

INTERNATIONAL COMPETITION
FOR
"PLATEAU BEAUBOURG CENTER"
PARIS, FRANCE

by
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The building is designed so as to be highly available to its potential users. Access into the building is from many sides, on many levels with as many perforations as security and control will allow. Like many city buildings it contains its own streets within it. Its street facades are broken to permit entry or views from the streets; on three sides the building extends to include the sidewalk, on the fourth (the north) two staircases give direct access to the theaters and meeting halls.

The building results also from a third major idea: that it should not only house information but should itself communicate as directly as a building can. Thus it has a simple but strongly imageable form which can be retained and reproduced (a Parisian analogy would be the Eiffel tower). The shapes of the hovering restaurant reinforce this image as does the night glow of the building (see photographs). The concourse through the building is filled with opportunities for information display; the moving sidewalk past the documentation areas is intended to make the notion of information documentation highly visible and as public in spirit as possible. It is intended as a building with many of the associations of modern leisure time -- both the park and the television set as artifacts and ideas are present in the building.

2. Urban Integration

2.1 Some of the aspects of the form integration of the Center have already been mentioned. One additional comment can be made. The building does not reproduce the shapes nor the materials of its immediate surroundings. Integration

is sought by the building's overall form and arrangement: its smooth and low envelope is an expression of a contemporary building seeking to ease itself into an old environment.

2.2 The building is perceived similarly from its various approaches: it is a building which is designed to be seen and remembered as a simple object in space.

2.3 Besides the functional connections (to the Les Halles suburban station, metro subway station and Marais), the streets surrounding the site are used as integrating devices. The Rue Rambuteau and du Renard are busy streets but the Rue St. Martin and Saint Merri are not. Thus the southern edge of the site has an extended sidewalk along the Temporary Exhibition outdoor area and the edge on the West has the Experimental Gallery outdoor areas on the street. The streets themselves could at times be closed to traffic and used as festival extensions of the Center.

3. Unity

3.1 The building has a simple horizontal and vertical zoning. The large volumes of the library, museum and galleries are housed above the ground, storage, processing and parking below. On the lower concourse level -- an important intermediary level -- are the documentation services and theaters. The concourses provide the vertical reference. Off them are the entrances to all the major public activities; directly above is the Current Events room in a highly public position and further above the cafeteria/canteen, restaurant and offices. On one side of the concourse slit is the library, on the other the museum and galleries.

3.2 The building is governed by a single overall shape within which a wide range of activities are given their own forms.

4. Flexibility

4.1 and 4.2. The building has an elementary structural grid. The Museum and various Galleries are all housed within one large volume and spaces and can thus be freely adjusted. The Current Events room allows a connection between the floors of the library and Museum making possible extensions or changes of use. The lower floors are large spaces in which parking and other uses co-exist. Their relationship can be changed without disturbing the use of the building.

5. Access and Circulation

5.1 Pedestrians

5.1.1 Visitors

Visitors from Les Halles, the Metro subway station (via a moving sidewalk), the coach station (under the renewed Plateau de la Reynie) all converge on the concourses. The circulation from these concourses has been described above: by elevator, ramp or staircase all points of the Center can be reached.

A secondary system of access to the Museum and Galleries occurs from the three surrounding streets. These are optional entrances which can be opened as desired e.g. on Sundays or public holidays, and closed if central control is needed. They also give access to the particular galleries allowing these to function separately from the Center if necessary.

From the visitor's parking areas many staircases lead both to the streets, the concourse, and the Museum. Elevators can move visitors directly to any of the upper levels of the Center.

5.1.2 From their parking area, personnel can move directly to the Documentation areas or beyond (via the moving sidewalk if wished) to the concourse and directly by elevator to the offices, social center and canteen. The floors of the building covering such a large area, many vertical connections are provided for easy movement between working areas.

5.2 Vehicles

5.2.1 Visitors

By automobile: from the North via Rue de Renard and a right turn down past a control point into the Visitor's parking; from the West via the Rue Saint Merri underpass directly into the garage and via ramps down to the various parking floors.

Exit: either via the Saint Merri underpass to the South or via Rue St. Martin to the West.

By coach: Coaches are parked under the Plateau de la Reynie (they arrive via Rue de Renard and St. Martin). Visitors cross the Plateau in a glazed walkway, descend when they reach the Center to a moving sidewalk which takes them past the Documentation area, the lowest floor of the Museum and on their left the Experimental Gallery. They arrive in the lower concourse and can choose their destinations from this central line.

5.2.2 Vehicles of personnel park immediately on the floor of arrival.

5.2.3 Trucks: Trucks off-load off the Rue Rambuteau (from the North a right turn from Rue de Renard). Art materials can be taken down the service elevators at this point to the storage area or the archives, from where they can be moved vertically to the Museum and Galleries via the central service elevators. An alternative service mode exists via the parking garage on any of the parking floors. One of these provides the access to the central service elevators which serve the kitchens of the Cafeteria/Canteen and Restaurant.

6. Reception and Orientation

6.1 The concourses are the central reception and orientation place with reception points, travel agents, banks etc. along the pedestrian streets. These spaces offer rich possibilities for display and information communication.

6.2

- A1: As described
- A2: The children's areas are extensions of the entrance concourses.
- A3: These are directly above the concourses via the central elevators.
- A4: As for A3. In addition there are reception points at the restaurant level.

- B1: One floor directly above the upper concourse.
- B2: Directly off the lower concourse.
- B3: From the upper concourse via the Museum or children's reception area.
- B4: From the upper concourse via a direct walkway through the museum.
- B5: Directly off the lower concourse.
- B6: Directly off the upper concourse.
- B7: Directly off the upper concourse.
- B8: Directly off the lower concourse.
- B9: From either concourse level down via the central elevators.

7. Correlation between Program and Project

A1: There is an exact fit between program and project.

A2: This has been located at each entrance to the concourse and been conceived as open and closed play sculpture on a bank of grass which slopes down to the Documentation section.

A3: The cafeteria and canteen have the possibility of shared kitchens. They are each on two levels with open terraces off the upper level.

A4: The restaurant has been elevated to a height from which a view over the surroundings to the South is possible. The kitchen for the restaurant is immediately above that of the cafeteria/canteen and uses the same service elevators. These also carry prepared food up to the restaurant. The highly visible shapes of the restaurant are important to the composite image of the building; movement could be added by rotation of each of the two restaurant sections. No open space is provided but could be as part of the triangular shapes.

B1: Located above the concourses, it has, as required, excellent accessibility. Natural lighting is from above and each end.

B2: The Gallery is located on two levels with double volumes in part. The offices and documentation section are below and closely associated with the main documentation section. Service to the Gallery could be from the first parking level or directly from Rue de Renard.

B3: The Experimental Gallery is located on Rue St. Martin and sees the street as part of its a . It is directly accessible from the street. This Gallery is

also on two levels with the associated open space on the upper. The open space is below the amount required: however there is adjacent open space and on further design study, this could be integrated.

B4: The area for temporary exhibitions is on three floors, and adjacent and flexibly related to the Museum. The open space is broken up into a lower street-related section and two sections off the upper floor; the roof is also available for temporary exhibitions (this has not been included in the calculated area).

B5: The lower concourse is part of the foyer to this ensemble which can have the range of required ceiling heights. Direct access is to the Rue Rambuteau and St. Martin.

B6: The Museums cover three levels (with variations within each). Direct lateral light is supplemented by vertical slits through the building which run from the roof down to the Museum floor and provide roof lighting for the Documentation section. Here the open space is not provided in a lateral relationship to the Museum but the roof is landscaped to become a large public Museum garden with easy access from the roof to the uppermost Museum floor.

B7: There is an exact fit between program and project.

B8: The Documentation and Research section is given a central position in the Center and made easily accessible to the public from the lower concourse and other points. There is virtually no lateral lighting; only the overhead lighting described above. However the section has a high (8 meter) ceiling over most of its area and is seen as a completely controlled mechanical space.

B9: A fireproof barrier is provided between the storage and parking areas.

C1: The personnel are located on two floors on and just below roof level. From this central position there is easy access to any point in the Center. Part of the roof garden is considered as capable of being used by the offices.

C2,C3: There is no deviation from the program specifications.

C4: The lodgings have been isolated on the northern boundary of the site associated with the future housing redevelopment to the North.

C5,C6: The project correlates with the activities called for in the program. The workshops have only artificial light.

D1,D2: These coincide with the program requirements.

D3,D4:

8. Interrelationships

8.1, 8.2: These have already been mentioned.

8.3: None

9. Technical Concept

9.1 Security Measures

Escape facilities are available in the center of the building and in each corner. In the basements additional staircases are provided.

9.2 Controls

Vehicular control is at one point on the upper parking floor. Control of visitors to the various public parts of the Center can be worked out in relation to specific management problems: however it must be stressed that an attempt

	<u>INTERIOR</u>	<u>EXTERIOR</u>
A1	3,450	
A2	370	370
A3	1,000	385
A4	820	0
	<hr/>	<hr/>
	5,640	755
B1	1,100	
B2	1,550	
B3	740	720
B4	4,900	1,600
B5	4,200	
B6	16,920	4,940
B7	14,160	
B8	3,870	
B9	5,820	
	<hr/>	<hr/>
	53,260	7,260

	<u>INTERIOR</u>	<u>EXTERIOR</u>
C1	2,550	560
C2	420	
C3	420	
C4	960	
C5	2,450	
C6	2,540	
	<hr/>	<hr/>
	9,340	560

Other Circulations: (Incl. Above)

TOTAL
A + B+ C 68,240 8.575

D1 2,975
D2 20,660
D3 1,350
D4

935
25,920

***Article I* COMPETITION PROGRAM**

Summary

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A. Introduction.

On December 11, 1969, the French President decided to have a Center erected in the heart of Paris, not far from *Les Halles*, devoted to the contemporary arts, which would include a public library of all-encompassing scope. This decision is of singular value at a time when the traditional notion of art, and moreover, that of culture itself, seem to be undergoing re-examination. The purpose is not merely to summarize the twentieth century, however prestigious this may seem, nor to speculate about the future, but to assert that by means of its fertility, and even its contradictions, creativity in all its palpable forms has become the most complete and direct means of expression of our time. The reunion, in one place, of books, the fine arts, architecture, music, cinema, and industrial design—which has not yet been recognized as an art form in our culture—is an idea of great originality. This confrontation should enable a far greater public to realize that although creativity affects an appearance of liberty, artistic expression is not inherently autonomous, its hierarchy is merely fictitious, and that there is a fundamental link between today's art forms and the productive relations within society.

The execution of this scheme will endow Paris with an architectural and urban complex which will mark our century.

Essentially, the project includes the following:

- . A Public Library. This is to be of a new type (1,000,000 volumes, 3,000 to 4,000 visitors a day) having the cumulative advantages of an encyclopedia and an anthology. Readers will be able to consult freely the finest works and pictorial documents in all fields, which will be kept constantly up to date in relation to the progress of knowledge and of current events. Similar libraries exist abroad, for example in New York, or in Berlin. This one will be unique in France.
- . The transfer and re-organization of the *National Museum of Modern Art*, currently located on Chaillot hill (*Avenue du Président Wilson*), where it has been since 1937. Once they are placed in an adapted setting, the exceptional quality of its collections should make it one of the most frequently visited Modern Art museums in the world.
- . A focus on all contemporary activities (exhibitions, documentation, research) which are presently handled by the National Museum of Modern Art and the National Center of Contemporary Art.
- . A Center of Industrial Design, brought into existence by the Central Union of Decorative Arts.
- . Multi-purpose halls for theater, music, and cinema will be used not only for specific activities, but also for combined performances. These halls, to be used also for lectures and seminars, are an indispensable part of the Center.
- . Rooms equipped for contemporary musical research.

These activities will only be meaningful if they convey a shared experience, permitting a mixture of ideas and men. None can be self-sufficient : all are needed. Unity must be created by the public.

This complex will be unique in several respects.

- . Its location in the very heart of Paris is exceptional.
- . The combination of an all-encompassing library and a museum has famous precedents: the Royal, now National Library, with its medals, antiques and engravings departments, the British Museum in London. But such a combination has not been attempted in the twentieth century; the aim for permanent education which has inspired it and the will to create a large center for documentation on all subjects give the undertaking an experimental aspect.

. Indeed, the entire Center has been inspired by an original perspective, that of constantly renewing information: news of artistic creation in its many forms, news of industrial design, and especially the constant keeping up-to-date of those institutions, Library and Museum, which may be considered the memories of ideas and forms.

. Finally, if it is true that certain libraries and museums are to be considered among the noteworthy achievements of the twentieth century, never before has the conception and the execution of such a complex been the object of an international competition.

In response to the hopes which the Center embodies, it will attract many people of all nationalities, origins, and ages. It will be visited by approximately 10,000 persons a day:

. Primarily, the people who live in the district, for whom the presence of the Center should be a familiar element of their daily lives, and perfectly integrated into the urban environment;

. Young people, for whom the Center will be a dynamic factor in their education. It must particularly welcome schoolchildren and students interested in present day creative forms;

. Artists. In addition to the possibilities for learning offered by the Center, it will provide facilities for experimentation, in the form of exhibition halls or studios, where they will have the possibility of producing their works in the presence of or with the participation of the public;

. Workers. They will be able to quickly research a given subject and acquire complete knowledge essential to their professional activities, or their culture, while being informed of research data in all fields. In this way the general public will no longer be an outsider to specialized documentation centers reserved for a few privileged users. The results of this participation should provide an occasion to study means of overcoming the dangers of isolation in research;

. Industrialists, interested in the imaginative forms generated by interior and urban environmental design studies, will find solutions to problems created by the necessity for coherence between contemporary design and its uses;

. In general, the Center, aimed towards a vast public, will present a total view of contemporary civilization by means of its varied approaches.

This Center should not therefore stay isolated; its activity will necessarily overflow the limits of the building, leaving its mark on the district and spreading throughout France and other countries by means of travelling exhibitions, television broadcasts, publications, etc. The possibility of consulting from a distance reference cards programmed into the Library's computer will create a service for the diffusion of knowledge which will be well appreciated.

B. History and urban Planning of the District.

GEOGRAPHICAL LOCATION OF THE CENTER.

Bounded to the North by the *Rue Rambuteau*, to the East by the *Rue du Renard*, to the South by the *Rue Saint-Merri*, and to the West by the *Rue Saint-Martin*, the area which provides the site for the Center will be a bit larger than the actual *Plateau Beaubourg*. Several houses to the north between the *Rue Rambuteau* and the *Rue des Étuves-Saint-Martin* and to the south-east between the *Rue Brisemiche* and the *Rue du Renard* are to be demolished. The total area of the site will be approximately 18,500 square meters (approximately 190,000 sq. ft.) forming a quadrilateral of approximately 119 meters by 155 meters.

Placed at the boundary of *Les Halles* (former food market district) and *Le Marais* (historic district), the Center will be situated in an area which is not only full of history, but is also a place where people live and work and one which is shortly to be the object of restoration and renovation projects.

a. *An historic district.*

Surrounding the *Plateau Beaubourg*, the *Rue Saint-Martin*, the *Rue Quincampoix*, the tiny *Rue de Venise*, the *Rue du Cloître-Saint-Merri*, the *Rue Brisemiche* even today trace a street system inherited from the Middle Ages, which, in the words of Sauval criss-crossed «like a skein of wool entangled by a cat». This part of the city is dominated by such venerable monuments as the churches of *Saint-Merri* and *Saint-Leu-Saint-Gilles*; although it has always been a center of trade, it has also been inhabited: by glass painters (*Rue de la Verrerie*), by money-changers and money-lenders (*Rue des Lombards*); it was once agitated by wild speculation (1719-20 *Rue Quincampoix*), and shaken by insurrection (June 6, 1832, *Le Cloître Saint-Merri*).

However, one does not preserve by merely embalming, but by renewing. One should not fear to use modern architectural forms for the Center, which should nevertheless fit in with their environment without distorting or crushing it.

b. *A district for the people, with a cultural vocation.*

The district of the *Plateau Beaubourg* had the same fate as the districts of *Les Halles* and *Le Marais* in the nineteenth century. Never more than partially inhabited until the French Revolution by the aristocracy and the upper bourgeoisie (*Le Duc de Vendôme*, *La Reynie*, *Largillière*) the district has always belonged to the people and to trade. It might also have a cultural vocation. In fact, (not to mention the central lending library proposed by the City of Paris) it is surrounded by: the National Archives, the Historical Library of the City of Paris, the *Carnavalet* Museum, and the *Forney* Library to the West; the National Library to the East; the Conservatory of Arts and Trades to the North; and to the South the *Théâtre de la Ville* and, of course, the *Louvre* Museum.

This vocation will be confirmed when the renewal and restoration projects of the whole *Halles* district have been accomplished.

c. *A District undergoing restoration and renewal.*

The Center is one of the important elements of a larger total operation which involves practically all the territory from the *Rue du Louvre* on the West, to the *Rue du Renard* on the East, and from the *Rue Saint-Honoré* on the South, to the *Rue Étienne-Marcel* on the North.

ORIGIN OF THE OPERATION.

To understand the basic outline of the operation, a brief historical recapitulation is necessary.

April 1960:

After 1930, the *Plateau Beaubourg* was not much more than a vacant lot, due to the demolition of partially crumbling houses located there. The *Halles* Market, which was situated on a site chosen by *Louis le Gros* in the 12th Century, became more and more crowded, and it was decided to transfer the market to the outskirts of Paris.

From 1960-1968:

After preliminary research undertaken since 1958, the government and the City of Paris studied, in 1960, the future development of the *Halles* district. In 1967 the *Atelier Parisien d'Urbanisme* was created, and in March 1968 the Paris City Council formed a permanent commission to study the problem. These years of study, proposals, and projects led to the deliberations of the Paris City Council on October 24, 1968.

October 24, 1968 and October 29, 1970: Decisions of the Paris City Council.

The renewal area of *Les Halles* was divided into two zones:

a. A renewal zone of 13 hectares (1 hectare = 2.4711 acres) including essentially the location of the *Baltard* pavilions and the *Plateau Beaubourg*; the two will probably be joined by underpasses but one cannot indicate precisely when these connections will be realized. The basement spaces will be utilized as much as possible: an underground «forum» containing boutiques, facilities for sports and educational and cultural activities, and restaurants.

It has been planned that the buildings between the *Rue des Étuves-Saint-Martin*, the *Rue Saint-Martin*, the *Rue Beaubourg* and the *Rue du Grenier-Saint-Lazare* on the Northern end of the *Plateau Beaubourg*, will be demolished in order to construct apartment buildings.

b. An important restoration zone includes the space which separates the *Halles Plateau* from the *Plateau Beaubourg*.

It was also decided that to the West of the *Halles Plateau*, near the Corn Exchange, an International Center of Commerce would be built, and one station of the Suburban Rapid Transit (R.E.R.) on the site of certain of the *Baltard* Pavilions.

Finally, it was on October 24, 1968 that the Public Library was projected, which would later constitute one of the essential elements of the President's larger project which has been approved on October 29, 1970.

GENERAL PROGRAM FOR THE PROJECT AREA

These various decisions will have the following consequences for the *Plateau Beaubourg*:

a. In the near future no modification to the immediate surroundings to the East, the West or the South will be made. We have mentioned however that the neighborhood could be altered to the North of the *Rue Rambuteau* by the construction of apartment buildings.

b. The purpose of the present planning is to end the relative isolation of the *Plateau Beaubourg*.

Indeed, the *plateau* is unusual in that it is at once central and isolated. Its location between the borders of *Les Halles* and *Le Marais* give it the possibility of serving as a link between East and West. At the same time this natural dedication is disturbed by streets with heavy traffic, the *Boulevard Sébastopol*, the *Rue Saint-Martin*, the *Rue du Renard*, whose North-South direction separates the *Plateau Beaubourg* from *Les Halles* and *Le Marais*. The only simple communication is with the narrow streets which border the *plateau* to the South, leading to the

Rue de Rivoli, and rather indistinct areas which lead to the North, which is the continuation of the *Rue Étienne-Marcel*.

The *Plateau La Reynie*, which is free of buildings, will be converted into a green space and will form a good approach to the future Center. A pleasant access route between *Plateau La Reynie* and *Plateau Beaubourg* should be arranged.

Two proposals should result in joining the *Plateau Beaubourg* more closely to the surrounding districts.

First, as we have seen, underpasses will in the future link the *Plateau Beaubourg* to the *Halles*. It is not yet known when their construction will start. A pedestrian way will be reserved as the continuation of the underground « forum » of *Les Halles*. Underground driveways will be provided for automobiles. The street circulation patterns access ramps and walkways should be handled in such a way as to assure good traffic conditions within the Center, and to make it easily accessible to autos and service vehicles.

Second, although there are at the present time two *Métro* stations (subway) serving the *Plateau Beaubourg* (*Rambuteau* and *Hôtel de Ville*), the construction on the *Halles Plateau* of a suburban rapid transit station (*Réseau Express Régional*), will make access to the district easier to visitors who would have hesitated to go there because of transportation difficulties. The future underground train station of *Les Halles* will be a crossroad between the *Saint-Germain-en-Laye - Boissy-Saint-Léger* line, the metropolitan subway and later, the line connecting the suburban rapid transit to the *Sceaux* railroad line. It is estimated that exchanges of travellers (with transfers and exits) could be as much as 30,000 persons an hour. Two sections are presently in service: from *Boissy-Saint-Léger* to *Nation*, and from *The Défense* to the *Étoile*. It is obvious that in the coming ten years the R.E.R. will play an important role in the life of the area.

c. Various other facilities will also alter the character of the district. We have seen above the project for the International Trade Center. Other cultural systems will doubtless be added to those which already exist or are planned in the present program. At this time it is impossible to state their location (whether on the *Halles Plateau*, or underground) nor their specific nature. In any case the intentions of the City Council were clearly stated; the deliberations dated July 11, 1969 stipulated expressly: «The *Préfet* of Paris should seek other elements for the program which will complete the cultural priority requested by the City Council, and which are insufficiently asserted in the planning of the urban framework.»

C. Beaubourg Center. Architectural Program.

1. SUMMARY OF ACTIVITIES.

	<i>Interior Spaces (gross areas) in square meters</i>	<i>Open-Air Spaces in square meters (1)</i>
[A] Reception. Orientation.		
[A1] Entrance-Reception.....	3,000 (suggested area)	
[A2] Reception for children.....	400	300
[A3] Cafeteria. Canteen.....	1,000	400
[A4] Restaurant.....	900	300
	5,300	1,000
[B] Main activities.		
[B1] Current Events Room.....	1,000	
[B2] Industrial Design: Permanent Gallery and Documenta- tion Service.....	1,650	
[B3] Experimental Gallery of Contemporary Art.....	800	1,000
[B4] Temporary Exhibitions.....	4,000	2,800
[B5] Theaters and Meetings.....	3,300	.
[B6] Museums.....	15,800	2,000
[B7] Library.....	15,000	
[B8] Specialized Documentation and Research.....	3,150	
[B9] Temporary and Permanent Storage.....	5,500	
	50,200	5,800
[C] Management.		
[C1] Scientific and Administrative Personnel.....	2,500	200
[C2] Social Services.....	450	
[C3] Supervision and Control.....	490	
[C4] Lodgings.....	860	
[C5] Workshops and Storerooms.....	2,000	
[C6] Technical Areas.....	2,500	
	8,800	200
TOTAL (A + B + C) (2).....	64,300	7,000

It is to be noted that the necessary horizontal and vertical circulations have been taken into account in the areas indicated for the zones A1, A2, A3, A4, B1, B2, B3, B4, B6 and B7. However, the necessary circulation areas for the other activities, as well as for the general operation of the Center, depend on the architectural concept. The same remark is valid for sanitary arrangements.

The total gross area of interior spaces to be constructed should not exceed 70,000 m².

(1) To allow the architect as much liberty as possible, it is not specified that these areas be necessarily at ground-level.

(2) Assuming that the reception area covers 3,000 m². (See analysis of A1.)

[D] Parking.

	<i>Open-Air Spaces in square meters</i>
[D1] Personnel Vehicles.....	2,500
[D2] Visitors Vehicles.....	20,000
[D3] Coaches.....	1,500
[D4] Trucks.....	1,000

2. GENERAL PROBLEMS OF THE CENTER.

This program has been conceived in order to be as unrestrictive as possible for the architects. However, it seems useful to call their attention to several fundamental considerations.

a. Access. Circulation. Interrelationships.

For the Public.

The Center should be easily accessible. The pedestrian at street level should not be forced to follow a long path towards a special entrance; there should be as total a permeability as possible between the Center and its surroundings. After the opening of the Suburban Rapid Transit System (R.E.R.) and the underpasses connecting *Les Halles* to the *Plateau Beaubourg*, a large flow of people will be arriving at basement level. A means of guiding this public to the Center must be anticipated. Also, it is important to take into account the connections with the different levels of driveways which the visitors will be using.

The visitors coming to the Center should from the very beginning be oriented. Many elements will be at work to advise and to guide them. The interior architecture should facilitate orientation: distribution of activities within the Center should be easy to understand.

Circulation inside the Center must be easy and unrestricted. Movement from one floor to another should be especially studied in terms of the specific programs.

The visitor should be tempted to go everywhere. Therefore, the different activities of the Center should not be favored by their location; between the exhibition halls, the multi-purpose halls and the museums several junction points must be planned in order to give the visitor not only the possibility of branching off but also glimpses of other activities which will open new perspectives and induce him to go further. In the same way, it is obvious that the library and the contemporary arts sector will attract two different «populations» to the Center, one sedentary, the other nomad: readers and visitors. If these two groups were to stay separated, the desired effect would be lost. The geographical reconciliation of the different activities can only have meaning if it leads beyond mere juxtaposition to integration. The current events room which will be run by the library, but open to all visitors to the Center, serves this purpose particularly well.

Everything is based finally upon the ease and freedom with which the visitor will share in the Center's offerings, and the way in which he will be constantly attracted toward them.

The Personnel of the Center.

The personnel will be quite varied: museum curators, librarians, activities directors, researchers, reception personnel and guards, technicians, administrators, etc. (approximately 300 persons).

Special entrances must be provided particularly for the technical and maintenance personnel, and a means of circulation adapted to the necessities of their services.

Communication between the different teams who will be in charge of the life of the Center will be very important. The architectural framework must permit each sector a certain liberty of action, while allowing for an overall liaison network.

Equipment and Works of Art.

Material necessary to the life of the Center must be rapidly and practically moved within the Center (deliveries of all sorts, including those for the restaurant, cafeteria, and canteen), as well as all equipment necessary for its many activities, particularly in the Arts sector (delivery of fragile, heavy, or bulky works of art). Heavy vehicles will often be needed to

handle the works of art. Access for the vehicles might be planned at ground or, if possible, basement level, but in this case security measures must be well planned (atmospheric pollution, fire risk, etc.). This service entrance must obviously be separate from that for the public, or for automobiles. The program stresses the need for the organization of areas where these works of art will, upon their arrival, be unloaded, sorted, stored, or displayed (in the open air and on the ground for the largest and heaviest objects). It is obvious that the means of transport of the works of art from place to place, where they will be unloaded, sorted, stored, restored, preserved, or presented, and from where they will be sent on travelling exhibitions, must be as simple and practical as possible.

These communications should be conceived in as flexible and open a manner as possible, but they should take into account the following necessities:

Security.

The location of areas in the Center should permit the services of firefighting, and general evacuation of the visitors and the works of art, in optimum conditions.

Likewise, safety measures for the collections necessitates an attentive supervision. A balance should be struck between the desire to make the Center as accessible and open as possible, and the need to insure a simple but effective control of the exits.

Tickets and control points.

Entry to temporary exhibitions, to the cafeteria, and (in principle) to the museums, will be paid; entrance to the library will be free, but controlled; entry to the other activities mentioned in parts A and B of the program will not be controlled. Entry to the multi-purpose halls and galleries will sometimes be with or without charge.

Difference in closing hours.

Closing time for the restaurant and the multi-purpose halls will be later than the normal closing hour.

b. Comfort. Maintenance.

The summary of the Center's activities mentions the spaces which should be in the open air (7,000 m²) without necessarily being at ground level. These spaces are necessary to the specific activities of the Center. However, they are not to be considered restrictive, and one must seek all that contributes to the comfort and enjoyment of the visitors: green spaces, gardens, patios, terraces.

The maintenance of the buildings (inside as well as outside) must be as simple as possible. Materials should be chosen according to their resistance to wear and to maintenance possibilities, taking the Parisian climate into account.

If only for the collections, air-conditioning is considered indispensable in the entire Center. Although it may not be installed in all areas at first, the architect should plan for future installation throughout the Center. However, air-conditioning installations should not exclude the possibility of natural ventilation.

c. Flexibility.

The architect's attention is drawn to one original and essential characteristic of the Center: whether it be the Library, the Museum of Modern Art, the National Center of Contemporary Art, or the Center of Industrial Design, etc. the areas given have been estimated sufficient for the full exercise of all activities presently foreseen. No extension of the building is to be planned, as the collections will be periodically renewed.

On the other hand, the Center's internal flexibility should be as large as possible. In a living and complex organism such as the Center, the evolution of needs is to be especially taken into account; all sectors and each part of a sector should be treated in such a way as to allow a manipulation of spaces which will allow the necessary possibilities of adaptation.

It should be noted that in this program the terms «gallery», «rooms», etc. should not be interpreted in a strict sense; they describe spaces reserved for specific functions.

3. INTERRELATIONSHIPS AND ACTIVITIES IN THE CENTER.

The Center will comprise elements of varied natures and goals. The architect should handle these elements in such a manner that the Library, the Center of Contemporary Art (CNAC), the Center for Industrial Design, the specialized Documentation Services and the multi-purpose halls all interact harmoniously, as much for common areas as for specific spaces.

Here is the program analysis of the Center's various functions:

- . Reception. Orientation;
- . Main Activities;
- . Management.

It defines the nature of each activity and reviews all the points necessary for the architect's use: the public, personnel, collections and equipment, relationship to other activities, technical specifications, etc.

[A] RECEPTION. ORIENTATION.

[A 1] Entrance. Reception.

The Center will be a direct extension of the urban fabric permeated through the life of the renewed and re-structured district. The public will enter on all sides, from the level of pedestrian circulation on the surface, from the parking lots on the basement levels, from the shopping gallery planned underneath the *Boulevard Sébastopol*, and from any other pedestrian passage under, on, or above ground level that could be proposed by the competitor. It is expected that 10,000 persons will visit the Center each day.

Contrary to the practice followed for the other sectors, the reception zone area for the public has not been limited. The figure 3,000 m² might be suggested but it has seemed preferable to leave total liberty of choice to the architect as far as the location, total area, and spaces of this zone. However it is recalled that the total gross interior area of the Center should not exceed 70,000 m², excluding parkings.

Provisions should be made for all facilities useful to such a space: travel agency, post-office, bank, sale of tickets, and sales counters, cloakrooms, etc. as well as the exhibition of works of art where security conditions permit.

It is here in particular that visitors will find necessary information with respect to all the Center's activities, and to all artistic events taking place in Paris, elsewhere in France, and in other countries. Television receivers should also be planned (cf. B 5).

This zone will function as a connecting element between the accesses to different parts of the Center: library, museums, temporary exhibitions, experimental gallery for contemporary art, lecture and theater facilities, documentation and research services, administrative services, cafeteria and restaurant.

Necessary areas are to be planned for the convening of groups meeting for guided tours.

[A 2] Reception for children.

The Center's visitors will have the possibility of leaving their children in areas reserved for them (interior 400 m², exterior 300 m²). They will have a library, and possibilities for free expression (painting, clay modeling, music, etc.). Part of this space will be equipped with a nursery, where the youngest will be cared for.

[A 3] Cafeteria. Canteen.

. In addition to the vending machines which will be installed in the different lounges, and rest areas of the Center, a large self-service cafeteria, which will be used by all the Center's visitors is projected; it should be capable of handling 250-300 persons, and should be located in the vicinity of the reception level, and directly connected to the open-air spaces where gardens will be situated (about 400 m²).

The cafeteria's total area of 600 m² will include a bar, the kitchens, and storage rooms.

In addition, a canteen for the personnel is anticipated on a 400 m² area (600 persons taking their meals in three shifts).

Taking into account the difficulties which are inevitably involved, and to permit a more efficient operation (with the possibility of shared kitchens), the cafeteria and the canteen should be located in the same zone.

[A 4] Restaurant.

A restaurant with a view of Paris will be created in the upper part of the building.

Its hours will not necessarily correspond with those of the Center. Thus it should be accessible not only from the inside of the Center, but also directly from the street.

It should serve 300 persons per shift. The suggested area of 900 m² includes the restaurant, with bar, kitchen, store-rooms, as well as a private dining-room of 80 m² reserved for the personnel of the Center and its guests. This surface could be extended to include an open-air space of 300 m² (terrace-gardens).

[B] MAIN ACTIVITIES.

[B 1] Current events room.

This room, which will be run by the library, will offer all visitors and people who live in the district a wide selection of reading matter intended for enjoyment and information, rather than for study. Visitors will be able to browse through daily newspapers, periodicals, and recent books. There will be a selection of paperbacks and a frequently renewed library; the books will be chosen among the most meaningful, useful, and enjoyable in all fields of knowledge. Directories, bibliographies and publishers' and bookstore catalogues will form the basis of a small answer-service, which will permit response by telephone to simple questions. The current events room will also include a children's section.

The main themes of current events will be the subject of small, frequently renewed exhibitions which will be complemented by prints and contemporary photographs. Basic information relating to artists, and their works will also be found, as well as a sales counter for books, postcards, posters, prints, etc.

The surface of 1,000 m² should be as directly accessible as possible to visitors coming from the street. Its total flexibility and simple forms will permit easy orientation and control.

Technical specifications:

Head-room: 3.5 meters.

Natural lighting: preferably lateral.

Overhead artificial lighting: lighting level 500 lux.

Live load: 600 kg/m² (approx. 1,300 lb/sq. foot).

[B 2] Industrial Design: Permanent Gallery and Documentation Service.

This room will play a role for Industrial Design similar to the current events room for Books. It will present identical characteristics from the point of view of accessibility. Visitors and professionals will find a selection of constantly renewed objects, kept up to date with the evolution of industrial design.

. industrialized construction (prefabrication), contemporary architectural and urban design;

. industrialized products: parts and/or equipment signs, and other urban equipment, machines, vehicles;

- . interior furnishing equipment, and furnishing material related to private and collective dwellings;
- . visual communications, graphics, catalogues, signals;
- . environmental design;
- . new industrial materials and their use.

To move materials to this gallery, there must be an easy connection with the storage and unloading areas, which will have the desired dimensions for heavy and bulky objects (see B 9).

The surface area of the permanent gallery of Industrial Design will be very adaptable (1,000 m²); it will include two offices of 15 m² and a technical maintenance and installation area of 40 m². The flooring should be able to support pedestals and heavy loads. Works of art will be hung on the walls, and showcases from the ceilings.

The reception personnel will give essential information to visitors relating to the objects displayed. They will also direct them to the specialized documentation service. The Documentation Service on Industrial Design will serve as a meeting place for designers, industrial workers and the users. It should be located next to the permanent gallery (industrial design) and there should be easy access between it and the other documentation services in the Center (B 8).

This service will occupy an area of 650 m² broken down in the following way:

- . a documentation center of 250 m² essentially including samples and 10,000 cards recorded on micro-films;
- . an area of 260 m² divided into 6 adjacent rooms;
- . an area of 140 m²: library, film library, record library.

Technical specifications:

Permanent Gallery of Industrial Design:

Head-room: 3.5 meters in general,

6.0 meters on approximately 1/5 of the surface.

Natural lighting: lateral lighting.

Artificial lighting: overhead, lighting level 350 lux.

Acoustics: good phonic absorption.

Live load: 1,000 kg/m².

Flooring: very resistant.

Documentation Service for Industrial Design:

Natural lighting: preferably lateral.

Artificial lighting: lighting level 500 lux.

Live load: 500 kg/m².

[B 3] Experimental Gallery of Contemporary Art.

As is the case for activities B 1 and B 2, the experimental gallery, which will be run by the National Center of Contemporary Art is directed towards a very wide public.

It is especially designed to be used by all those working in cooperation with artists: architects, engineers, businessmen, critics, galleries, associations and foundations.

The gallery will offer the following:

- . a constantly renewed selection of principal current artistic activity in the form of exhibitions or other types of display;
- . a dynamic information source:
 - . on the Center's most recent achievements (works created in the studios, publications, etc.);
 - . on activities in Paris and in other countries;
 - . on mediums parallel to the plastic arts: cinema, television, photography, choreography, music,...;
 - . on new material and techniques in art;
- . exhibition of recent acquisitions.

The gallery should be as accessible as possible for visitors coming from the street. It should be in direct relation with the multi-purpose galleries and the Specialized Documentation Sector (B 8).

This experimental gallery will contain:

- . an inside area of 800 m² including two offices of 15 m², and a technical maintenance and installation area of 40 m²;

communicating with the interior area will be an open-air space of 1,000 m² permitting the assembly of very large elements, or the display of very heavy works of art. A direct entrance from the street is recommended for handling certain of these elements.

Technical specifications:

Head-room: approximately 5 meters.

Natural lighting: preferably lateral lighting.

Artificial lighting: overhead.

Live load: in addition to a live load of 400 kg/m² for the circulation of the public, the floors should permit the exhibition of objects whose weight could attain 5,000 kg/100 m². The heaviest objects will be exposed if necessary either on the natural ground, or on areas especially conceived for them at the natural ground level.

Floors: very resistant (water, fire).

Walls: sturdy, for hanging heavy objects.

[B 4] Temporary exhibitions.

A total inside area of 4,000 m² and an outside area of 2,800 m² will be reserved for temporary exhibitions. The type of public visiting these exhibitions will be varied, and often numerous, attracted by their exceptional and temporary character. (An average of 2,000 persons a day, with peaks of 7,000.) Controlled and paid entrance could be located in the same area as that for the Museum public.

The inside exhibition areas will form a circuit which could be divided into two levels. They will be designed on a grid pattern in order to be as flexible and adaptable as possible.

With 4,000 m² planned for the inside spaces and 2,800 m² for the open-air spaces, the specific needs have been broken down as follows:

Museum of Modern and Contemporary Art, National Center of Contemporary Art:

• 2,200 m² inside and 1,000 m² outside.

Library:

• 1,000 m²; inside space.

Industrial Design:

• 800 m² inside;

• 1,800 m² outside (for very bulky objects: part of this 1,800 m² should be sheltered from the rain).

It follows that although temporary exhibitions are a necessary means of expression for each of the sectors of the Center, the above distribution of surfaces does not imply that each occupant will always be using his own exhibition area. Consequently the architect, though treating the 4,000 m² as an ensemble, should plan moving partitions permitting the total area to be divided up on request, with the greatest flexibility.

The exhibition area should permit communication by the public with the multi-purpose galleries and the museums at several points.

Numerous rest areas with outside views, and communication with the gardens, should create a pleasing atmosphere of relaxation.

There will be frequent circulation of equipment, works of art and personnel between the exhibition halls, the museums and permanent storage areas.

In addition to links with the permanent storage area, access to the outside exhibition areas should be made possible coming directly from the street for certain objects to be displayed, because of their weight and volume.

Technical specifications:

Head-room: approximately 5 meters for most surfaces. 3.5 meters should be planned for approximately 1/6 of the area, and 8 meters at certain points.

Lighting: see Museums.

Live load: see under B 3.

Walls: resistant for hangings, but removable.

Flooring: soundproof and resistant.

[B 5] Theaters and Meetings.

An ensemble of theaters and meeting halls will be at the disposal of artists, researchers, professional men and the public. It should be directly accessible from the reception area, and have a direct exit to the street for presentations ending after the usual closing hour of the Center. Visitors to the museums, temporary exhibitions and documentation services should be able to enter easily.

This activity area will include :

[a] A projection room for films (from film library)	500 m ²
Complementary equipment	100 m ²
[b] Music and choreography room	800 m ²
Complementary equipment	200 m ²
[c] Multi-purpose hall (lectures, films)	500 m ²
[d] An audio-visual room for rooms [b] and [c]	100 m ²
[e] Four rooms of 50 m ² (meetings, projection of films made by artists and professionals)	200 m ²
Complementary equipment	40 m ²
[f] Various rooms for meetings and debates	360 m ²
[g] Foyer, bar	300 m ²
[h] Cloakrooms, toilets	200 m ²
	3,300 m ²

[a] *A room of 500 m² for the projection of the film library's films.*

It should hold approximately 400 persons. It will present a regular program of showings in the afternoon and in the evening, like other equivalent theaters in Paris. (The *Cinémathèque du Trocadéro*, and the *Cinémathèque d'Ulm*.) The seats should be arranged in tiers, with or without a balcony. The clear ceiling height should be approximately 6 meters. In addition, it will contain a projection room of 20 m², a room for film storage of 20 m², a sound control room of 20 m²; offices, etc., will be needed for the personnel charged with the operation of this area (40 m²).

[b] *A hall of 800 m² for music and choreography.*

The clear ceiling height will be 10 meters. Seating arranged in tiers on 600 m² of the area will accommodate a maximum of 700 persons. By removing the first rows of seats (approximately 200) the stage could be enlarged from 200 to 400 m² and would serve for many kinds of presentations. The acoustical treatment of the walls should be carefully studied. Movement of materials and props as well as sets and musical instruments should be easy and linked to the general circuit of the Center. Storage areas could be planned under the tiers for example.

This hall will include in addition, a green-room for the performers (80 m²), cloakrooms (60 m²) and 6 dressing-rooms of 10 m² each.

[c] *A multi-purpose hall of 500 m² (400 persons).*

Its design could be similar to that of the preceding room. (Clear ceiling height limited to 8 meters.) It could serve for various kinds of performances, for lectures, for films, and for stage performances calling for a stage measuring 200-250 m²; in this case, the number of available seats will be reduced to 250.

The arrival of equipment for this hall will be the same as for room [b].

[d] *An audio-visual equipment room of 100 m² will be linked to the two preceding rooms:*

- . a film studio (video-tape) of 40 m²;
 - . a sound recording studio of 40 m²;
 - . a projection room of 20 m² for room [c], equipped to project 35 mm films.
- This department is planned with a double purpose:
- . to inform the public by closed-circuit television of performances and exhibitions going on in the Center;
 - . to broadcast these performances outside the Center by means of radio and television.

[e] *An ensemble of four rooms of 50 m² each* used for meetings and projections of films made by artists and professionals. Projection cabins will be grouped (40 m²).

Clear ceiling height: 3 to 3.5 meters.

[f] *A free space of 360 m²*, divided by means of removable partitions into a series of rooms, whose areas will be from 30 m² to 80 m², which will be used for meetings, lectures and debates. Clear ceiling height: 3 to 3.5 meters.

[g] *A bar and a lounge for the public* (300 m²).

[h] *Cloakrooms and toilets* are to be distributed throughout the ensemble (200 m²).

Technical specifications:

All this ensemble will be air-conditioned. Special attention should be paid to ventilation conditions, for rooms where television broadcasts will be recorded.

Lighting will be artificial and should be specially studied for each room.

Similarly, the acoustical specifications of the walls must be studied.

Average live load will be 500 kg/m² with occasional overload.

[B 6] Museums.

a. Reception.

The museums form an ensemble covering an area of 15,800 m². There will be one or several entrances, as well as several connection points with the temporary exhibition galleries. There should also be connections between the circuit of permanent collections and the multi-purpose halls and documentation services.

b. Circulation.

The circuit or circuits of museum exhibitions should not exclude the possibility of situating the galleries or rooms on different levels, provided that a maximum of three (one of which would be preferably at ground level) is not exceeded, and that movement from one level to another is easy: steep stairways, long halls, or the frequent use of elevators and escalators must be avoided. Access ramps might be suggested for the use of the public. To avoid monotony rest areas should be integrated into the gallery circuits (armchairs, tables, smoking lounges, vending machines for drinks); they could be situated near exits, and possibly overlook terraces. There should be one or two rest areas on each level.

c. Museum of Design.

The Museum of Design should be integrated with the Museum group, while preserving its specific character. It will summarize the creation of useful designs from the origins of craftsmanship to the industrial age, but will focus on the 19th and early 20th centuries. It should explain the evolution of design in relation to materials, techniques, aesthetic considerations and contemporary needs.

The space provided (800 m²) should not impose any restrictions for the free choice and display of objects of extremely different natures and dimensions. There should be possibilities for hanging these objects, for showcases, and for audio-visual equipment.

d. Museum of Modern and Contemporary Art.

This museum has varied functions:

. The conservation, presentation, enrichment and study of collections from 1900 (painting, sculpture, drawing and engravings) or approximately 3,000 works 1/3 of which will be sculpture;

. In the field of Modern Contemporary Art, buying with the cooperation of the National Center of Contemporary Art, or enrichment of collections by donation. Contemporary art will be exhibited as a continuation of the collections called historical: the choice of works presented will be constantly renewed to keep them up to date;

. The preparation and display of temporary exhibitions in the Center or elsewhere;

. Establishment of a documentation center on the Museum's collections and a more generalized documentation on modern art (see B 8).

It is hoped that this museum will offer the public as wide a panorama as possible of the evolution of modern art from the beginning of this century, in the best conditions of clarity, tranquillity and attractiveness. To this end the works of art exhibited will be complemented by other media, such as the documentation center, courses, and university lectures, films (see B 5), and information on what is going on in the art world elsewhere in France and in other countries.

15,000 m² are proposed for the Museum of Modern and Contemporary Art.

1° *For the permanent collection* a chronological circuit of the whole area will be set out:

- . galleries where either showings of one artist or a group of artists will be exhibited, or different works by historical contemporaries;
- . rooms housing entire groups of works, or regrouping a whole, such as Brancusi's studio, or works whose donation contract prohibits their separation;
- . lounges, or more specifically, rooms for information and animation (with a room of 200 m² for this purpose in the Museum circuit);
- . medium-sized rooms attached to the permanent galleries, to be used for temporary displays, of an experimental or educational nature;
- . open-air spaces, adjoining certain rooms for display of sculpture (terraces, gardens).

The rooms should not be designed in terms of a preconceived notion as to display methods, which would permanently establish their function. On the contrary, they should be flexible enough to permit, by a minimum of transformation, any possible sort of display. The notion of flexibility should be understood in its largest sense. The rooms' dimensions will vary from 50 m² to 500 m², with the average size measuring 300 m². For the display of most painting and sculpture a clear ceiling height of 4 meters would seem adequate. However there should be large areas with heights of 5 meters, and several exceptional areas to place works such as Picasso's *Le Rideau de Parade* (which has a height of 11 meters). The permanent galleries and exhibition rooms of the Museum should be directly linked to the permanent storage areas (circulation of dollies, handling and lifting equipment). There should be one or two rooms for transit, adjacent to the galleries, and near the service shuttle elevators (50 m² per level). There should be storage space for museographical equipment and material (70 m² per level). Vertical circulation will be by means of large service shuttle elevators designed to take moving and lifting machines for heavy weights.

A room of 50 m² will be reserved for researchers who wish to consult works located in the permanent storage rooms. It will be located near the service elevators, and not far from Documentation service.

2° *Drawing Department.*

In addition to the permanent exhibition galleries of the Museum, the circuit will include a special section for drawings and prints (exhibitions, storage, workshop, consultation areas, and offices) covering an area of 600 m². This section will be included in the total area of the Museum, possibly on an upper level. Clear ceiling height: 3.5 meters.

3° *Outdoor Spaces.*

2,000 m² in outdoor surface is anticipated to accommodate part of the sculpture collections of the Museum. This area could be divided into a large surface of 1,500 m² in one section, and the rest in several sections of approximately 100 m². All open-air spaces will be directly linked to the museum galleries.

Technical specifications:

Ground Resistance.—The floors of the museum should be able to support objects whose weight could be as much as 5,000 kg per unit area of 100 m², for the display of sculpture.

In this respect, there is no distinction between the painting and sculpture sectors.

These loads would be added to the 400 kg/m² calculated for the circulation of the public. The heaviest objects could possibly be displayed in specially provided areas, installed at the natural ground level.

Lighting.—In general, artificial lighting will be needed, combined with natural sources of light. In natural light sections overhead lighting is not necessarily needed (25 % is sufficient). However, daylight should be used in the galleries, and rest areas, by means of direct lateral windows. For the paintings the lighting level should not be less than 50 lux nor more than 150 lux.

[B 7] The Library.

The 15,000 m² reserved in the Center for the basic parts of the Library should, by certain innovations, allow:

- . users all documentation necessary for their studies;
- . diffusion outside the Center of general information on current events and the setting up of an exchange service for information with other specialized documentation organizations.

The areas anticipated for these functions will form a whole, with a single entrance and exit, located at the same point. After passing this check-point, the visitor's circulation will be uncontrolled.

The Library will comprise:

a. An area of 10,000 m² containing ten consultation sections, each covering one or several fields. Each section will include books, microfilms, records, which will be open to the public, plus catalogues, offices work-tables, audio-visual equipment, micro-film reading equipment, and photostat machines. The personnel will be in direct contact with the public. No ceiling to floor partitions will isolate any consultation area from another. The size of each section will vary according to the users' needs.

Each one will be constructed in order to provide rest areas. Balconies or exterior surfaces could be used to this end when weather permits.

Surfaces reserved for consultation should have ceiling heights permitting the installation of mezzanines. Natural light is always a necessary element, but the lighting will be mostly artificial and overhead.

b. An area of 1,500 m², allowing the superimposition of two heights of shelving (about 2.20 meters each), will be reserved for closed stacks.

c. 3,500 m² will be reserved for general documentation services, including general catalogues, bibliographies, and pictorial documents (in the form of reproductions). There will also be modern equipment necessary for the reception and diffusion of information. The areas will also include management offices, offices for cataloguing and for documentation for approximately 40 persons. Each will be more or less isolated from the public, according to the nature of the work accomplished but never actually creating permanent separations.

The Library's computer will be located elsewhere in the Center (see B 8).

The cloakrooms, toilets and other conveniences, such as vending machines for drinks, smoking lounges, and rest areas, should be treated in such a manner as to limit the necessity to move about, and consequently to avoid sources of distraction and noise.

Similarly, it is suggested that the Library's area be distributed on three levels of approximately 5,000 m² each as follows:

1. Consultation

2. Closed stacks, documentation, catalogues

3. Consultation

On the second level, the closed stacks will be arranged so that the distribution of books to 1 and 3 by small interchangeable book-lifts, will carry them to each of the ten sections for consultation and reading.

It is necessary to insist upon several useful indications applying to the Library's surface areas:

- . The circulation of the 4,000 visitors each day, from one level to another will be so frequent that means such as escalators are preferable to elevators;
- . For many reasons, floor level differences within one level must be absolutely prohibited;

- . The exterior walls should be constructed alternately of both opaque materials and glass, thus allowing both the support of interior structures and views of the exterior;
- . In the library, natural lighting should only be used as an element of moral comfort for the visitors and the personnel. The lighting level necessary for working (500 lux) should be everywhere artificial, overhead, and set into the ceilings.

Technical specifications:

Head-room: 5 meters in the reading and documentation rooms;
2.20 meters for the stacks.

Lighting:

Lateral lighting on the façade.

Artificial lighting: overhead, lighting level 500 lux.

Loads: 600 kg/m² live load for the reading and documentation rooms.
1,200 kg/m² for the stacks.

[B 3] Specialized documentation. Research.

The Center's activity, which will be dynamic and always open to new prospects in art and design, should be closely linked to the activity of the specialized documentation services and their libraries.

Therefore, the Center will have a documentation service on contemporary artistic creation in all fields, libraries, photograph libraries, sound libraries, specialized film libraries, laboratories for the reproduction of documents, means of storing information (computer) and means of diffusion of knowledge (printing office, audio-visual department). Encounters between researchers, artists, professional men, industrial workers and administrators will be organized with a constant focus on research being done in the creative field, both pure and applied.

The documentation service for industrial design will be placed in the immediate proximity of the permanent gallery of industrial design (see B 2), but it should at the same time be easy to communicate with the other documentation services devoted to modern and contemporary art and contemporary music.

With the above services, the laboratories (cinema, photo) and the computer (necessary for the Center's library and other libraries; those of the Ministry of Education, for example), a complex will be formed which will be easily accessible from the Experimental Gallery of Contemporary Art, the permanent gallery of Industrial Design, and the multi-purpose galleries. This area will be visited, on the average, by 200 persons an hour, it is estimated, and the number will surely increase.

Preferably the offices of the scientific and administrative personnel should be located near the documentation services, as they will play an essential role in the intellectual life of the Center.

a. Documentation Service on Modern and Contemporary Art.

The service will have an area of 1,150 m² broken down in the following way:

- . *Of free access:* an area of 650 m² for consultation of periodicals, reference books, and files, and for reading specialized works;
- . *Of limited access:* an area of 500 m² including closed stacks, film library, photograph library, scientific documentation room on works of art in the Museum, offices for editing and publishing activities.

b. Documentation Service for Contemporary Music.

Reserved for those doing research, this service will be organized around a recording and experimentation studio which will be described below (see c). It will include, on a total area of 280 m², a reading room, stacks (100 m²), three listening booths, a record library (70 m²), a record catalogue, as well as six offices for the personnel of the service.

c. Laboratories and Workshops.

A number of workshops and laboratories will be run by the personnel of the Center. They will be available to artists and specialists. The group will occupy a total area of 1,020 m² including in particular:

- . a graphics studio (50 m²);

- . a book-binding workshop (30 m²);
- . an audio-visual laboratory for sound recording, photography, equipment for setting titles (60 m²);
- . a television and film studio (80 m²);
- . photographic laboratories and editing studios (400 m²);
- . a recording and experimentation studio for contemporary music (300 m²), with head-room of 8 meters, accessible to a limited specialist public and to which will be annexed a sound recording room of 50 m², and a room for television, video, etc. reception of 30 m², both with head-room of 4 meters;
- . a cinema projection room for recording film music (20 m²).

These workshops and laboratories should be situated near the specialized documentation services and the multi-purpose halls.

d. Handling and diffusion of general information.

. A computer of the type IBM 360/50 or Iris 50 will be utilized in the Center for general information which will be useful to all French Libraries, and to all French and international documentation centers (catalogues, management, research, documentation, etc.). Besides the room for the computer there will be rooms for keypunch, storage of records and tapes and the offices of the programmers, occupying a total area of 500 m².

. A centralized printing office where certain of the Center's publications will be printed (200 m²).

These two areas could be located in the basement.

Technical specifications applying to the Documentation and Research Group.

Climatic conditions:

Laboratories: specially ventilated areas.

Computer and printing office: air-conditioned.

Lighting:

For the documentation services, offices, and reading rooms: lateral lighting suggested. Artificial lighting: lighting level 500 lux.

For the laboratories and studios: artificial lighting.

For the workshops, printing office, computer: natural lateral lighting preferably. Artificial lighting 500 lux.

For the studios (film and music) walls should be specially studied.

Loads:

500 kg/m² for the documentation services, workshops and laboratories, 1,000 kg/m² for the computer.

Flooring:

Very resistant in laboratories and studios. Double floor for the computer.

[B 9] Temporary and permanent storage.

All exchanges of equipment and works of art between the Center and the exterior will be carried out in the same zone. There will be a loading platform to facilitate the loading and unloading of trucks. A control station will regulate arrivals and departures.

a. Trucks transporting equipment and art works will take the *Rue du Renard* in a north-south direction.

There will be a special entrance for the unloading zone, independent from the proposed underground ramps. Care should be taken to allow good traffic circulation in these entrances. There should be room to unload 5 trucks simultaneously (see D 4).

b. A temporary storage of art works, in order to permit packing and unpacking operations should be planned on a flexible grid pattern, occupying 1,500 m² on one level only. Movable partitions should be provided to separate the various storage areas of:

- . The Museum of Modern Art 250 m²
 - . The National Center of Contemporary Art (CNAC) 250 m²
 - . Museum of Industrial Design (*Création industrielle*) 500 m²
 - . Temporary Exhibitions 500 m²
- Head-room: 5 meters.

c. Permanent storage of the collections.

4,000 m² have been suggested for permanent storage, taking into account the following needs:

- . 3,000 m² for the Museum of Modern Art, which could be distributed on several levels, provided that the storage areas be easily accessible by shuttle elevators of large capacity, for heavy loads;
- . 500 m² for the CNAC (National Center of Contemporary Art);
- . 500 m² for Industrial Design.

These storage areas are to be arranged to facilitate the circulation of objects. For this purpose, the architect may or may not choose to group these spaces: the important thing is that communication should be as simple as possible with the temporary storage zone and the areas where objects will be displayed to the public [museums, including the small consultation room planned (B 6, p. 17), and exhibition halls, etc.].

Technical specifications:

The head-room will be approximately 5 meters. Storage zones may be lighted entirely with artificial lighting. They will be equipped with panels, or shelves for the paintings and sculpture. There will be stationary equipment (winches) and mobile equipment (forklift and other lifting equipment). Storage areas must not be placed in the vicinity of technical areas (heating, for example).

Climatic conditions inside the permanent storage areas will be similar to those of the museums, while temporary storage conditions may be more flexible.

The average loading to be taken into account will be 1,000 kg/m². Occasional loading could attain 3,000 kg/m².

[C] MANAGEMENT.

To assure the operation and supervision of the Center, several categories of personnel will be employed.

- a. Personnel in charge of scientific and administrative management of the Center;
- b. Personnel in charge of maintenance and handling;
- c. Personnel in charge of supervision: police, firemen, and guards;
- d. Qualified and specialized personnel in charge of section B;
- e. Personnel in charge of reception (A).

This personnel will have a special entrance at its disposal, separate from the public entrance.

[C1] Scientific and administrative personnel.

. The scientific management (Museum of Modern and Contemporary Art, Center of Industrial Design, National Center of Contemporary Art, excluding the Library) will include approximately 85 persons; offices, meeting rooms, lounges, rest areas, if possible joined to the outside spaces (planned surface for the gardens 200 m²) must be provided for them. It is indispensable that this sector be directly linked with the specific activities: galleries, documentation, and museums, and more particularly to the documentation services, as described above (see B 8).

. The administrative management personnel of the Center, approximately a total of 65 persons (personnel services, bookkeeping, mail, telephone) will use the same facilities as the scientific management personnel.

The group will occupy a total area of 2,500 m² (offices, general services, and meeting rooms).

For the offices, complementary natural lighting is indispensable.

The scheme of circulation will link them to the zones A and B.

[C 2] Social services.

All services necessary for the personnel have been grouped here:

. union headquarters	140 m ²
. first aid, infirmary.....	50 m ²
. restroom.....	60 m ²
. cloakrooms and toilets for 100 persons.....	200 m ²
	<hr/>
i. e. a total area of	450 m ²

[C 3] Supervision and Control.

The supervision of the Museum and Exhibition Zones will be accomplished as much as possible by television screens. A supervision room of 90 m² will be situated in the basement.

This method of supervision does not eliminate the constant presence of guards. There will be approximately 100 (multiplied by three = 300) to account for working hours, vacations and absences.

An area of 400 m² will be reserved for cloakrooms and toilets, as well as an area for firemen and police.

[C 4] Lodgings.

Three functional lodgings of 140 m² should be planned for the management personnel, as well as three lodgings for night watchmen of 80 m², and 5 studios of 20 m².

It would be useful to plan 10 rooms of 10 m² each for technicians responsible for installations, plumbers, electricians, chauffeurs, etc.

[C 5] Workshops and Storerooms.

a. Workshops for maintenance, framing and restoration should be grouped in order to insure the smooth operation of the Center. There should be a simple connection to zones in section B. They will cover 200 m².

All of the workshops for carpentry, painting, locksmith, electricity, mechanics, etc. will occupy a total area of 300 m² which could be lighted with artificial light, with possibility for daylight.

Head-room: approximately 3.5 meters.

b. Storerooms and Archives will also be located in the basement in an area of 1,500 m² to be distributed in the following manner:

. Museums.....	500 m ²
. Galleries and temporary exhibitions	500 m ²
. Library	200 m ²
. Office Archives.....	300 m ² (on two levels)

Head-room: approximately 3.5 meters.

[C 6] Technical areas.

All the technical and mechanical installations necessary for the smooth operation of the Center will be placed in the basement:

- . electricity sub-station;
- . emergency generator;
- . general telephone switchboard;
- . sub-station for urban heating system (air heating);
- . air conditioning compression/ventilation rooms.

It should be noted that the use of the urban heating system avoids the need for a boiler. This surface has been estimated at 2,500 m² with an average head-room of 5 meters.

[D] PARKING.

The parking space for the Center should not create a danger for the collections (gasoline reserves, pollution or vibrations). In particular they should be strictly separated from the museums and storage areas.

[D 1] Personnel parking.

A parking lot of 110 rooms is planned for the Center's own needs (personnel, guests, and light service vehicles) as well as a small repair service.

The whole will occupy an area of 2,500 m².

[D 2] Visitor's parking.

Although it will be financed independently, a lot of 800 places will be constructed at the same time as the Center. It will be located underground on an area of 20,000 m², and linked to the personnel parking.

The project should include entrance and exit ramps between the Parking levels, but there is no direct connection between this parking lot and the basement levels of the Center. Separate entrances will lead the visitors to the Reception area of the Center.

[D 3] Coaches.

A temporary parking area should be planned for approximately 25 coaches (tourists, schools), and should be located either above ground (sheltered or not) or underground. The suggested area is 1,500 m².

Access to the underground parkings (personnel, visitors, coaches) will be by a circulation network which may or may not be linked to the underground driveways planned as a continuation of those described on the plan 4.2.3.

[D 4] Trucks.

A temporary parking area for trucks is anticipated for the arrival of equipment necessary to activity B 9 (a). There should be a platform capable of handling 5 trucks, as well as an exit ramp. This area should cover 1,000 m², in open-air, with a shelter for the platform area.

4. BASIC TECHNICAL DATA.

Location. Shape and surface of the terrain.

The terrain is located in Paris, *4th Arrondissement*, in the eastern section of the renewal area *Les Halles*, and its boundaries are indicated on plan 4.2.4.

The terrain is approximately rectangular. The actual dimensions for the Center are:

. North Side.....	119.10 m
. East Side.....	159.50 m
. South Side.....	118.50 m
. West Side.....	151.20 m

Levels.

The elevations of the project will take as reference the point +36 meters N.G.F. (N.G.F. = General level of France above sea-level) which can be considered as the connection reading at ground level of the neighboring streets. The natural terrain may be considered as perfectly horizontal at this point.

Composition of subsoil.

Taking the present level of the ground (+36 m) as the reference point 0.00, one finds successively:

- from 0 to —5.0 meters: various kinds of fill;
- from —5.0 to —12 meters: modern and ancient alluvia composed of sand, gravel and blocks of sandstone;
- from —12.0 m to —22.0 m: shale and limestone in soft strata;
- from —22.0 m to —27.0 m: shale and limestone in hard and rocky strata.
- below —27 meters: firm and compact heavy limestone. The foundations could rest on this layer, which has a depth of approximately 15 meters.

The underground water level varies according to fluctuations of the Seine River.

- Usual level of the Seine: +26 N.G.F. (in meters);
 - Usual level of underground water: +19 N.G.F.
- In the event of exceptional water rise, the underground water level could reach +32 N.G.F. Therefore it is necessary to plan waterproof lateral and horizontal barriers.

Climatic data.

The climate of Paris is temperate with an oceanic influence. Rainfall and sunshine do not present any peculiarities necessitating architectural consideration or special protections. The direction of humid prevailing winds is from the Northwest.

Automobile Circulation.

The automobile circulation pattern is indicated on the plan 4.2.3.
Principal traffic arteries in the vicinity of the Center are:

At ground level:

- North-South direction: rue Saint-Denis (moderate traffic),
rue du Renard (heavy traffic),
rue Saint-Martin (moderate traffic).
- South-North direction: boulevard Sébastopol (very heavy traffic).
- West-East direction: rue Rambuteau (moderate traffic).
- East-West direction: rue Saint-Merri (very light traffic).

Underground level (from the general circulation pattern indicated on the plan 4.2.3.):

- East-West and West-East direction: Underground driveways planned under the rue Rambuteau and the rue Aubry-le-Boucher (for these driveways competitors will have to submit a plan for their prolongation and connection with the rue du Renard).
- North-South direction: Competitors may submit a proposal for a covered or an underground driveway (under the rue Saint-Martin), bordering the Center.

Building regulations.

There are no restrictions imposed as far as the building lines are concerned nor the urban and construction regulations of the city of Paris.

The average height of buildings in the *Halles* district is at the point +27 meters above ground level. This limit, for information purposes only, does not impose any limitation for the competitors.

Security regulations.

The fundamentals of French security regulations concerning fire and panic are given below.

The complex is to be considered as an establishment frequented by the public.

The buildings must be constructed and disposed in such a manner as to insure at least two exits at all points of the building for every person, whether visiting or working.

Security measures to be taken into account:

- Possibility for evacuation of the public and the works of art.
- Possible isolation of different sections of the building from one another.
- Insulation of certain stairways in order to offer resistance to fire during one hour.

***Article II* GENERAL CONDITIONS AND RULES**

1. OBJECT OF THE COMPETITION.

- 1.1. This is a single stage competition.
- 1.2. The competition deals with the execution of a Contemporary Art Complex, whose integration is anticipated in the Eastern section of the renewal area « *Les Halles* » in Paris.
- 1.3. It will comprise:
 - . a reception area linked with the neighboring district;
 - . a public library;
 - . a museum of modern and contemporary art and a museum of design with storage areas;
 - . a center of contemporary art;
 - . a center of industrial design;
 - . a combination of activities: animation, information, documentation, and temporary exhibitions.This complex, which should form a coherent entity, must offer the widest possibilities of flexibility and adaptation.
- 1.4. The competition should permit the designation of the architect to whom the final execution of the project will be given.

2. DELEGATE RESPONSIBLE FOR THE EXECUTION OF THE PLATEAU BEAUBOURG CENTER.

Mr. Robert Bordaz, *Conseiller d'État*, has been appointed by the French Government Delegate responsible for the execution of the Plateau Beaubourg Center.

He will be responsible for all operations relative to the organization and proceedings of the competition, as well as for the execution of the Center.

3. CONDITIONS OF PARTICIPATION.

- 3.1. Only architects or teams directed by an architect may register for the competition. Those interested should enclose a statement testifying to the fact that they are registered architects and/or members of an architectural association recognized as such by the U.I.A. (International Union of Architects).
- 3.2. The competition file will be sent to all competitors sending a request on plain white paper, enclosing a bank check of 200 French Francs (made out to Monsieur le Régisseur d'Avance), to the following address:
Délégation pour la réalisation du Centre du Plateau Beaubourg,
25, rue de la Bienfaisance,
75 Paris (8^e), France.
This sum will be refunded after the jury decision to competitors having presented a complete project in the conditions and within the time limits of the competition.
The competition file will be available after: December 7, 1970.

- 3.3. At the time of their request for enrolment, the competitors must precisely indicate a postal address which is not their residence and does not include their name. Throughout the duration of the competition all correspondence will be sent to the address that they have indicated at the time of enrolment.
- 3.4. Only those architects or teams of architects conforming to the conditions mentioned above, and having deposited 200 Francs before February 27, 1971 will be authorized to participate in the competition.
- 3.5. The competitors will inform the Delegate at the time of their enrolment whether or not they wish to permit the announcement of their names after the competition judgement.
- 3.6. Persons having taken part in the organization of the competition, their associate partners, collaborators or members of their families, as well as members of the jury and persons who normally aid them, may neither participate directly nor as assistants in the competition.
When the competition is over, jury members will not under any circumstances be called upon to develop any of the submitted project.

4. CONTENTS OF THE COMPETITION FILE.

- 4.1. *Written Texts containing the following brochures:*
Article I: Introduction, History and Urban-Planning of the district, Architectural Program;
Article II: General Conditions and Rules.
- 4.2. *Graphic and Cartographic Documents.*
 - 4.2.1. General map of Paris at 1/20,000.
 - 4.2.2. Plan of the central districts of Paris showing principal cultural facilities. (*Les Halles* and the *Plateau Beaubourg* where the complex will be integrated) at 1/5,000.
 - 4.2.3. Plan of the *Halles* district with zoning indications and traffic circulation, at 1/1,000.
 - 4.2.4. Plan of the actual site, buildings to be preserved, building heights, elevations, principles of current and projected traffic circulation, at 1/500.
 - 4.2.5. Photographic reduction of the plan of the district on a slide, showing the actual state of the terrain where the complex will be built.
 - 4.2.6. Diagram of activities and interrelationships.
- 4.3. *Photographic Documents.*
 - 4.3.1. General aerial view taken looking Northwest: *Ile de la Cité*, and *Les Halles* district.
 - 4.3.2. General aerial view direction North: *Les Halles* district.
 - 4.3.3. General aerial view direction South.
 - 4.3.4. General aerial view direction Southwest.
 - 4.3.5. General low aerial view direction Northeast.
 - 4.3.6. Plunging general aerial view direction Northwest.
 - 4.3.7. Facades of buildings to be preserved on *Rue Saint-Martin*.
- 4.4. *Printed Matter.*
 - 4.4.1. Printed form of areas.
 - 4.4.2. Printed Form : Declaration of participation in competition permitting identification of competitor.
 - 4.4.3. Envelope for the declaration with the symbol chosen by the competitor marked on the outside.
 - 4.4.4. Printed Form : Notification that the project has been mailed.

5. TEXT WRITING.

The official languages of the competition are French and English.
The competition text is written in French and in English.
In the event of difficulties of interpretation the French version will prevail.

6. INTERNATIONAL COMPETITION RULES.

The competition rules have the approval of the U.I.A. (International Union of Architects).

7. REQUESTS FOR INFORMATION.

- 7.1. Upon receipt of the competition file, the competitors may make written inquiries which they consider indispensable to their study of the project.
Inquiries should be sent to the following address:
Délégation pour la réalisation du Centre du Plateau Beaubourg,
25, rue de la Bienfaisance, 75 Paris (8^e), France,
from January 1, to March 15, 1971.
- 7.2. Questions will be answered and sent to the participants in the form of printed texts between February 15, and April 15, 1971.

8. VISIT OF THE SITE.

There is free access to the terrain. However, it includes buildings which are to be demolished.

9. ENUMERATION OF DOCUMENTS TO BE FURNISHED BY THE COMPETITORS.

- 9.1. Project files must contain, and contain only, at the risk of refusal, the following documents:
 - 9.1.1. A text explaining the overall design of the Center and the architectural concept, its integration in its urban context, together with the principal options of the competitor. (Maximum 8 pages 8 1/2 × 11 1/2".)
 - 9.1.2. Master plan and a section showing connections with the surrounding areas, at 1/500.
 - 9.1.3. An exploded axonometric perspective showing all levels, with conventional colors as stipulated on the Diagram of Spaces, showing the architectural concept and the operating principle of the Center. Vertical heights need not be in scale, at 1/500.
 - 9.1.4. One plan, choice left to the competitor whose location is to be shown on a cross-section at 1/200.
 - 9.1.5. Two sections, clearly indicated on the master plan, at 1/200.
 - 9.1.6. Six black and white photographs (8 1/2 × 11 1/4") of a model at 1/200, one of which taken in the directional aim of photo 4.3.5.
 - 9.1.7. Tabulation of actual project areas according to the printed form 4.4.1 furnished for this purpose.
 - 9.1.8. A sealed envelope containing the printed form 4.4.2 filled in by the competitor.
- 9.2. The plans requested should be oriented in a North-South direction.
- 9.3. The competitors should enclose a diagram for the hanging of their graphic material in view of its presentation to the jury.

10. STANDARDIZATION AND PRESENTATION OF PROJECTS.

- 10.1. The units of the scales stipulated are mandatory, and the projects are to be marked in metric scale.
- 10.2. All heights will take as reference the point:
000 = + 36 N.G.F. (N.G.F. = General level of France above sea-level).
- 10.3. The texts are to be typed, in French or in English, and any inscriptions must be written in capital letters.
- 10.4. All plans are to be presented in black-line prints, on three sheets measuring 0.80 m × 1 m 60 with no coloring except for conventional colors mentioned for document 9.1.3. Six spaces should be reserved for attaching the photographs.
- 10.5. The plans should arrive rolled or folded. They will be presented on a panel measuring 2.40 meters in length by 1.60 meter in height.
Projects not conforming to the rules will be considered unacceptable and will be rejected.

11. ANONYMITY.

- 11.1. Each entrant will characterize all elements of his project (drawings, written documents, sealed envelopes and wrappings) by choosing 5 figures preceded by a letter, measuring one centimeter in height. Ex: A 11.111.
- 11.2. This symbol, once registered by the Delegate, will be concealed and replaced by a registration number.
- 11.3. The list of the competitor's symbols will be sealed and held secret until the publication of the competition results.

12. FINAL DATES OF REMITTANCE.

- 12.1. The registration of the projects is subject to two conditions:
 - 1° That they be registered by mail before the 15 of June 1971, the postmark being the authority;
 - 2° That they arrive at the competition office before Monday June 24 at 24.00 hrs., 1971.
- 12.2. All mailings are the sole responsibility of the sender, and the French administration cannot be held responsible for lateness in arrivals which lead to exceeding the strict time limits.

13. INSURANCE.

The Ministry of Cultural Affairs will insure the submitted prints against loss and fire from the date of their receipt by the competition office until the publication of the competition results.

14. CASES OF EXCLUSION FROM THE COMPETITION.

- 14.1. The Delegate of the competition will propose the exclusion of entrants for reasons of partial or total non-adherence to the rules of the contest, notably on the following points:
1° Non-observance of the rules of anonymity;
2° Mailing of projects outside the given time limits.
- 14.2. The various infractions of the rules will be written up in a report submitted to the jury who will decide, without possible appeal, the exclusion of the competitors.
- 14.3. A competitor whose project is refused may not claim reimbursement of his file.

15. APPLICATION OF COMPETITION RULES.

Competitors submitting their projects for registration are subject to the decisions of the Jury, it alone being competent to apply the rules of the competition.

16. THE JURY.

Appointed members of the jury:

Nominated:

Messrs. E. AILLAUD, Architect.
Sir Frank FRANCIS.
P. JOHNSON, Architect.
M. LACLOTTE.
O. NIEMEYER, Architect.
G. PICON.
J. PROUVÉ, Architect.
W. SANDBERG.
J. UTZON, Architect.

Substitutes:

Messrs. H. LIEBAERS.
H. P. MAILLARD, Architect.

17. JURY MEETING.

The jury will meet in plenary session for the first time in November 1970, in order to give final approval to the competition rules, and to elect a President in the presence of all its members, who will have the casting vote; they will also study the criteria for the judgment.

18. JUDGEMENT CRITERIA.

Before the judgement the jury will determine the criteria of evaluation for the competition, conforming to the aims of the program.

The possibility of realizing the project within the time limits (1973-1974-1975) will be taken into consideration.

19. COMMITTEE OF EXPERTS.

The jury will be aided by a technical committee of experts having participated in the elaboration of the program and designated by the French government.

20. PRIZES AND INDEMNITIES.

The French Government will allot 550,000 French Francs in awards and prizes.

21. ALLOTMENT OF PRIZES AND INDEMNITIES.

- 21.1. The jury will have 250,000 French Francs at its disposal to be used as awards for the winners.
- 21.2. In addition it will allot 30 indemnities of 10,000 French Francs each to competitors of its choice, to cover part of their participation expenses.
- 21.3. It will make its decisions by a simple majority of votes.
- 21.4. The jury will not be expected to present a ranking of the entrants.
- 21.5. Only one first prize may be awarded; no first prize will be awarded unless the jury considers that the winning project has all the necessary qualities for its eventual execution.

22. CONSEQUENCES OF THE JURY'S DECISION.

The decision of the jury does not imply any inherent right to execution for the prize-winning competitors.

23. JURY REPORT.

The report of jury deliberations will relate the final criteria having led to the distribution of prizes, and will formulate the jury decision, and include recommendations for the sequel to the competition.

The members of the jury may not leave until they have all signed the report.

After the Jury decision

24. PUBLICATION OF RESULTS AND IDENTIFICATION OF WINNERS.

- 24.1.** The anonymity will be revealed after the signature of the jury report in the presence of all members of the jury and of the Delegate of the project.
- 24.2.** The sealed envelopes of the winners will be opened and an identification report will be drawn up.

25. INFORMING THE COMPETITORS.

- 25.1.** The results of the competition will be published immediately following their announcement by the international press agencies, by means of extracts from the two reports of the judgement and the identification of the competitors.
- 25.2.** An official press release will be drawn up by the Delegate of the project and countersigned by the President of the Jury.
- 25.3.** The competitors will personally receive a copy of the press release and may obtain, at their own expense, complete copies of the reports of the judgement and identification.

26. RIGHTS OF THE FRENCH GOVERNMENT AND AUTHORS.

- 26.1.** Submitted entries become the property of the French Government. The latter reserves the right to ensure their original publication by any channel which seems fitting.
- 26.2.** However, the authors of the projects will retain artistic and intellectual ownership of their projects.

27. EXHIBITION AND PRESERVATION OF PROJECTS.

- 27.1.** The winning projects, and those of awarded competitors will be publicly exhibited. The place, duration, and date of this exhibition will be indicated in the press release publishing the results of the competition.
- 27.2.** Projects without awards or indemnities may also be exhibited, unless competitors express the wish that this should not be done when mailing their projects.
- 27.3.** No submitted project will be returned to its author. They will be kept in Paris in the care of the Ministry of Cultural Affairs, and included in the archives of the Plateau Beaubourg Center.

Execution of prizewinning projects

28. PROJECTS SELECTED FOR EXECUTION.

- 28.1. Should the jury grant a first award, the French Government will reserve the right, before deciding upon the execution of the project, to enter into contract with the winner with a view to carrying out additional studies.
- 28.2. Should the jury not grant a first award, the French Government will reserve the right, before deciding upon the execution of the project and in order to select an architect in charge, to enter into contract with one or several winners, following the jury's advice, so that they may continue more detailed studies.

29. FINAL WINNING ARCHITECT.

- 29.1. In the event that several winners are invited to pursue their studies, the French Government will make the final choice according to a new jury report.
- 29.2. The architect engaged for the execution will receive a financial contract.
- 29.3. If it applies, the remuneration of the contract for complementary studies will be deducted from the total sum of fees which will be calculated on the basis of 6 % of the cost of construction including the remuneration of technical advisors.
- 29.4. The final winning architect must submit for approval by the French Government the organization of his office, including the list of the consulting and supervising engineers who will be responsible there. This office must necessarily be located in Paris.
- 29.5. The final winning architect will be expected to consult the Center of Industrial Design for the interior furnishings of the building.
- 29.6. The French Government will take all steps necessary to enable the winning architect to work legally in France.

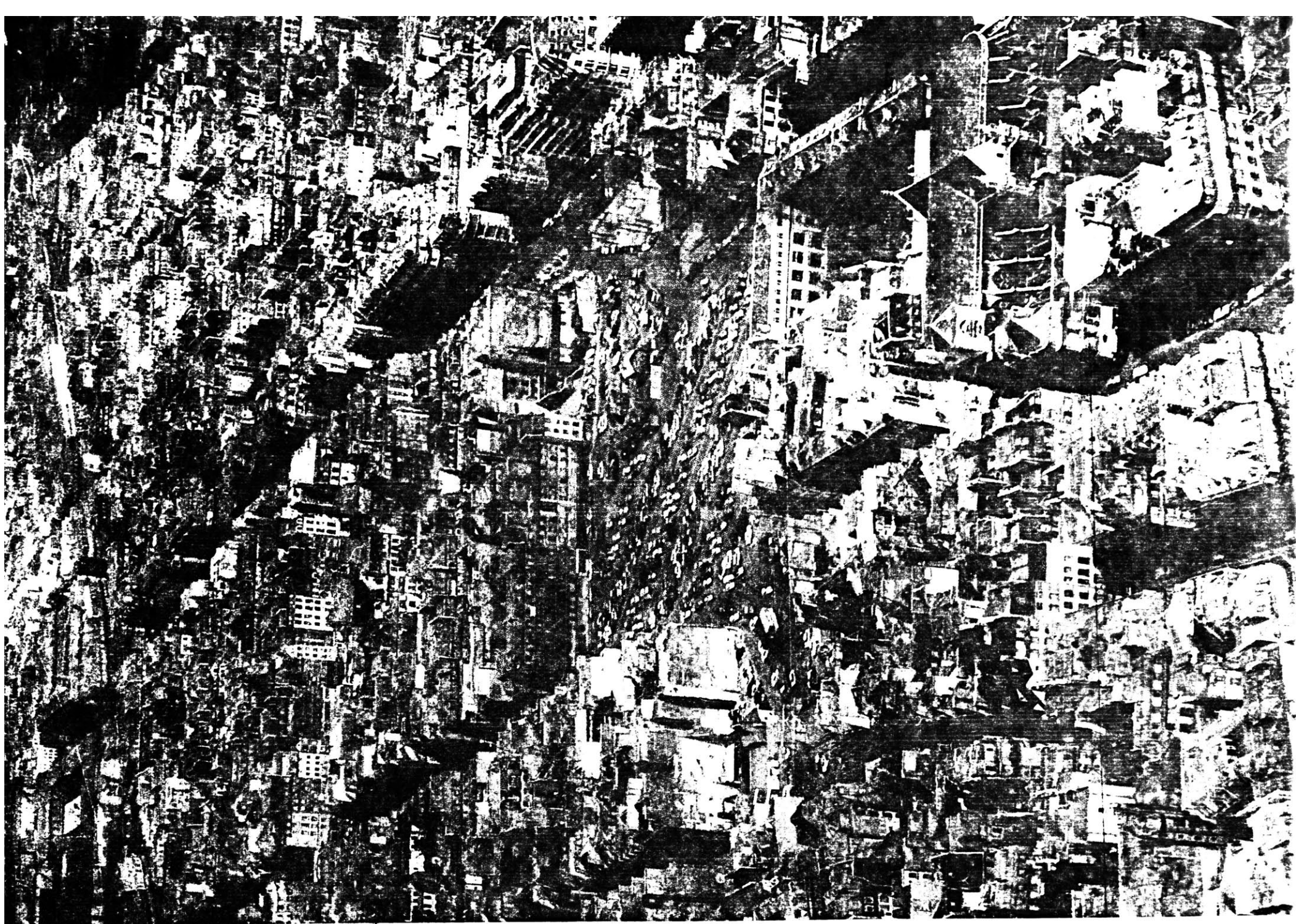
30. DISAGREEMENTS.

For the settling of any disputes, the U.I.A. will be called upon to mediate.

In the event of non-settlement by means of amiable mediation, the dispute will be brought before the competence of French law.

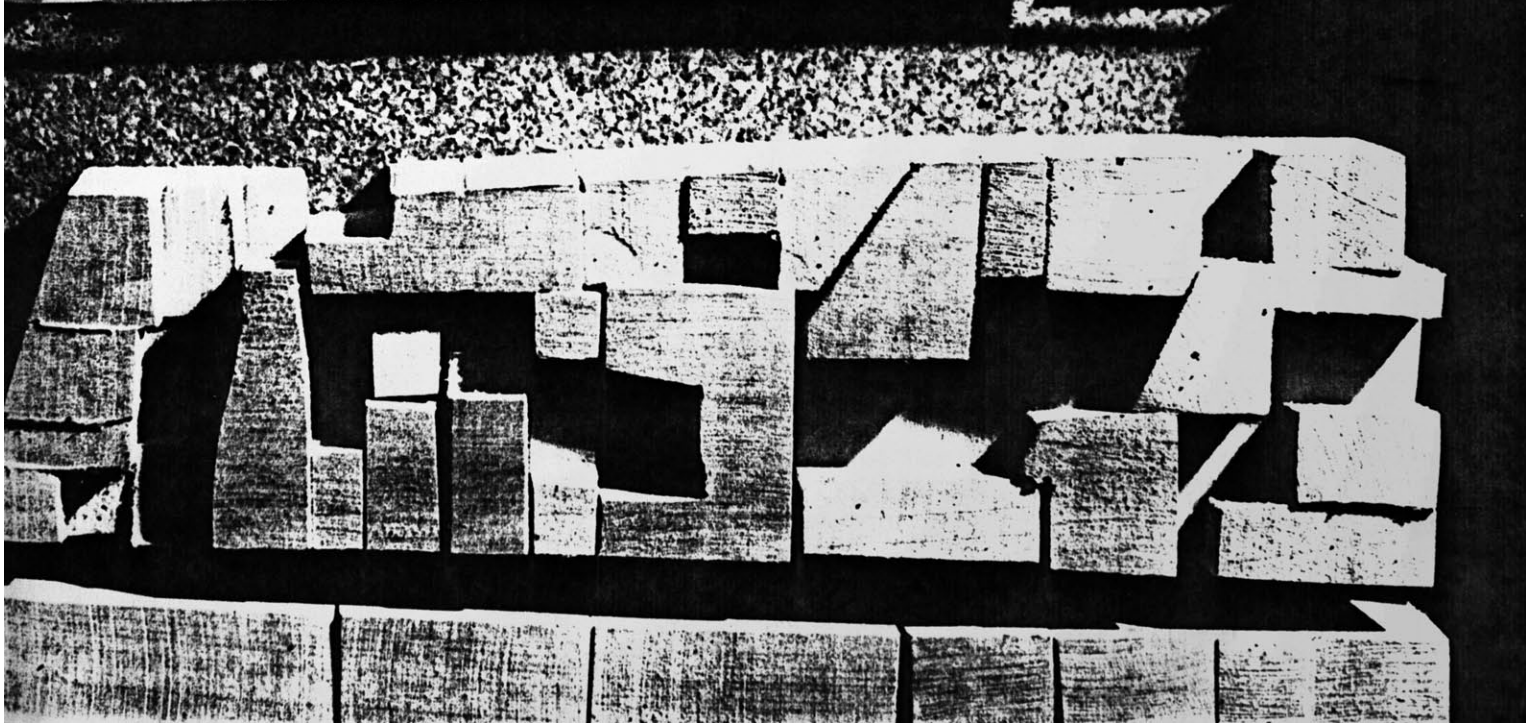
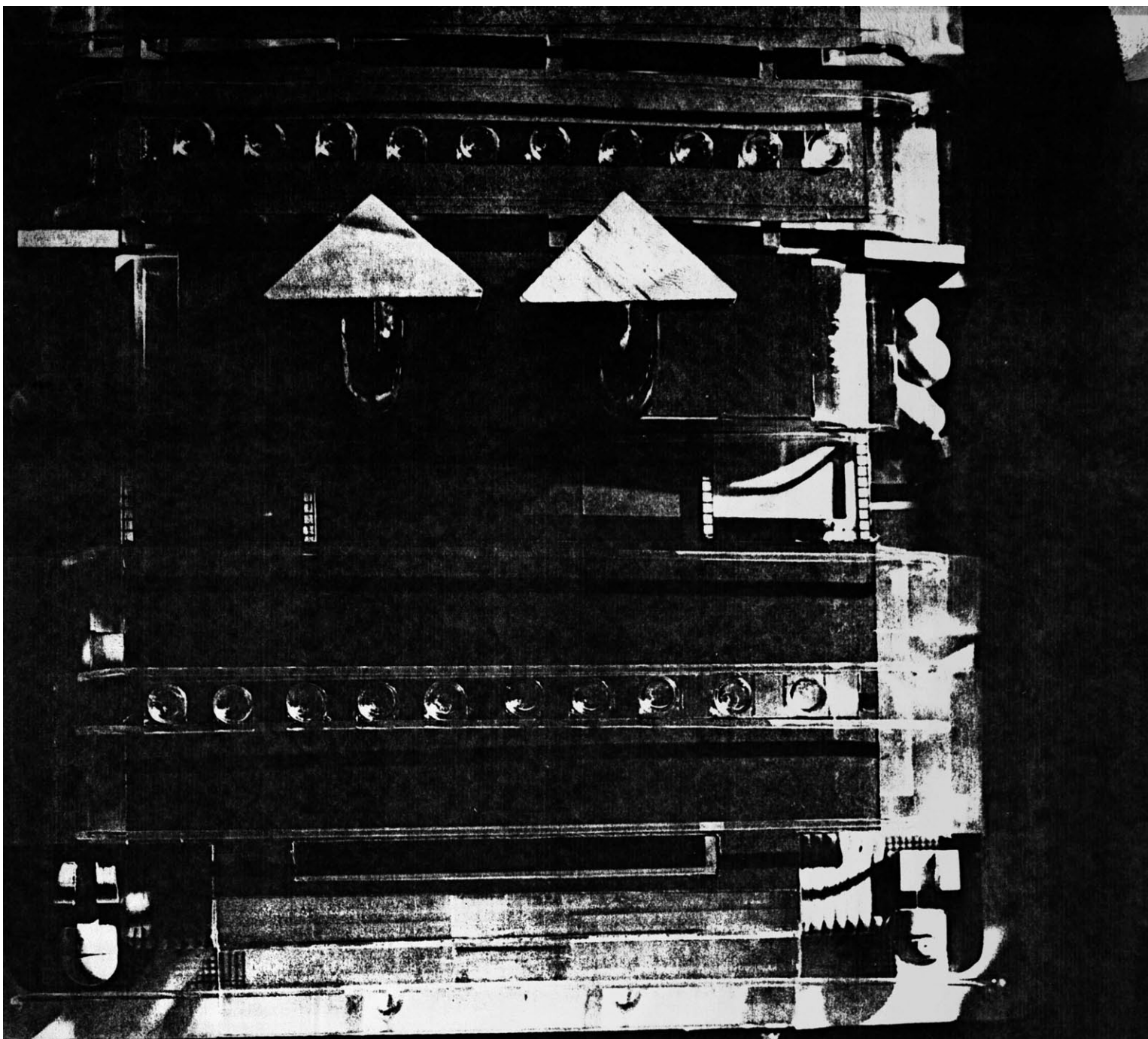


4.3.1. Vue générale aérienne inclinée direction nord-ouest : île de la Cité et quartier des Halles.
General aerial view taken looking Northwest : île de la Cité and les Halles district.



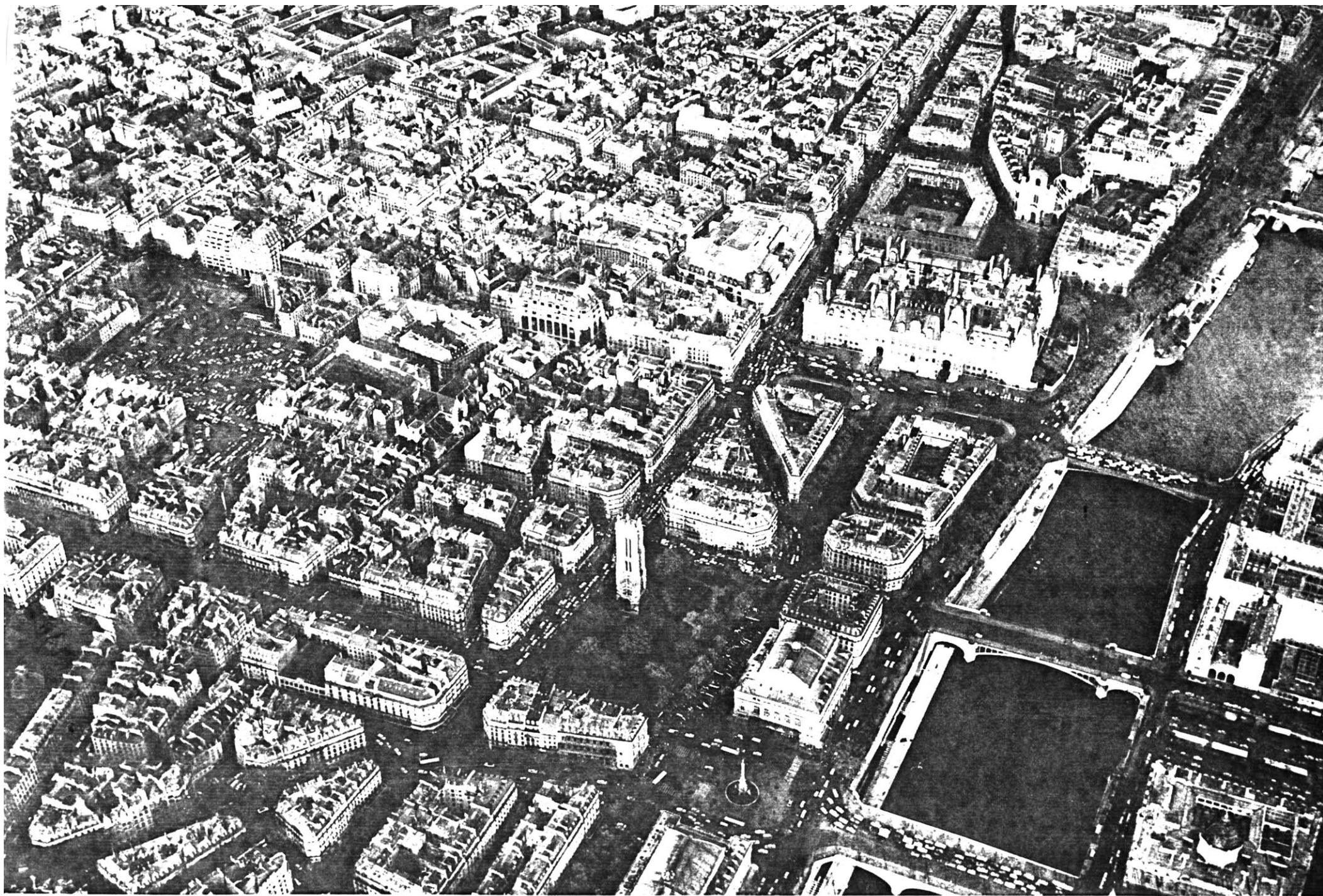
4.3.5. Vue générale aérienne basse direction nord-est.

General low aerial view direction Northeast.



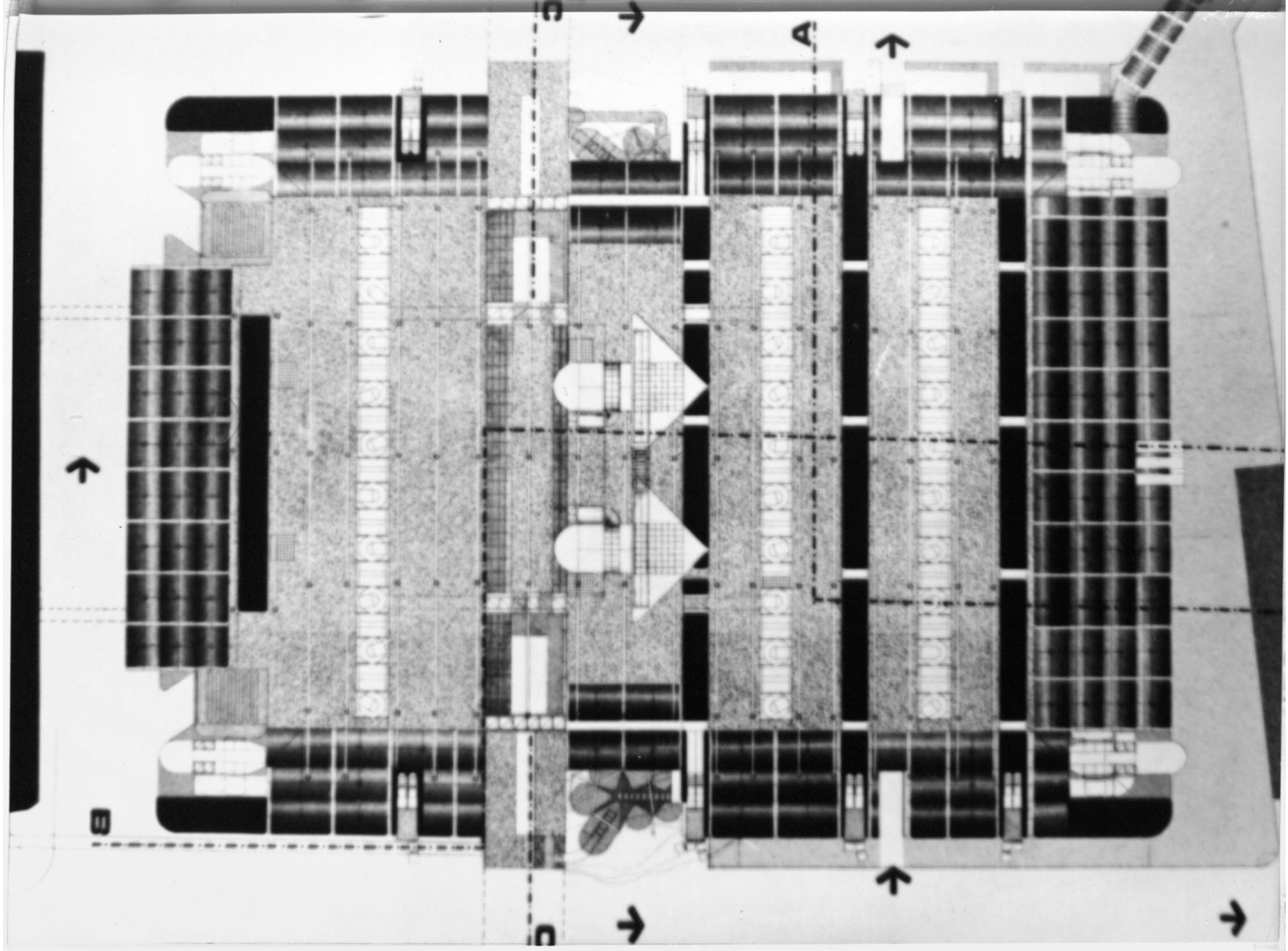


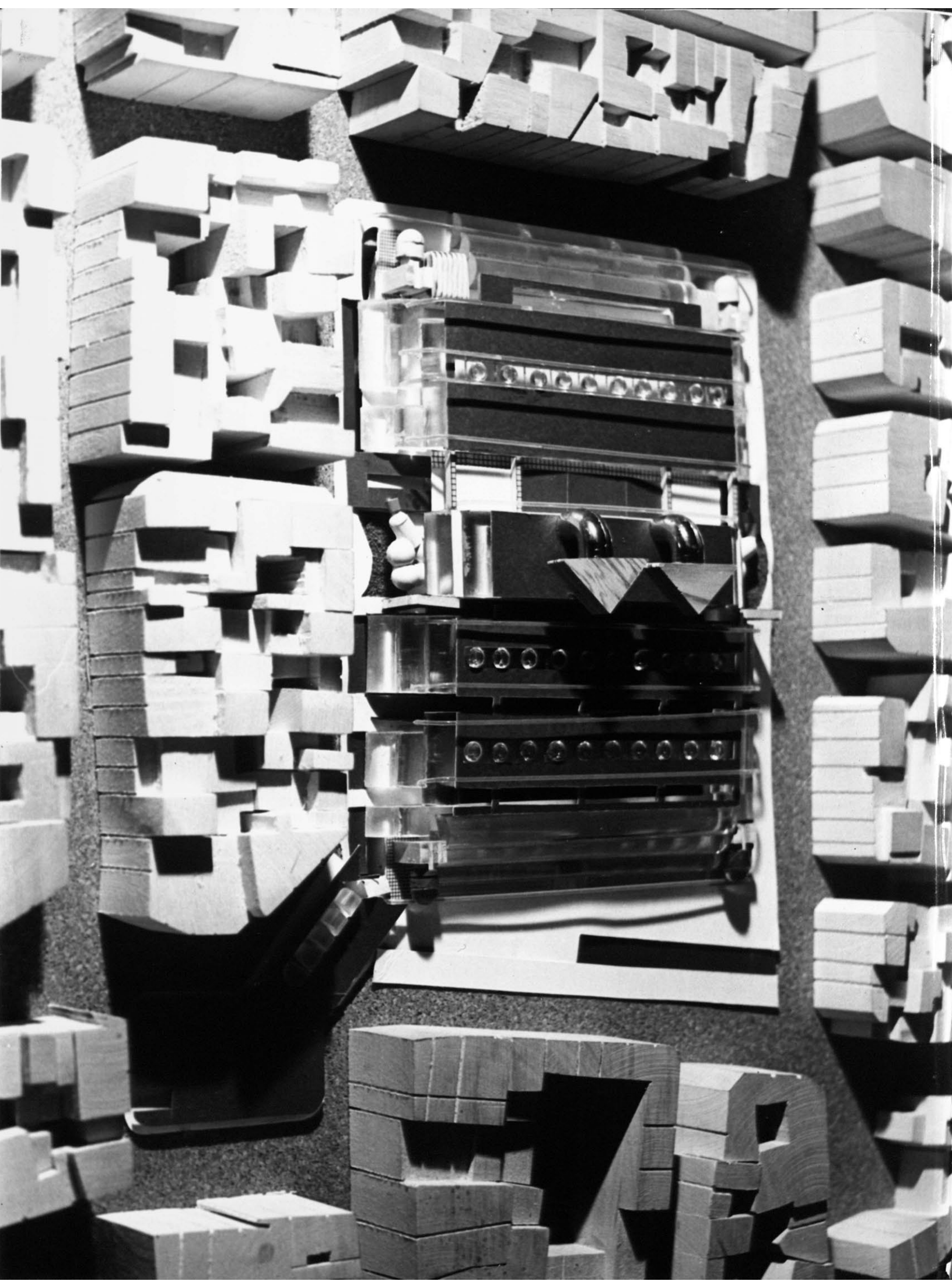
4.3.3. Vue générale aérienne direction sud.
General aerial view direction South.

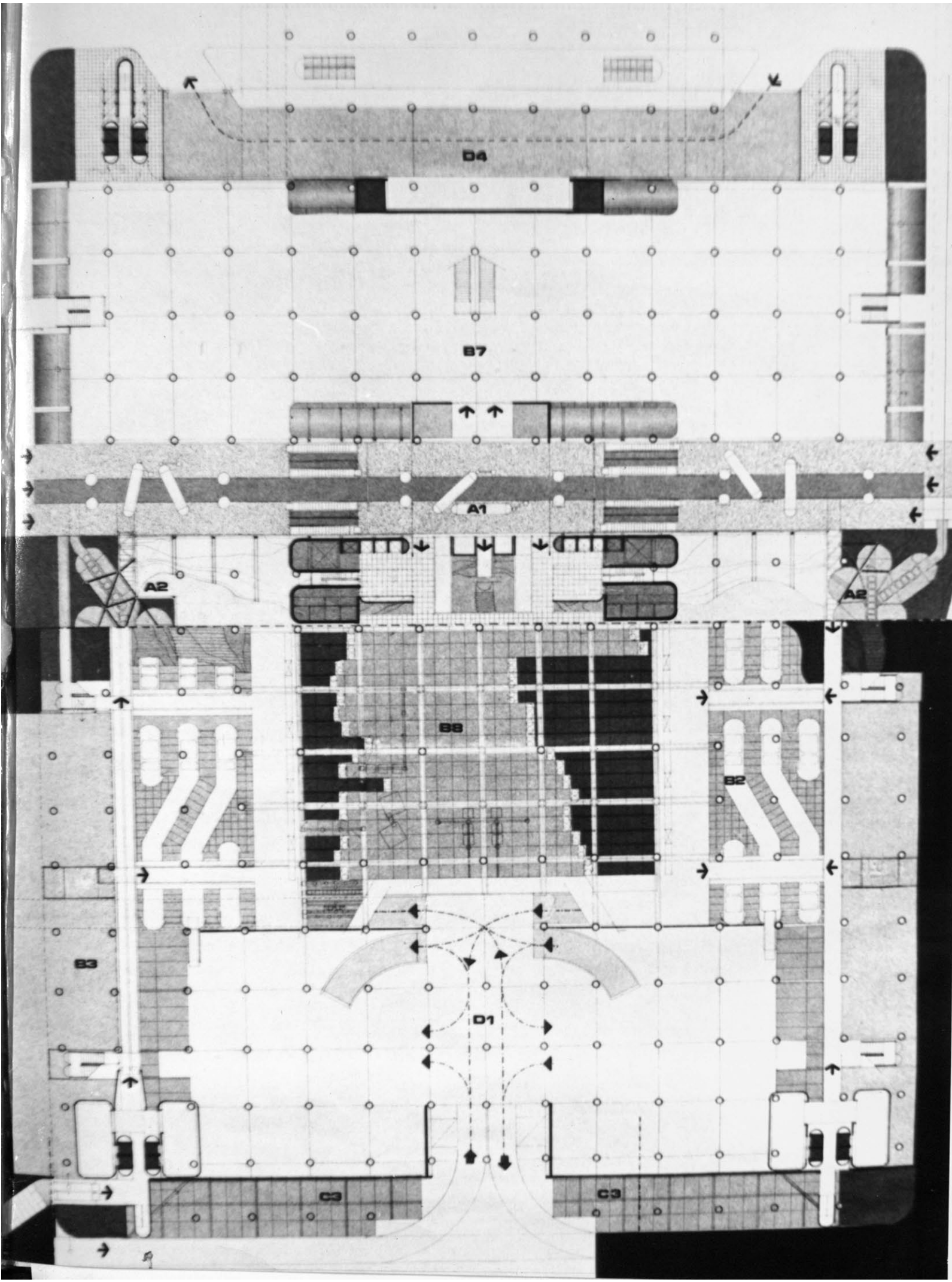


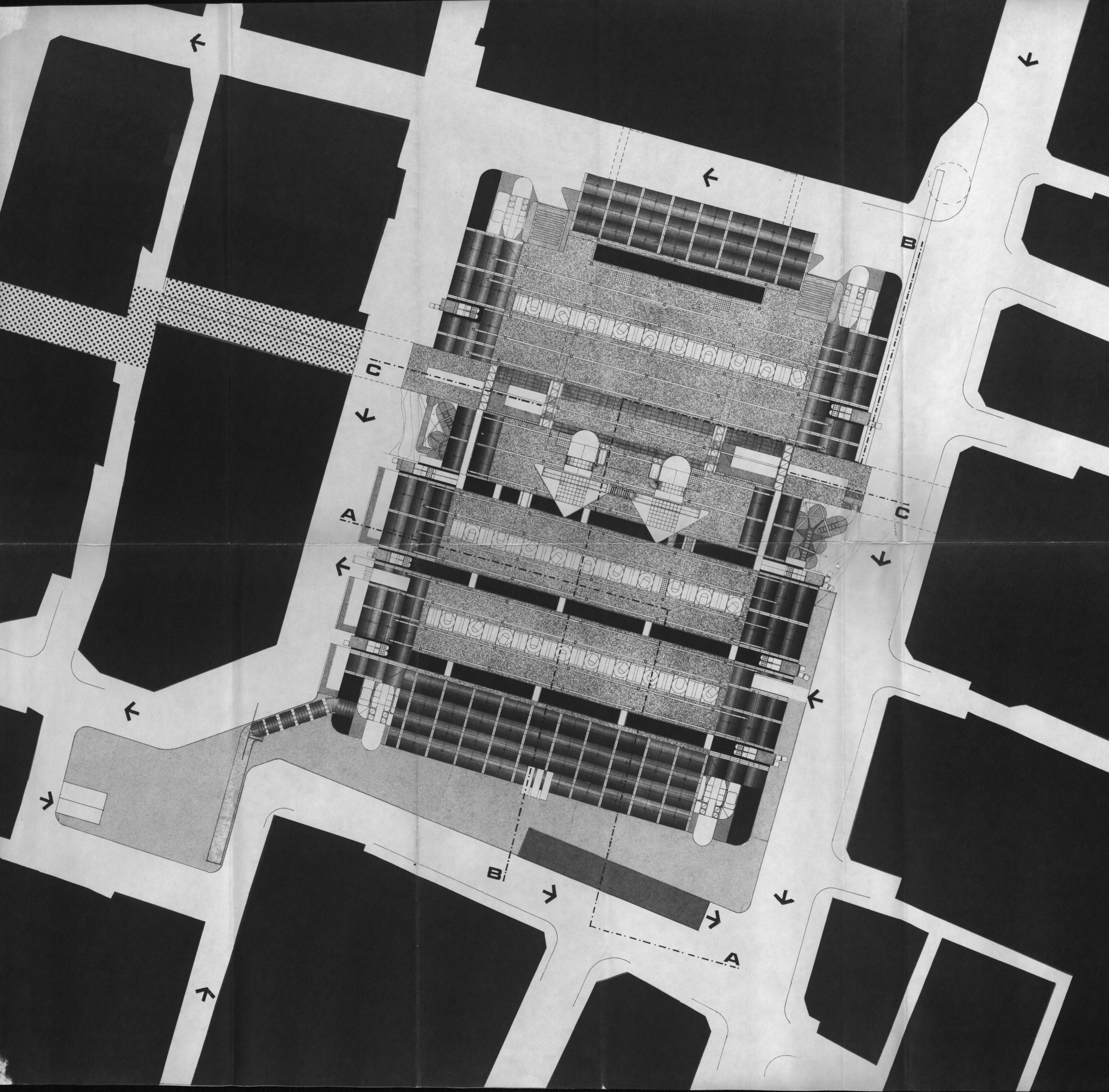
4.3.4. Vue générale aérienne direction sud-ouest.

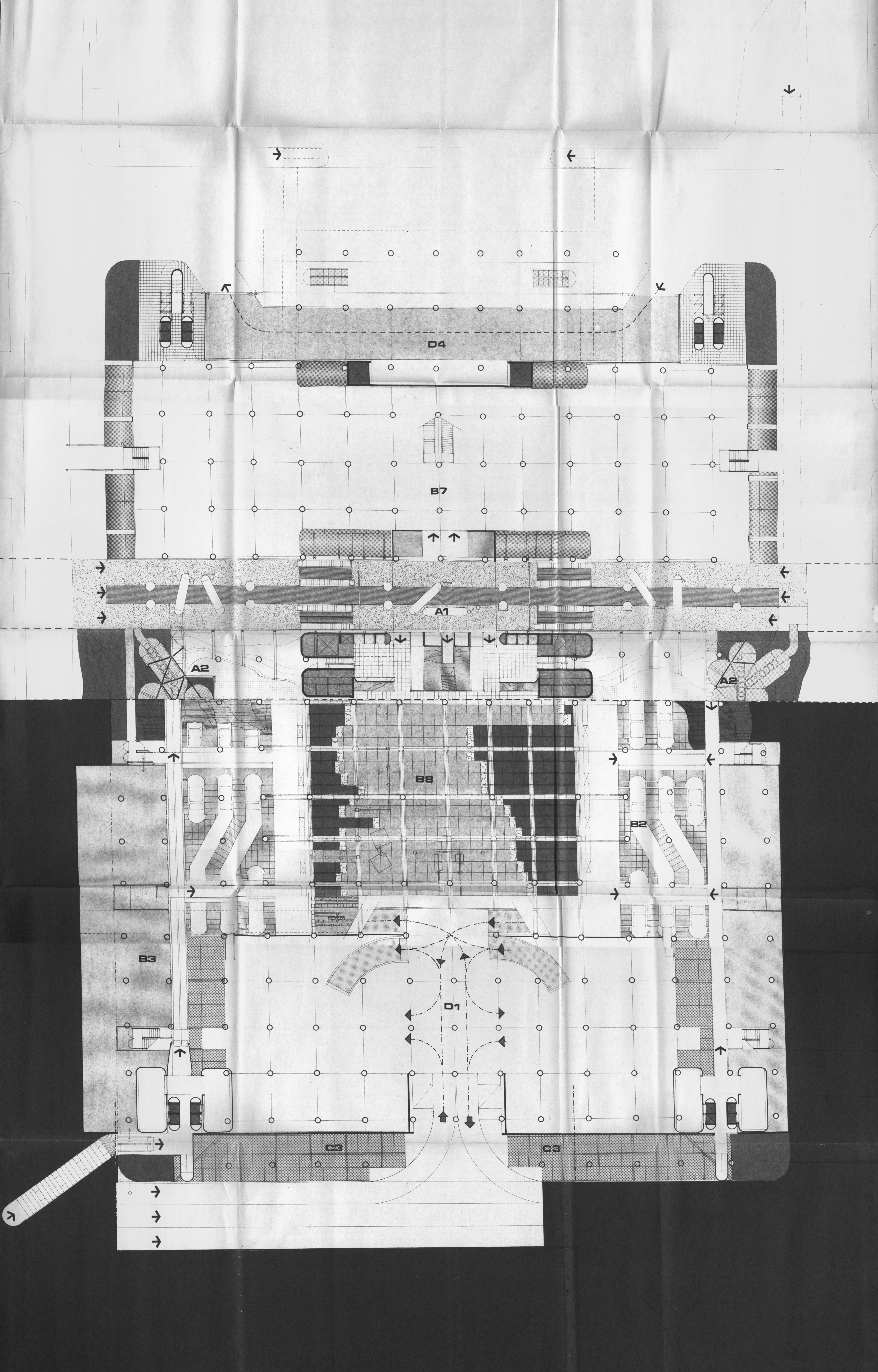
General aerial view direction Southwest.











+52.5

+47

+44.25

+41.5

+36

+32
+28

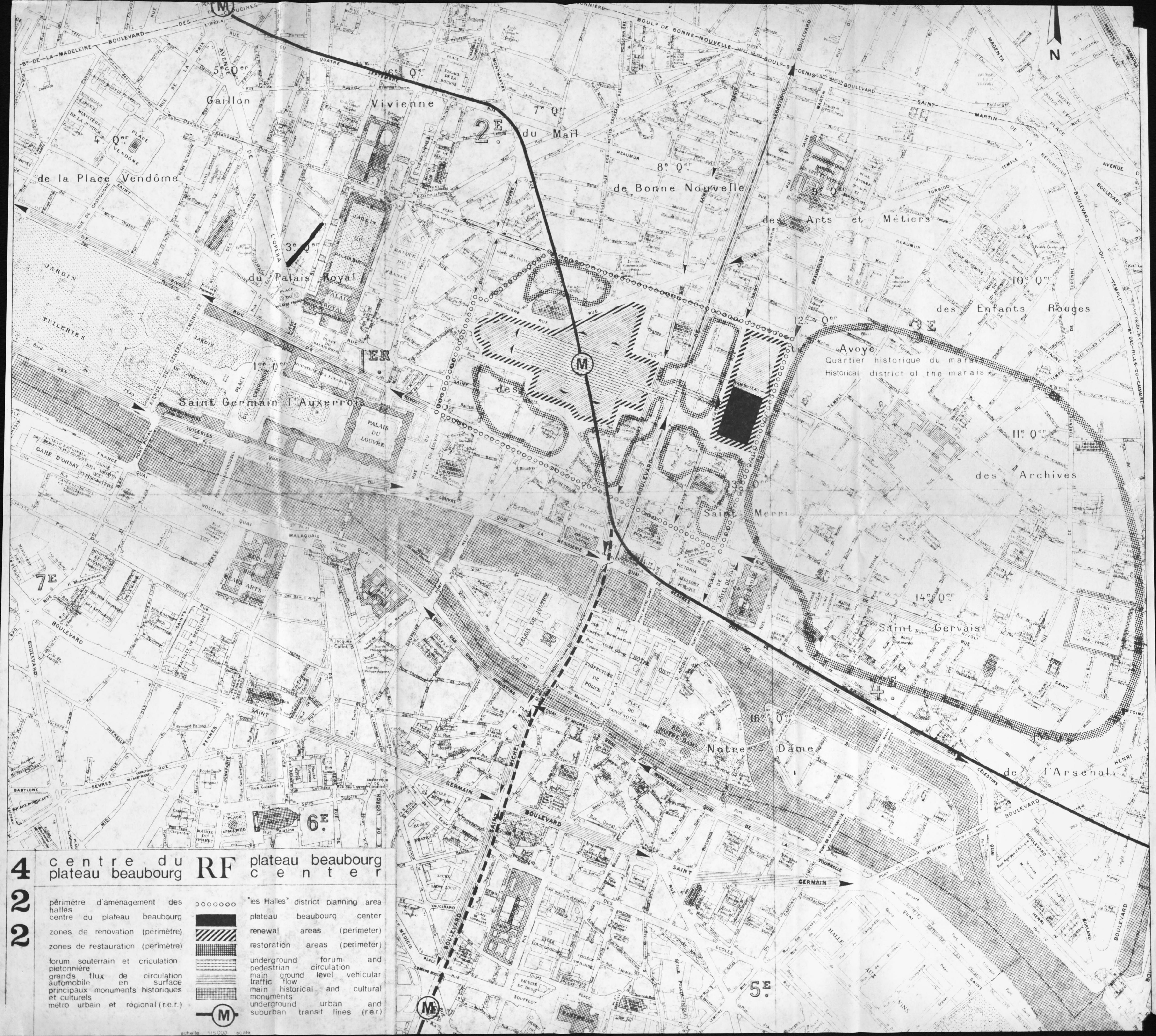
+24

+20

+49.75

+28





4 centre du plateau beaubourg

2 périmètre d'aménagement des halles

2 centre du plateau beaubourg

zones de rénovation (périmètre)

zones de restauration (périmètre)

forum souterrain et circulation piétonnière

grands flux de circulation automobile en surface

principaux monuments historiques et culturels

metro urbain et régional (r.e.r.)

RF plateau beaubourg center

les Halles district planning area

plateau beaubourg center

renewal areas (perimeter)

restoration areas (perimeter)

underground forum and pedestrian circulation

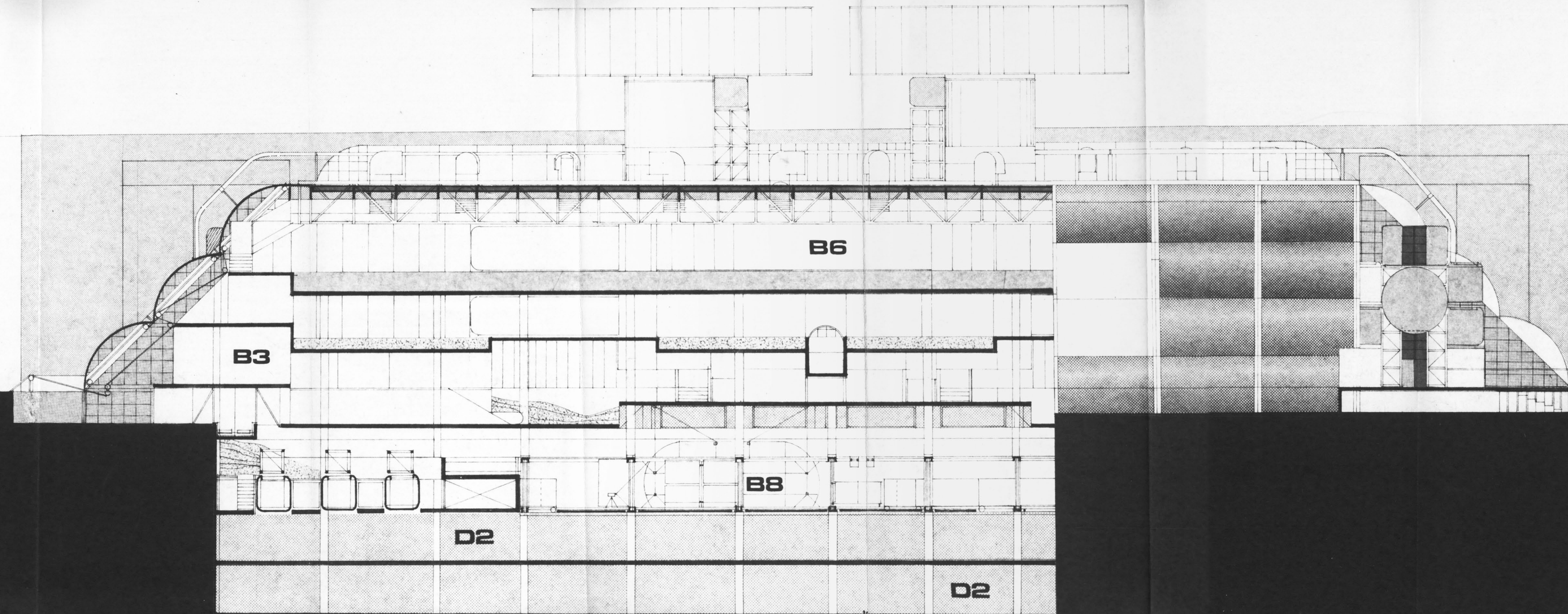
main ground level vehicular traffic flow in surface

historical and cultural monuments

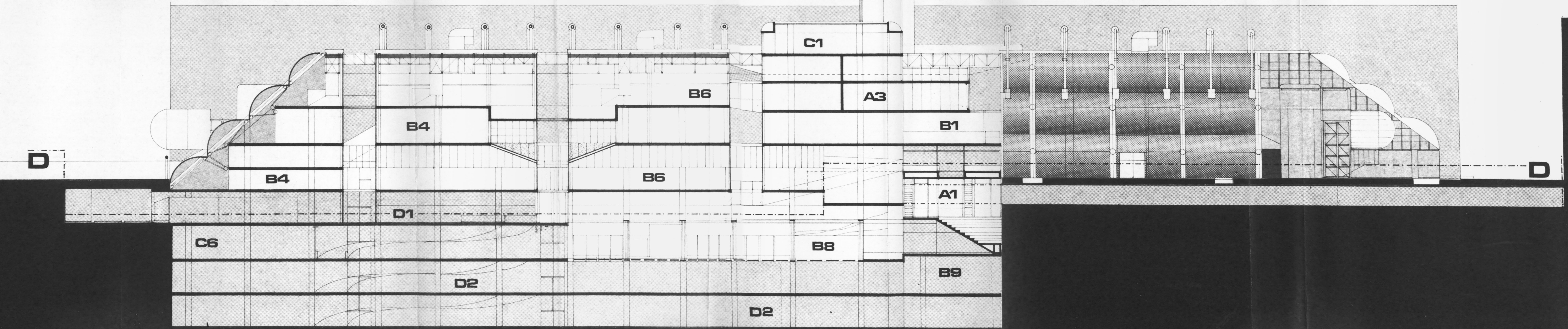
underground urban and suburban transit lines (r.e.r.)

(M)

A-A



B-B



T95-130

T95-130

C-C

