

napisao  
written by



Dominique Baudet

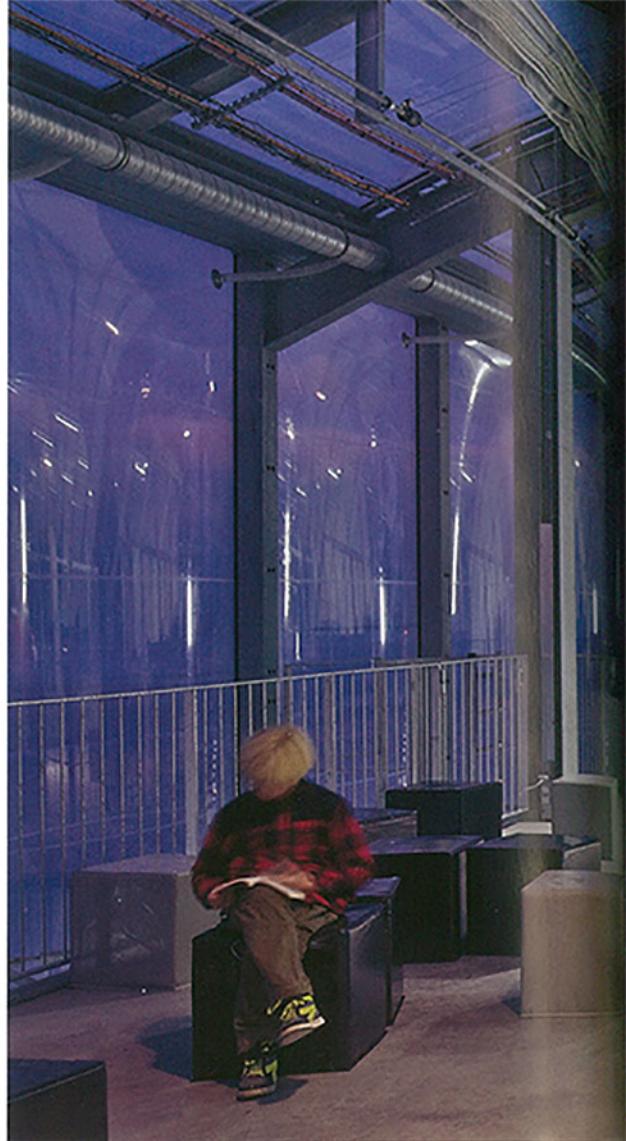
# Drugo lice prošlosti

arhitekti  
architects



Jean-Philippe Vassal

Anne Lacaton



# The Other Side of the Past



fotografije photographs by

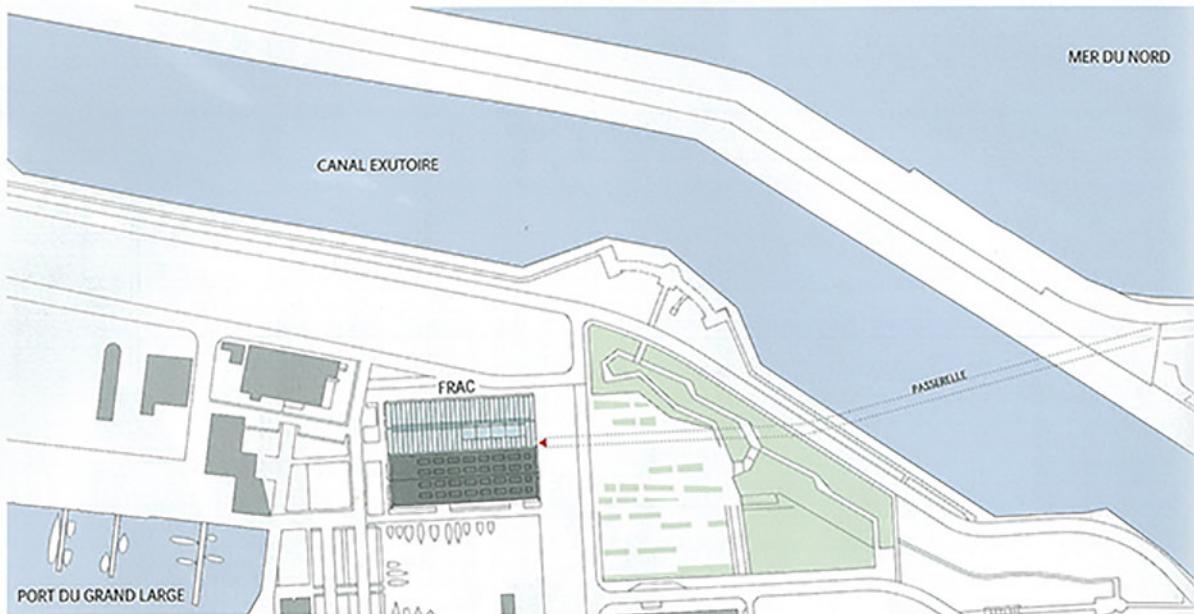
Philippe Ruault

portret portrait

Lacaton & Vassal Architectes

Istovremeno iritantan i oduševljavajući, Fond régional d'art contemporain du Nord-Pas de Calais u Dunkerque izuzetan je kulturni kompleks na usluzi zajednici. Neobičan spoj teške industrijske strukture i prozračne dvorane, ovaj je projekt neочекivani rezultat preplitanja dviju suprotstavljenih evolucija, propadanja industrije i inovativne kulturne politike. Brodogradilišta – ponos luke Dunkerque – nakon progresivog smanjenja aktivnosti, 1988. godine definitivno su zatvorila svoja vrata, ostavljajući gradu područje bivšeg brodogradilišta veličine 150 hektara. Nakon što su radionice i hangari postupno uklonjeni kako bi se stvorio prostor za osrednju stambenu četvrt, od nekadašnjeg je kompleksa naposlijetku preostala tek hala AP2, koja je služila za montažu. Ta impresivna betonska struktura koju su stanovnici grada nazvali katedrala, zbog njenih

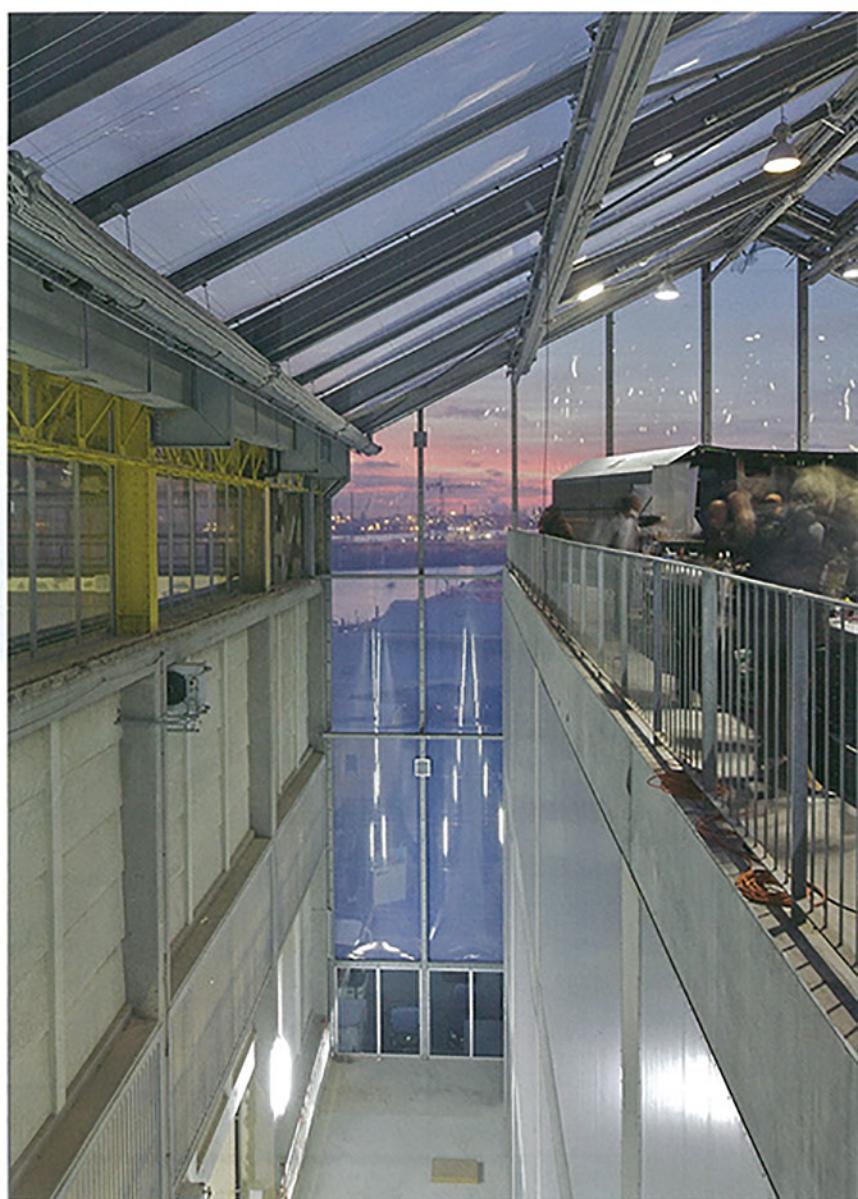
Irritating and thrilling at the same time, the Fond Régional d'Art Contemporain du Nord-Pas de Calais (Regional Contemporary Art Fund of Nord-Pas-de-Calais) in Dunkirk, France is an extraordinary art complex at the service of the local community. An unusual combination of a heavy industrial structure and an airy hall, this project is an unexpected result of the interweaving of the two opposing evolutions—the collapse of an industry sector and the innovative cultural policies. Following a progressive decrease in activity, the shipyards—the pride of the port of Dunkirk—closed their doors in 1988 for good. The city was left with a 150-hectare plot of land of the former shipbuilding yards. After the gradual removal of the workshops and hangars, to make room for a mediocre residential community, what eventually remained from the former



dimenzija (dužine 75 m, širine 25 m, visine 30 m), štitila je od nevremena te omogućavala konstrukciju čitavih dijelova broda prije njihova finalnog sastavljanja. Grad je želio sačuvati tog posljednjeg svjedoka nekadašnje industrijske slave. No, kako se nije znalo koju joj namjenu dati, dvorana AP2 dugo je vremena bila izolirani div, naizgled izgubljen na kraju luke, nasipom zaštićen od navalne morske vatre sa sjevera. Sve dok joj jedna druga evolucija, ovog puta kulturna – začuđujući razvoj Regionalnih fondova suvremene umjetnosti (FRAC), nije pronašla novu funkciju, istovremeno spašavajući grad njegove dvojbe. ¶ Stvaranje FRAC-a početkom 80-ih godina, pod vodstvom tadašnjeg ministra kulture Jacquesa Langa, dio je opsežnog pokreta decentralizacije koji je označio dolazak francuskog predsjednika Françoisa Mitteranda na vlast. FRAC, u svakoj regiji po jedan, imao je i još uvijek ima misiju pribaviti djela suvremene umjetnosti te njima cirkulirati (u vidu posudbi, privremenih izložbi), kako bi široj publici približio suvremenu umjetnost. Vodena s određenom ustrajnošću, ova je originalna politika akvizicije brzo pokazala rezultate. Trideset godina kasnije neke su zbirke postale toliko opsežne da su nadležne regije bile primorane pohraniti ih na za to prilagođena mjesta – kako bi se omogućilo njihovo ispravno pohranjivanje i zaštita. U takvoj se situaciji nalazio Frac Nord-Pas de Calais, prikupivši gotovo 1500 umjetničkih djela i primjeraka dizajna, ujedinjenih oko važnog središta koje čine djela pravca *arte povera*, minimalističke i konceptualne umjetnosti. ¶ Smjestiti zbirku u katedralu odgovaralo je svima: upraviteljima FRAC-a koji su tako osigurali 5000 m<sup>2</sup> potrebnog prostora za skladišta i izložbe; poslanicima

shipyard complex, was merely the historic Prefabrication Workshop No. 2 (AP2), once used for assembling the ships. Nicknamed the *cathedral* because of its massive size (75m in length, 25m in width, and 30m in height), this impressive concrete structure enabled the fabrication of entire portions of ships before their final assembly, providing shelter from bad weather. The city wished to preserve that last witness of their former industrial glory. However, no one knew for what purpose the hall AP2 could be used, and, for a long time, it stood as an isolated giant, seemingly lost at the end of the port, and protected from the impact of the sea from the north by a seawall. Until another evolution, this time a cultural one—the astonishing development of the Fracs (the French abbreviation for the Regional Contemporary Art Funds)—found a new function for it, at the same time freeing the city officials from their doubts. ¶ The creation of the Fracs in the early 1980s, under the leadership of the former Minister of Culture Jack Lang, was part of an extensive decentralization movement that marked the arrival of French President Francois Mitterrand to power. The Fracs, one for each region, have had, and still have, a mission to acquire the works of contemporary art, and to circulate them (in the form of loans and temporary exhibitions) in order to bring contemporary art closer to a wider audience. Carried out with certain perseverance, this original acquisition policy soon generated positive results. Thirty years later, some of the collections became so extensive that the regions responsible for them were forced to find suitable places to enable their proper storage and protection. The Frac Nord-Pas-de-Calais,

iz regije i gradonačelniku, koji su napokon pronašli dostoјnu namjenu – kulturnu – tom mjestu sjećanja. Sve je odgovaralo kako bi prijenos zbirke iz Frac Nord-Pas de Calais u dvoranu AP2 još jednom pokazao vještina arhitekata u transformiranju grubih industrijskih struktura u elegantne kulturne palače, pod čijim rafiniranim uređenjem nestaje emocionalni ili društveni naboј tih lokacija. Posljednja u nizu je transformacija pivnice Löwenbraü u Zürichu arhitekata Gigon/Guyer. ¶ No, to bi znalo ne računati s prisutnošću Anne Lacaton i Jean-Philippea Vassala koji su ušli u uži krug petro odabranih kandidata. Za njih, kao i za njihove kolege, susret s dvoranom AP2 – njenim ogromnim volumenom, snažnom strukturom, monumentalnim vratima – izazao je šok. Počeli su zamišljati moguća rješenja; kako u nju smjestiti traženi sadržaj. No, što su više napredovali u istraživanju, postajalo je sve jasnije da bi se svakom intervencijom na dvorani u konačnici nepovratno uništio nevjerljivljatu ljepotu prostora i sjećanje na lokaciju. Otud njihov začuđujući prijedlog: halu AP2 ostaviti netaknutu i na nju, s morske strane, prilsoniti simetričnu dvoranu, iste geometrije i identičnih dimenzija, u koju bi lako smjestili traženi program, čak i za isti budžet. ¶ Očaran, žiri je odabrao projekt, no istovremeno je bio i oprezan, zadržavajući mogućnost poziva drugoplasiranog rada ukoliko se obećanje ne ispunji. No, ono će biti ispunjeno. ¶ Poznata opsesija arhitektata Anne Lacaton i Jean-Philippea Vassala jest pružiti više prostora no što to program zahtijeva, a pritom ostati unutar granica odobrenog budžeta. Ne zbog vlastite afirmacije, već zato jer više prostora znači više udobnosti, slobode i fleksibilnosti za korisnike. Frac Dunkerque je nov i uistinu radikalni razvoj te filozofije testirane u obiteljskoj kući (Bordeaux), zatim primijenjene na stambena zdanja (Mulhouse, St. Nazaire), sveučilišne zgrade (Grenoble, Bordeaux), školu arhitekture (Nantes) i renovaciju stambenog nebodera (Pariz). ¶ Frac Dunkerque, za troškove niže od početnog budžeta (12,2 milijuna eura bez poreza u odnosu na 18 milijuna eura bez poreza) nudi površinu dvostruko veću od tražene: 6000 m<sup>2</sup> korisne površine (umjesto 5300 m<sup>2</sup> predviđenih programom), kojoj je pridodano 5000 m<sup>2</sup> dodatnih površina – dvorana AP2, najviša razina nove hale i nekoliko negrijanih, ali upotrebljivih površina. Kako bi to mogli realizirati, arhitekti su razvili strogi protokol konstrukcije kojeg su se uvijek držali; strategiju *low-cost / low-tech* koja upotrebljava ograničeni broj materijala industrijskog tipa. ¶ Nova dvorana ne bliješti luksuzom: sirovi beton, minimalne finalne obrade, tehnička pomagala namjerno ostavljena vidljivima. Prefabricirana betonska konstrukcija podignuta uz staru dvoranu određuje slobodne, fleksibilne razine, prilagođene potrebama sadržaja. Na svakoj razini u stražnjem dijelu nalazi se

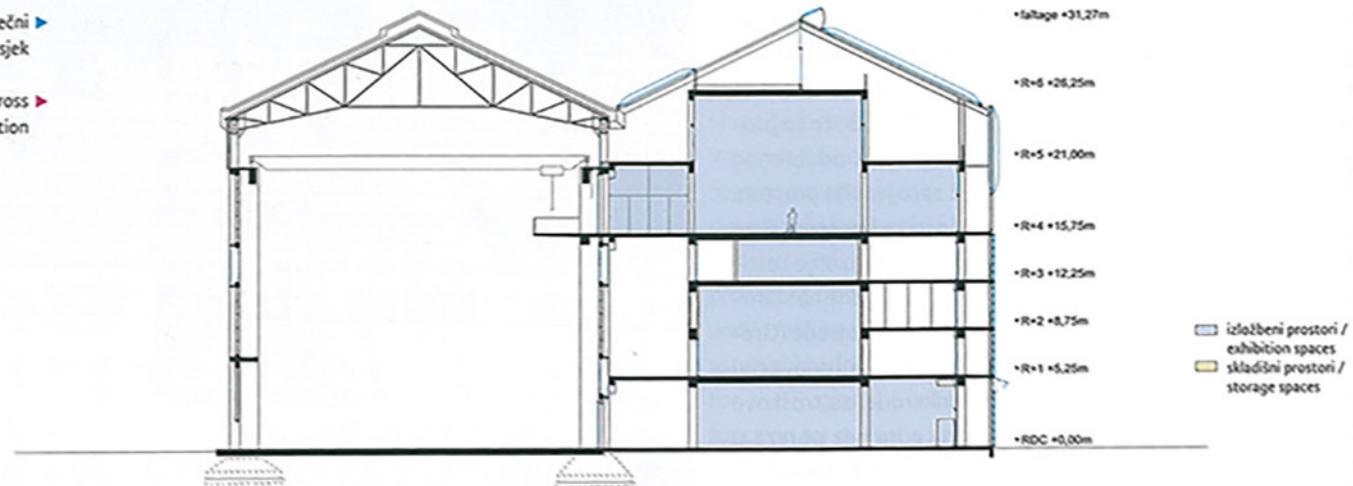


in particular, was faced with such a situation, having gathered a collection of nearly 1,500 works of art and design objects, all united around an important center consisting of art works belonging to the Arte Povera movement, as well as Minimalism and Conceptualism. ¶ Housing the collection in the cathedral seemed an alternative that obviously suited everyone: the Frac's managers, who thus ensured a 5,000 sqm space required for storage and exhibitions, the regional deputies, and the mayor, who finally found a worthy purpose, a cultural one, for that site of memory. Everything fitted together. Once again, the transfer of the collection from the Frac Nord-Pas-de-Calais



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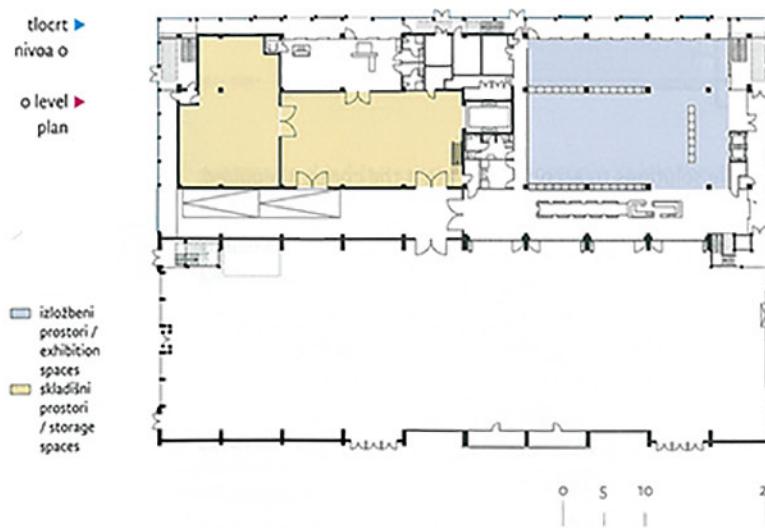
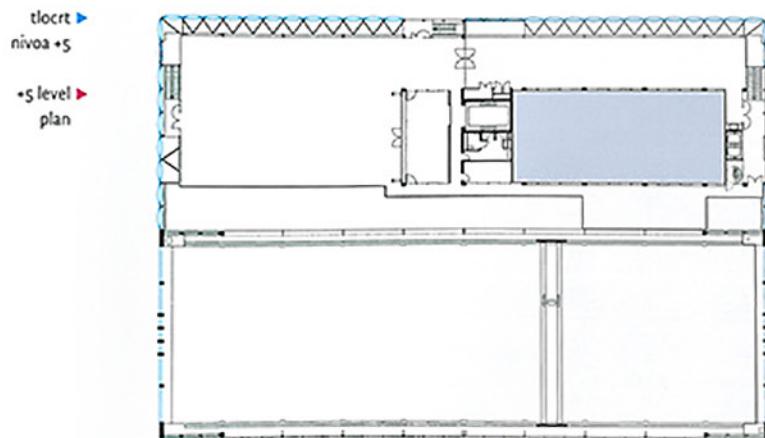
prostor za skladište, u prednjem prostorije za izložbe. Lagana vanjska ovojnica sastoji se od Lexan ploča, u gornjem dijelu kompletirana termoplastičnim panelima u čeličnom okviru, koje arhitekti ovdje po prvi put koriste. Kao u svim projektima Lacaton i Vassala, u interijeru Frac du Nord-Pas de Calais razlikuju se dva tipa prostora. S jedne strane, nailazimo na savršeno izolirane prostorije – bilo ostakljenjima (ulaz, prostorije za izložbe...), bilo sandwich panelima korištenim za negrijane prostore; s druge strane, na prostore jednostavno zaštićene vanjskom ovojnicom – vertikalne komunikacije, međuprostorne galerije između dvorana i fasade i svakako veliki gornji

into the halle AP2 demonstrated the architects' skill at converting rough industrial structures into elegant palaces of culture, under whose refined decorum faded either the emotional, or social charge of such locations. The last in this series was the transformation of the old Löwenbraü brewery in Zurich by Gigon / Guyer Architects. ¶ But they were not counting with the presence of Anne Lacaton and Jean-Philippe Vassal, the two architects among the five shortlisted candidates. For them, as for their colleagues, the encounter with the halle AP2—with its huge volume, its strong structure, and its monumental entryway—was a sort of shocking. They started to imagine



volumen. Korištenje termoplastičnih panela na čeličnom okviru, na krovnim kosinama i fasadi, ovdje omogućuje bolju izolaciju od one dobivene jednostavnim Lexan pločama. Kao u stakleniku, zaštitu od sunca pružaju pomicna horizontalna platna. Dvorana AP2 nije dirana intervencijama, tek je malo ulaganja bilo potrebno kako bi ju se opremilo za održavanje događaja s 2000 uzvanika i u njoj mogao instalirati pokretni most. Dvije dvorane lažno se dotiču. Odvojene su na razini R+1 natkrivenom unutrašnjom ulicom, koja će biti produžena prolazom koji omogućuje pristup visokom nasipu kojim je lokacija okružena. Inkorporiravši u svoj projekt tu poveznicu

possible solutions to accommodate in it the content required. But as their research progressed, it became all the more evident that, ultimately, any intervention in the halle would irrevocably destroy the tremendous beauty of this space, as well as the memory of this location. Hence their astonishing suggestion: leave the halle AP2 intact, and attach to it a symmetrical hall of the same geometry and identical dimension on the side facing the sea so that, even with the same budget, it can easily accommodate the program required. The jury, enchanted, voted for their design. But at the same time, they remained cautious, leaving open the possibility for the selection of the runner-up



design if the architects failed to fulfill their promise. But the promise would indeed be fulfilled! ¶ The architects Anne Lacaton and Jean-Philippe Vassal are well-known for their obsession of providing more space than required by the program, yet finding a way to stay within the limits of approved budgets. Not for the sake of acknowledgement, but because, for the user, more space always means more comfort, freedom, and flexibility. Their Frac Dunkirk design was a new and truly radical development of that philosophy, having been previously tested in a family home (Bordeaux), and applied to social housing (Mulhouse, Saint-Nazaire), university buildings (Grenoble, Bordeaux), the Ecole d'architecture (Nantes), and the renovation of a residential tower (Paris). ¶ Costing less than initially budgeted—€12.2 million net of tax compared to €18 million net of tax—the Frac Dunkirk is now a space that is two times larger than originally required: 6,000 sqm of usable floor space (instead of 5,300 sqm anticipated by the program), to which 5,000 sqm of space was added: the halle AP2, the highest level of the new hall, and several unheated, but usable areas. In order to complete their project, the architects developed a rigorous construction protocol, adhering to it at all times. Their low-cost, low-tech strategy included the use of only a limited number of industrial-type materials. ¶ The new hall is by no means luxurious: rough concrete of minimal final treatment, and technical aids intentionally left visible. The prefabricated concrete structure, built next to the old hall, defines the free, flexible levels tailored to content needs. Each level comprises a storage



nametnutu planom generalnog uređenja lokacije, arhitekti su šetnici uz more dodali kulturno iskustvo; prolazeći Fracom, šetači i biciklisti (!) tako će imati s jedne strane pogled na dvoranu AP2, a s druge pogled na izložbu. Prvije kontakt s Nord-Pas de Calais zbumujući. Dvije dvorane više impresioniraju svojom veličinom nego izvedbom; jedna u masivnom betonu, druga obavijena lagom transparentnom ovojnicom. Da nema sibilske rečenice i crvenih neonskih slova na pročelju jedne od dvorana, teško bismo povjerovali da se nalazimo ispred značajnog kulturnog kompleksa. Tražimo čak i ulaz koji se stapa s

space in the back, and an exhibition space in the front. The light exterior envelope is constructed of Lexan panels, and complemented with thermoplastic panels in a steel frame in the upper part, which the architects have used for the first time. As in all Lacaton and Vassal's designs, two types of space dominate the interiors of the Frac of Nord-Pas-de-Calais. On one side, the premises are perfectly insulated either by glazing (entrance area, exhibition spaces, etc.) or by sandwich panels used for unheated spaces. The premises on the other side are protected only by the exterior envelope: vertical communications,





Lexan pločama fasade. ¶ Promatrajući dva dizala smještena na pročelju, recepcijски pult, bar stisnut između dvorane AP2 i dvorane za izložbe, najmanje što se može reći je da ulaznom prostoru nedostaje prostranost. ¶ Dodajmo da je arhitektonska promenada između prostora otvorenih za javnost dosta neobičajena. Za prolaz iz jedne dvorane u drugu nužno je promjeniti razinu i koristiti dizalo ili stubište, smješteno uz pročelje u neizoliranom međuprostoru. ¶ No te prve frustracije nestaju kad prihvativimo stav arhitekata. Ovdje, kao u svim njihovim projektima, za njih nije bitno izgraditi lijep objekt, već osmislići najkorisnije oruđe, rekli bismo čak i najvelikodušnije, koje će služiti zajednici. Frac je prvenstveno izvanredno kulturno oruđe. Smještene na sjeveru, dvorane za izložbe raspolažu lijepim prirodnim svjetлом. Povezivanje dviju hala čini Frac

intermediate galleries between the two halls and the façade, and, the large upper volume, of course. The use of thermoplastic panels in steel frame structures on the roof slopes and the façade provides better insulation than that obtained simply by Lexan paneling. As in a greenhouse, protection from the sun is provided by horizontal sliding screens. ¶ The hall AP2 remained untouched by interventions. There was only a small-scale investment, which included refurbishing the space for events with up to 2,000 visitors, and installing a footbridge. ¶ The communication between the two halls is false. At the level R+1, they are separated by a covered indoor street which is planned to extend to a passage providing access to the high seawall surrounding the location. By incorporating into their design this link, imposed upon them by the general development plan of the site, the architects added a cultural experience to the seafront promenade: when passing by the Frac, strollers and cyclists (!) will have a view of the hall AP2 on one side, and a view of the exhibition on the other. ¶ The first contact with the Frac of Nord-Pas-de-Calais is confusing. The two halls seem more impressive in their size than in their construction, one of them of mass concrete, the other wrapped in a light, transparent envelope. If it was not for the Sibylline sentence and red neon letters on the front of one of the halls, we would not believe that we are standing in front of an important art complex. We even have to look for the entry, which merges with the Lexan panels of the façade. ¶ Looking at the two elevators located at the front, a reception desk, a bar squeezed between the hall AP2 and the exhibition hall, the least we can say is that the entrance area lacks space. ¶ Let us add that the architectural promenade between the areas, which are open to the public, is rather unusual. To pass from one hall to another, it is necessary to change the level, and to use the elevator, or the stairs, located along the front, in the uninsulated interstitial space. ¶ But such initial frustrations fade away if we accept the architects' stance. In this, as in all their designs, it is not about building a beautiful structure, it is about designing the most useful tool, even the most generous one, we might add, that would serve the community. Above all, the Frac is an extraordinary tool of culture. Situated to the north, the exhibition halls have beautiful natural daylight. The connection between the two halls makes the Frac an equally excellent facility for the storage of art works, as for their extensive manipulation, required by systematic loan policies, and constant changes of temporary exhibitions. ¶ The hall AP2 and the footbridge allow the accommodation of large format works. The connection between the two halls, directly on the ground floor and at the fourth level, opens up the possibility of holding major

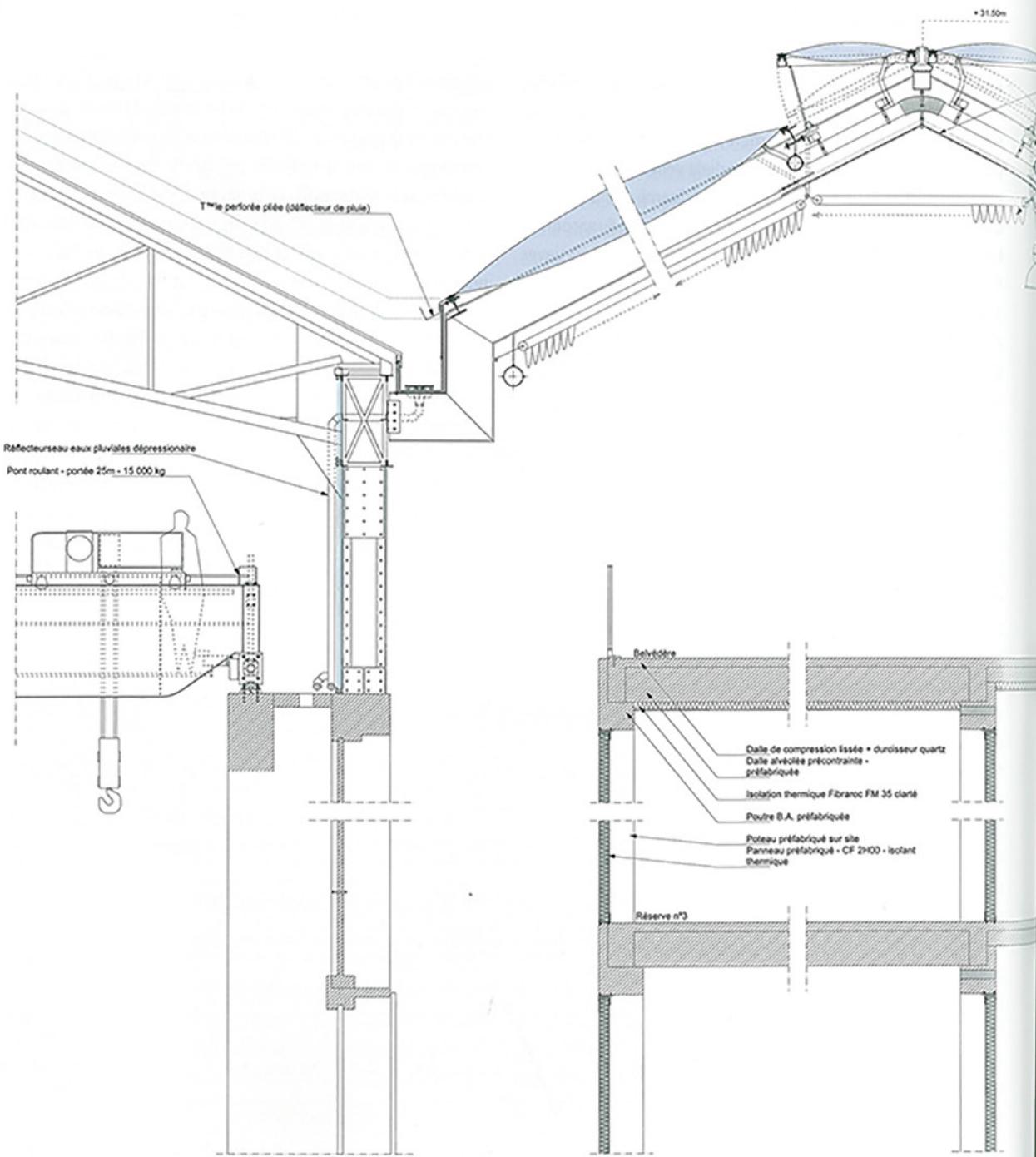
Arhitekti su imali začuđujući prijedlog: halu AP2 ostaviti netaknuto i na nju, s morske strane, prisloniti simetričnu dvoranu

Architects had an astonishing suggestion: leave the hall AP2 intact and attach to it a symmetrical hall on the side facing the sea

jednako izvrsnim kompleksom za pohranu djela kao i za njihovu intenzivnu manipulaciju, koja traži sistematicnu politiku posudbi i stalne mijene povremenih izložbi. ¶ Dvorana AP2 i pokretni most omogućuju smještaj djela velikih formata. Spajanje dviju hala direktno povezanih u prizemlju i na 4. razini otvara mogućnost održavanja velikih izložbi međunarodnog karaktera. U tom pogledu lokacija Fraca vrlo je značajna: sjever Francuske, Belgija i Nizozemska, regije su velikih kolezionara suvremene umjetnosti. Preostaje samo nači animatora koji će znati osmislit program i iskoristiti višestruke mogućnosti koje pruža dualnost hala. I također ukrotiti tog diva sirove ljepote, što jest hala AP2. To očito nije bio slučaj pri inauguracijskoj izložbi. Nekoliko predstavljenih djela odavalo je više dojam objekata zaboravljenih u kutu dvorane. Točno je da taj prostor može također funkcioniратi odvojeno i ugostiti spektakle (festival filma, kazališta...), kao i svaki drugi tip priredbe. ¶ Pokušavajući smjestiti program u dvoranu AP2, arhitekti su bili svjesni jedne nužnosti: kako bi se posjetiteljima pružio pogled na more, bilo je potrebno omogućiti im prilaz najvišim dijelovima zgrade. Na nižim katovima, krajolik je zapravo skriven nasipom. Također, umjesto klasičnog horizontalnog nizanja dvorana, program se razvija vertikalno, pri čemu je na svakoj razini smješten po jedan njegov element. Zaštićeni prema jugu starom dvoranom, izložbeni prostori raspolažu sjevernim svjetлом. ¶ Smješteni uz fasadu, prostori vertikalne komunikacije tvore termički tampon između vanjskog polikarbonatnog sloja zgrade i izložbenih prostora. Na najvišoj razini nalazi se vidi-kovac – dostupan prostor od 600 m<sup>2</sup>, izvan programa kompleksa, zaštićen staklenikom od termoplastičnih panela. S njega se s jedne strane pruža panoramski pogled na obalu i more na sjeveru, dok se s druge strane spušta ništa manje impresivan pogled na prostor stare dvorane. Dojmljiv, funkcionalni kompleks Frac Nord-Pas de Calais također je značajan odgovor na lokaciju, krajolik i toliko osobitu klimu mora na sjeveru; pun inteligencije i senzibilnosti. ¶ Polako se uspinjući do vrha zgrade, posjetitelj ne otkriva samo more sjevera i njegove duge plaže, već i njegovo specifično svjetlo koje se stalno mijenja. Za lijepog vremena morski zrak kroz bridove fasade ulazi u

exhibitions of international character. In this regard, the Frac's location is also very important as the North of France, Belgium and the Netherlands are the regions with major collectors of contemporary art. It remains only to find an animator who would be able to develop the programs, and take advantage of multiple opportunities provided by the duality of the halls. And also, to tame that giant of raw beauty, which the halle AP2 indeed is. It obviously was not the case at the inaugural exhibition. Several works presented gave the impression of objects forgotten in the corner of the hall. It is true that this space can also function separately, and host spectacles (a festival of film, theater...), or any other type of events. ¶ Trying to house the program in the halle AP2, the architects were well aware of the following requirement: in order to provide visitors with a view of the sea, it was necessary to allow their access to the highest parts of the building. On the lower floors, the landscape is, in fact, hidden behind the seawall. Also, instead of the classical horizontal sequencing of the halls, the program is developed vertically, with single elements located at each level. Protected to the south by the old hall, the exhibition spaces take in the natural daylight from the north. ¶ Situated along the façade, the vertical communication areas form a thermal buffer between the outer polycarbonate layer of the building, and the exhibition spaces. At the highest level, there is a belvedere—600 sqm of accessible space situated outside of the program of the complex, and protected by a greenhouse screened with thermoplastic materials. On one side, the belvedere offers panoramic views of the shoreline and the sea to the north, on the other, not least impressive, the views of the areas of the old hall. The impressive, functional complex of the Frac of Nord-Pas-du-Calais is also a significant response to the location, the landscape, this special oceanic climate of northern seas; full of intelligence and sensitivity. ¶ Slowly climbing to the top of the building, the visitor not only discovers the sea of the north and its long beaches, but also its particular and ever-changing light. In favorable weather, the edges of the façade let the sea air enter the building through the buffer areas. The Frac reveals the subtlety of the work of

FRAC (Regionalni fond savremene umjetnosti) Sjeverne Regije, Dunkerque, Francuska FRAC (Regional Contemporary Artwork Collection) of the North Region, Dunkirk, France  
 autori: Anne Lacaton, Jean Philippe Vassal | arhitektonski ured arhitektonskog studio LACATON & VASSAL ARCHITECTES  
 projektni tim projekt team Anne Lacaton, Jean Philippe Vassal, Florian de Pous, Camille Gravellier, Yuko Ohashi | investitor client Urbana zajednica Dunkerque / Urban Community of Dunkirk  
 neto površina net area 1129 m<sup>2</sup> | projekt project 2009 | realizacija completed 2013 | cijena costs 12 000 000 €



detaljni presjek



detailed section



Ouvrant asservis de ventilation naturelle  
(confort d'été)

Fillet anti-volaille

Réseau de distribution d'air de la toiture

Ombrage (confort d'été)

Chemin de câbles

Luminaires

