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09Skyscraper
MecanooConcoursInternationalShenzhen
N'enJetezPlus_Scenographie_Exposition
NouvelleComédieGenève
SchoolCourbevoie

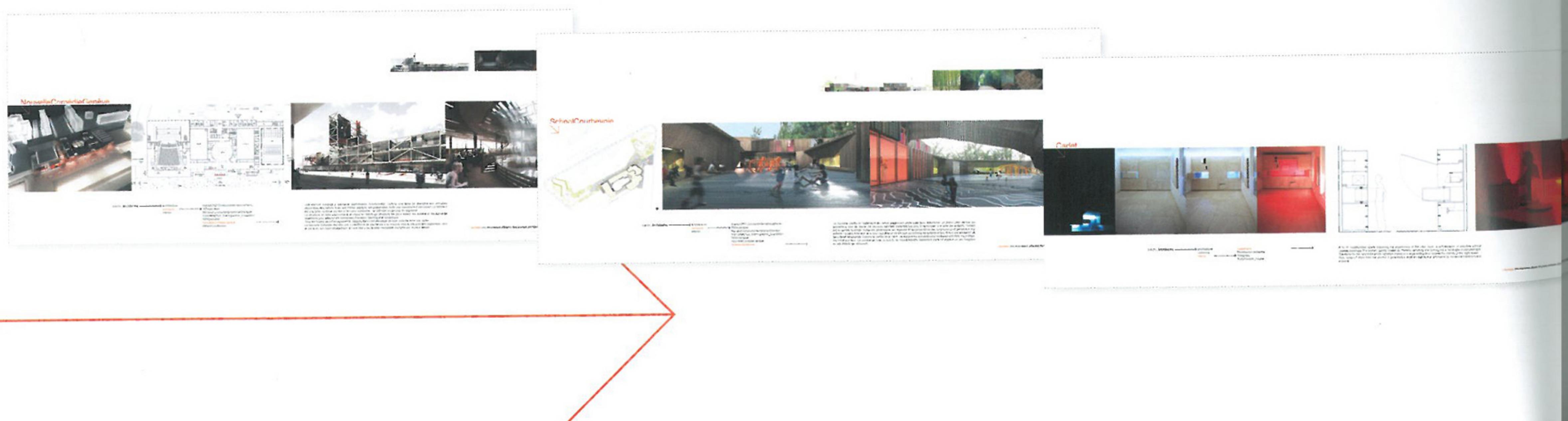
The design of the scenography is settled on a base of three recycle wooden modules of different species :
420 elements, structured according to the logical order of the gathered bricks, give birth to the three main spaces :
of the exhibition :
the situation in the world : RETURN TO
the eco-responsible housing : REDUCE
the workshop, the house under construction : REUSE, RECYCLE
This structure is composed of wooden frames so that it is enable to handle all the functions of the exposition :
support, surface and container for the replenishment materials,
support to catwalks and lighting.

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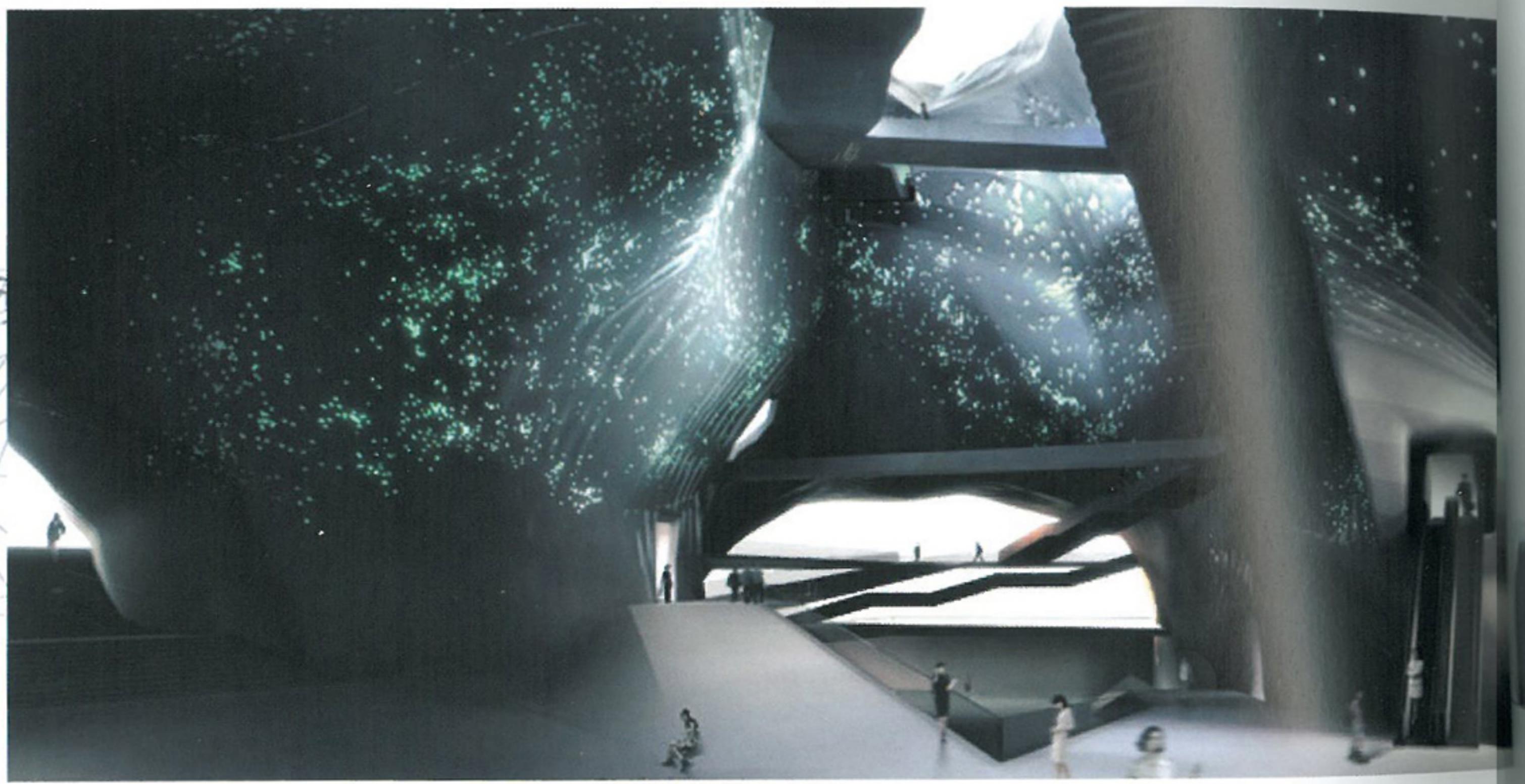
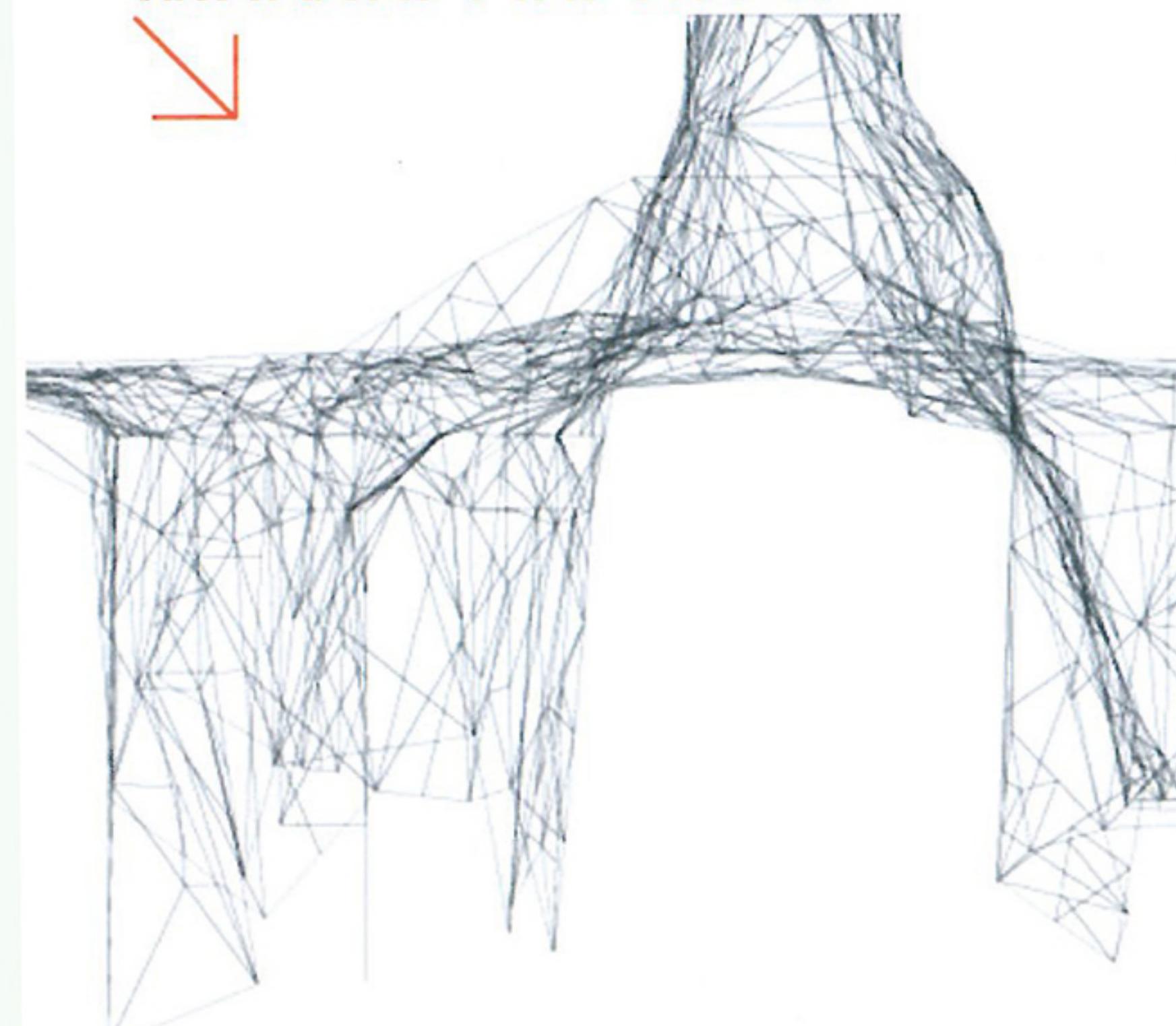
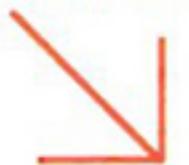
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The centre of Paris is deeply characterized by the presence of the Seine River, touching the historic monuments such as the Louvre, the Eiffel Tower and the Grand Palais. These are all landmarks that provide orientation in the city, as authentic milestones. The historic city can still develop and grow its density vertically, respecting and highlighting the existing context. The big open spaces of Paris, and particularly the Place de la Concorde, have the potential of integrating the new 400 meter high building, made of two narrow (12 meters) and long (216 meters) volumes, separated by 30 meter space. The building is integrated by the Seine becoming a new landmark and offering to the historic center the development of the most varied programmatic elements, from landscape to culture, museum and performance spaces. The new bridge of the city is a living one.

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MocapeShenzen



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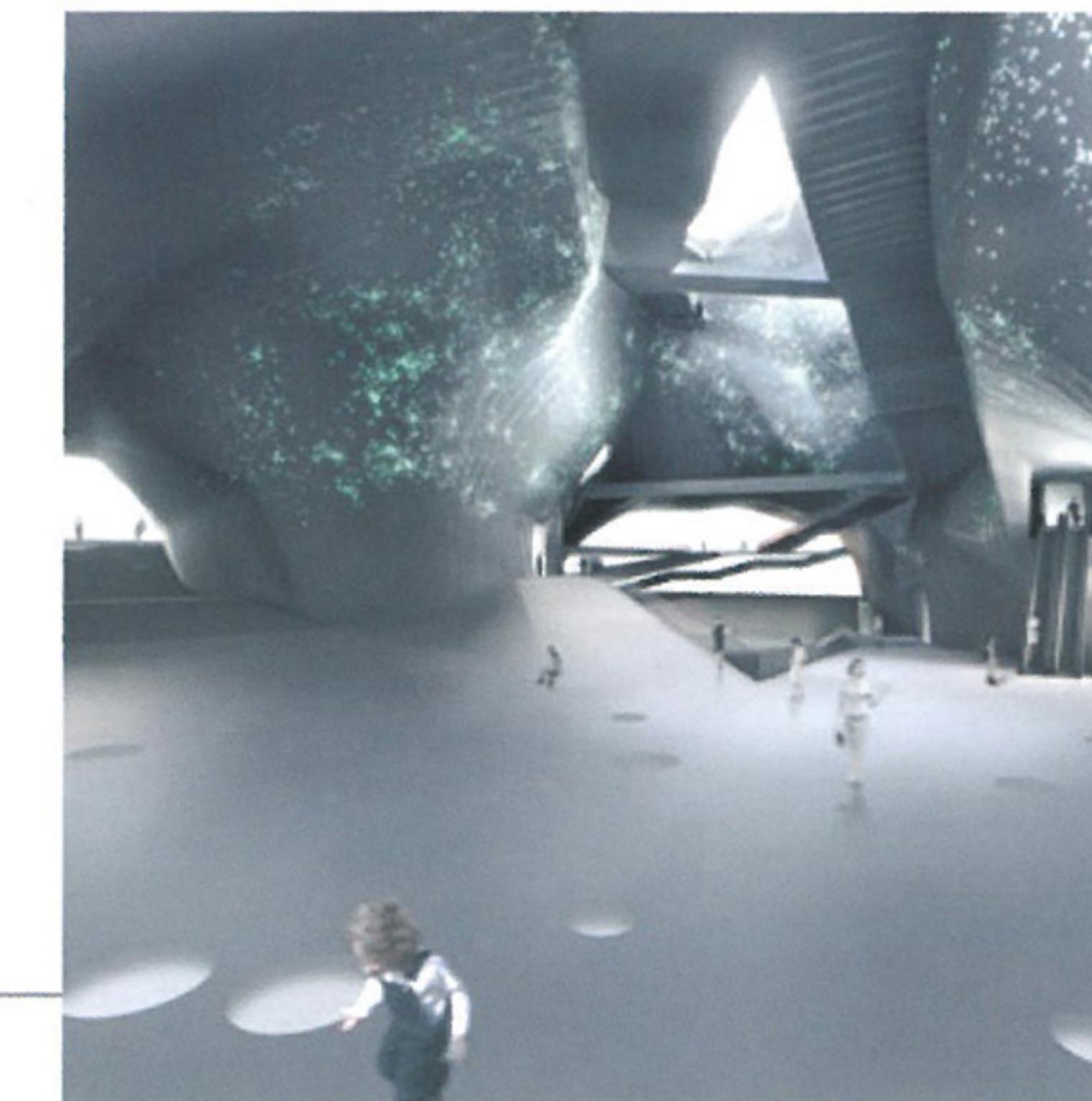
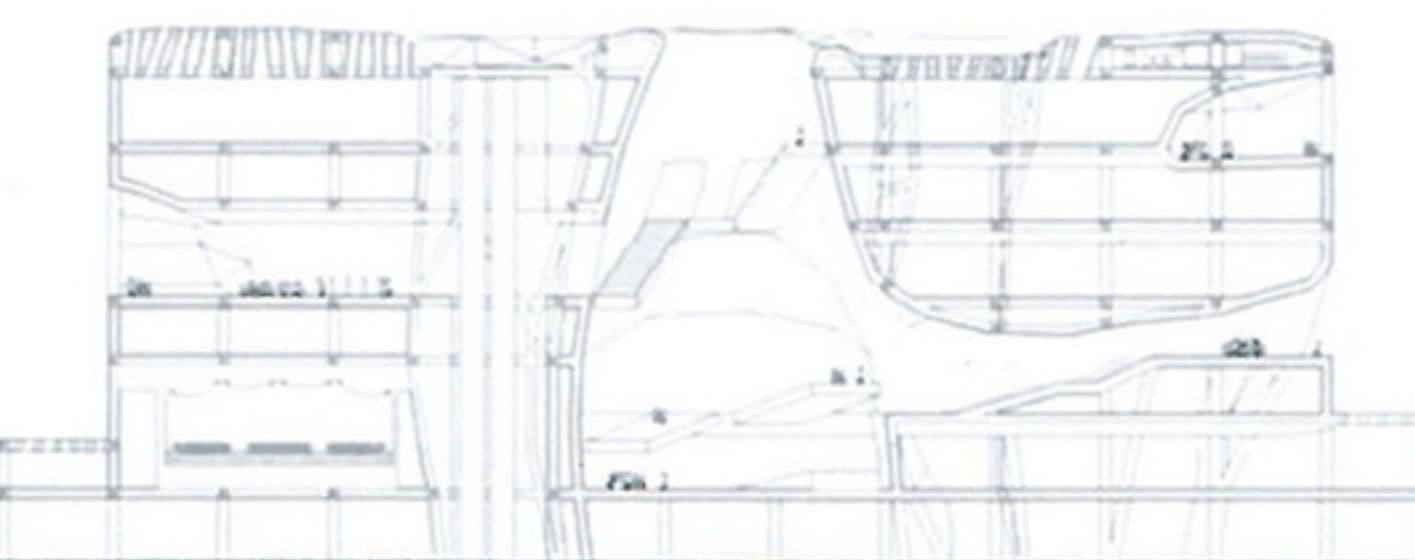
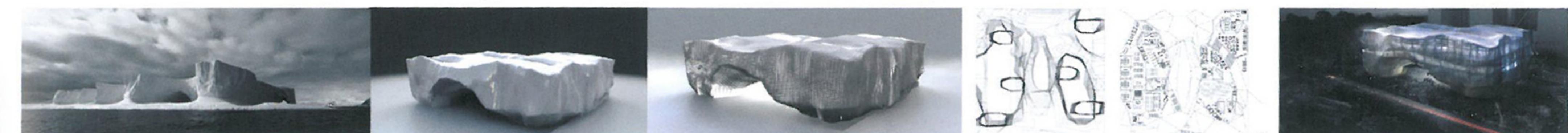
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Mocape Concours International Shenzhen

The museum is made to be an opportunity for Shenzhen city to generate a new public space which could redefine the public use of the ground-floor opened in a three-dimensional way. A sequence of interlinked spaces turns the MOCAPE into a kind of organism in which public flow permanently intersect in different situations. The building is designed based from a three-dimensional regular structure of a 12 by 12 meters. This structure, regular and perforated, changes its shape to manage the different spaces, lighting and distribution.



WoodHouseHautsdeSeine

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The house is located in a wooded area on the edge of a forest in the Hauts de Seine Department, and raises its height of the ground to respect trees and their roots. Since the arrival there, the facade and the roof, developed as a continuum, both wood cladded, could seem as a small hill hidden in the undergrowth. The facade line follows the trees position, as if the trees would press the house, and highlight on the entrance stairs. The project aims to find its origins on a reflection about sustainable development; it is a passive house, almost completely energy independent, with a special care for thermal insulation.

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Réhet Bretagne

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L'architecte a choisi d'intégrer l'habitat à son environnement. Il a donc opté pour une architecture qui se fond dans la roche et le paysage. La forme de la maison est inspirée par la géologie du site, avec des angles arrondis et des formes organiques qui se fondent dans la roche. La maison est construite en matériaux locaux et durables, et est conçue pour minimiser son impact sur l'environnement.

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Thomas Schütte

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Thomas Schütte, German architect based in Copenhagen, names his the "commercialist". marchi_Architectes and Thomas Schütte, engineering architect, named by a joint competition, the "Spiral" is a minimalist pavilion. It's light and bright, Thomas Schütte's work, which is called "One Man Show". It's made of steel and glass, and has a minimalist design. The overall atmosphere is very light and airy, making it a great place to relax and enjoy the surrounding environment.

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Kuelan2007Perou

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A single surface, which generates a building for diverse perception. Organization: the social programmatic center of the museum and the library draw to the substance of the building and necessarily generates changing views on the site. The distribution, endless sequence of stairs, enables the building and necessarily generates changing views on the site. A double framework of posts (supporting the floor) blocks the reading of the volume and its outlines revealing a solid appearance which makes fragile holds its structural strength. Moreover, Ecology: the building aims to be self-sufficient producing solar (photovoltaic cells placed on the south facade) and wind energy.

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Architectural tree. Like a tree, this building aims to be self-sufficient producing its own energy using sun and wind power. The tower is designed according to the principles of sustainability in terms of both its shape and its use of materials and renewable energy. The quasi-cylindrical shape offers less wind resistance and the circular floors are radially shifted in six different positions to allow better lighting at each level. A metallic framework skin, integrating vegetal elements and solar modules placed according to aspect and latitude, offers a wind and solar protection.

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Marchi_Architectes

Sensitive to the spirit of a place, the firm Marchi_Architectes, one of the prizewinners of Les Nouveaux albums des jeunes architectes et des paysagistes (NAP) of this year delivery by the Minister of Culture and Communication of France, conceives of architecture as a reconciliation with nature. Adélaïde and Nicola draw on the richness of their travels and encounters as well as the reality of the profession as the framework for the act of construction. They are uniquely influenced by their Erasmus earned at the Porto School of Architecture (Portugal) in 1996 and instruction by Álvaro Siza, Pritzker 1992. Adélaïde Marchi (born in 1973, graduate of the École Nationale Supérieure d'Architecture de Paris la Seine) and Nicola Marchi (born in 1968, graduate of the Milan Polytechnic) founded Marchi_Architectes in 2004. Upon their return from Paris, Adélaïde Marchi plunged straight into the profession at Brunet & Saunier, where she earned her spurs. This was the source for her knowledge of "pragmatic evidence of a worksite, management of skills and people, budgetary constraint by developer". As for Nicola, he works for the firms of Édouard François, Manuelle Gautrand and Christian de Portzamparc. Together, they always bring an attentive eye to the environment, and thereby to people, in how they begin a project. This in no way limits their scope of intervention – to the contrary. From the micro to the macro, they find solutions adapted to the space they have to work with, extremely aware that "every concept systematically rests on an economic plan." This is why they work with existing natural materials, to the degree possible, and have a preference for modular structures, and take great care in working out the details of construction. This allows them to achieve sincerity in expressing the subject. Moreover, while location is a



**Like an iceberg,
you see only a little
bit but you can
imagine the rest.**

빙산처럼, 조금만 보여주고
만은 것을 상상할 수 있게 하는
것이 좋다.

guide to the plan, they also use their intuition and prefer to enrich their work through collaboration with others, notably with specialized engineers' offices for studies in Sustainable Architecture and Structures, which explores alternatives to harmonize architectural value, economical construction, and ecological responsibility. In some sense, this is a way of "discovering the reflexes of simplicity in architectural conception."

Q. Is your portfolio for your own or for an office? What is the difference between the two?

: The personal portfolio aims to emphasize original aspects of an individual; for instance characteristic strengths, passions, as well as uncommon attitudes. On the other hand, the professional portfolio aims more to reassure a specific clientele as well as to assure them of results according to their demands.

Q. What makes a successful portfolio?

: We believe that a successful portfolio is pleasant to

browse through, not too long, with a limited amount of

images and lots of white space. Like an iceberg, you see

only a little bit but you can imagine the rest.

Q. What is the most important element in a portfolio?

: One of the most important elements of a portfolio is accessibility and the ability to engage the client. The

client must be drawn in and must be left with a strong

impression.

Q. How do you select the works to be included in the portfolio? Where does the most successful project placed within the portfolio? What is the best way to order the projects?

: The choice of the projects included in the portfolio depend on the clients and their objectives. If a client needs to be reassured or on the other hand the client is more daring, different projects will be emphasized. Since the most important spots in the portfolio are the first and

last ones, one's more successful projects should be placed there. Aside from that, often the most coherent way to present one's work is chronological, in order for them to understand the evolution of the body of work.

Q. Anything to say to those making their first portfolio?

: We would tell them to look for consistencies between projects, concise text, images that aren't too small, as well as a focus on chosen details. The type and weight of the paper are very important, as is the print quality. That said, the projects are ultimately the most important aspect as they will be reflected in the quality of the portfolio.

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Q. Where do you get your ideas?

: We get our ideas from all around us.

Q. What are the most common mistakes made by people making portfolios?

: As mentioned earlier, the most common mistake is visually

overloading the client.

Q. Is there a rule in making a portfolio? Please explain integrating your portfolio.

: It is important to impose a logical method that is easily

understood and applied to each project. For example, a

designated area for the technical information of each work.

Q. 포트폴리오에 넣을 프로젝트는 어떻게 선택하는가? 완성도 높은 프로젝트는 어느 부분에 위치하는 것이 좋은가? 프로젝트는 어떻게 나열하는 게 좋을까?

: 의뢰인과 그들의 목적에 따라 포트폴리오에 들어가는 프로젝트를 선택한다. 의뢰인을 안심시켜야 한다거나, 의뢰인이 보다 대담하다면, 그에 맞는 스타일로 서로 다른 프로젝트들이 강조 될 것이다. 포트폴리오에서 가장 중요한 자리가 처음과 끝이기 때문에, 좀 더 완성도가 높은 것들이 거기에 위치해야 한다. 그것 외에는,

작품을 가장 일관성 있게 보여줄 수 있는 것은 작품들의 발전 과정을 이해할 수 있도록, 연대순으로 나열하는 것이다.

Q. 포트폴리오 만드는 데 규칙이 있는가?

: 각 프로젝트에 쉽게 이해되고 적용될 수 있는 논리적인 방법을 도입시키는 것이 중요하다. 예를 들어, 각 작품마다 구체적인 정보가 들어가는 자리를 지정하는 것.

Q. 첫 포트폴리오를 만드는 사람들에게 조언을 해준다면?

: 프로젝트간의 일관성을 찾고, 간결한 텍스트, 너무 작지 않은 이미지를, 그리고 선택된 디테일에 집중하라고 얘기할 것이다. 인쇄 품질을 결정하기 때문에, 종이의 종류와 무게는 매우 중요하다. 그렇긴 하지만, 포트폴리오의 품질을 결정하는 것이기 때문에 궁극적으로는 프로젝트들이 가장 주용한 측면이다.

Q. 어떤게 구성해야 좋은 포트폴리오인가?

: 좋은 포트폴리오는 훑어보기 편하고, 너무 길지 않으며, 제한된

이미지와 공백이 많은 것이라고 생각한다. 빙산처럼, 조금만

보여주고 많은 것을 상상할 수 있게 하는 것이 좋다.

Q. 어디서 아이디어를 얻는가?

: 우리의 주변에서 아이디어를 얻는다.

Q. 포트폴리오에서 보여주어야 하는 가장 중요한 요소는 무엇인가?

: 포트폴리오에서 가장 중요한 요소는 접근성과 의뢰인을 사로잡을

수 있는 능력이다. 의뢰인이 빨려 들어가도록 하고 강한 인상을

남겨야 한다.

Q. 사람들이 포트폴리오를 만들 때 일반적으로 많이 하는 실수는?

: 전에 말 했지만, 가장 많이 하는 실수는 의뢰인을 시각적으로

과부하 걸리게 하는 것이다.