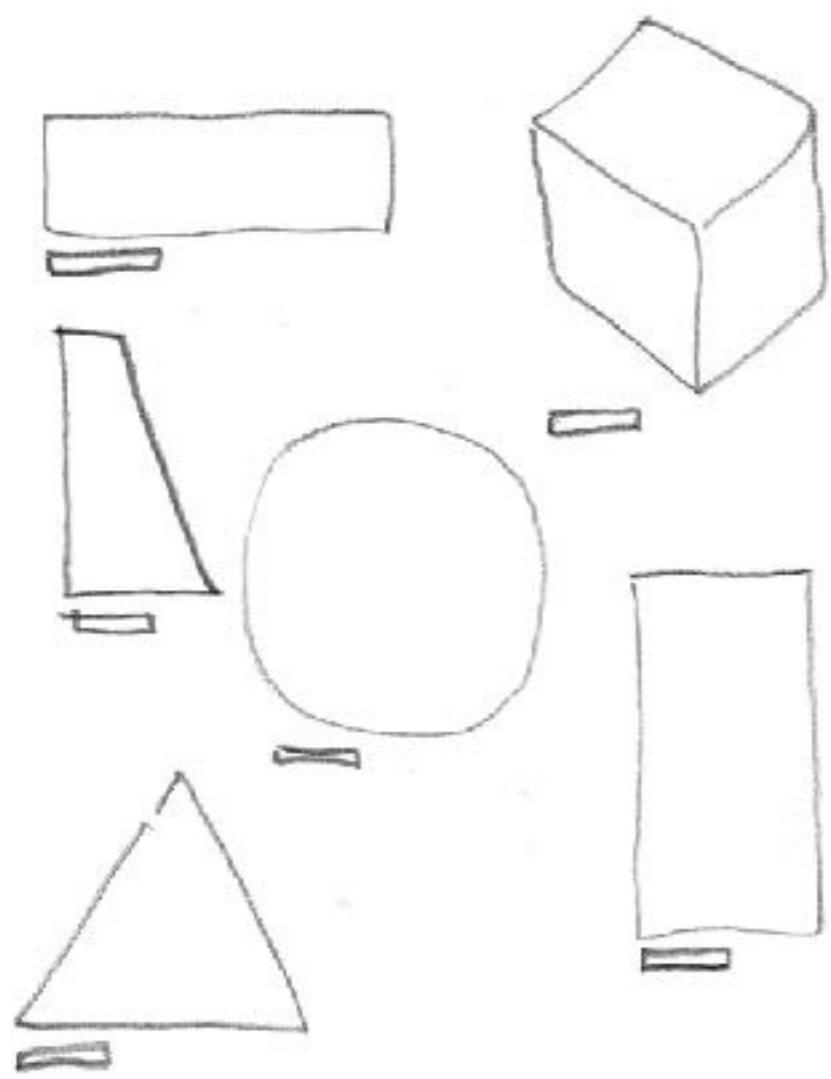












# Typographie

# Gpbox Gpbox

Titre texte

Texte descriptif. Par le Vlaams Bouwmeester en 2012 à l'occasion d'un appel à projets-pilotes (en cours de réalisation maintenant) intitulé «Soin invisible» (Onzichtbare zorg). Partant de la certitude que les besoins en soins vont s'accroître dans les années à venir, les projets proposés tentent de rendre le soin «invisible», en le traitant non pas comme une exception, exclue de la ville, mais comme une entité totalement intégrée à la société et à l'urbanité. (12/15pt)

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# Gpobox Gpobox

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# Gobox Gobox

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## Architecture du Soin: microrocosmes (Semibold 30/36pt)

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#### Titre titre

Titre Architecture du Soin  
Architecture du Soin 30/36pt. Le corps humain est un système complexe et étonnant qui fonctionne de manière très fine et coordonnée. Les cellules sont les éléments fondamentaux de ce système, mais elles ne fonctionnent pas toutes de la même manière. Certaines sont spécialisées pour la production d'énergie, d'autres pour la régulation des processus physiologiques, et d'autres encore pour la défense contre les maladies. Les cellules sont également responsables de la régulation de la température corporelle, de la production d'hormones et d'autres substances essentielles pour le bon fonctionnement du corps.

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### ARCHITECTURE DU SOIN: MICROROCOSMES |30/30PT|SMALLCAPS

#### Titre titre

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Légende: corps humain (30/30pt)  
fond noir (30/30pt)

30/30pt corps humain (30/30pt)  
fond noir (30/30pt)

# ARCHITECTURE DU SOIN: MICROCOSMES (30/30PT)SMALLCAPS

ABC FUTURA

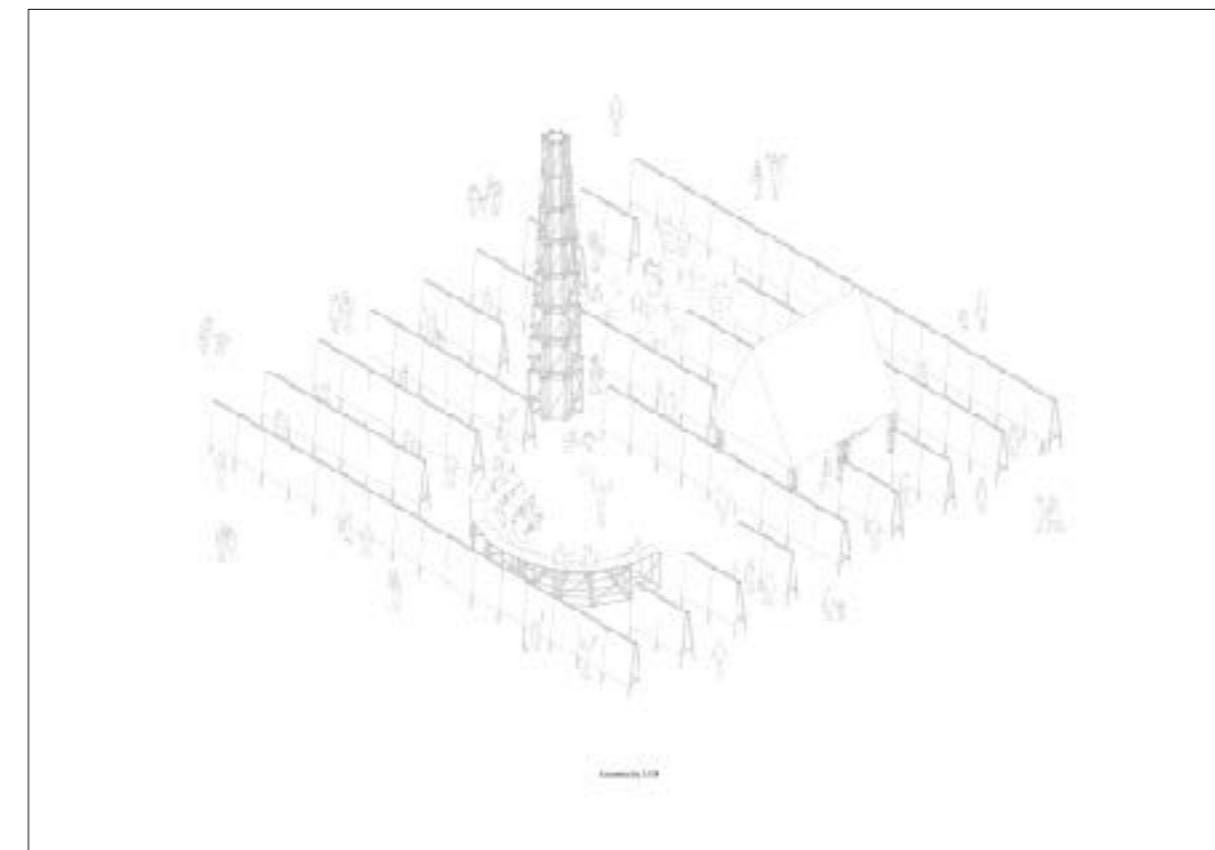
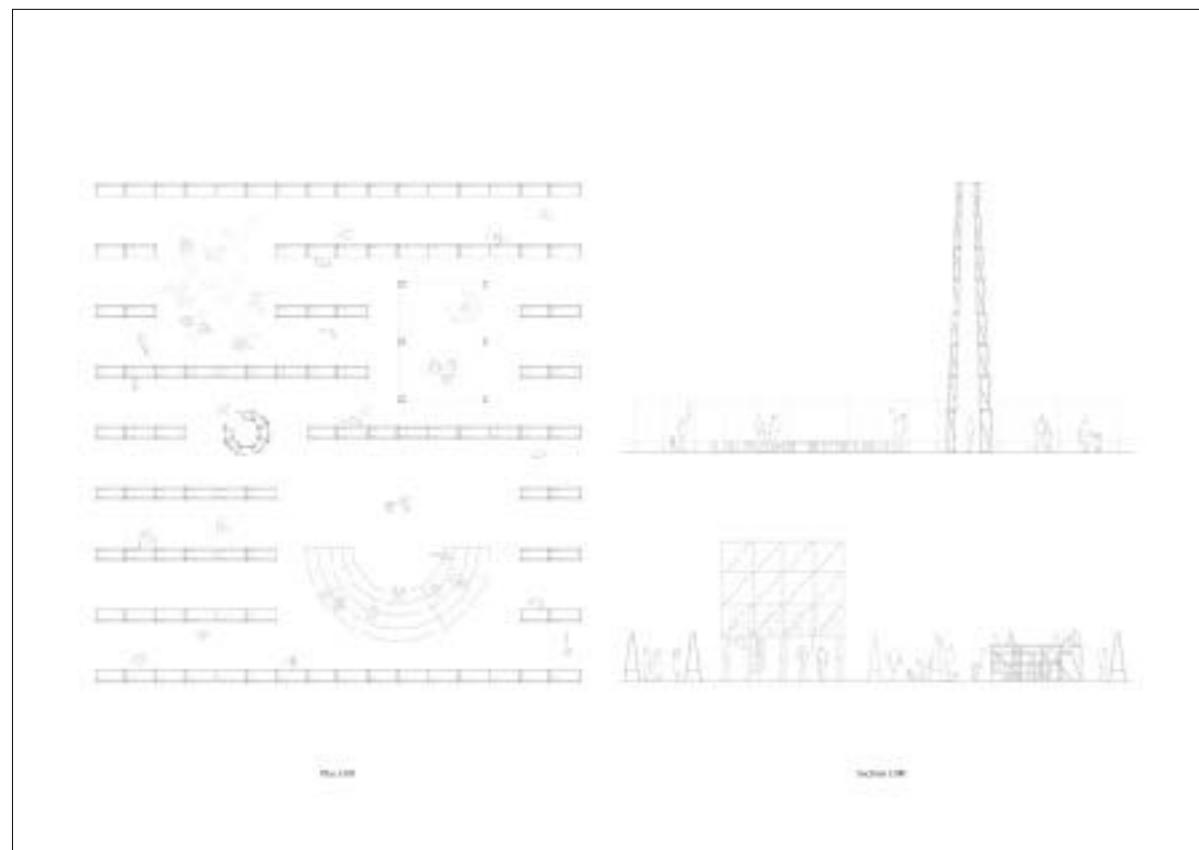
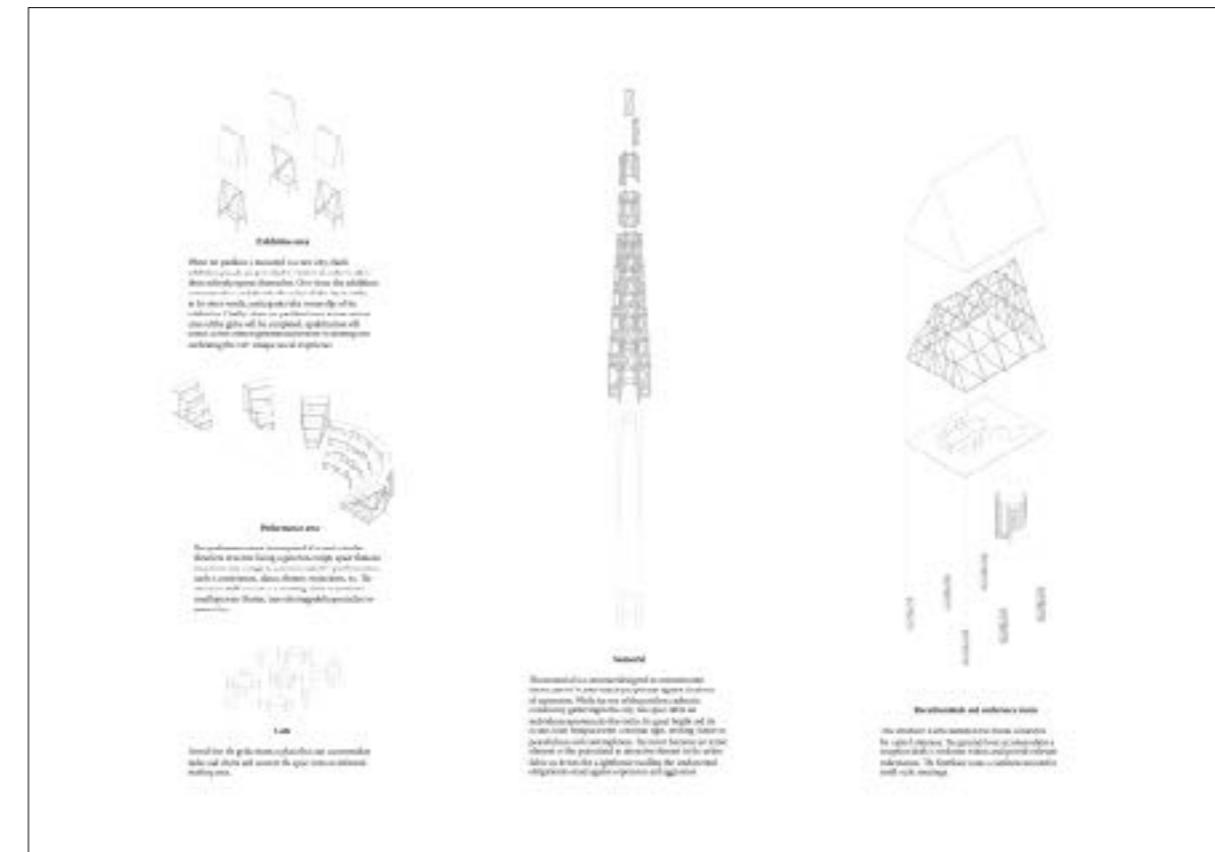
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Légende: coupe long  
(Book Italic 12/15pt)





Charlie Hebdo Portable Pavilion

« I'd rather die on my feet than live on my knees. »

– Emiliano Zapata, quoted by Charlie in September 2012, few days after publishing the controversial cartoon of Prophet Muhammad

How one may convey to the public sphere the essence of freedom of expression? Perhaps by merely showcasing the manifestation of this fundamental right through an ephemeral and open medium: the Charlie Hebdo Portable Pavilion. Our pavilion, in fact, celebrates the satirical magazine by encouraging the public to carry on the fight for freedom of speech to which the caricaturists committed to.

The exhibition concept refers to Charlie Hebdo's free and irreverent spirit. Indeed, it challenges convention by opposing itself to the traditional contemplative exhibition format: the artworks are not carefully shielded under cloches, but rather freely created by the visitors, thereby engaging them actively instead of turning them into passive consumers.

The portable pavilion does not claim to be the only authoritative reality but is open to interpretation, adaptation and spontaneity. It offers a highly democratic and participative experience, which clearly positions itself against totalitarianism and censorship. It thus becomes a strong symbolic object in the city by advocating social and political ideals to strive for.

The pavilion consists of a collection of autonomous spatial elements, each of them enabling a collective experience within the city. The exhibition area is composed of large easel-like panels juxtaposed one to another to form a grid that makes the pavilion wide, open, fluid, and permeable. Scattered inside the exhibition area are the performance space, the memorial, the reception, the conference room and the café, which become small public infrastructures capable of hosting formally arranged events as well as permitting informal life to unfold.

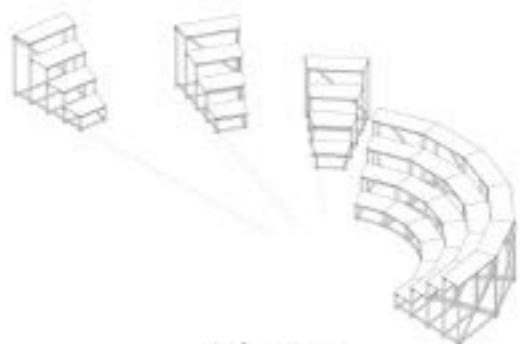
The entire pavilion is made of square timbers connected simply through an overlapping joint system. The lightness and modularity of these structures both result in entirely demountable and transportable objects that can be placed in any available space within the urban fabric. The pavilion has thus the potential to transform generic public spaces of any cities into a destination that shapes the memories of its inhabitants.





Exhibition area

When the pavilion is mounted in a new city, blank exhibition panels are provided to visitors in order to allow them to freely express themselves. Over time, the exhibition content evolves and absorbs the color of the city it settles in. In other words, participants take ownership of the exhibition. Finally, when the pavilion's tour across various cities of the globe will be completed, a publication will collect all the content generated, therefore witnessing and celebrating this very unique social experience.



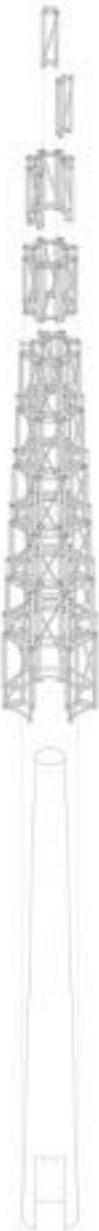
Performance area

The performance area is composed of a semi-circular bleachers structure facing a generous empty space that can transform into a stage to accommodate live performances, such as conferences, dance, theater, projections, etc. The structure itself can act as a meeting point or turn into a small open-air theater, thus offering public spectacles for passers-by.



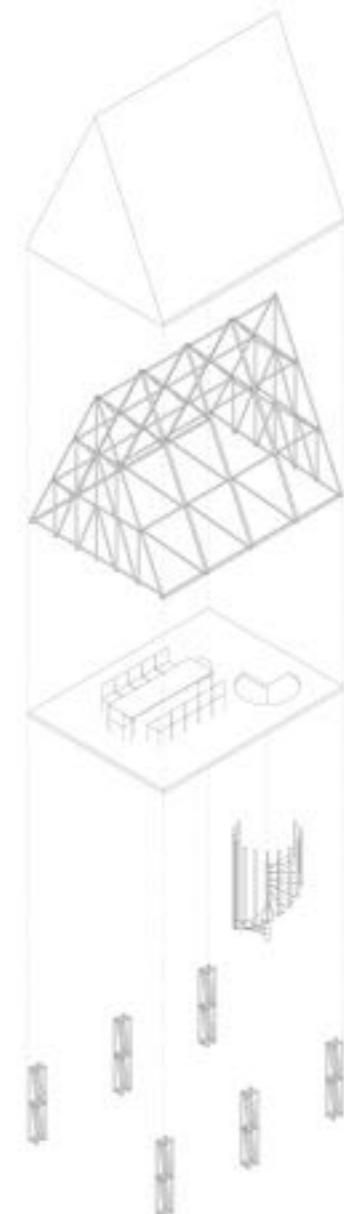
Café

A void into the grid creates a plaza that can accommodate tables and chairs and convert the space into an informal meeting area.



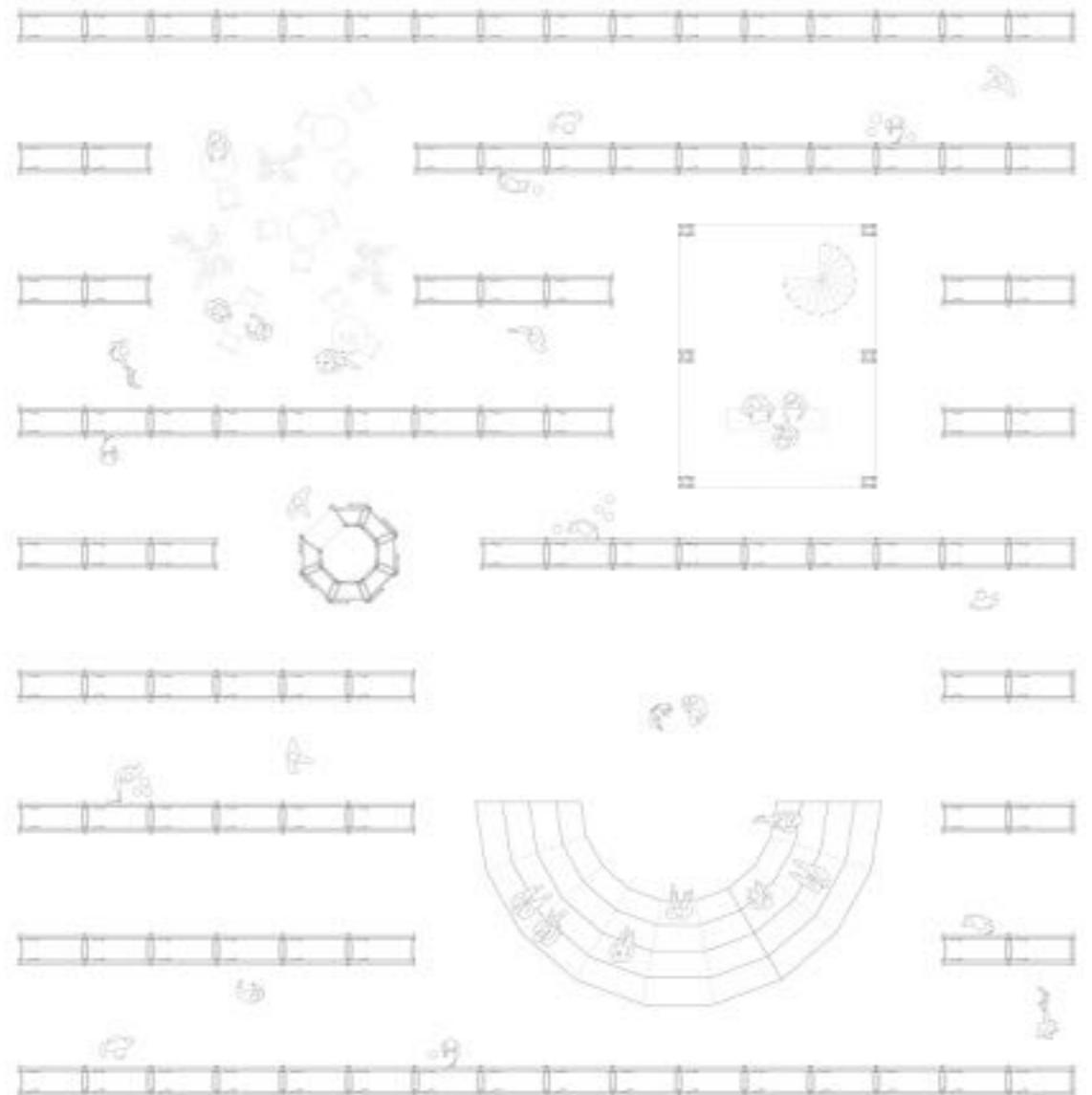
Memorial

The memorial is a structure designed to commemorate the victims of vicious attacks perpetrated against freedom of expression. While the rest of the pavilion celebrates community gathering in the city, this space offers an individual experience to the visitor. Its great height and its oculus wash the space with a zenithal light, inviting visitors to peacefulness and contemplation. The tower becomes an iconic element of the project and an attractive element in the urban fabric as it rises like a lighthouse recalling the fundamental obligation to stand against oppression and aggression.

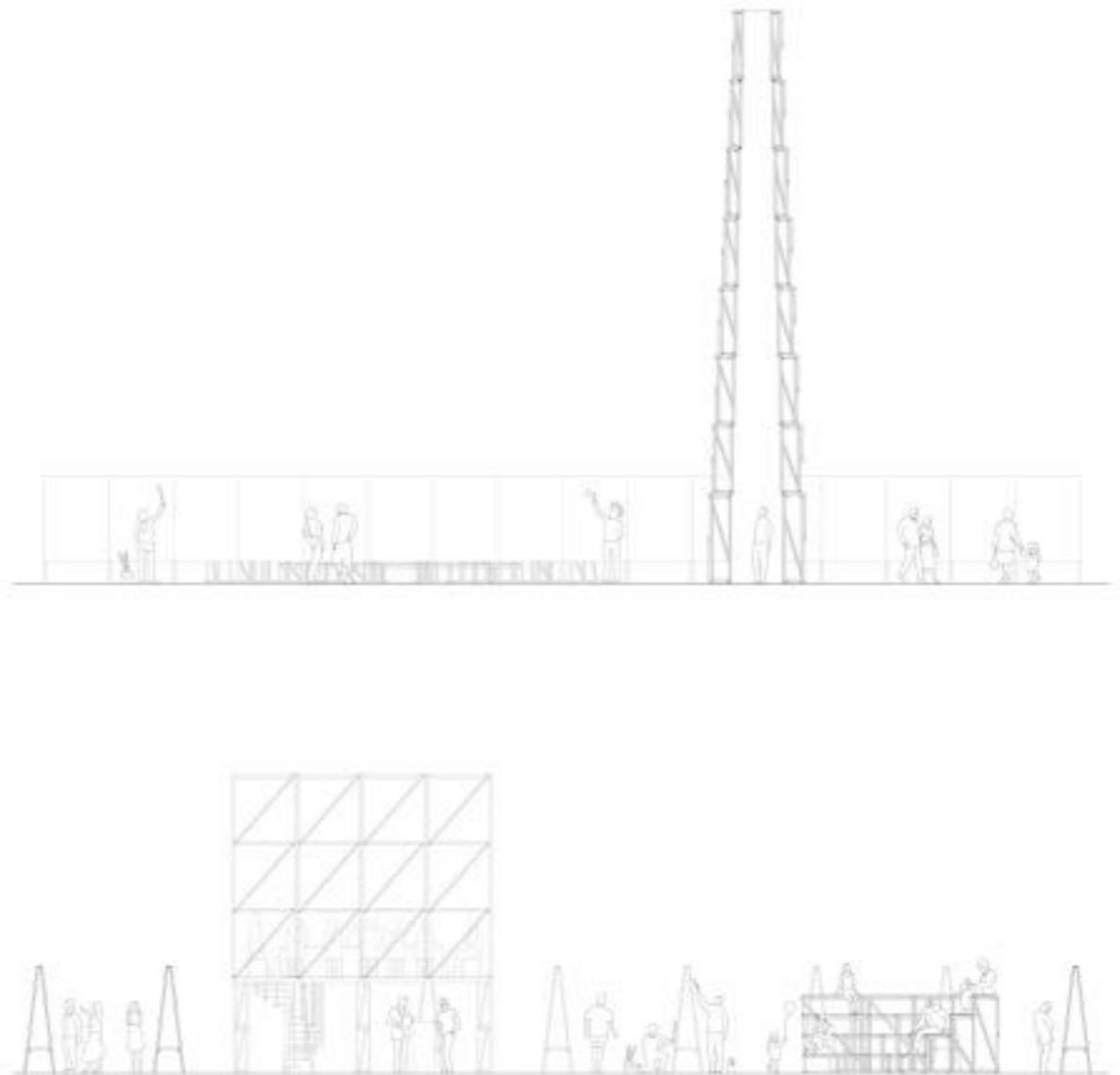


Reception desk and conference room

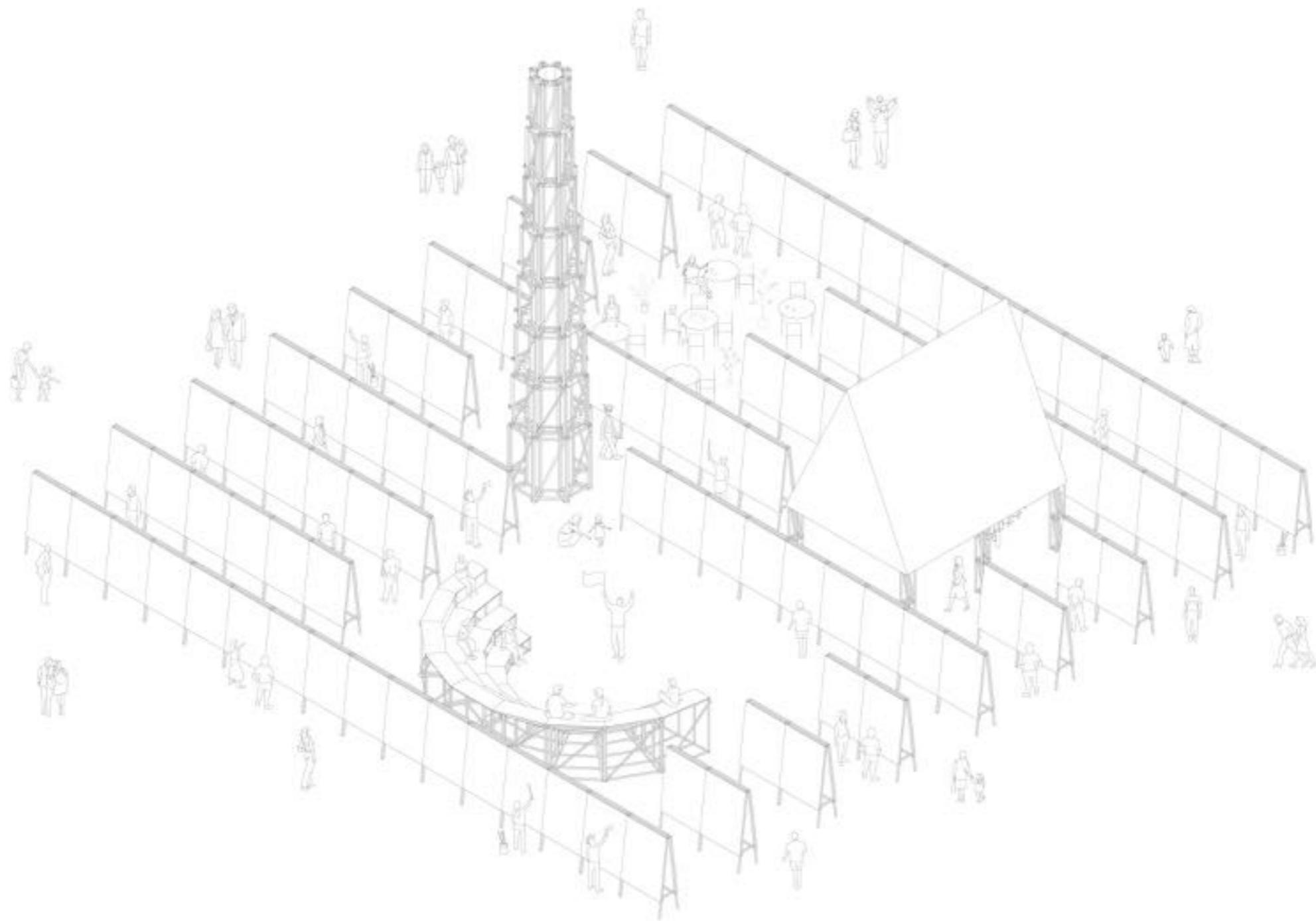
This structure is articulated on two floors connected by a spiral staircase. The ground floor accommodates a reception desk to welcome visitors and provide relevant information. The first floor hosts a conference room for small-scale meetings.



Plan 1:100



Sections 1:100



Axonometry 1:100



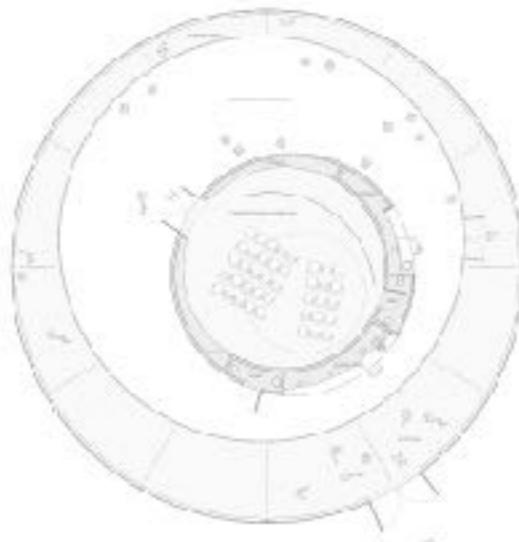
30'

"Throughout the world, people are experiencing disruption of their location of expression and different costs of inclusion and visibility, depending on the country they live in. These are difficulties of 'crossing borders with identity', through which, governments, it seems to us, are often forcing certain rules on certain people. When cities are changing spaces, spaces where certain people's identities express themselves, causing fear to those in other countries, a clear movement, a clear, or media presence, can be understood as a communication. Under the label of 'Inclusion' certain cities are more safe, but still normal, manifestations of expression and the right to express themself are restricted if we discuss an electronic communication that can't be noticed by others global society doesn't."



302

"The existence of different levels of disruption in the nature of ownership, insert the concept of ownership and the idea of the exterior, for '302' we cross two locations Tiananmen Square and Gwangju Park. We crossed them in the video because this is the same area of inclusion or expression, used to hide or protect certain, movements. In pure, humanity would protection comes by itself, expression preferred to self-protecting movement. This, an excellent example is space in Gwangju prepared to receive new, unknown forms of movement but didn't work, are all an apprehension about. One of the main reason used by uncertainty formation of events in information and direction about a certain. The contradiction of '302' is considers unusual therefore disruption becomes invisible. The safety offered in this pavilion is always unclear in the image shape."



303

"The profile is 'compressed' series of 'inside layers' not that building under a moment of continuous press that creates real signal inside, and therefore creates transparency. The first layer is an indoor exhibition space, the second one is conference room, covered by preferences and people's privacy, not the third as conference room that can be easily converted into a conference. Therefore facade affects internally that disruption is placed in. The exhibition space needs to be transparent to let experience it to outside, but also it needs to remain confidential, before having an indoor exhibition. Therefore has a very specific frame to let an to keep outside. The second and main focus the relation is connection between layers of interior of exterior, has been already mentioned, confidential, before having an indoor exhibition. Therefore has a very specific light condition. In order to further emphasize the visual perception, transparency will be maintained to act as specific lighting with the floor as positive wall, creating positivity, with both reflecting/refracting its own exterior with according site and changing light condition. In order to further emphasize the visual perception, transparency will be maintained to act as specific lighting with the floor as positive wall, creating positivity, with both reflecting/refracting its own exterior with according site and changing light condition. There is a difference between the interior and exterior, but the interior is not opaque or complete, allowing connection to gather and view out of an audience space, can also resulting the positive representation of a distance, under control of a safety around exterior. This area remains to exterior access and exterior and makes a 'second' shelter until reaching a line no disturbance are taken place. A look will continue the no disturbance shelter space, but under the other direction, another space from the shelter, a large room where idea can be developed in audience areas, without only the influence of the day and night creates double to create daylight in the setting."

Plan 1109



304

"The same difference layers connecting the inside, are connected using typical metal, dry construction elements, divided by insides separated by panels, all supported by their own columns. The inside space is a mixed office (1), and (2) is a double panel, showing the necessary insulation that you didn't having another telecommunication (3), (4) support for the inner perimeter source structure with either function, (5) and (6). Therefore is also a double panel with a separate existing panels (7), attached to the inner perimeter structure. Double insulation can take off insulation for the outer space. The inside layer of a double panel is covered from floor-to-ceiling to the hidden frame, the outer wall's outer wall construction (8). It brings a cosmetic and functional benefit, there's painted with a waterproof coating in white (2), (3) and (4) provide space for thermal insulation that can along the interior spaces. The construction is composed of a double panel (7) (8) containing all the services. The interior layer is an insulation space (5), moreover used to protect for some insulation increasing the usage space for an underground room, while reducing a room that have function is more you. You can move from it by a gate spring (1), or by a screen frame (2).

"This inside area also contains the walls and some rooms for the bar and the offices, stacked (9) insulation and (10) insulation with a 30mm thick wall, situated above (20).



001

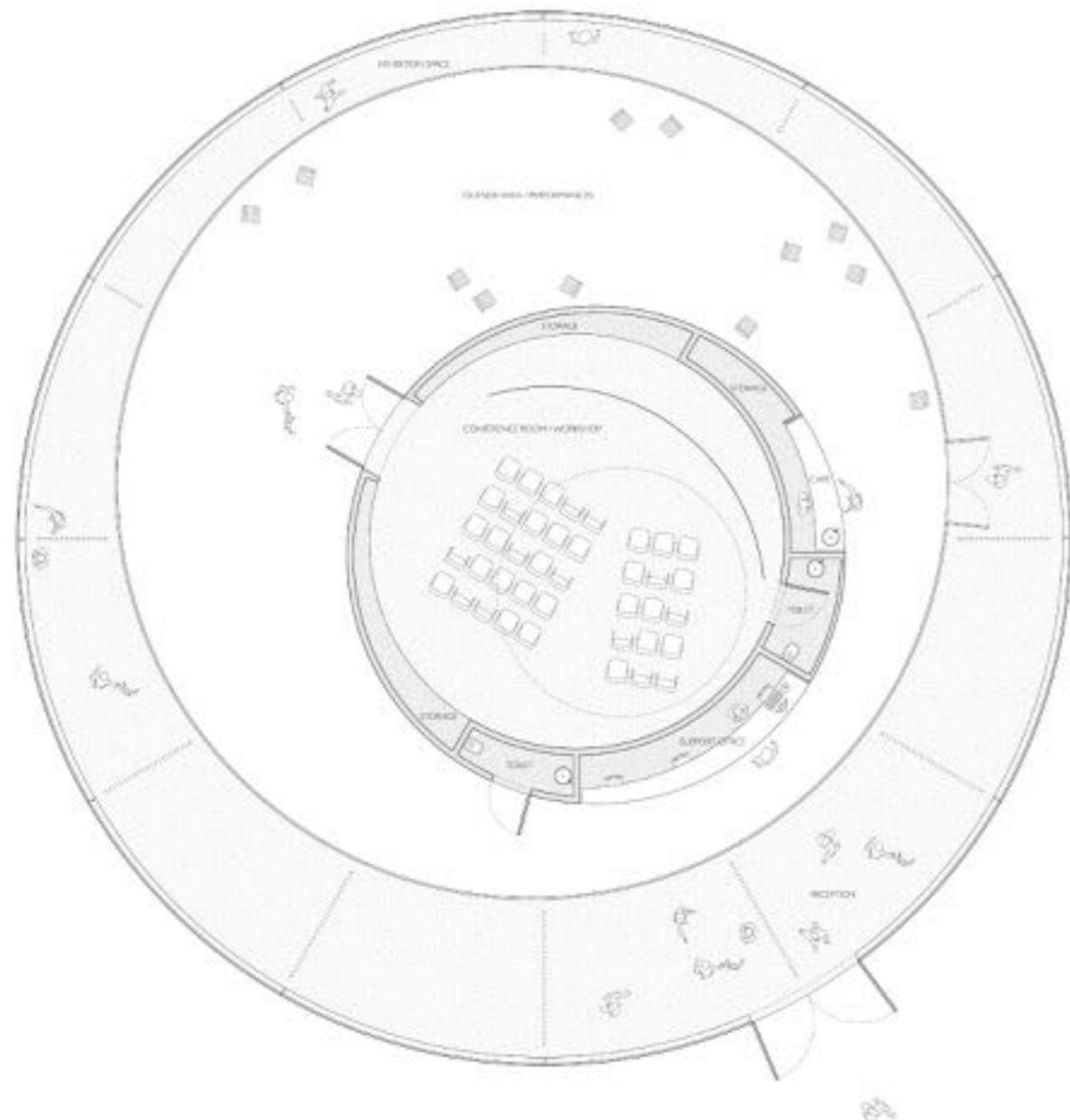
Throughout the world, people are experiencing obstruction of their freedom of expression with different levels of intensity and visibility, depending on the country they live in. There are different layers of censorship that one could identify, through which governments, or offenders such as terrorists impose their will on other people. Where traits of dictatorship appear, governments obstruct people's freedom of expression not only through censorship but even through arrest or violence if their statements, art, or social media posts are considered provocative or inappropriate. Under the label of democracy, censorship may be more subtle but still present, impeding freedom of expression and the right to privacy through an extension of surveillance on electronic communications that is ostensibly justified by today's global security threats.



002

The coexistence of different layers that characterizes the nature of censorship informs the concept of our design and the choice of the locations. For "000" we choose two locations: Tiananmen Square and Central Park. We assumed them as the polar opposites within the obstruction of freedom of expression, acted by different political systems. Tiananmen Square historically recalls physical and violent forms of repression performed by a dictatorship whereas Central Park, the maximum example of space of freedom proposed by democracy, refers to the subtle forms of control and surveillance to which we all are exposed nowadays.

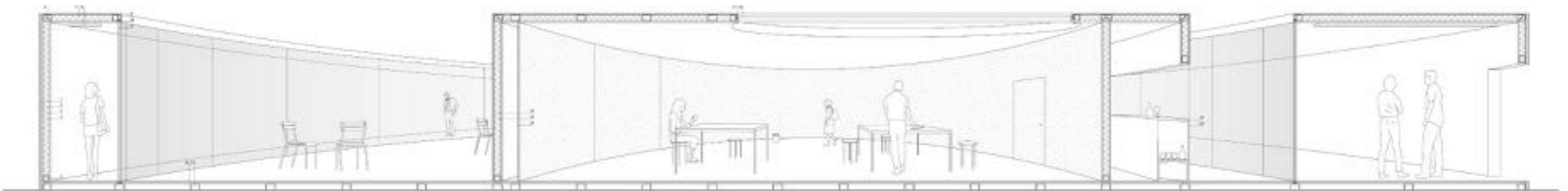
One of the main means used by censorship is erasure of events or informations and therefore distorts reality. The outer skin of "000" is completely mirrored therefore the pavilion becomes invisible. The reality reflected on the pavilion is distorted thanks to the circular shape.



Plan 1:100

003

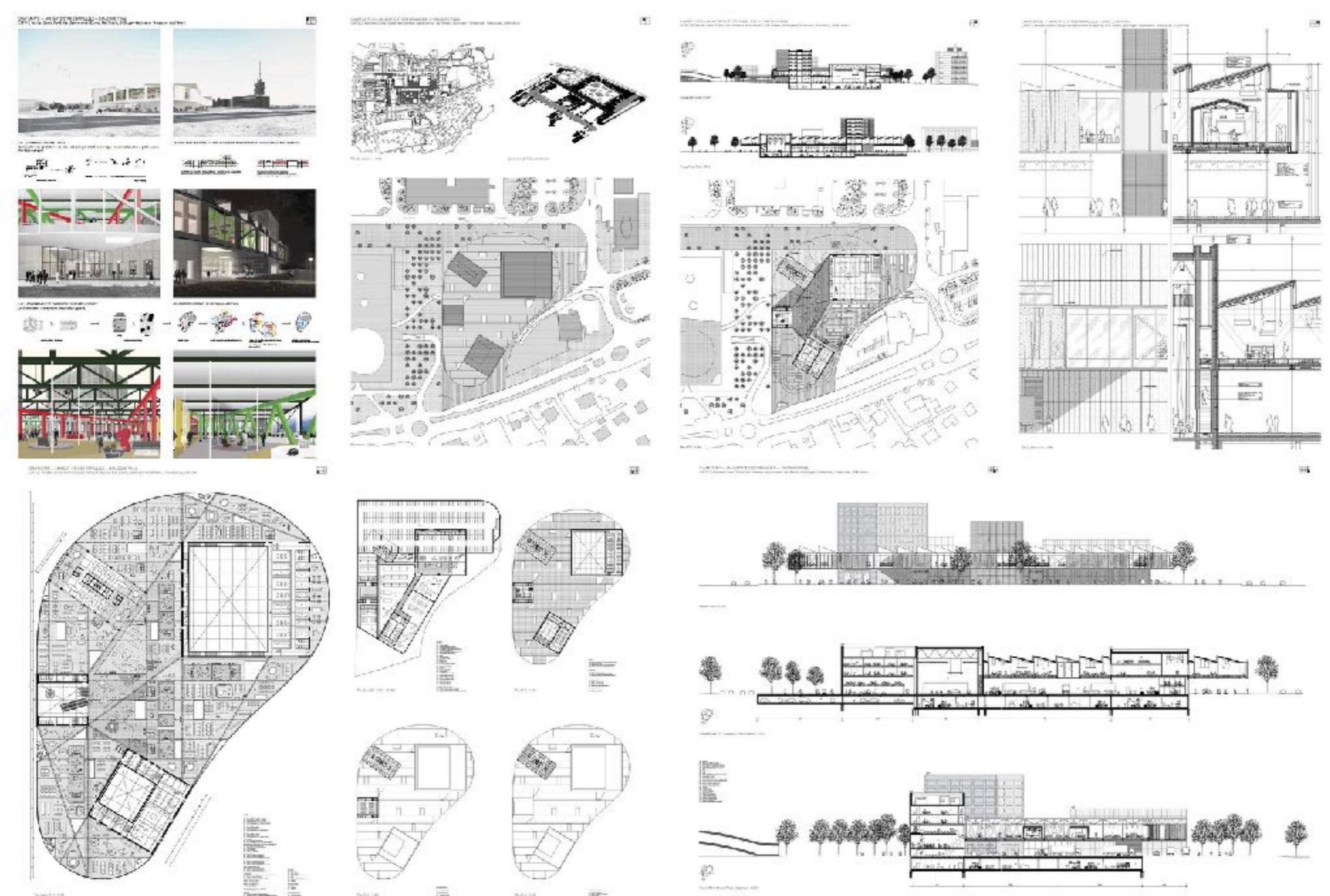
The pavilion is composed of a series of circular layers that float inside each other and create a succession of continuous spaces that contract and expand in width, and therefore connect transversely. The first layer is an indoor exhibition space, the second one an outdoor area conceived for performances and people to gather and the third layer is a conference space that can be easily converted into a workshop area. The outer facade reflects the reality that the pavilion is placed in. The exhibition space encourages visitors to first experience it in groups, but then gradually separates out individuals, before leading into the outdoor social area. The gallery sets a very specific frame for the art to be showcased. The architectural space leads the visitors to experience the varying degrees of restriction of personal freedom physically, with both walls narrowing down to a curved corridor with no end in sight and changing light conditions. In order to further emphasize this visceral perception, sound pieces will be commissioned to artists specifically engaging with the sites the pavilion will be placed at. From within the exhibition space the inner glass wall cannot be looked through. Once at the second layer, the outdoor area, this very wall appears transparent, allowing the visitors to gain a clear view of the exhibition space and thus recalling the previous experience from a distance, on the grounds of a reality beyond distortion. This area opens up to exterior sounds and the sky and works as a space of shared understanding where performances can take place. A thick wall containing the necessary services (toilets, storage spaces, bar and support offices) divides the outdoor space from the third layer, a large room where ideas can be developed in conferences and workshops, where only the reference of the sky and daylight remains, thanks to a circular skylight on the ceiling.



004

Technical Section 1:50

The three different layers composing the circles, are constructed using several vertical, dry construction elements, divided in modules assembled together, self-supported by their own curvature. The outside layer is a mirrored surface (1), fixed (2) to a sandwich panel (3) enclosing the necessary installations that run within, having a wooden finish painted black (4) held together by an inner perimetral wooden structure with radial connectors (5 and 6). The roof is also a sandwich panel with a waterproof coating painted in white (7) attached to the top perimetral structure, holding the fluorescent lights (8) illuminating the gallery space. The inside layer of the gallery space is curved tinted glass, opaque from the inside (9) with a hidden frame (10) as its' perimetral structure (11) that helps to support the roof. The plywood floor is painted with a waterproof coating in white (12) lifted by an inner wood grid (13) providing space for the required installations that run along the necessary areas. The central circle is composed of a double sandwich panel (14) containing all the services. The outside layer is an aluminium cover (15) while the inside is painted in white, sometimes concealing the storage spaces for the workshop/conference room by sliding 19mm mdf doors painted in white (16). The main room is lit by a glass skylight (17) held by a hidden frame (18). This thick layer also houses the toilets and open counters for the bar and the offices, made of 19 mm thick mdf (19) finished with a 10mm thick mdf painted white (20).





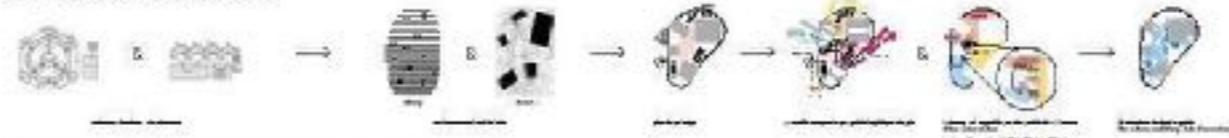
UNE CHAÎNE D'ÉMISSIONS ET DE RÉCEPTION  
Opacité temporelle et déclinaison de l'écriture graphique dans le temps et l'espace de l'édifice sonore pris en photo à l'aide d'un jeu de plan.



UN ENVIRONNEMENT DÉSTRUCTURÉ SURFACE AUTOMATIQUEMENT MARQUÉ PAR L'ÉCRITURE DÉCLINAISON



UNE ENRICHISSEMENT DE PRODUCTION/MEDIA-DIVERTISSEMENT  
Du réel virtuel au virtuel pour la production d'appareil.



UN ENVIRONNEMENT DE PRODUCTION/DES COMMUNICATIONS





Plan de situation - 1:2000



Coupe Est-Ouest - 1:200



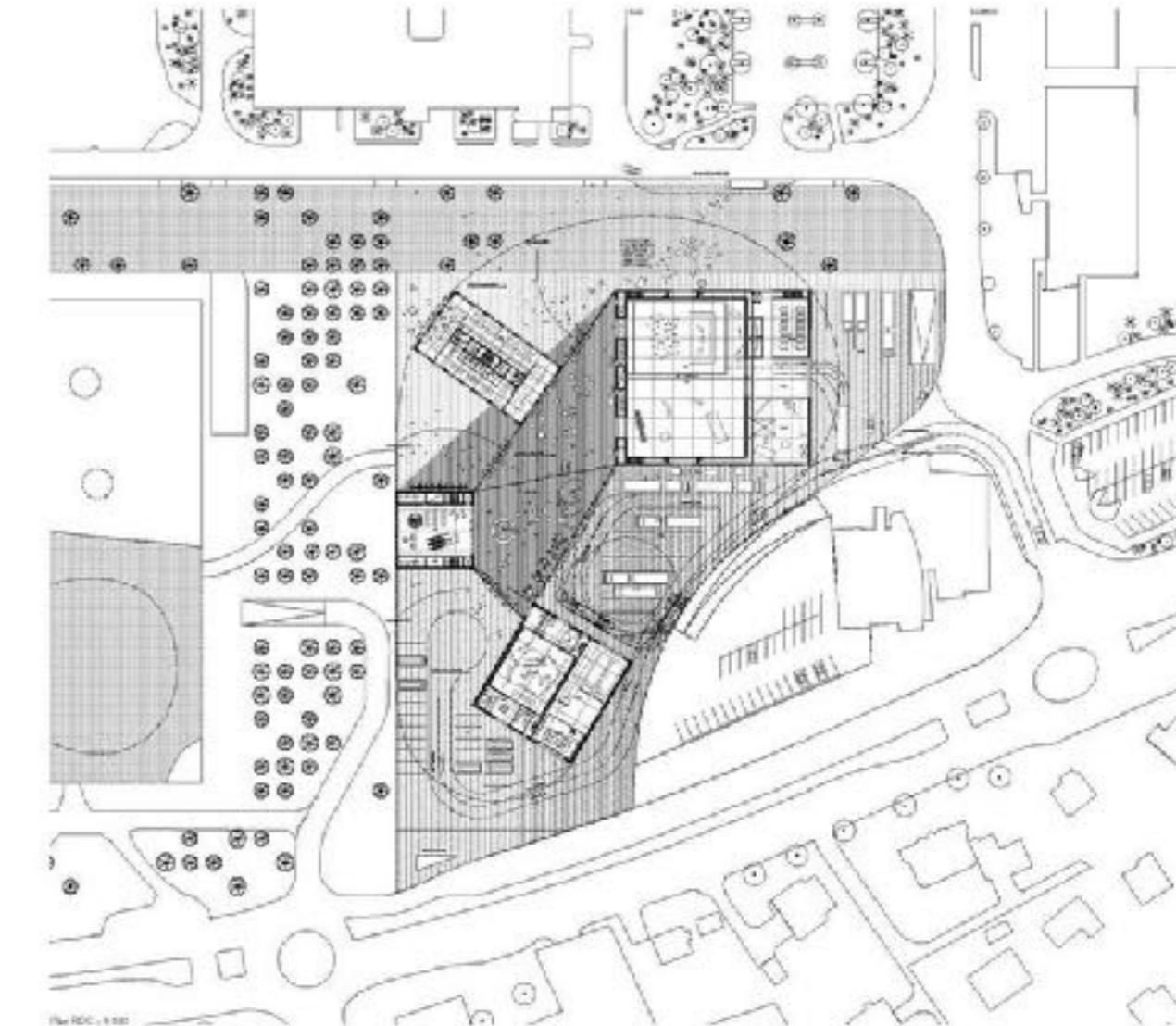
Plan de situation - 1:2000



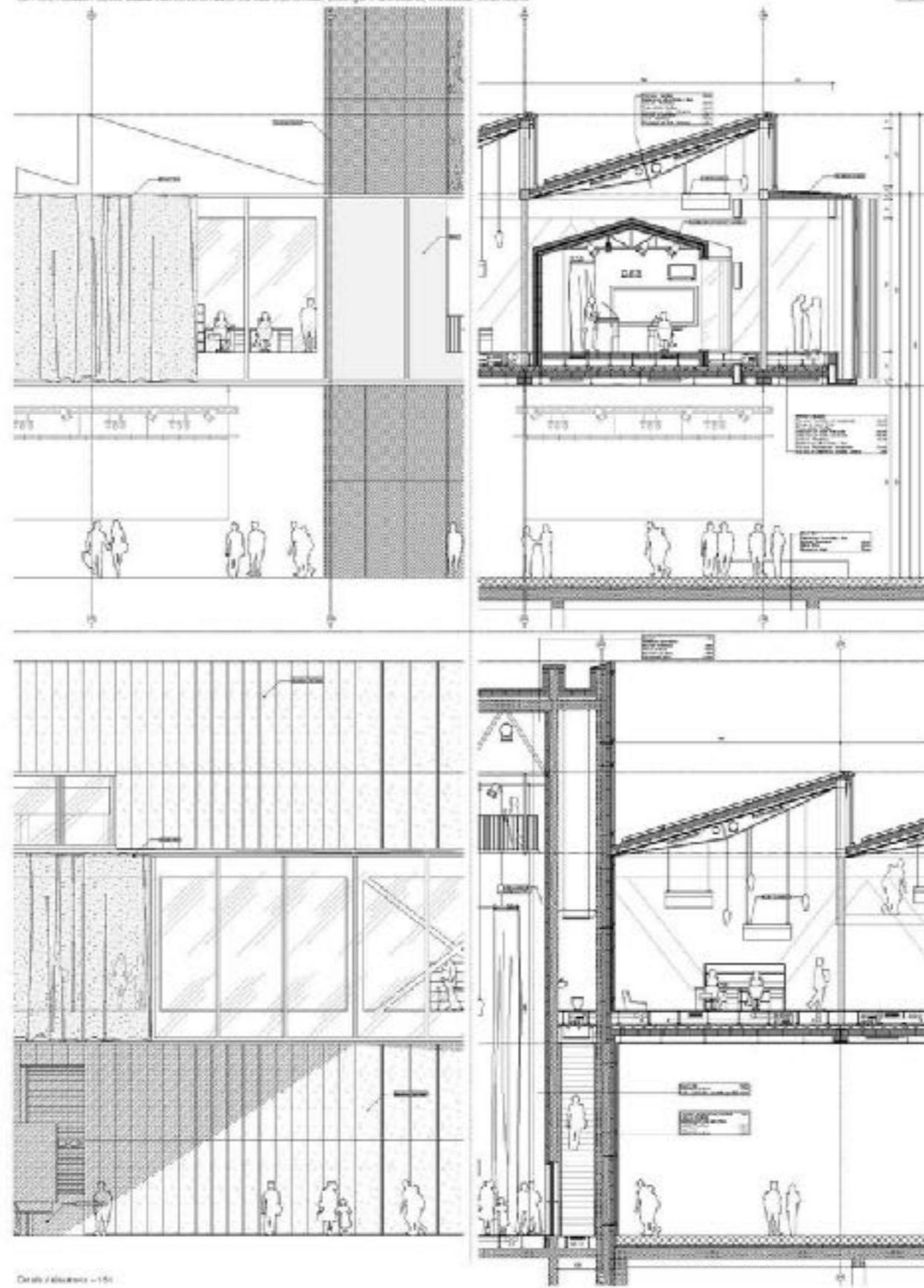
Coupe Est-Ouest - 1:200



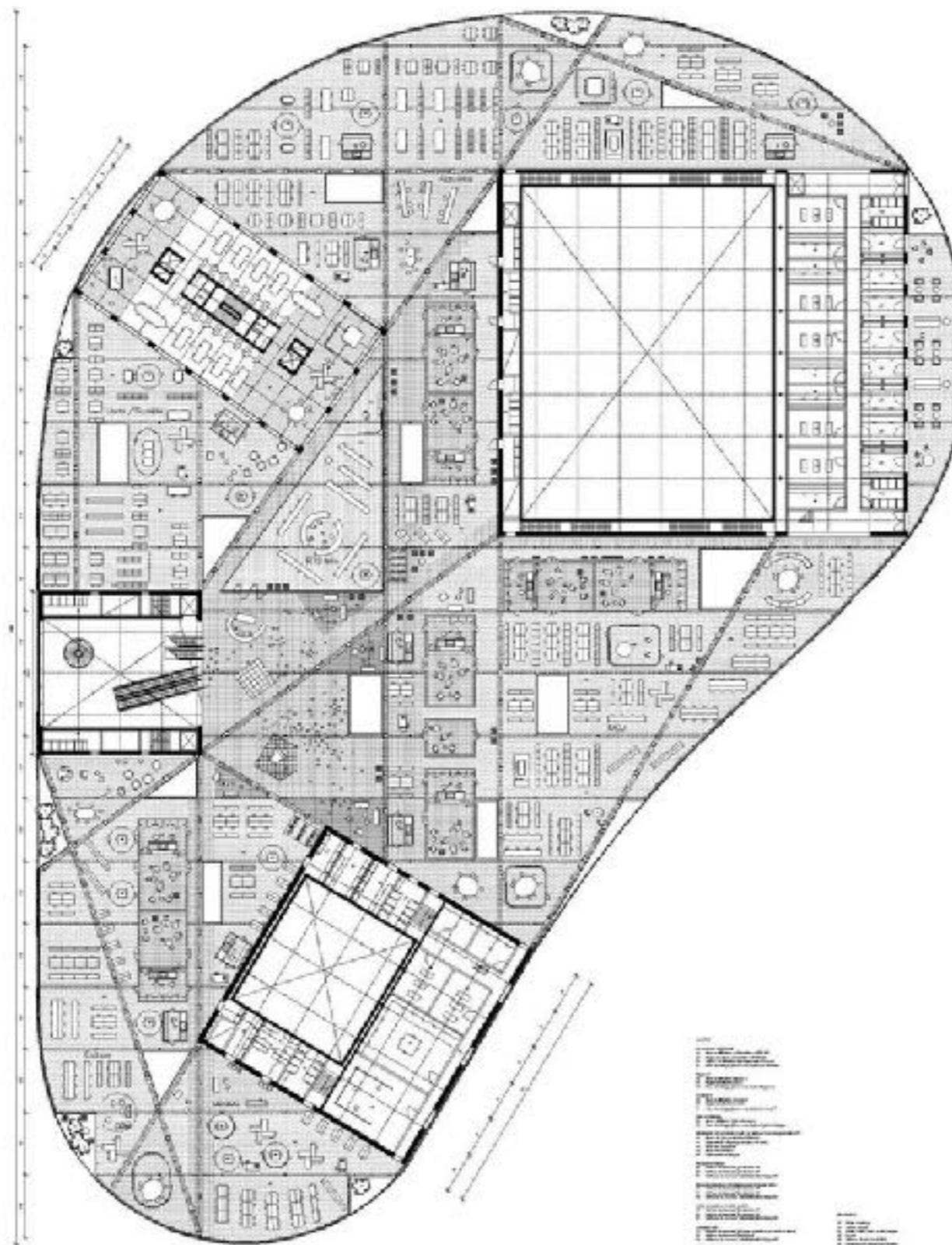
Coupe Nord/Sud - 1:200



Plan ROC - 1:200



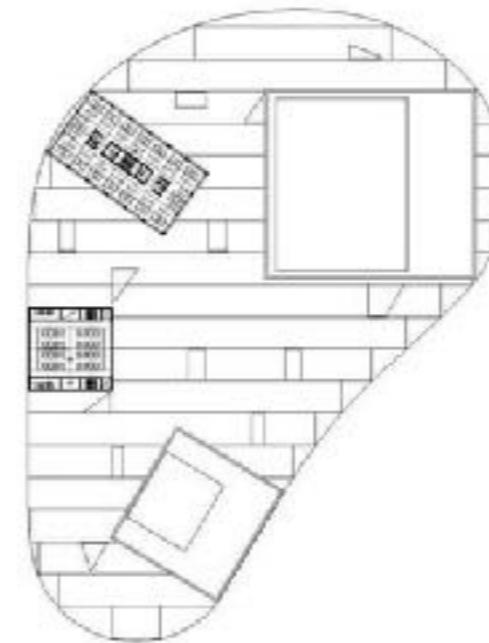
Détail à l'échelle 1:50



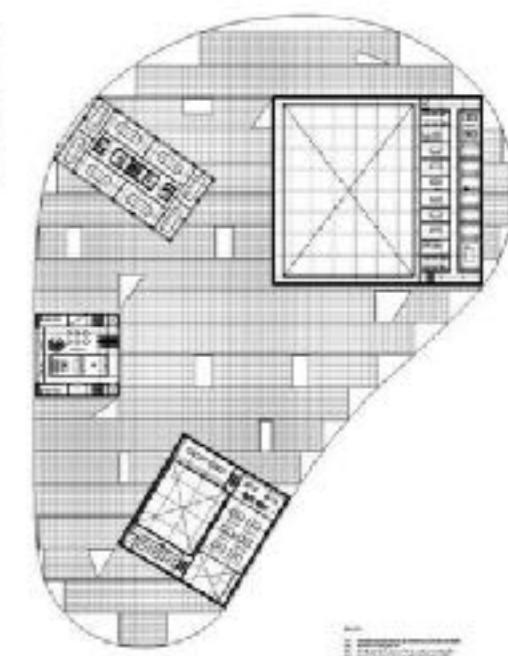
Plan Général - 1:200



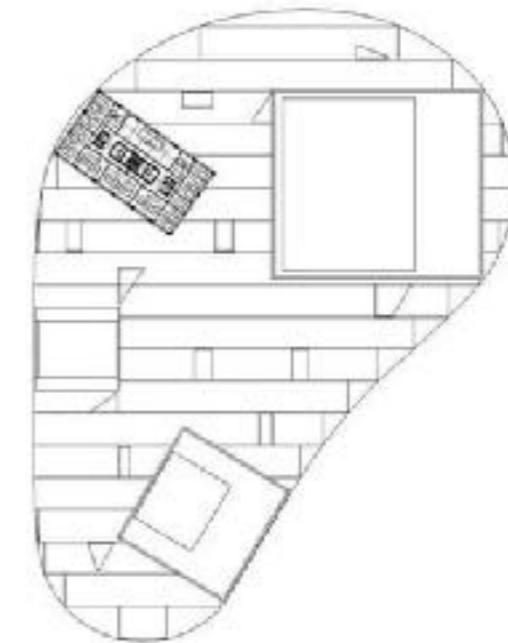
Plan D+G - 1:500



Plan B+G - 1:500



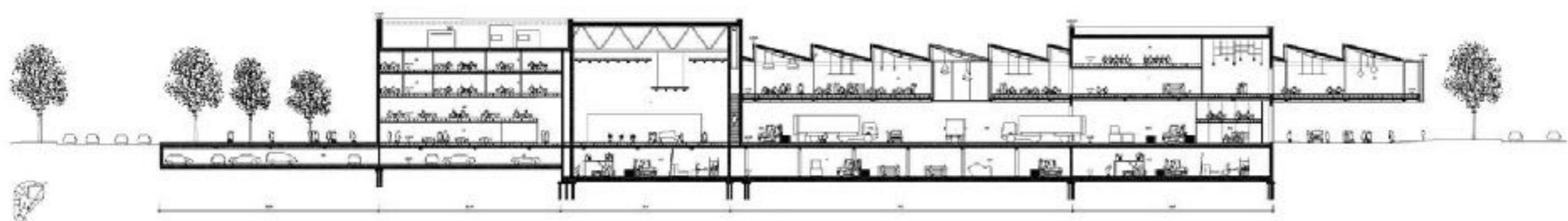
Plan D+G - 1:500



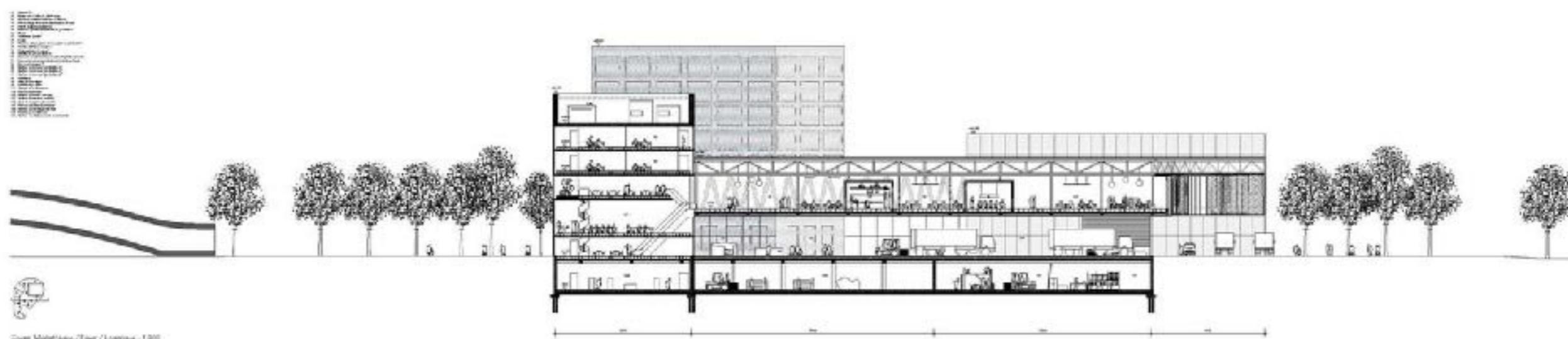
Plan D+G - 1:500



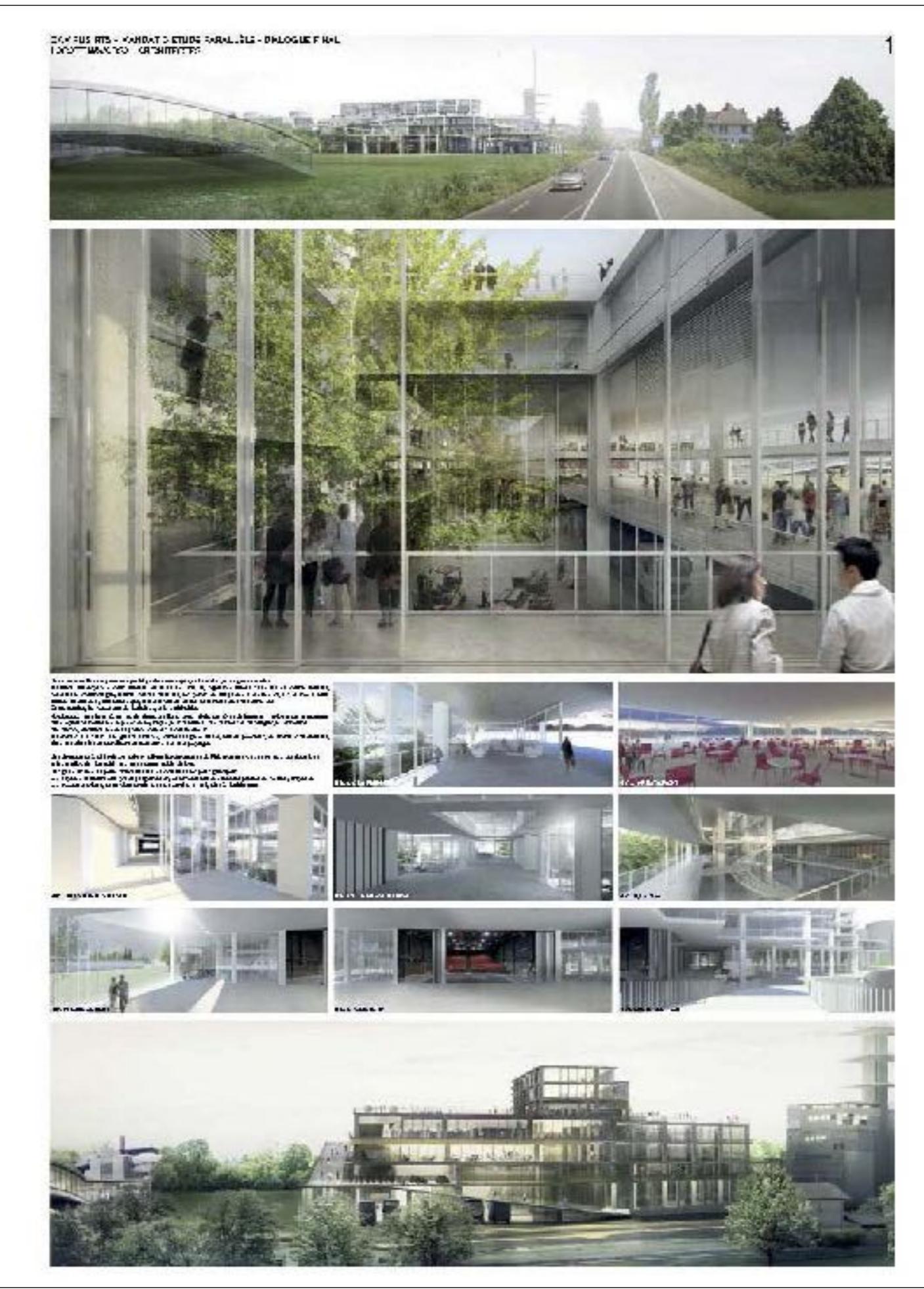
Reprise Quai - 1:200

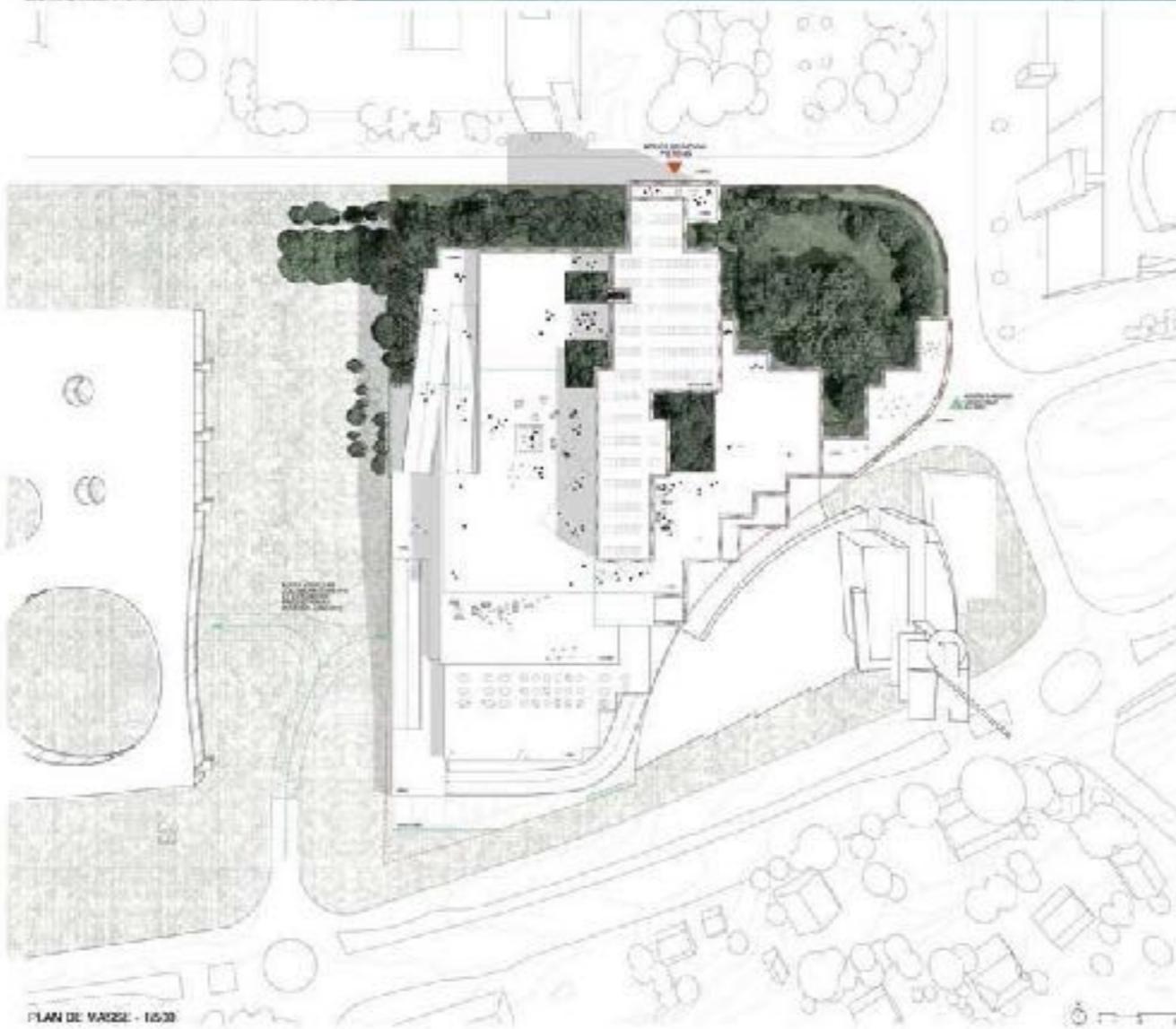


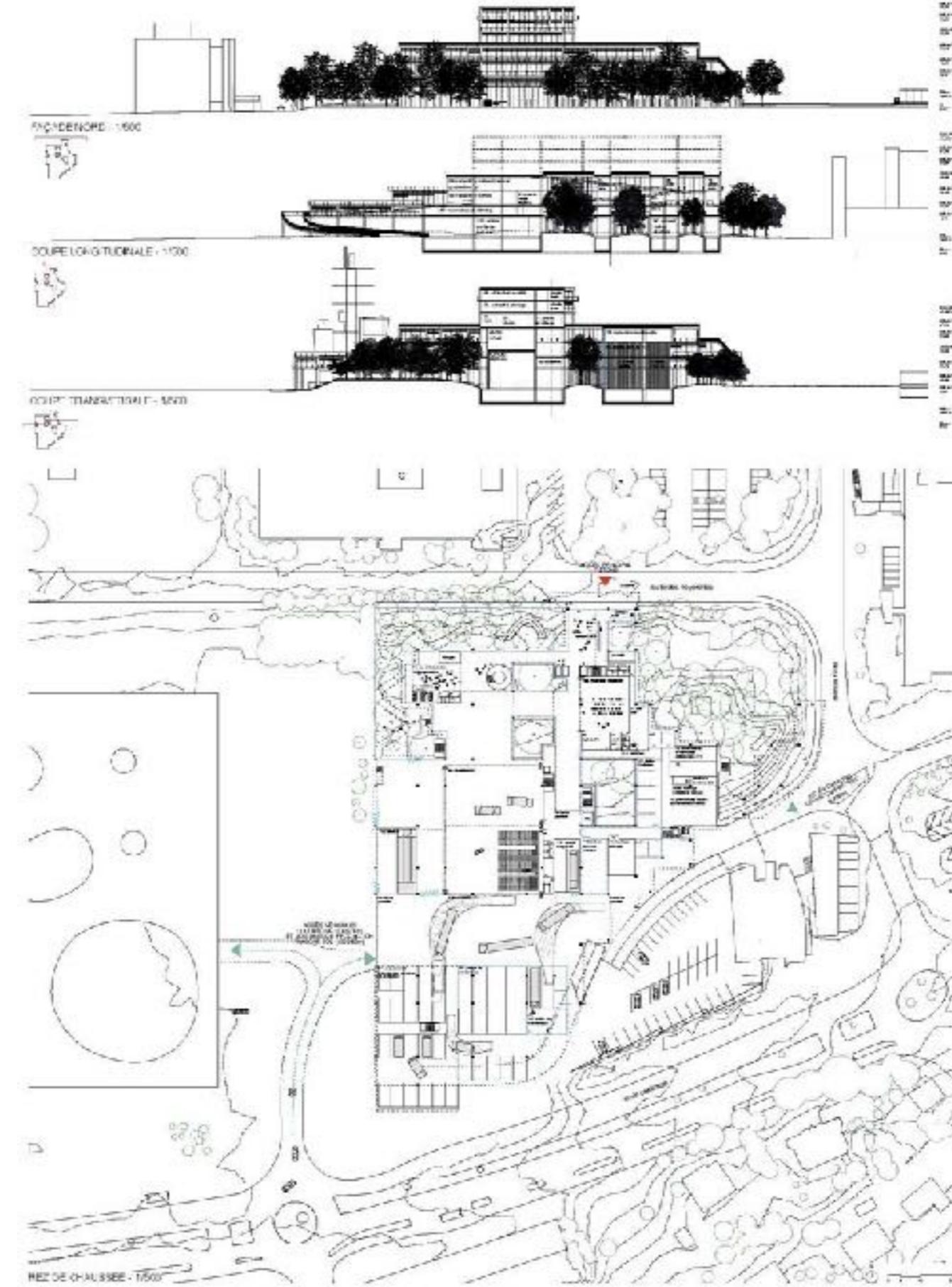
Coupe Plateau IV / Logistique / Planimétrie - 1:200

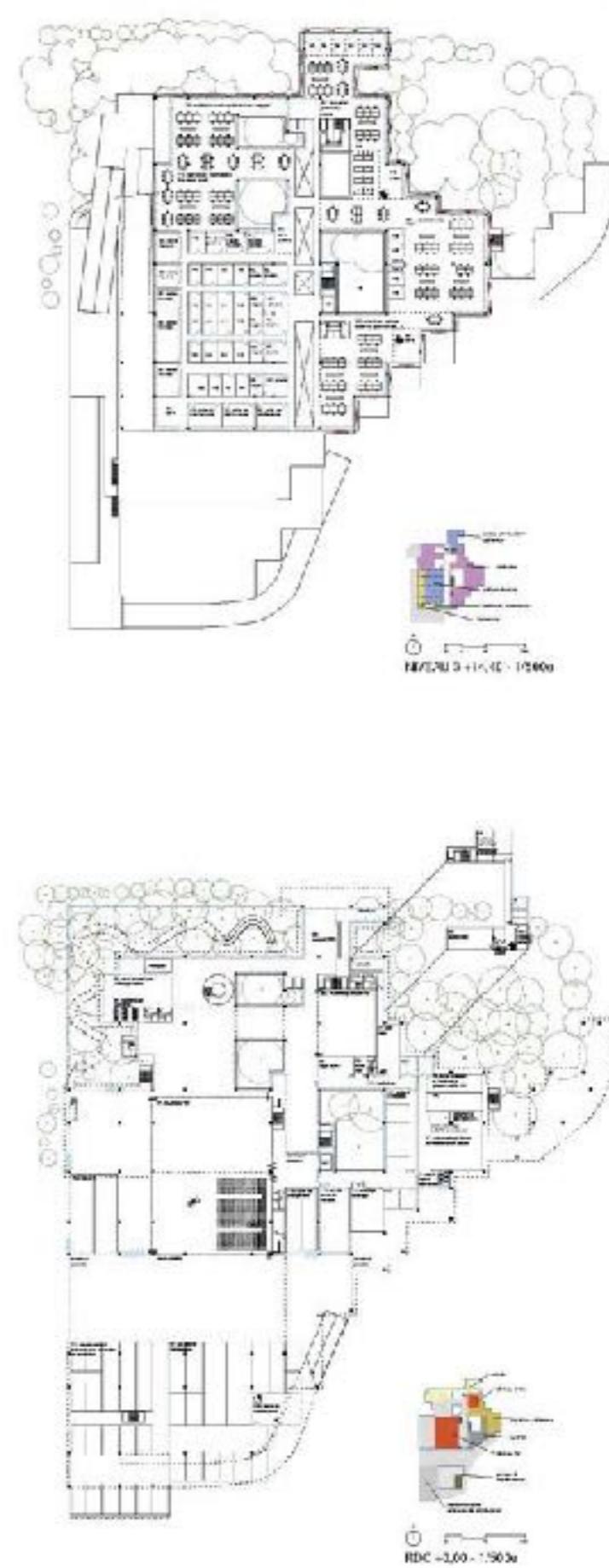
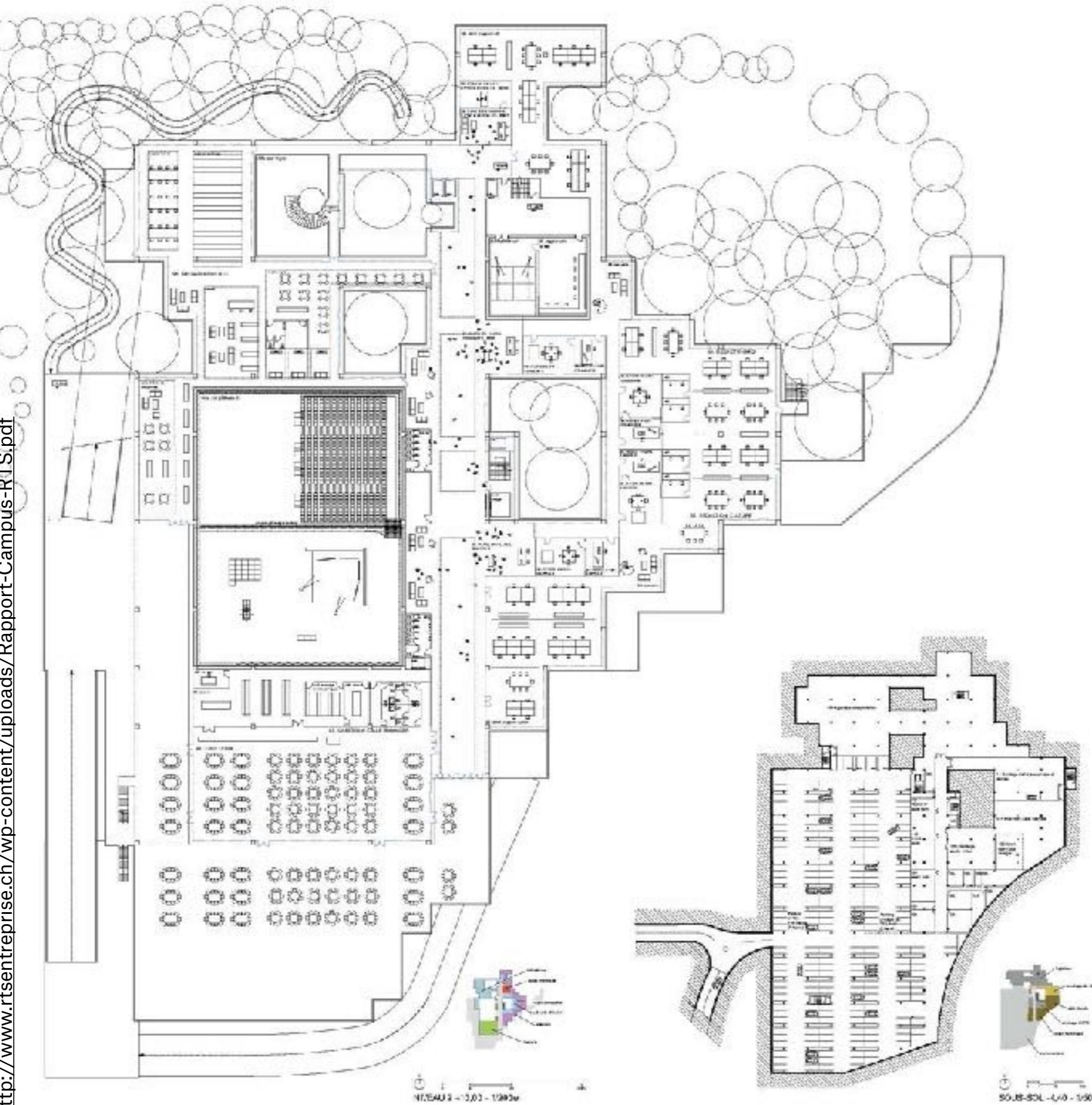


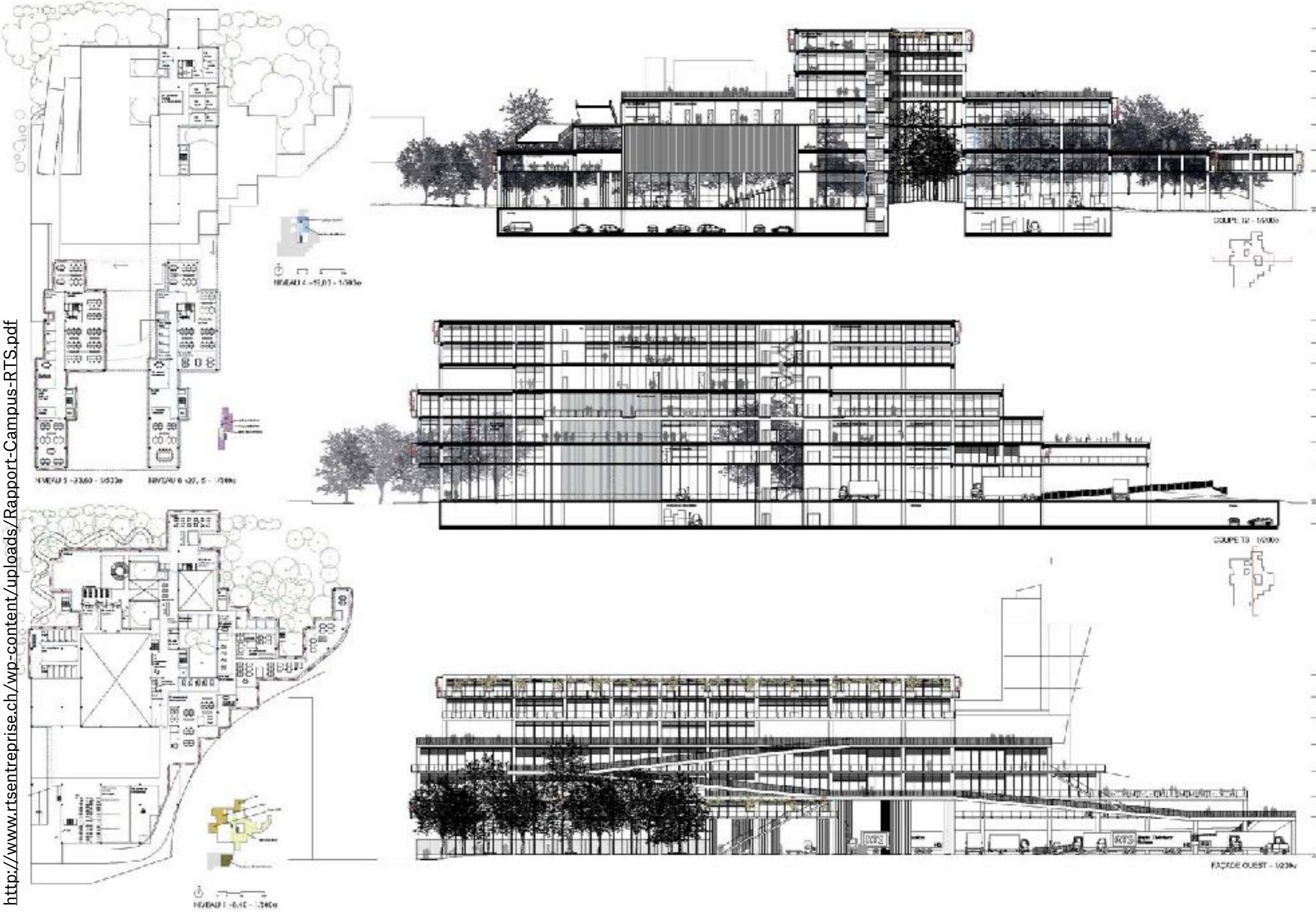
Coupe Motteau / Tissot / Logistique - 1:200

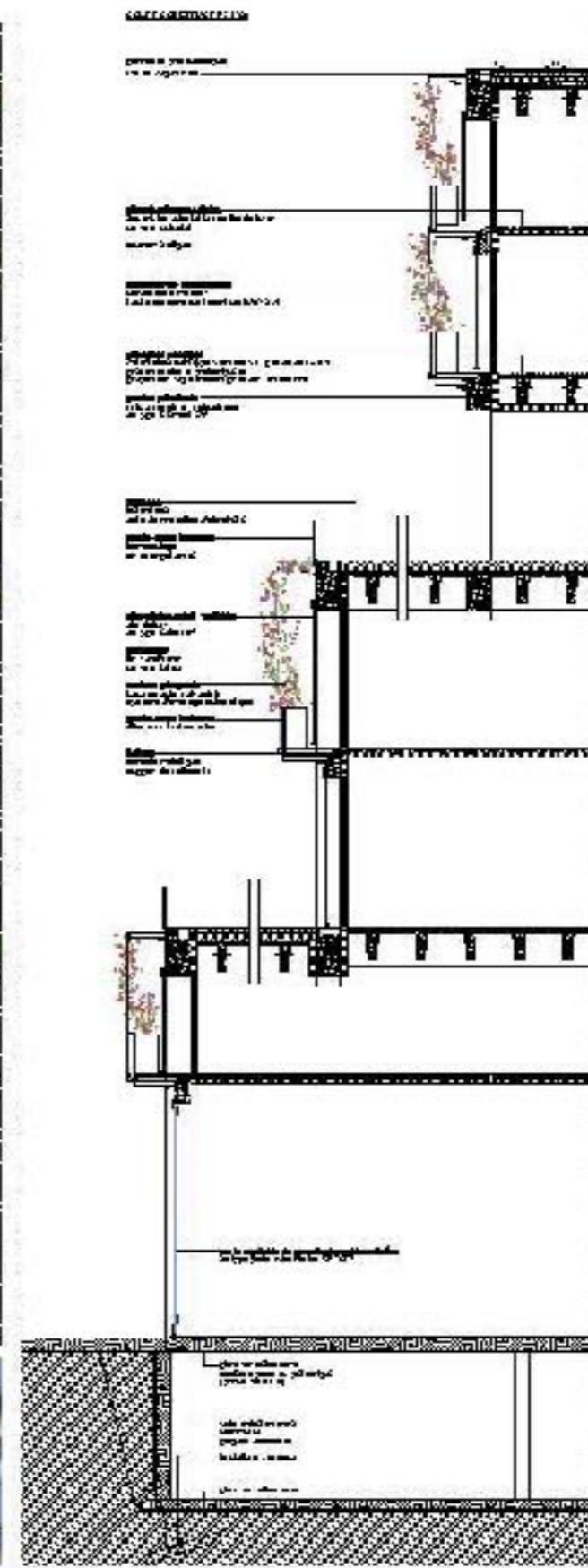
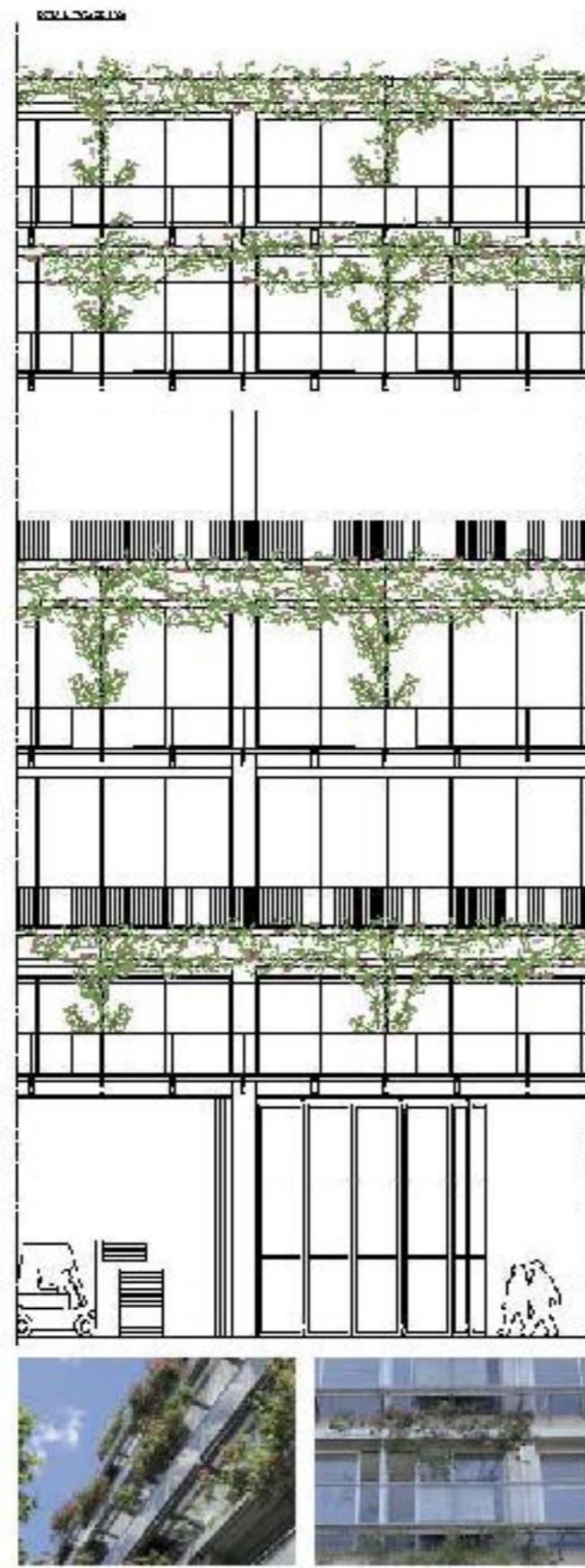


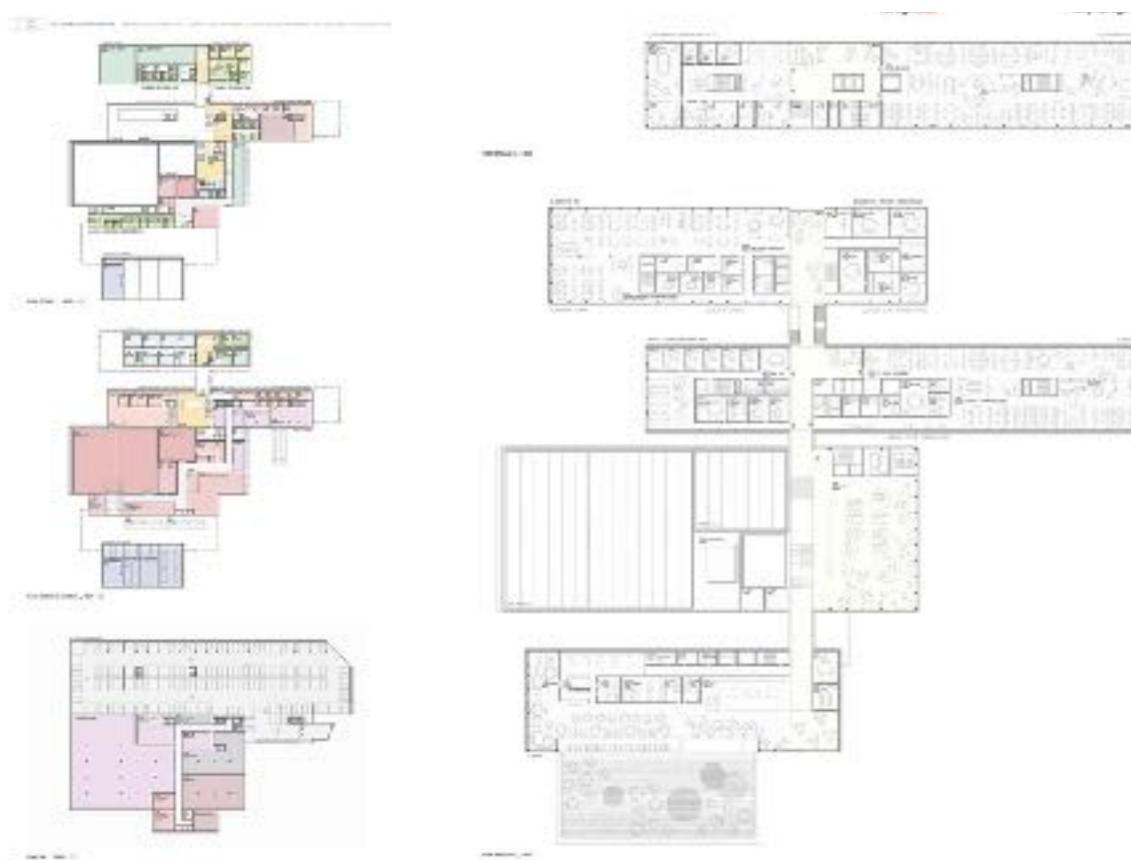




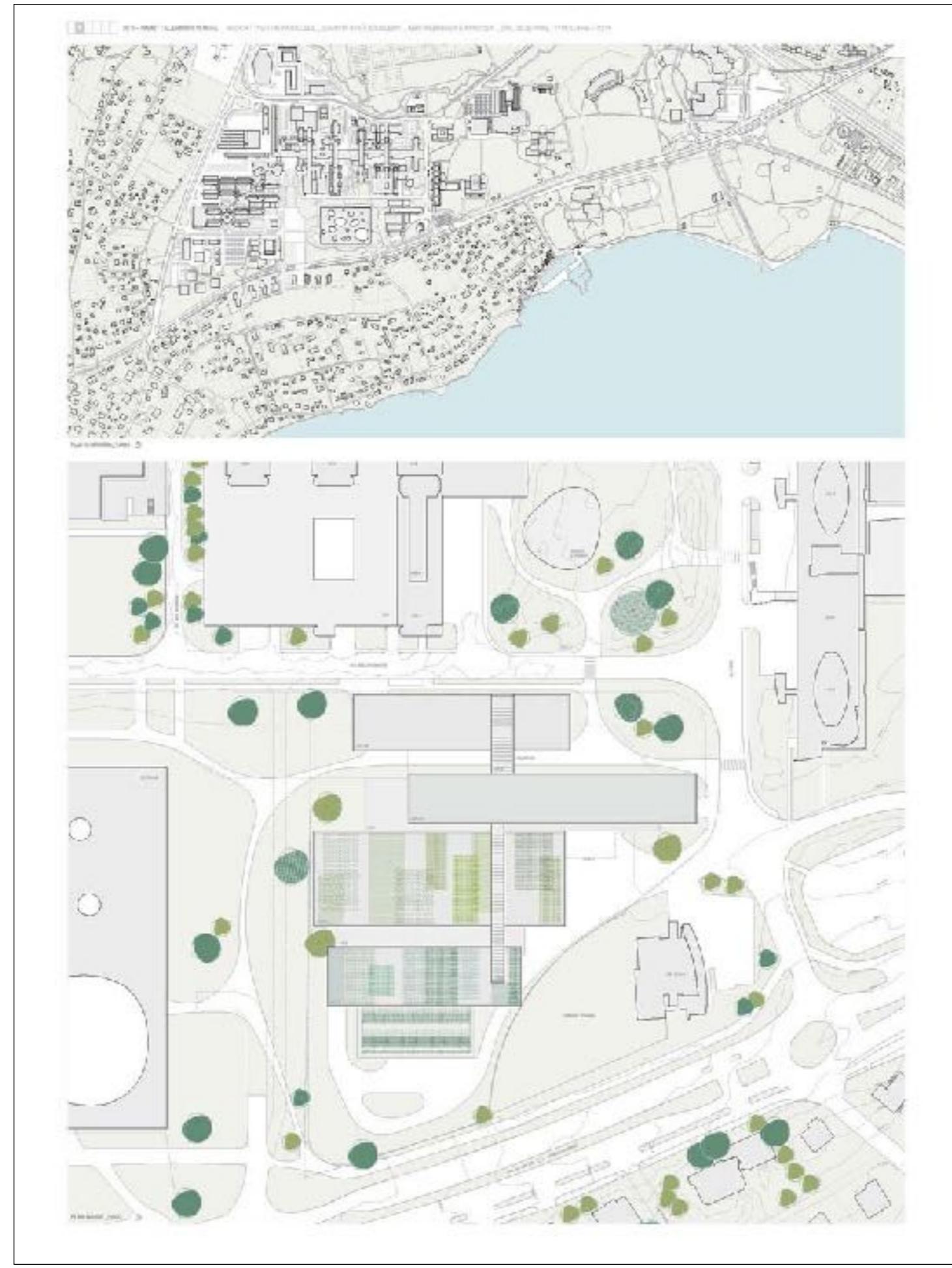




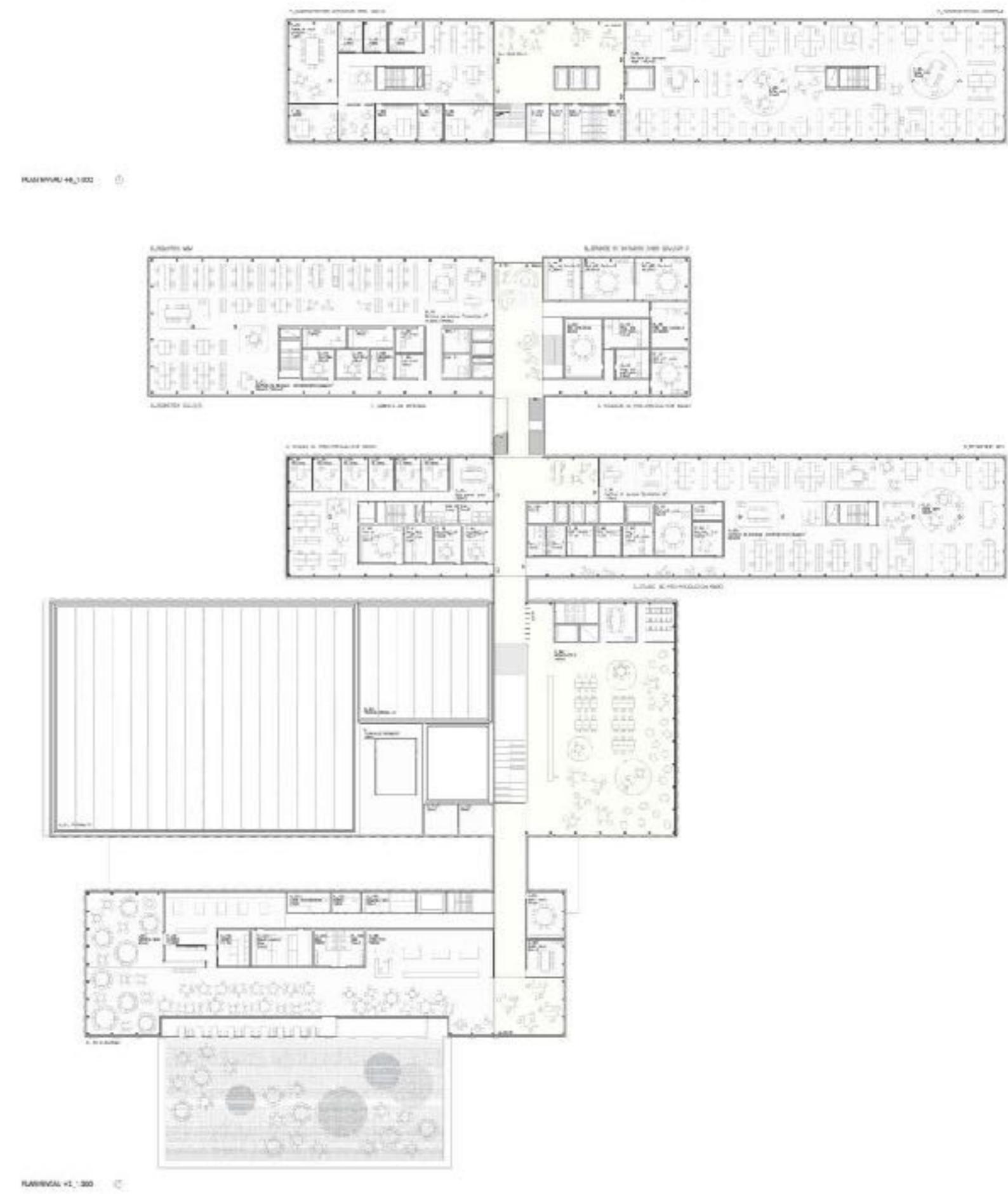














FLOORPLAN 18\_1000



FLOORPLAN 18\_1000



FLOORPLAN 18\_1000



FLOORPLAN 18\_1000



FLOORPLAN 18\_1000



FLOORPLAN 18\_1000



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FLOORPLAN 18\_1000



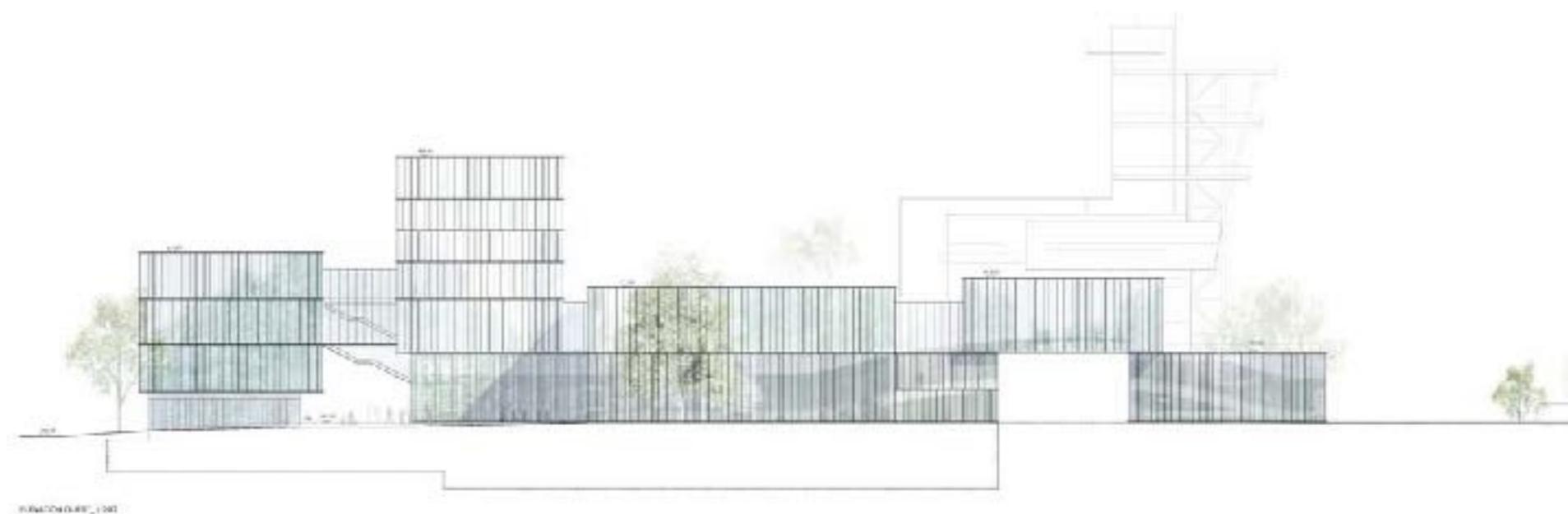
FLOORPLAN 18\_1000



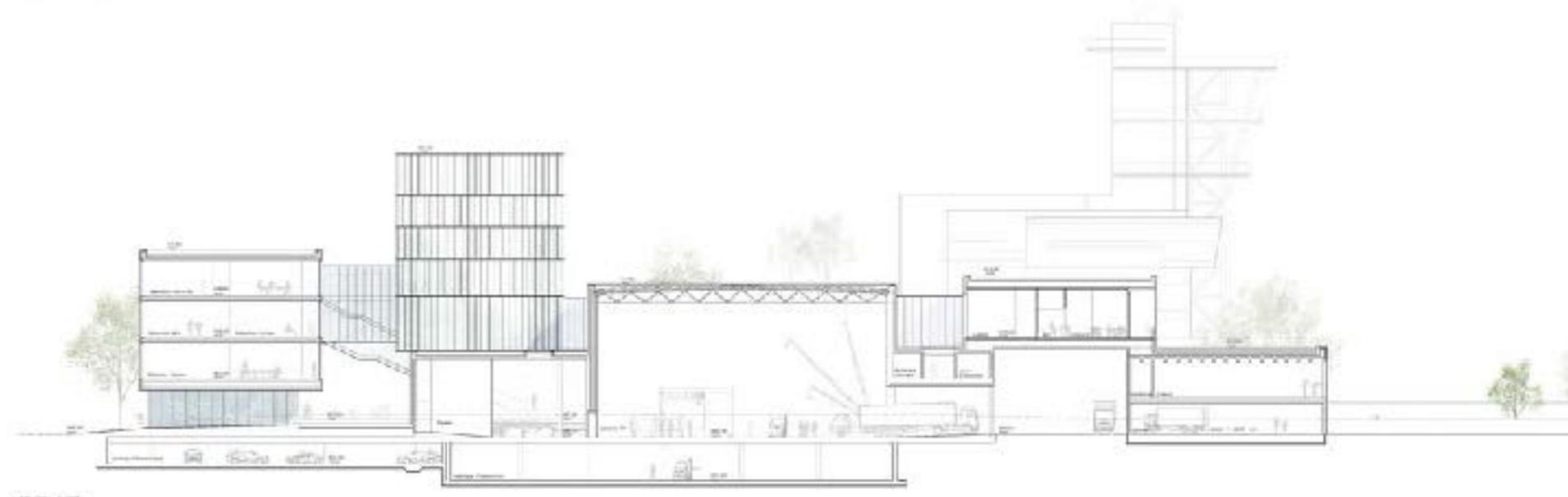
FLOORPLAN 18\_1000



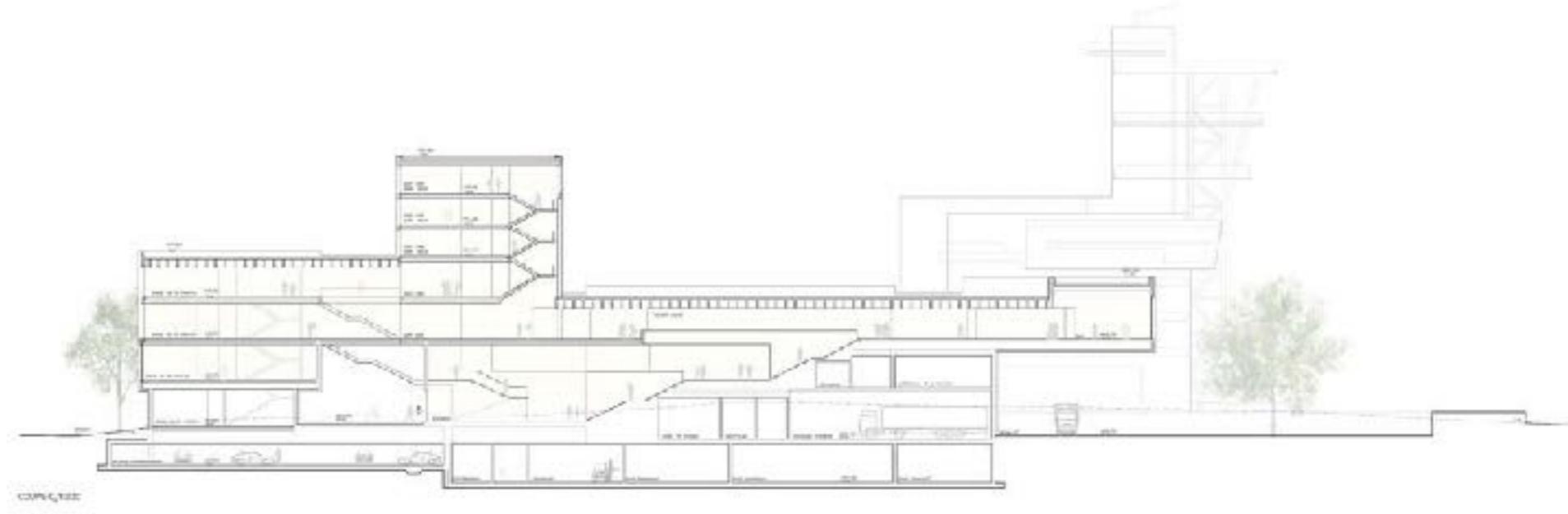
FLOORPLAN 18\_1000



FACADE (GREEN) 1000



FACADE (GREEN) 1000



FACADE (GREEN) 1000

- L'edificio è pronto
- L'edificio non è pronto
- Il modello di edificio
- Città
- Costruzione
- Struttura
- Meccanica
- Elettricità
- Pneumatico
- Idraulico
- Forniture



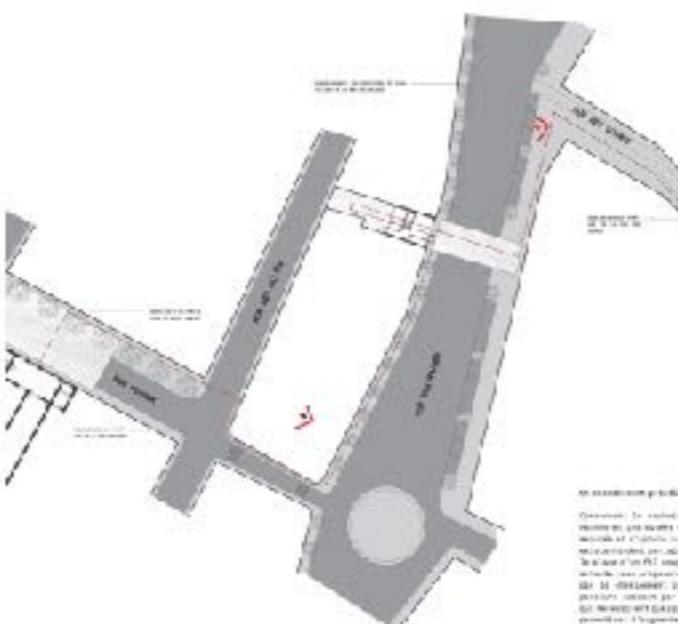
RESTAURATION ET EXTENSION DE L'HÔTEL DE BOLLEZ EN MUSÉE / URBANISME



1.0 mm resolution 3D printing, no tools



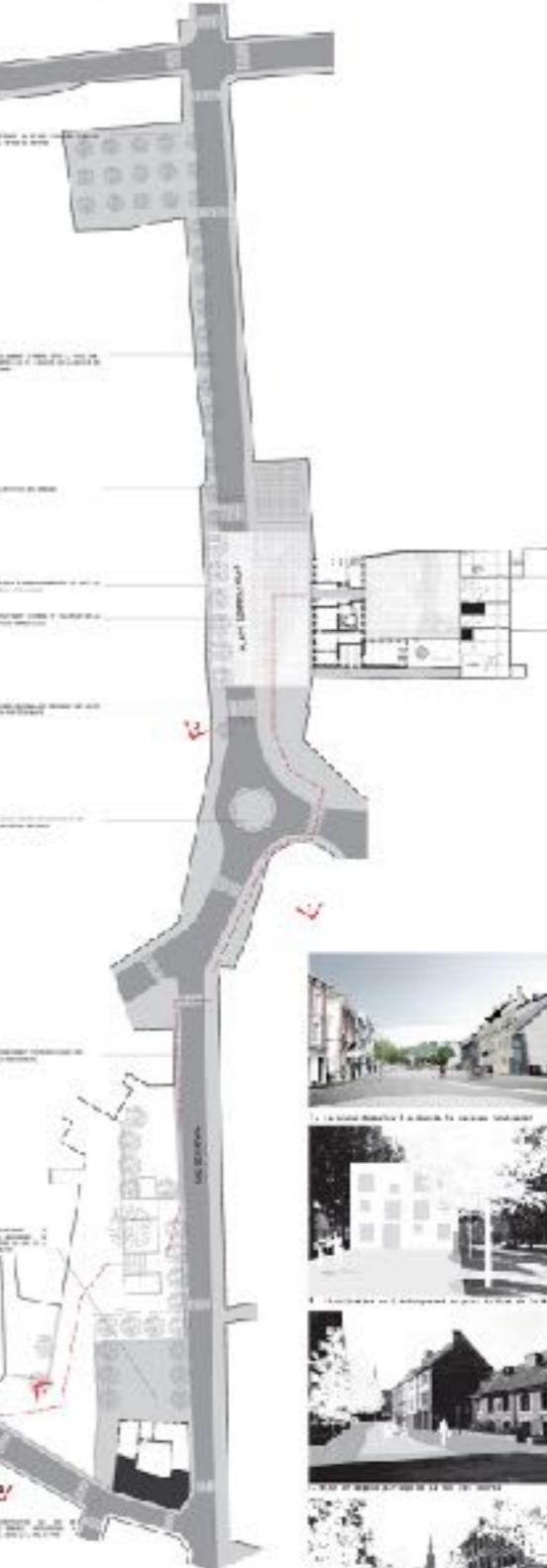
Journal of Health Politics, Policy and Law, Vol. 34, No. 4, December 2009  
DOI 10.1215/03616878-34-4 © 2009 by The University of Chicago



For more information go to <http://www.gutenberg.org> or "Ask Tolka."

**Comments:** We studied the relationship among the presence and density of *Leucosoma* and the presence and density of *C. apiculatum*, and we found that their respective mean densities were inversely related to each other. The absence of *C. apiculatum* increased the mean density of *Leucosoma* and vice versa.

La publication de la *Chronique* en 1848, alors au sein des révoltes pour l'unité et la révolution de 1848. Lorsqu'en 1848, le *Journal de la République* fut édité à Paris, il fut nommé *Le Peuple du Nord*. Il fut édité par le *Parti socialiste* jusqu'à la fin de l'année 1848.



www.ijerpi.org

Le 1er octobre 1988 à 17h45 (HNE) 1988 TBL14 492  
peut-être le second, mais il n'y a pas de preuve.  
Mais c'est une autre histoire. Les deux dernières  
années, j'ai été dans un état de dépression qui  
me pousse à écrire des poèmes et à écrire des livres.  
Le succès immédiat me semble être une malédiction.  
Le succès des livres une déception. Mais je suis

Un autre exemple de la complexité des relations entre les variables est donné par l'effet de la densité de population sur la mortalité. L'effet de la densité de population sur la mortalité dépend de la densité de population et de la taille de la densité de population.



• We can measure a variable by our hand

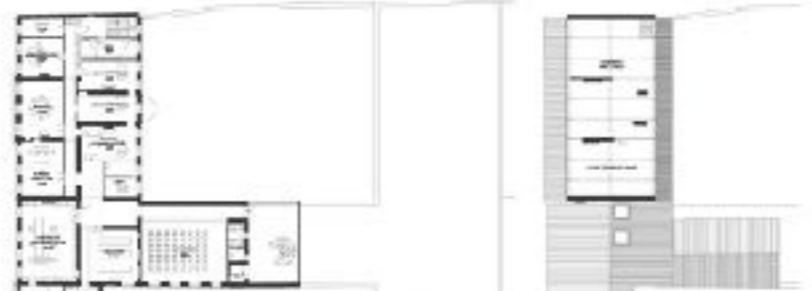
## RESTAURATION ET EXTENSION DE L'HÔTEL DE BIOLLEY EN MUSÉE / ARCHITECTURE



**Plan d'ensemble**  
Le projet comprend la restauration de l'hôtel de Biolley et l'ajout d'un bâtiment moderne à l'angle sud-est de la cour intérieure, qui abritera les salles d'exposition et les bureaux administratifs. Le programme prévoit également la rénovation des deux bâtiments existants, l'ancien hôtel de Biolley et le corps de logis, pour leur donner une nouvelle fonction culturelle et patrimoniale. Les deux bâtiments sont actuellement utilisés pour des activités administratives et de soutien. La restauration prévoit de conserver les éléments historiques et architecturaux importants tout en les intégrant dans un nouveau contexte. Des aménagements modernes sont prévus pour faciliter l'accès et l'utilisation des espaces. Le programme prévoit également la création d'un espace public extérieur pour les visiteurs et les résidents.



**Le nouveau plan de l'hôtel de Biolley**  
Le nouveau plan de l'hôtel de Biolley prévoit la restauration des deux bâtiments existants et l'ajout d'un bâtiment moderne à l'angle sud-est de la cour intérieure. Le programme prévoit également la création d'un espace public extérieur pour les visiteurs et les résidents. Le bâtiment moderne sera utilisé pour les salles d'exposition et les bureaux administratifs. Les deux bâtiments existants seront restaurés pour leur donner une nouvelle fonction culturelle et patrimoniale. Les aménagements modernes sont prévus pour faciliter l'accès et l'utilisation des espaces. Le programme prévoit également la création d'un espace public extérieur pour les visiteurs et les résidents.



# RESTAURATION ET EXTENSION DE L'HÔTEL DE BOLLEY EN MUSÉE / SCENOGRAPHIE



HALL D'ENTRÉE

INTERIEUR ET EXTERIEUR DE L'EXTENSION DE L'HÔTEL DE BOLLEY EN MUSÉE



EXTERIEUR DE L'EXTENSION DE L'HÔTEL DE BOLLEY EN MUSÉE



EXTERIEUR DE L'EXTENSION DE L'HÔTEL DE BOLLEY EN MUSÉE



EXTERIEUR DE L'EXTENSION DE L'HÔTEL DE BOLLEY EN MUSÉE



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EXTERIEUR DE L'EXTENSION DE L'HÔTEL DE BOLLEY EN MUSÉE



EXTERIEUR DE L'EXTENSION DE L'HÔTEL DE BOLLEY EN MUSÉE

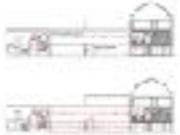
HALL D'ENTRÉE

INTERIEUR DE L'EXTENSION DE L'HÔTEL DE BOLLEY EN MUSÉE

INTERIEUR DE L'EXTENSION DE L'HÔTEL DE BOLLEY EN MUSÉE

INTERIEUR DE L'EXTENSION DE L'HÔTEL DE BOLLEY EN MUSÉE

PLATEAU D'EXPOSITIONS



EXPOSITION



EXPOSITION



EXPOSITION



EXPOSITION



EXPOSITION



EXPOSITION



EXPOSITION

**RESTAURATION ET EXTENSION DE L'HÔTEL DE BIOLLEY EN MUSÉE / URBANISME**

Detailed description: This section of the presentation highlights the urban integration of the project. It features a large site plan at the bottom left showing the building's location relative to surrounding streets and landmarks. To its right is a vertical cross-section of the building's facade, illustrating how the new glass-enclosed extension will sit alongside the original stone structure. Below these are several smaller images: a view of the building from across a courtyard, a close-up of the modern glass facade, and interior views of a gallery space and a room with a red sofa.

**RESTAURATION ET EXTENSION DE L'HÔTEL DE BIOLLEY EN MUSÉE / ARCHITECTURE**

Detailed description: This section provides a detailed look at the architectural design. At the top is a large image of the building's exterior, showing the original stone structure and the proposed modern extension. Below it is a detailed floor plan of the building's layout, including various rooms and sections labeled. To the right are several smaller images: a hallway, a room with a large window, a room with a red sofa, and a grand hall with high ceilings and large windows.

**RESTAURATION ET EXTENSION DE L'HÔTEL DE BIOLLEY EN MUSÉE / SCÉNOGRAPHIE**

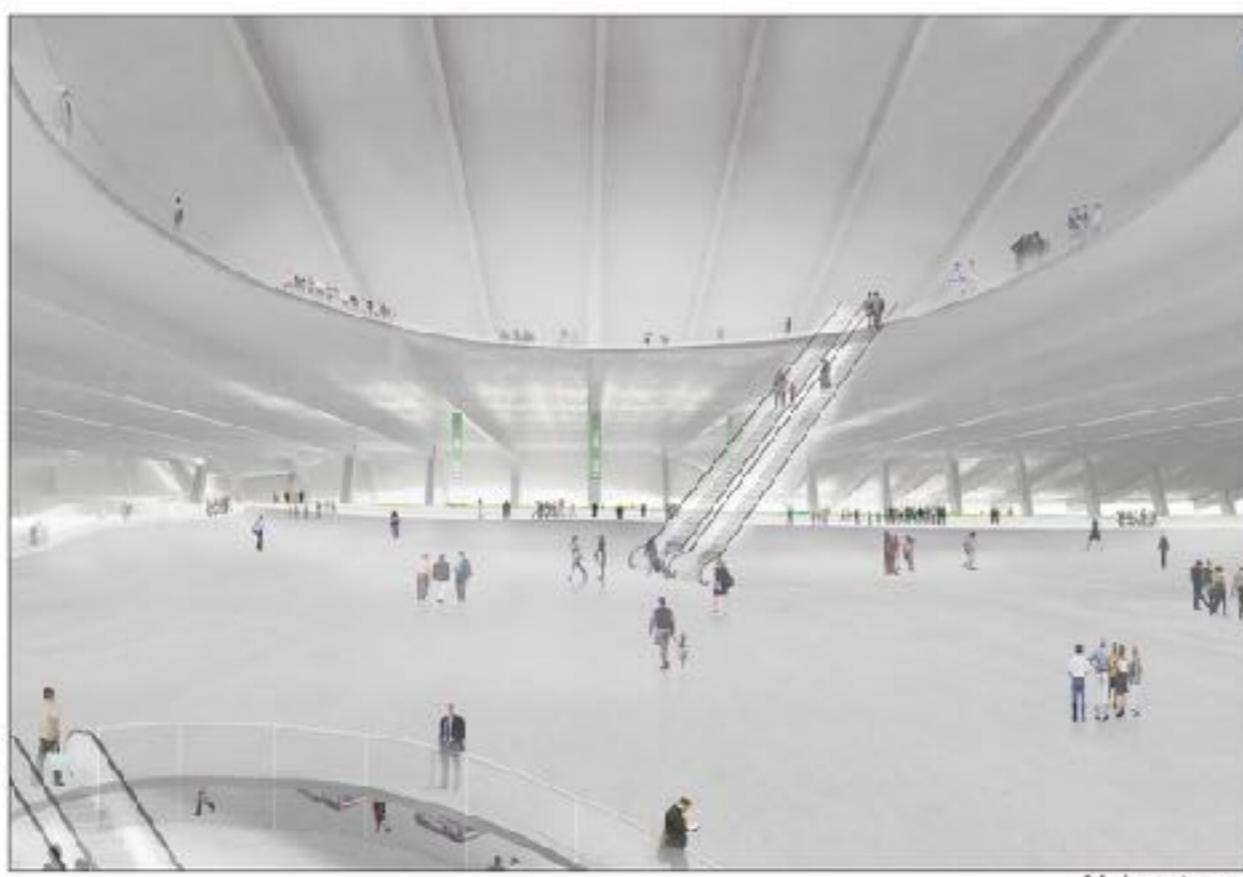
Detailed description: This section focuses on the interior design and scenography. It features a large image of the building's exterior at the top. Below it is a detailed floor plan. To the right are several smaller images: a room with a red sofa, a hallway, a room with a large window, and a grand hall with high ceilings and large windows. The overall layout is similar to the other sections, providing a comprehensive look at the project's architectural and urbanistic aspects.



The view from the city



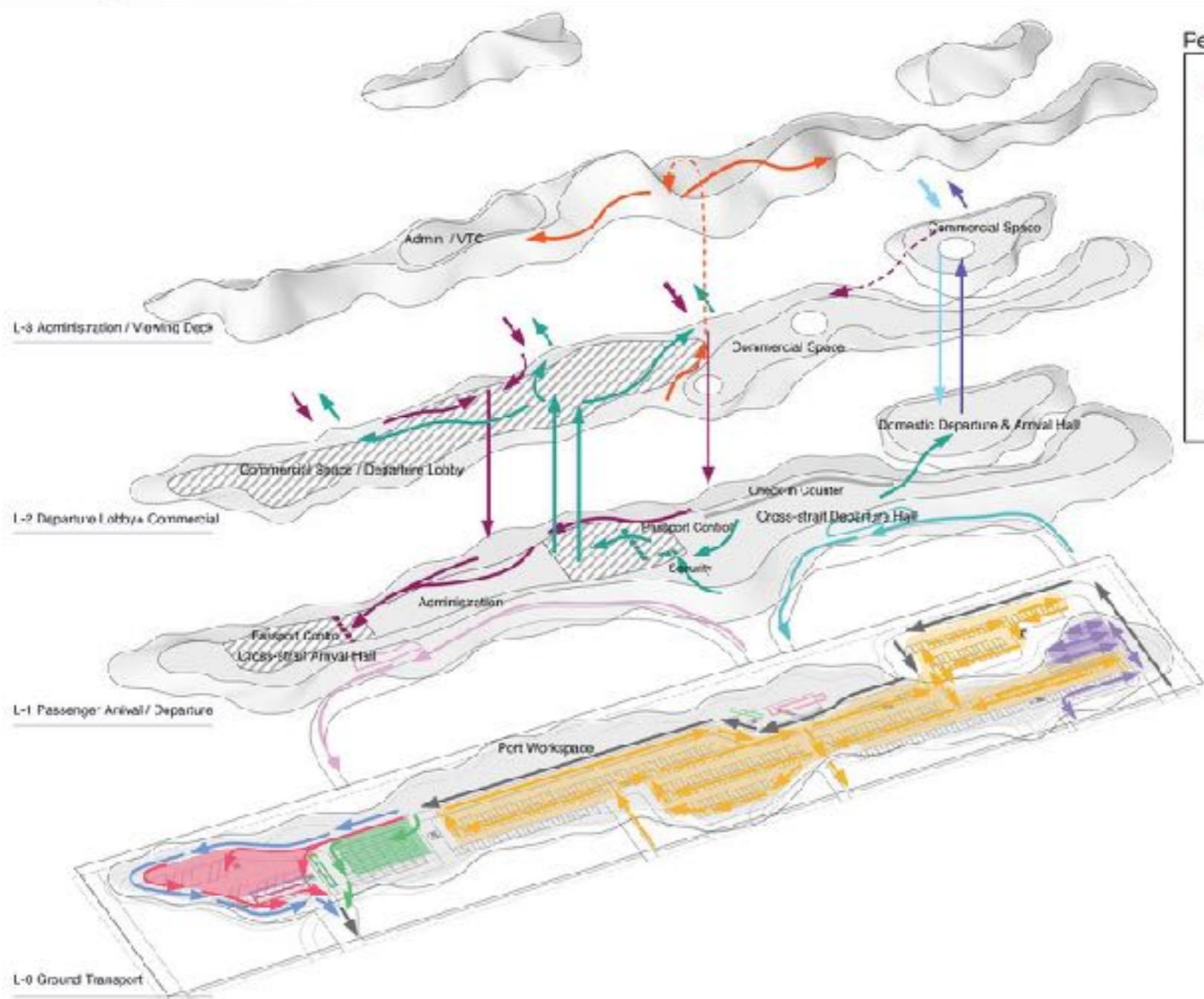
A large eaves space and the park



Main entrance



Arrival lobby

Pedestrian Circulation 人行動線

- Cross-strait Arrival  
兩岸航線到達
- Cross-strait Departure  
兩岸航線離開
- Domestic Arrival  
國內航線到達
- Domestic Departure  
國內航線離開
- Viewing Route  
觀景路線

Vehicular Circulation 車行動線

- | Pick-up Route<br>上客動線                         | Drop-off Route<br>下客動線       |
|---|------------------------------|
| Pick-up<br>上客處                                | Drop-off<br>下客處              |
| Coach Standing Areas<br>旅遊車等候區域               | Coach Route<br>旅遊車路線         |
| Coach Pick-up<br>計程車上客處                       | Coach Drop-off<br>計程車下客處     |
| Bus Station<br>公車站                            | Bus Route<br>公車路線            |
| Car Parking<br>小客車停車場                         | Private Car Route<br>自用小客車路線 |
| Taxi Queuing Areas<br>計程車排隊等候區域               | Taxi Route<br>計程車路線          |
| Taxi Pick-up<br>計程車上客處                        | Taxi Drop-off<br>計程車下客處      |
| Scooter Parking<br>摩托車停車場                     | Scooter Route<br>摩托車路線       |
| Coach / Taxi / Bus Combined<br>旅遊車/計程車/公車共用路線 |                              |

Vehicular Circulation

Ground transport facilities such as parking, pick-up/drop-off, loading/unloading and public bus stop will be consolidated at the Ground Floor.

Pick-up / drop-off areas are also arranged separately at Level 1, which are to service the departure and arrival hall at Level 1.

車行動線

地面交通設施主要集中在地面層，如停車場、上客區域、裝卸貨區以及公車站等。L-1層設置分離的上客區域及下客區域，分別服務出境以及入境大廳。

Pedestrian Circulation

Domestic and cross - strait arrival/ departure are at Level 1 and Level 2 respectively. Separated route planning between cross-strait arrival / departure and domestic arrival/departure flow.

人行動線

國內以及兩岸航線進港/ 托運分別位於L-1層以及L-2層。兩岸航線出入境以及國內航線進港/退港人行動線有效隔離。



Scale=50m

## Level 0: Design

Transportation functions and working spaces such as the disposal of goods will be consolidated within the ground level.

停车场及卸货区的工具室设置于地面层。



① One can view the ocean, and ground like vegetation area from the parking area. In order to do this so that what closer from the ocean side, the loading area would move behind the load-out areas.

② 另外車庫可以看到海與靠山的風景區域。此外貨物打開時，禁用海和風源生美國的背後。



② From the parking area, a beautiful vegetation area can also be a park which can be removed for both the ocean-side and terrains. Of course, the sea side of the grass plot all the ocean-side will be leveled.

② 斜坡站的所見，海邊側方都規劃為公園樣的風景綠地。當然，於海岸與地形上的考慮，計劃進行海面綠地的整備和平坦化。



③ Due to having a vegetation area, it would be possible to enjoy the landscape from the ocean side.

③ 有植被綠地設立了後退區域，創造出物色的效果。



④ By establishing the entire working area as a grid space, it is planned as a shaded area that blocks out the morning sunlight.

④ 將工作空間設置為棋盤狀，並計畫在早上遮蔽太陽光。



⑤ Work will be planned for the work hours.

⑤ 其工作時間設置了距離。



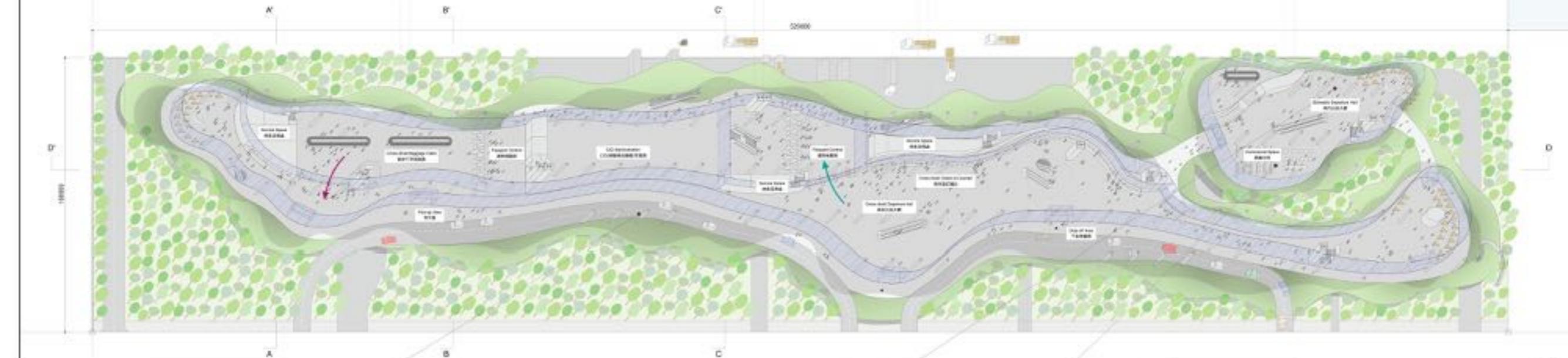
⑥ The parking area, fire station and bus stop is planned for the GL, yet a blind-fold will be created by the areas, over vegetation areas, and will be designed so that the parking area would not be visible from the exterior.

⑥ 停車場、消防車停靠區、公車站牌設計於GL。並且計畫了易於與地表產生隔離，視野遮蔽半徑作車空間。



⑦ It would be planned to allow a pleasant breeze to flow through.

⑦ 通過此斜面的內容風氣。



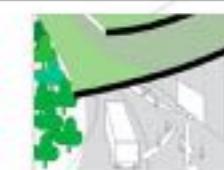
## Level-1 Arrival &amp; departure

The main entrance, departure lobby and arrival lobby will be situated in the same place and will be planned as a single large space. Each port will be separated by a partition that does not exceed the height of the rising.

主要出入口 - 港池大堂 - 为抵达游客们  
在同一区域，而把了大空间，各别设计  
两个不同天花板的海港空间。



- ① The main entrance, departure lobby and arrival lobby will be situated in the same place and will be planned as a single large space. Each port will be separated by a partition that does not exceed the height of the rising.
- ② The entrance is entered from a walkway which is bordered by large trees and will have to plant in the area for the embarking and disembarking of cars.
- ③ 由海港大堂的步行道或连接入口上  
下街空地设计以人的层面。



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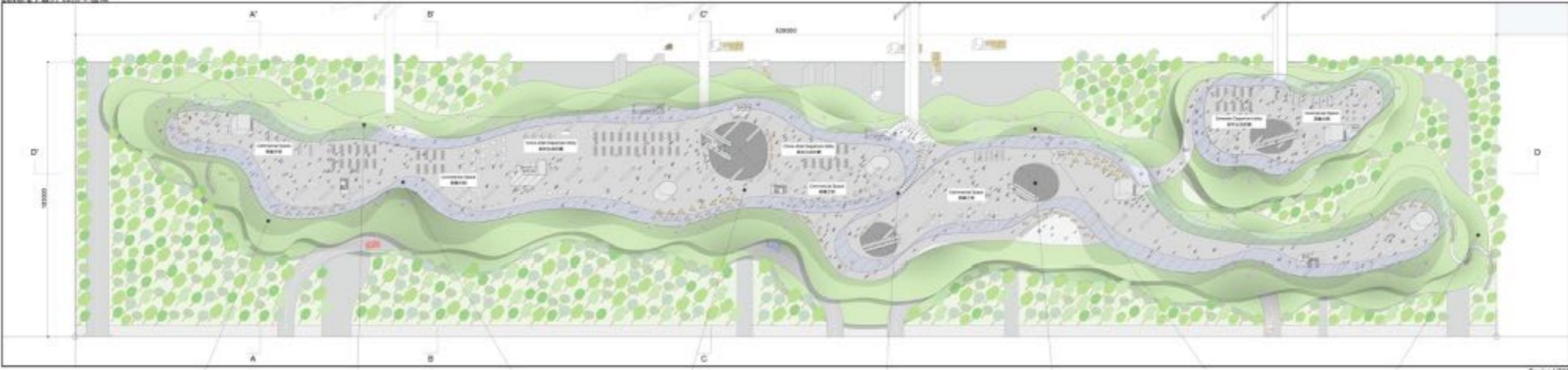
- ④ From the departure meeting lobby, it's possible to view the greenish vegetation areas, and the down-side terrace.
- ⑤ 在海港大堂内部分可以观看森林植被的  
观景区域，而向下的露台。



- ⑥ The arrival lobby is entered. A place that is often used to be underlined, can be used as a service or a place to sit in the sun. It's also a great system for the rain shelter, and atmospheric viewing tool as a unified building that is connected to the sea.
- ⑦ 港内抵达大堂以服务和公园作为私密所  
处，且可以做为雨篷遮阳所。  
⑧ 在私密上，该建筑将与本项目的其他建筑  
在视觉上，以及建筑风格上进行区别。



- ⑨ The arrival terminal part extension. By clearly separating the extended area, it will be planned in a manner that allows the extension to be undertaken easily. This is a great way to connect the building to the same structural system as the main structure, and atmospherically, viewing tool as a unified building that is connected to the sea.
- ⑩ 港内抵达大堂延伸部分，需要部分扩建  
且且可以做为雨篷遮阳所。  
⑪ 在私密上，该建筑将与本项目的其他建筑  
在视觉上，以及建筑风格上进行区别。



Scale=1/700

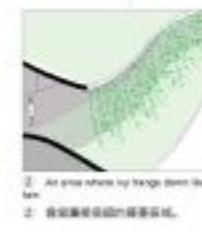
## Level 2 - Commercial\_Office.

Only three stories, restaurants, office spaces will be connected directly to the street level. The building's roof areas will be used for terraces and gardens, and becomes a space with an ecological atmosphere that allows various people to visit.

然而达, 餐饮, 办公空间集中在同一层楼, 第一层楼大部分是有植被的公园, 不同的人们可以参观, 带注植物的空间的连接,



- ① One could have the cool and shaded terrace while passing upon the roof garden designed with varieties of plants.



- ② Air space where hot air hangs down like a funnel.



- ③ Is a central area, the line of sight passes through from the city-side, allowing the terraces on the ocean side to be viewed.



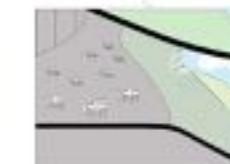
- ④ Directly accessible to the terrace through the corridor and terrace.



- ⑤ It is possible to enjoy an atmosphere, while walking a walk.



- ⑥ One passes through the atrium, and on to the floor.



- ⑦ A cool, shaded terrace.



- ⑧ One passes through the atrium, and on to the floor.



1. Parking	13. Drop-off Area	16. Taxis
2. Commercial Space	14. Waiting Areas	17. Domestic Departure Hall
3. Cross-over Departure Hall	15. Domestic Departure Hall	18. Domestic Departure from Space
4. Cross-over Arrival Hall	16. Domestic Arrival Hall	19. Private Car Parking Lot Expansion
5. Cross-over Baggage Claim	17. Domestic Check-in Counter	20. Domestic Check-in Counter
6. Cross-over Check-in Counter	18. Domestic Baggage Claim	21. Treasury Service Space
7. Reception Counter	19. Baggage	22. CEO Administration
10. Pick-up Area	20. Baggage	
11. Administration	21. Baggage	
12. Pick-up Area	22. Baggage	

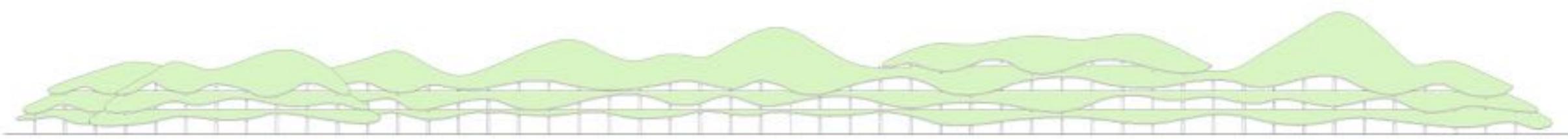
Section A - A' Scale=1/700

Section B - B' Scale=1/700

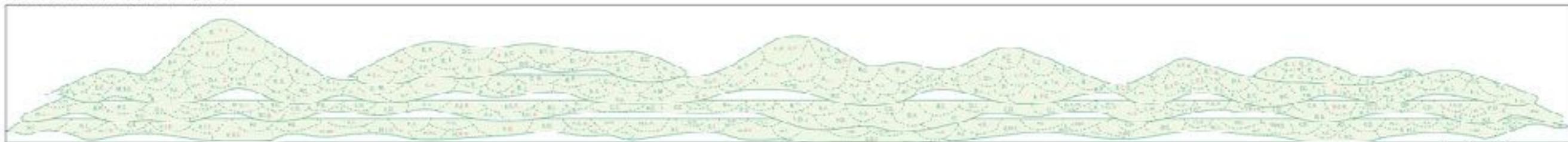
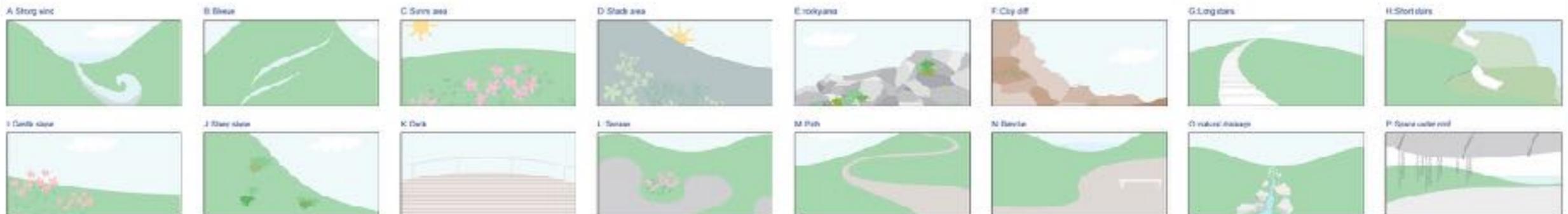
Section C - C' Scale=1/700



Section D - D' Scale=1/700



Elevation Scale=1/700

**Environment****Birds****Plants**