



Oslobađajuća arhitektura

Liberating Architecture

48 POLIVALENTNO KAZALIŠTE LE GRAND SUD,
LILLE, FRANCUSKA

LE GRAND SUD POLYVALENT THEATRE,
LILLE, FRANCE



napisao
written by



Dominique Boudet

arhitekti
architects



Jean-Philippe Vassal

Anne Lacaton

fotografije photographs by

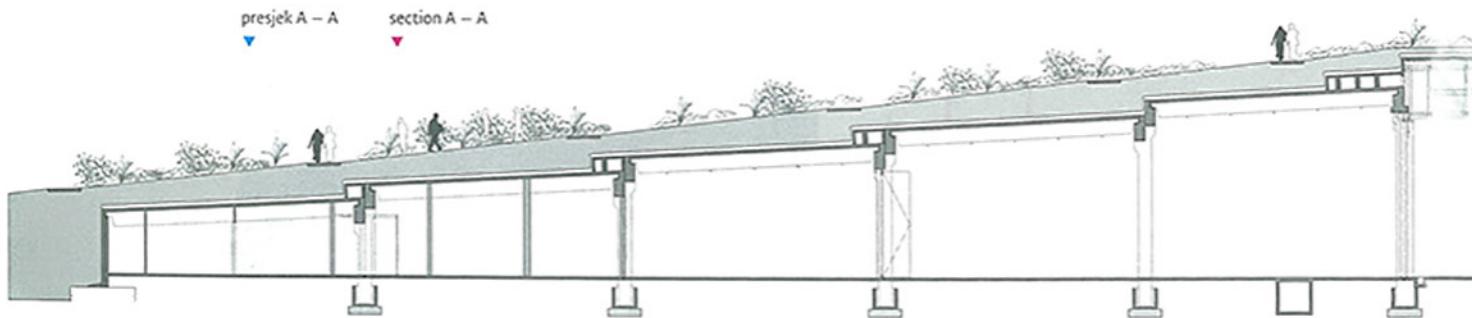
Philippe Ruault (PR)
Hisao Suzuki (HS)

portret portrait
Lacaton & Vassal Architects

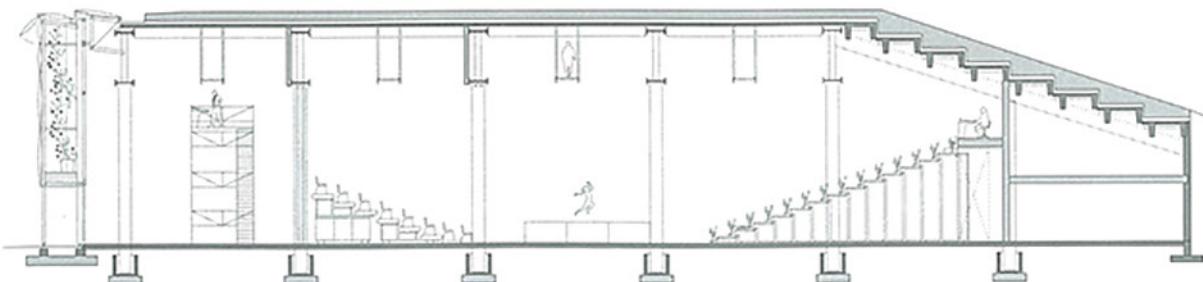


(HS)

presjek A – A section A – A



There is something fascinating in the work of Anne Lacaton and Jean-Philippe Vassal. Regardless of the program, site and of the conditions in which they develop a project, in each of their projects they manage to display their panoply of incongruous elements, such as greenhouses, polycarbonate and corrugated aluminium sheets. And each time we are surprised by the intelligence and clarity of the project which is as much functional as it is architectonic. In their recent project, a polyvalent cultural centre situated in a park in the suburb of the city of Lille, Lacaton and Vassal have once again demonstrated their ability to address the constraints that they encounter while working on a project (one of which, in this particular project, implied burying the building underground, leaving only two façades facing the exterior). The Lille project is yet another example of their successful combination of functionality and architectural lightness. Behind the long façades (composed of narrow greenhouses made out of ETFE cushions), underneath the layer of greenery stretches a place unique in its flexibility and in the diversity of programmes and activities that it can accommodate simultaneously. Various events such as symphony concerts and wedding receptions can be held at the venue, and the following day the entire building can be used to host a roller skating championship. This specific public space that unifies cultural and social activities is also commonly known as *Le Grand Sud*; soon after it had been put into service, the centre became an important reference point for this type of polyvalent structures. *Le Grand Sud* has been regularly visited by architects (architects from American studio Diller Scofidio + Renfro have recently paid it a visit) as well as by those appointed to develop similar facilities. This has been achieved without an architectural tour de force. The building's interior is a system of concrete beams, mobile partitions and telescopic seating. On the exterior, the long façades of *Le Grand Sud* give it an impressive appearance,



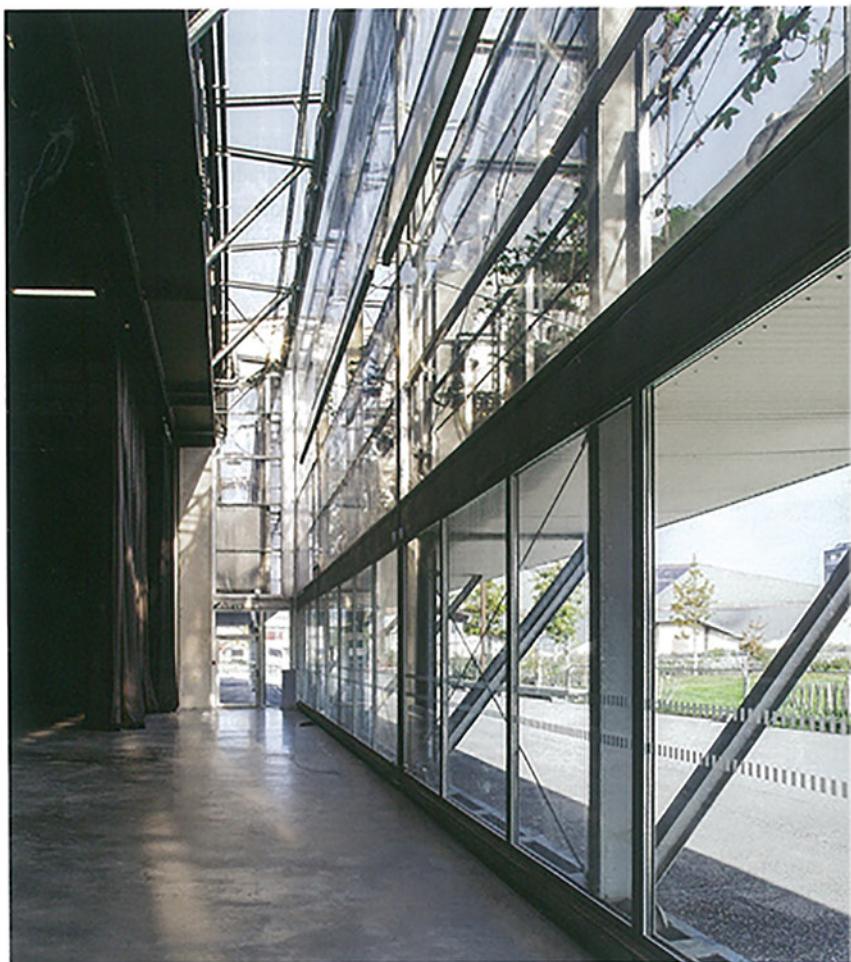
presjek B - B

section B - B

Ima nešto fascinantno u radu arhitekata Lacaton & Vassal. Neovisno o kakvom je programu, lokaciji i uvjetima projekta riječ, svaki njihov projekt odlikuje se paletom neobičnih elemenata poput staklenika, polikarbonantnih ploča ili valovitih aluminijskih ploča. I svaki nas put iznenade inteligencijom i jasnoćom projekta koji je koliko funkcionalan toliko arhitektonski. U svome su novome projektu polivalentnog kulturnog centra smještenog u parku u predgrađu grada Lillea ponovno demonstrirali svoju sposobnost suočavanja s izazovima (jedan od njih bio je i sklanjanje čitave građevine ispod zemlje, čime su samo dvije fasade ostale otvorene prema vanjskom prostoru). Spomenuti je projekt još jedan u nizu primjera uspješnog spoja funkcionalnosti i arhitektonske prozračnosti. Dvije duge fasade sastavljene su od uskih staklenika, izgrađenih od ETFE membrana, iza kojih se pod biljnim pokrovom širi prostor jedinstven po svojoj fleksibilnosti, raznolikosti programa i aktivnostima koje se ondje mogu istovremeno odvijati. Tako se ondje mogu održavati simfonijski koncerti i svadbeni prijemi, a već idući dan čitav se prostor može prenamjeniti za potrebe turnira u koturaljkanju. Le Grand Sud, kako još nazivaju ovaj specifičan javni prostor koji objedinjuje kulturne i

yet at the same time the structure blends effortlessly into the surroundings, engaging in brief dialogue with the park. It would be easy to summarize and to explain the work of Lacaton and Vassal as the continuous use of simple techniques and industrial materials and elements. Their architecture is indeed

(HS)



Ovaj je projekt još jedan u nizu primjera uspješnog spoja funkcionalnosti i arhitektonske prozračnosti

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This project is yet another example of successful combination of functionality and architectural *lightness*

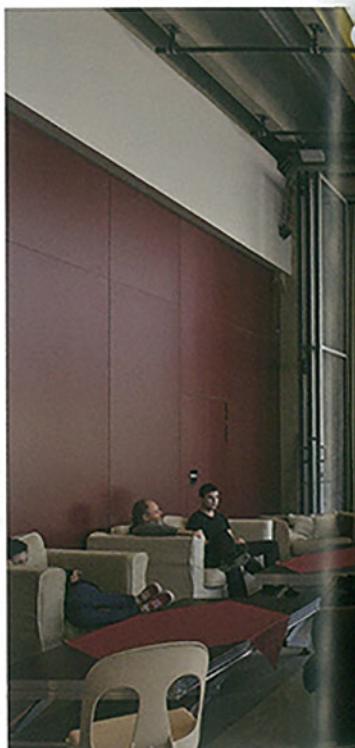
društvene aktivnosti, vrlo je brzo nakon otvorenja postao važna referenca za polivalentne gradevine: redovito ga posjećuju arhitekti (kao što su to nedavno učinili arhitekti studija Diller Scofidio + Renfro) i stručnjaci kojima je zadatak osmišljavanje sličnih gradevina. Dobiveni rezultat postignut je bez arhitektonskog *tour de force*. Unutrašnji prostor zgrade čini sustav betonskih greda, pomicnih zidova i teleskopskih tribina. Izvana je Le Grand Sud snažno prezentan sa svojim dugim fasadama, ali se istovremeno s lakoćom uklapa u krajolik i ostvaruje suptilan dijalog s parkom. Bilo bi lako rezimirati i objasniti rad arhitekata Lacaton & Vassal kao kontinuiranu uporabu jednostavnih tehniki i materijala i elemenata industrijskog tipa. Ti elementi, dakako, snažno obilježavaju njihovu arhitekturu, do mjere da bi ih se čak moglo percipirati kao njihov arhitektonski potpis. No taj je pojam zaista nepriskidan kada je u pitanju rad Anne Lacaton i Jean-Philippea Vassala, čiji je profesionalni i ideoološki svjetotonazor potpuno oprečan pojmu arhitekata-zvijezda. Spomenute elemente oni koriste kao neophodan faktor u postizanju željenih karakteristika pojedinog projekta, osobito u povećanju iskoristivih površina, što je također jedno od obilježja njihove prakse. Te bitne tehničke elemente Lacaton & Vassal koriste tek kao sredstvo; važnije je kako promišljaju krajnju svrhu pojedine zgrade. Ako pogledamo cjelinu njihovih dosad realiziranih projekata, najviše će nas iznenaditi odsutnost stremljenja formalnom





oblikovanju. Dakako, vode računa o estetskom aspektu, što se vidi u pažnji koju posvećuju odabiru materijala i načinu na koji te materijale povezuju i smještaju u prostoru. No, konačni cilj ovih arhitekata nije izgraditi čudesne i savršene objekte, nego ostvariti određene rezultate. ¶ Kakvom rezultatu teže Anne Lacaton i Jean-Philippe Vassal? Spomenuli smo ga ranije u ovom tekstu, a to je postizanje što veće moguće površine u odnosu na unaprijed zadana ograničenja, osobito što se tiče budžeta, no i to je samo jedno od sredstava kojima se ovi arhitekti služe. Njihova prava ambicija je da svaki projekt pruža slobodu. A za Lacaton i Vassal takva se sloboda najbolje može postići ponudom veće površine. Veća površina pruža veću slobodu korisnicima određenog prostora, bilo da je riječ o privatnom stambenom prostoru ili javnim građevinama. Razlika je još vidljivija u odnosu na pristup koji u prvi plan stavlja istraživanje forme i koji (nažalost, prečesto u posljednje vrijeme) može rezultirati zatvorenim objektima koji ostavljaju malo mesta za improvizaciju i promjene. Potpuno oprečno onome što Lacaton & Vassal nastoje ostvariti u svojim projektima. Ne možemo u potpunosti razumjeti njihovu arhitekturu ukoliko ne vjerujemo, poput njih, da arhitektura također može imati oslobađajuću funkciju. Upravo kako bi omogućili tu slobodu, Lacaton & Vassal ne grade tek objekte, nego inteligentno razvijaju tzv. arhitektonske uređaje. ¶ Pritom se referiramo na

profoundly characterised by these elements, to the extent that we could consider them as their distinctive feature, a kind of architectural signature. However, this term is truly unsuitable to describe the work of Anne Lacaton and Jean-Philippe Vassal, as their professional and ideological worldview is completely opposite to the notion of starchitects. These elements, of course, are essential for obtaining the desired characteristics of a project, notably surface enlargement – another distinguishing feature of their practice. Although essential, these elements are but a means for Lacaton and Vassal: in their work we should focus more on the way in which they contemplate the final purpose of a certain building. As we look at their completed projects, the absence of formal architectural intentions is the most surprising. Naturally, they care about the aesthetic aspects, which we notice in their focus on the choice of materials and in the way in which they combine and position them. However, Lacaton and Vassal do not aim to produce magnificent and perfect objects, they strive to produce concrete results. ¶ What result do these architects strive to achieve? As has already been mentioned, their aim is to enlarge the surface as much as possible in regard to strict constraints, notably in terms of budget, but even the surface enlargement serves them as yet another means. Their true ambition, in each of their projects, is to offer freedom, and for Lacaton and

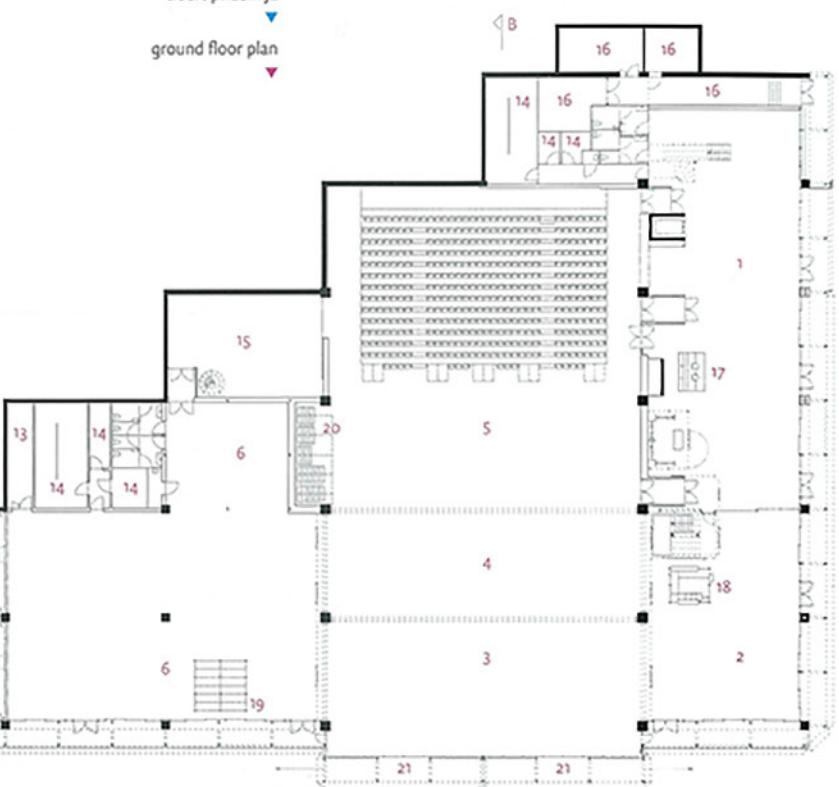


1	predvorje
1+2	banketna dvorana
3+4+5	čakaljšna dvorana, 1800 sjedališta mjesto
4+5	čakaljšna dvorana, 600 sjedilišta mjesto
5	čakaljšna dvorana, 400 sjedilišta mjesto
6	banketna dvorana
7	dvorana za aktivnosti
8	plesna dvorana
9	studio
10	stan za čuvanje
11	prostorija za čuvanje
12	zimski vrt
13	spremiste za vrtlarstvo
14	ured
15	spremiste
16	tehnika
17	pomična recepcija
18	pomični bar
19	pomični staklenik
20	spremiste pomičnih akustičnih ploča
21	pomični fasadni staklenik

1	lobby
1+2	banquet hall
3+4+5	performance hall, 1800 standing places
4+5	performance hall, 600 seating places
5	performance hall, 400 seating places
6	banquet hall
7	hall for activities
8	dance hall
9	studio
10	apartment for the guard
11	space for the guard
12	winter garden
13	storage for gardening
14	office
15	storage
16	technical room
17	movable reception
18	movable bar
19	movable glasshouse
20	storage for mobile acoustic panels
21	movable facade glasshouse

tlocrt prizemlja

ground floor plan



Vassal the best way to offer freedom is by creating more surface. The larger the surface of a place, the greater the freedom of its users, whether it involves a private residential space or a public building. The difference becomes even more obvious in regard to an approach where the focus is placed on the investigation of shape and form, an approach that (unfortunately, too often as of late) has resulted in closed forms, leaving little space for improvisation and change: the exact opposite of what Lacaton & Vassal search for in every project. We cannot understand their architectural practice if we do not believe, as they do, that architecture can also have a liberating function. In order to create that liberty, Lacaton & Vassal do not produce mere structures: they develop *architectural devices*. ¶ Here we refer to the notion of device as Alain Guiheux¹, a French architect and theoretician of architecture,

¹ Alain Guiheux: *Architecture est un dispositif*, in *AMC*, issue 95, February 1999



(PR) pojam *uredaja* koji je francuski arhitekt i teoretičar arhitekture Alain Guiheux¹ definirao na nekoliko amblemskih primjera, taj nam pojam omogućuje bolje razumijevanje specifičnosti rada arhitekata Lacaton & Vassal. Alain Guiheux suprostavlja arhitektonске uređaje arhitekturi koja je više usmjerenja prema realizaciji plastičnih, formalnih objekata. Arhitektura kao *uredaj* odstupa od formalnih preokupacija i nastoji stvoriti različite aktivnosti i dogadanja, ono što Alain Guiheux naziva *pozitivnim aktivnostima*. Prema Guiheuxu, arhitektura kao *uredaj* povezuje tehniku i kretanje kako bi stvorila nove veze funkcija i uporaba. Kao paradigm takve arhitekture navodi *La Maison du Peuple* u Clichiju, gdje se tržnica može transformirati u veliku dvoranu za predstave i koncerte. Time lako uočavamo kako se rad arhitekata Lacaton & Vassal nadovezuje na genijalan rad Jeana Prouvéa i Vladimira Bodianskog. ¶ Takvi arhitektonski *uredaji* mogu biti vrlo sofisticirani, poput mobilnih

defines it in some examples of emblematic projects. His definition enables us to understand better the specificity of Lacaton and Vassal's work. Alain Guiheux distinguishes architectural devices from the type of architecture that is directed more towards the creation of plastic, formal structures. Architecture as a device puts aside formal preoccupations, preferably focusing on creating various activities and events, which Alain Guiheux considers as positive activities. According to Guiheux, architecture as a device is a kind of architecture that combines technique and movement so as to create new correlations between functions and uses. He points out the project *La Maison du Peuple* in Clichy, where a market place can be transformed into a venue for shows and concerts, as a paradigm of such architecture. Therefore we can easily notice how the work of Lacaton & Vassal is a continuation of the brilliant work of Jean Prouvé and Vladimir Bodiansky. ¶ Such architectural devices can be very sophisticated, similar to mobile elements. Guiheux, for instance, cites Rem Koolhaas's family house in

¹ Alain Guiheux, *L'architecture est un dispositif*, AMC, broj 99, veljača 1999.



elemenata. Alain Guiheux navodi primjer obiteljske kuće u Bordeauxu, Rema Koolhaasa, gdje uvođenjem pomicne platforme nije samo omogućen prostor slobode vlasniku kuće (tetraplegičaru), nego se njome transformirala i percepcija prostora. No, arhitektonski uređaji također mogu biti i statični. Dojmljiv primjer statičnih rješenja nedavno su predstavili belgijski arhitekti 51N4E. Instalacija jednostavne čelične ploče koja okružuje tipičnu seosku kuću u potpunosti je izmijenila odnose unutarnjeg i vanjskog prostora, povećavši mogućnost korištenja prostora. Drugi, također značajan primjer, obiteljska je kuća koju je projektirao Xaveer de Geyter u kojoj su svi pregradni zidovi pomicni, čime je moguće varirati prostorne konfiguracije. Originalna pozicija koju u arhitektonskom svijetu drže Lacaton & Vassal rezultat je njihove odluke da od samih početaka svoje prakse slijede princip arhitektonskih uređaja te ih interpretiraju na svoj, nesofisticirani način. Poznata Kuća Latapie u blizini Bordeauxa izvanredan je primjer arhitekture kao uređaja; zimski vrt nije samo povećao ukupnu površinu,

Bordeaux, where a mobile platform not only creates more freedom for its resident (a quadriplegic), but also transforms the perception of the space. These architectural devices can also be static, as it was remarkably demonstrated in a recent project carried out by Belgian architects 51N4E: a simple steel panel that surrounds an ordinary country house entirely transforms the relations between the interior and exterior thus increasing the possibilities of use. Another remarkable example is the individual house designed by Xavier de Geyter in which all partitions are mobile and thus create a possibility for various space configurations. The original position that Lacaton and Vassal hold in the world of architecture is a result of their decision to follow the principle of architectural devices and to interpret them in their own, unsophisticated way. The famous project of the house in Latapie near Bordeaux is an excellent example of architecture as a device: the winter garden multiplies not only the surface area, but also the possibilities of its use. Such a system of composing various elements

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(HS) nego i mogućnosti korištenja. Takav sustav slaganja različitih elemenata postao je kontroliranji i poprimio izraženije tehničke karakteristike u projektima koji su uslijedili, poput uporabe staklenika, elementa koji se sustavno javlja u projektima stambene gradnje u Mulhouseu i Parizu (Oris, br. 41). U projektu arhitektonске škole u Nantesu rješenja poput multipliciranja međuprostora, vanjske rampe koja omogućuje prilaz kamiona i terasastog krova koji može izdržati veliki teret transformirala su školu u značajno mjesto koje objedinjuje arhitektonsku edukaciju i eksperimentiranje. U Dunkerqueu je duplicitanjem velike industrijske sale dobiven novi dodatni prostor za održavanje raznih aktivnosti i događanja (Oris, br. 90). Projekti u Lilleu nadovezuje se na spomenute projekte; u njegovoj razvojnoj fazi, koja je uslijedila nakon završetka natječaja, konačno je rješenje dogovarano u direktnoj konzultaciji s budućim ravnateljem centra. Konzultacijom su projektu nametnuta brojna ograničenja. Novi centar bio je dio velikog plana urbanističke obnove osjetljive četvrti u sjevernom dijelu grada Lillea. Ključni element je veliki park površine 4 hektra, na kojem su otprije postojali različiti društveni, kulturni i sportski sadržaji. Autori generalnog urbanističkog plana, arhitekt Nicolas Michelin i krajobrazni arhitekt Pascal Cribier, zamislili su da građevina bude smještena ispod biljnog pokrova, čime bi se zadržao prostorni kontinuitet samog parka. Nadalje, predispozicije samog natječaja zahtijevale su mogućnost smještaja opsežnog programa u ograničenom volumenu. Može se pretpostaviti da su Lacaton & Vassal, kao i ostali

gradually became more technical and controlled in projects that followed, introducing the use of greenhouses, which are regularly found in the housing projects in Mulhouse and Paris (see Oris 41). Another example is the School of Architecture in Nantes, where interventions such as the multiplication of interspaces, a ramp accessible to lorries, and a roof terrace that can support a substantial weight, have transformed this school into a remarkable place of architectural education and experimentation. By doubling the existing industrial hall in the Dunkerque project, additional space that can be used for various activities and events is gained (see Oris 90). Their project in Lille follows the same concept. During the development phase, following the end of the competition, the final solution was agreed upon in direct consultation with the future director of the centre. The consultation process imposed numerous restrictions. The new centre was envisioned as an integral part of a major urban renewal project for a sensitive neighbourhood in the north of Lille. The key element was the park that covers 4 hectares and that was already equipped with various cultural, social and sports programmes. Authors of the master plan, architect Nicolas Michelin and landscape architect Pascal Cribier, envisaged the centre that would slide under a layer of greenery so as to preserve the continuity of the park. Furthermore, the competition terms imposed conditions to accommodate a substantial programme in a limited volume. We can imagine that Lacaton and Vassal, as well as other entrants, had to be very careful not to exceed these limits. Nevertheless, as soon as they were pronounced the winners, Lacaton and Vassal presented the plan B, their alternative project that they had been contemplating parallel to the competition phase. The plan B proposed expanding the programme along the entire length of the site by separating the main hall and adding the remaining spaces on either side. This proposition increased the surface area from 2400 m² to 3800 m² without changing the principle of the entire structure. The new plan offered multiple advantages. It enabled a softer insertion of the building into the ground. The ceiling in the main hall gradually descended in twelve-metre ranges (the distance between concrete beams) from one part of the hall with the highest point measuring twelve metres to the opposite part where the ceiling was three metres high. The new proposition also included a hundred-metre-long façade, which also contributed to the project's overall appearance and visibility. These improvements in functionality and versatility played a decisive role of the plan B. The project realisation was conducted in direct consultation with Laurent Poutrel, future director of the centre, who was also one of the programme's developers

timovi koji su sudjelovali u natječaju, itekako morali voditi računa da ne prijeđu zadana ograničenja. No, čim su proglašeni pobjednicima natječaja, Lacaton & Vassal predstavili su plan B, alternativni projekt koji su bili promišljali tijekom natječaja. U planu B predložili su produljenje programa cijelom dužinom terena – izdvajanjem glavne dvorane i dodavanjem ostalih prostora s obju njegovih strana. Tim je rješenjem površina povećana sa 2400 na 3800 m², a da pritom nije promijenjen sam princip građevine. Novi prijedlog pružio je brojne prednosti. Omogućeno je mekše polaganje građevine ispod terena parka. Visina glavne dvorane postupno se spušta u odsjecima od 12 metara (udaljenost između betonskih greda) od jednog kraja dvorane visine 12 metara do drugog kraja dvorane visine 3 metra. Novi je prijedlog uključivao fasadu dugu 100 metara okrenutu prema parku, što je također doprinijelo veličini i vidljivosti cijele građevine. ¶ Funkcionalnost i polivalentnost bile su odlučujuće prednosti plana B. Finalna realizacija dogovarala se u suradnji s budućim ravnateljem centra, Laurentom Poutrelom, koji je također sudjelovao u osmišljavanju programa te je bio jedan od članova žirija samog natječaja. Kako navodi Poutrel, umjetnički i funkcionalni aspekti projekta direktno su slijedili arhitektonsko rješenje. To je omogućilo objedinjavanje više različitih funkcija prostora, od plesnog studija do glazbenog studija za snimanje. Poboljšane su i performativne mogućnosti glavne dvorane, osobito po pitanju akustike, čime je dvorana postala odličan prostor za održavanje koncerata bilo kojeg glazbenog žanra. Sa svojih 24 metra otvorenog pročelja, 40 metara dubine, 10,8 metara visine dvorana je vrlo suptilan uređaj, s ukupnim kapacitetom od 800 sjedećih mjesta (predstave, koncerti klasične glazbe) i 2500 stajačih mjesta (rock koncerti). Dvoranu je također po potrebi moguće pregraditi, čime se ondje mogu istovremeno odvijati dva različita događanja. Zahvaljujući pomicnim akustičnim panelima, centralna se dvorana može izolirati ili pak nestati: kada se paneli zatvore poput harmonike i teleskopske tribine uvuku, otvara se prostor površine od 2400 m² prikladan za razna društvena događanja. Navedimo i želju ravnatelja da se događanja mogu održavati u svim prostorima centra. U skladu s time, struja je provedena kroz cijeli objekt (a nije, kao primjerice u kazalištu, koncentrirana u jednoj točki) te su ispod stropa postavljeni nosači za projektore i sustave ozvučenja. ¶ Zahvaljujući spomenutim rješenjima, građevina je mogla poprimiti svoje prave dimenzije: to više nije bio samo polivalentan prostor, nego prostor koji može istovremeno primiti vrlo različite aktivnosti i događanja. Le Grand Sud je održao svoje obećanje: ovo zdanje služi kao kulturni centar grada Lillea i njegove okolice, a opet svojim sadržajem odgovara potrebama i

Duge fasade sastavljene su od uskih staklenika iza kojih se pod biljnim pokrovom širi prostor jedinstven po svojoj fleksibilnosti i raznolikosti programa

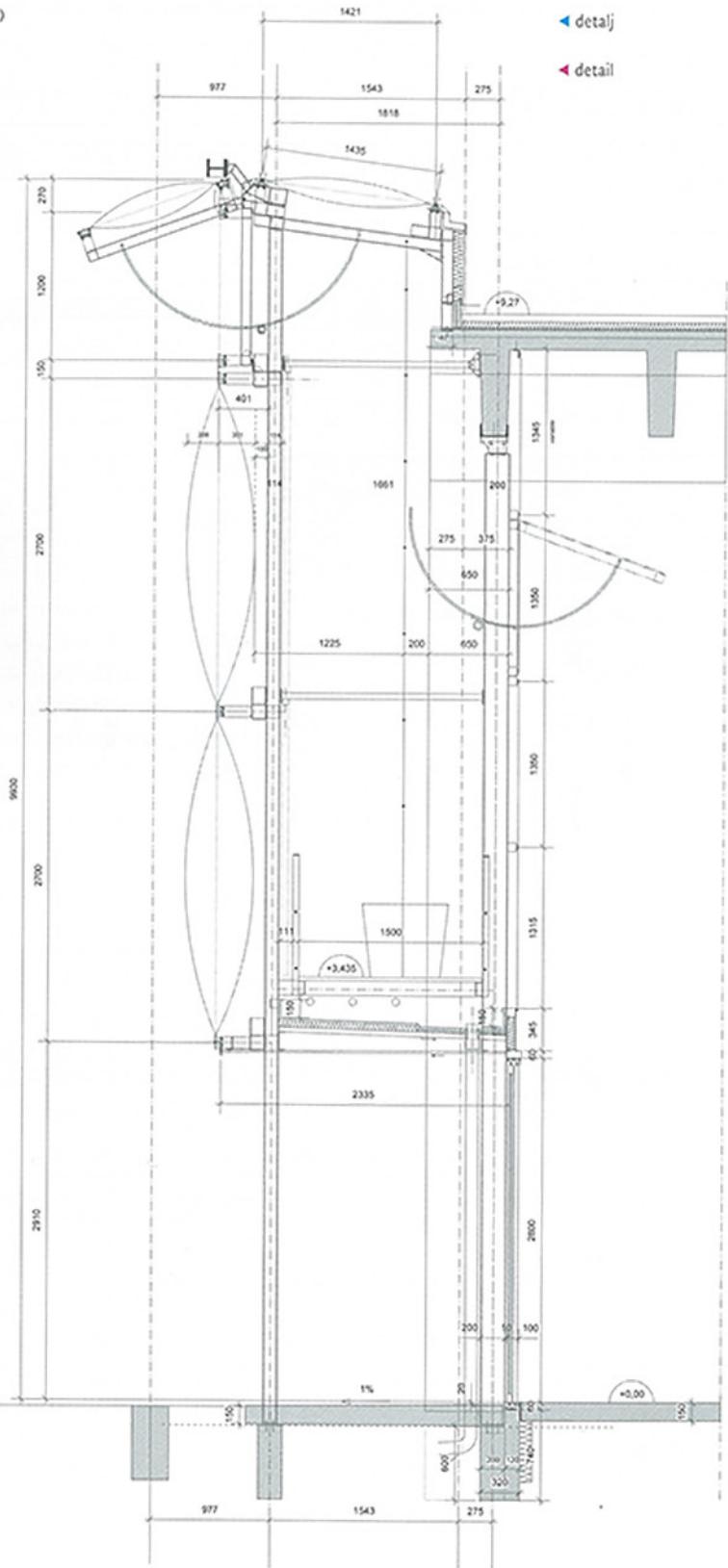
Behind the long façades composed of narrow greenhouses, underneath a layer of greenery stretches a place unique in its flexibility and in the diversity of programmes

and a member of the competition jury. As Poutrel recalls, the artistic and functional aspects of the project directly followed the architectural design. The new plan allowed multiple purposes to be integrated, such as a dance studio and a music recording studio. The acoustic features of the main hall were improved as well, making it suitable for concerts of any musical genre. 24 metres of open façade, 40 metres in depth and 10.8 metres of height, with a maximum seating capacity for 800 people (theatre plays, classical music concerts) and capacity for 2500 standing places (rock concerts), the hall is a very subtle device. If necessary, the hall can be divided in order to simultaneously accommodate two separate events. ¶ In addition, the hall can be isolated or made to disappear by means of mobile acoustic panels: once the panels close up like an accordion and the telescopic seats retract, a vast space of 2400 m² opens up, thus being suitable for various social events. We should also mention a desire expressed by the director of the centre to accommodate events in the entire venue. To make it possible, the electricity was distributed throughout the entire building (instead of being available only in certain points, as in theatres, for instance) and a grid of mounts for projectors and sound systems was installed under the ceiling. ¶ These interventions allowed the structure and to attain its true dimension; it was no longer a mere polyvalent centre, it transformed into a venue that can simultaneously accommodate various activities and events. Le Grand Sud kept its promises: it serves as a cultural centre for the city of Lille.





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Ne možemo u potpunosti razumjeti njihovu arhitekturu ukoliko ne vjerujemo, poput njih, da arhitektura također može imati oslobađajuću funkciju

We cannot understand their architectural practice if we do not believe, as they do, that architecture can also have a liberating function

očekivanjima stanovnika u njegovu neposrednom susjedstvu. Ta su rješenja podrazumijevala i dodatne troškove: sveukupan budžet projekta porastao je s 8 na 10 milijuna eura. No, uvjerivši se da bi predložena rješenja značajno obogatila potencijal samog centra, grad Lille odlučio je snositi trošak dodatnog financiranja. Iznos od 2700 eura po kvadratnom metru razuman je trošak za jedan eksperimentalni projekt kao što je Le Grand Sud, tim više što su u tu cijenu uključeni i troškovi ukopavanja same građevine ispod terena parka. ¶ Konstrukcija građevine vrlo je jednostavna; Lacaton & Vassal koriste betonske potporne zidove, betonske okvire i betonske elemente T – profila za stropove. Izuzetak je strop glavne dvorane: zbog raspona od 24 metra i težine vegetacijskog sloja iznad dvorane, u konstrukciji stopa bila je potrebna metalna rešetka visine 2 metra. Pod je izведен u poliranom betonu, a pomični paneli i nekoliko fiksnih zidova kompletiraju ovaj arhitektonski uređaj čiji su najdojmljiviji element dvije duge fasade. S obzirom na to da je građevina skrivena ispod zemlje, duge fasade oblikuju i definiraju njezin vizualni identitet. Fasade su izvedene od uskih staklenika u kojima raste mnoštvo raznolikog cvijeća i biljaka penjačica. Staklenici su opremljeni sustavom prirodnog prozračivanja, zalijevanja i zasjenjivanja – mehanizmima koji se inače koriste u profesionalnim staklenicima. ¶ Fasada koja se nalazi na desnoj strani glavne dvorane je pomična. Iznenadjuće je i dojmljivo odjednom vidjeti kako se fasada visoka 10 metara pomiče i otvara pogled na dvoranu. Fasada se pomiče običnom ručkom, bez nekog dodatnog sofisticiranog mehanizma. Vrlo jednostavno, zahvaljujući pogonskom sustavu, fasadu je moguće pomaknuti u nekoliko minuta i tako uspostaviti komunikaciju između glavne dvorane i parka. I odjednom se pred nama otvara novo polje slobode. Le Grand Sud zaista je divan primjer niza mogućnosti koje nam ovakav tip arhitekture može pružiti.

and the surrounding area and at the same time it responds to the needs and expectations of the people living in the neighbourhood. Of course, these new elaborations were reflected in the budget, which increased from eight million to ten million euros. Nevertheless, fully aware of how much the entire project would profit from the new proposition, the city of Lille decided to shoulder the additional financing costs. If the truth be told, an amount of 2700 euros per m², which also included the cost of burying the structure underground, seems to be a reasonable cost for such an experimental building. ¶ The structural principles are very simple: Lacaton & Vassal use concrete retaining walls, concrete structural frames and concrete elements with a T profile are used for the ceilings. The ceiling in the twenty-four-metre-long main hall is an exception: due to its span and the weight of the layer of greenery above the hall, a metal truss 2 meters high was added to its structure. The polished concrete floor, mobile panels and several fixed walls complete this architectural device whose two long façades are its most distinguishing feature. As the structure disappears underground, the long façades form and define its visual identity. They consist of narrow greenhouses where a rich variety of flowers and climbers are in bloom. The greenhouses are equipped with natural ventilation, watering and shading systems that are also used in professional greenhouses. ¶ The façade on the right side of the main hall is movable. It is quite spectacular to suddenly see ten-metre-high façade move, revealing the main hall. There is no sophisticated mechanism, the façade is manipulated by a simple handle. Very simply, by means of a drive system, the façade can be moved within several minutes, thus establishing communication between the main hall and the park. And suddenly, we witness a new dimension of liberty. Indeed, Le Grand Sud is a magnificent example of what this type of architecture can offer.



LACATON & VASSAL ARCHITECTES, Polivalentno kazalište Le Grand Sud

LACATON & VASSAL ARCHITECTES, Le Grand Sud Polyvalent Theatre