

OZ



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Yves Klein in the "Void Room," Haus Lange, 1961. Photo by C. Wilp, courtesy of Museum Haus Lange and Haus Esters.			

Two Projects

Michel Kagan



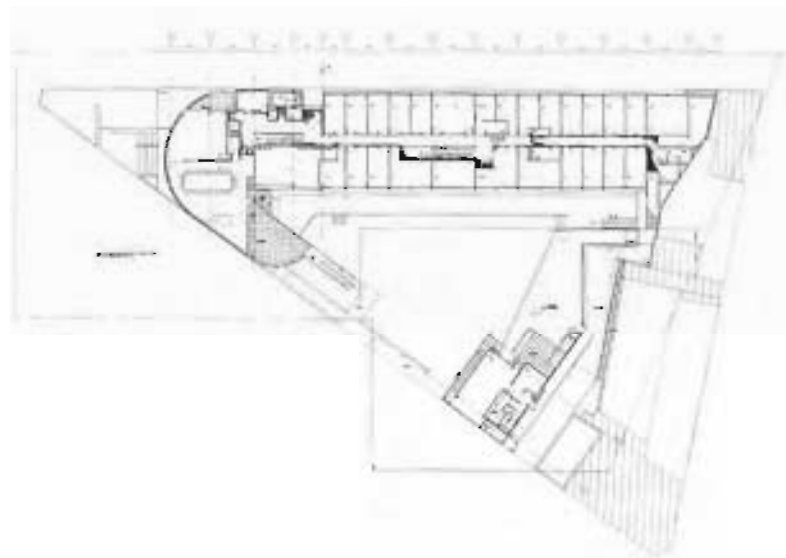
The seat of the HLM offices at Alençon in lower Normandy is located in an uncrowded quarter made up of small two-story homes. The integrating principle consisted of building along the street in a continuous manner while freeing up a space in the center of the site for a garden structured on a play of stone walls. The shape of the site determined the outlines of the building. The important parts of the program are contained in a curved volume raised above the plaza that will serve as a node at the corner of the two streets to guide the visitor into the hall, while also allowing for access and views into the interior garden. The hall as a buckle-like space becomes the theme of the project. The thickness of the southern facade incorporates a number of interior and exterior functions that are resolved in the design of the section: the pipes are contained in the wall, the blinds and sun-breakers are framed in to give natural climittization for the offices.



An architect can conceive of his or her work on a large urban scale and still express their concepts on a microscale. Such is the case in this tiny pavilion that I built in Geneva, which nicely recapitulates my architectural language. It was constructed by students for an annual university celebration in the Parc des Bastions, a historic park in the central city where one normally finds statues of Calvin.

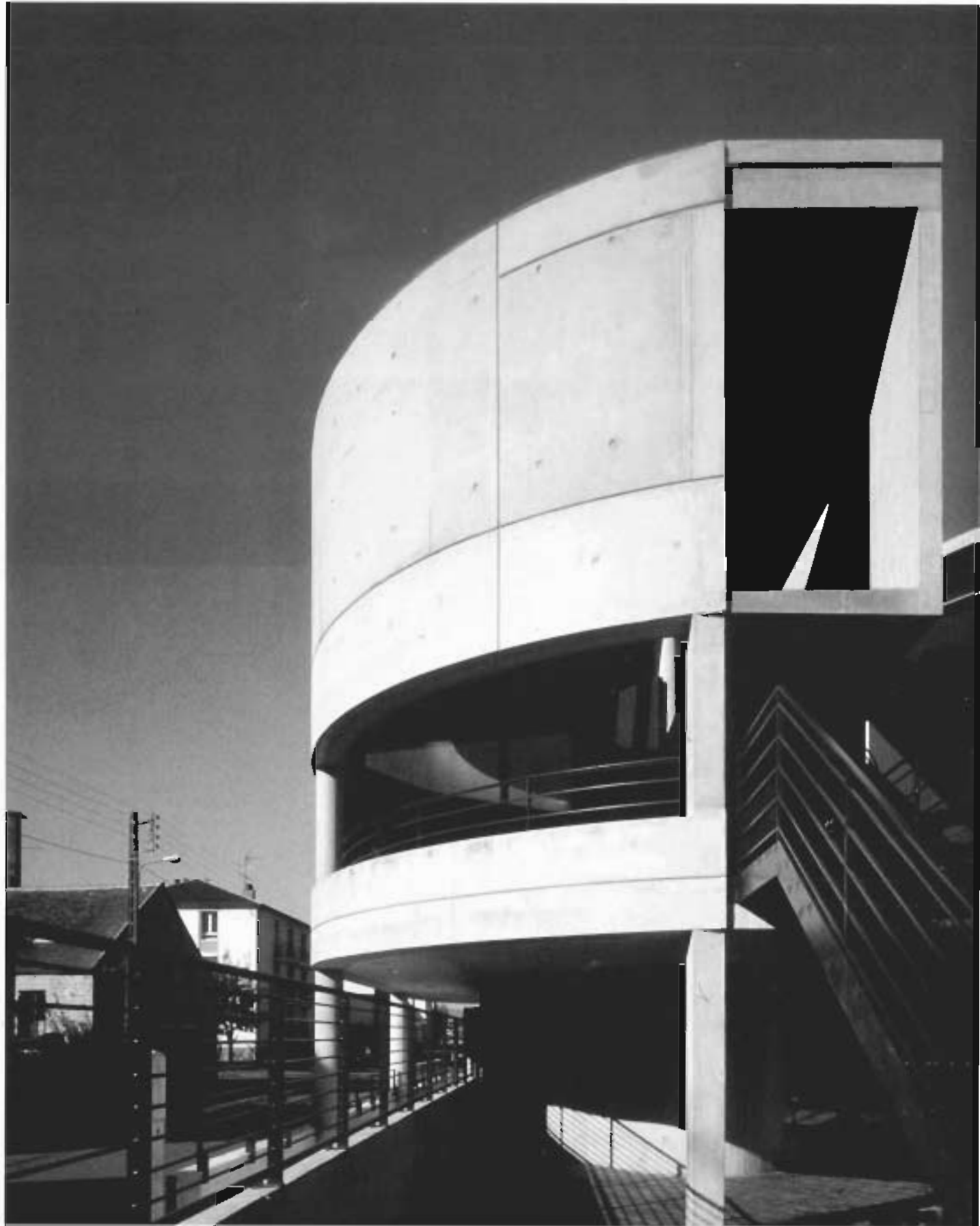
There was no precise program for the pavilion, but the theme of passage and entry was quite naturally pursued. The passage from outside to inside, or from one room to the next is something universal and inseparable from architecture. Two independent planes, which slide past one another, are gathered around a floor plane that reveals the gradual slope of the site. The walls fold over to create an exposed yet infinite interior space that is given a human scale by the addition of a window to frame the view. Completely proportioned according to the Modulor, the pavilion hosted a copy of Le Corbusier's "open hand" sculpted in olive wood.







HLM Offices



Geneva Pavilion