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# The Balance

The symmetry demands it: a second footbridge, the "Passerelle d'arôme des roses" creates the axial balance. The symmetry of the Palais de Tokyo is continued down to the Seine, and a new underpass leads under the river road and ends in a patio that connects it with the Palais.

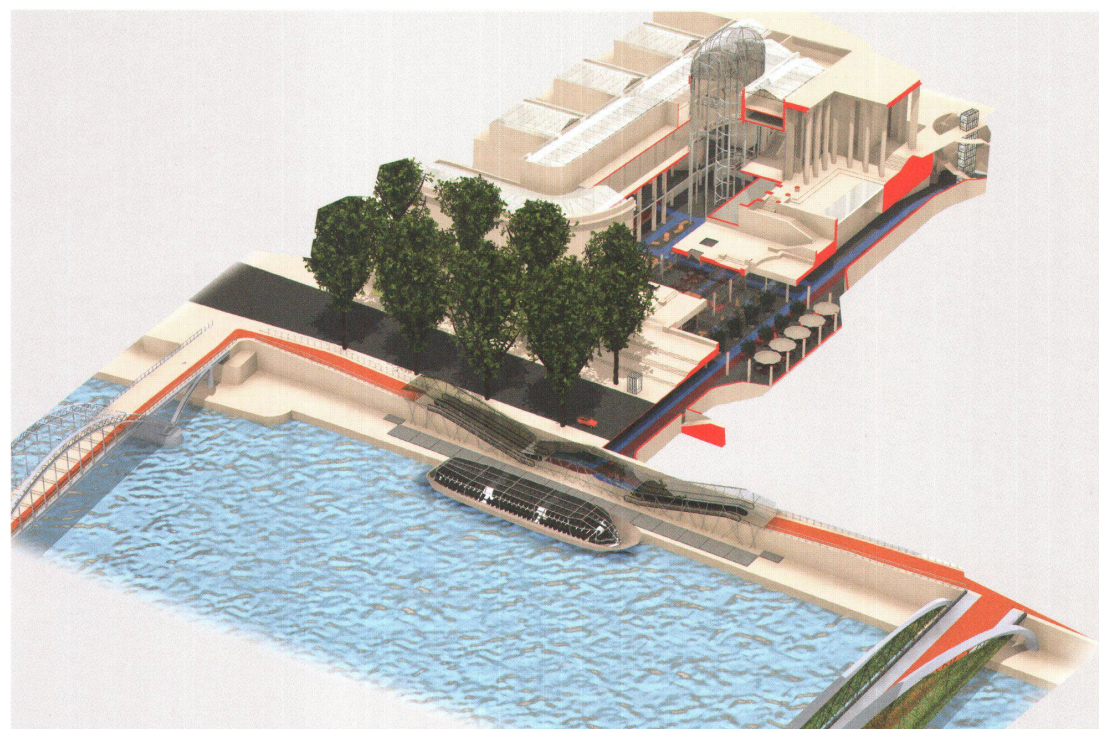
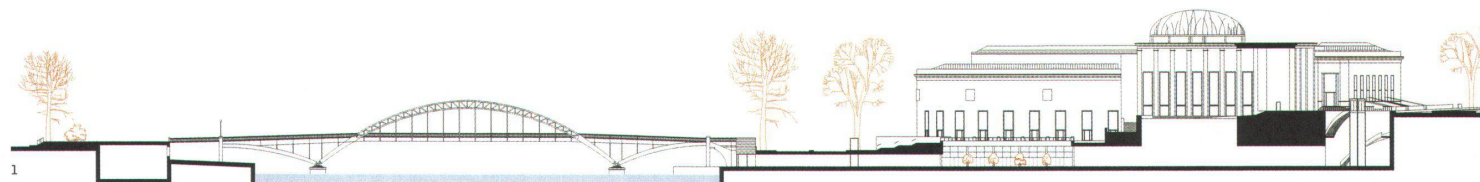
• The power and aura of the symmetry of the Palais de Tokyo as a contrast to the asymmetrically positioned Passerelle Debilly prompted the author to propose a second footbridge upstream from the Palais in order to balance the symmetrical system. He christened the bridge "Passerelle d'arôme des roses" because of the prolific flow-ers within its arches. Ramps lead down to the Seine embankment from both bridges and into a new sunken patio in the outer courtyard of the Palais de Tokyo. The patio is accessed by an underpass beneath the river road (Avenue de New York). This is the lowest level of the museum and provides access to the Palais, which contains all the rooms of the mandatory program.

The patio is linked to the museum's central atrium, which is dominated by a rotating panorama elevator that connects all the floors. There are no ramps in the museum: vertical connection is invariably provided by elevators placed throughout the whole building. The adjacent museums (Musée d'art moderne, Musée Gaillard) are included in this concept – a contribution to the reduction of impediments. The Visitors' Center is located within the building. The author treated the elaboration of special ideas, such as the antiflood bulkhead for the sunken patio, the construction of the bridges and the roof terrace, with the utmost care. The exhibition concept is based on the idea of exhibiting copies of the most famous works of art in all the Paris museums for people with disabilities. •

--> Student: Grzegorz Zietek

--> Professor: Waldemar Leszkiewicz

--> School: Technical University, Gdańsk PL



**1** The underpass that leads under the river road and ends in a patio connecting it with the Palais is clear in cross section.

**2** A rotating panorama elevator connects all the floors. Its dome is a shining landmark.

**3** The view from the Eiffel Tower shows how the second footbridge logically completes the geometrical law of axi-ality.



# The Arcade

This modest project should be read in cross section. An arcade connects the level of the Avenue Wilson to the lower level of the river road, thus providing direct access from the embankment promenade. Culture comes right up to people walking by the Seine. A sensible intervention.

• The author proposed restoring the quality of time spent on the promenades of both embankments, thereby creating better orientation in a larger urban context. In addition, the new pedestrian pathways become part of the Parisian promenades. The Rive Droite contains a café and a prominent terrace with access to the bridgehead of the Passerelle Debilly by means of ramps.

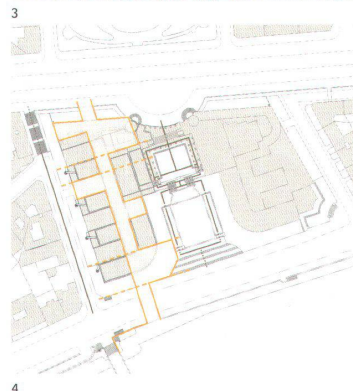
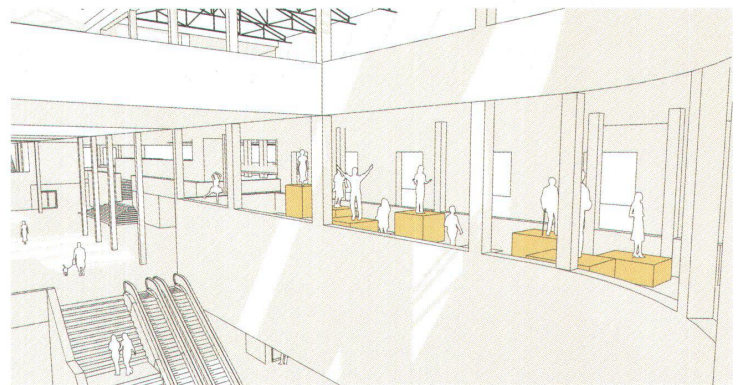
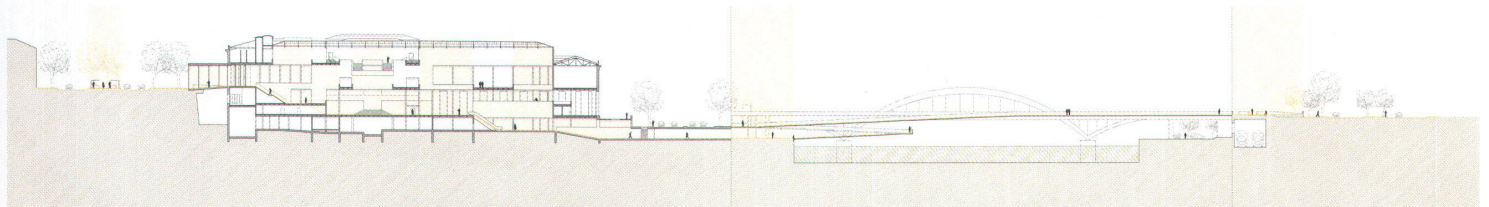
Inside the Palais de Tokyo, a public arcade connects all the floors both physically and visually. From the Avenue Wilson, a new main entrance accesses this arcade on its uppermost floor. The bottom floor, on the other hand, extends to below the river road, the Avenue de New York. In this way, people walking along the embankment or enjoying a café au lait on the terrace are encouraged to visit the cultural venues.

The jury admired this precise and sensible intervention. It is a complete, well-documented minimalist project. The clear pathways ensure efficient orientation inside the building and a convincing connection between the different floors. The mutual dependence of light and space is well thought out, but there is insufficient information about the materiality and how accessibility is to be effected. Information about the museum is sparse, and the exhibition conception would appear to be too narrow for the theme of "Access for All". •

--> Student: Kathrin Kulle

--> Professor: Bernd Rudolf

--> School: Bauhaus University, Weimar D



**1** The arcade leads through the Palais and under the river road to the Seine.

**2** The project aims at restoring the embankment promenades. Access for All – including to the river.

**3** The interior comprises a generously proportioned access hall; the concept of cutting through turns into a spatial experience.

**4** The diagram shows what is meant by the concept of cutting through.



# A Fairy Tale

On closer inspection, aspects that appear arbitrary and capricious at first sight turn out to be logical and meticulous. Based on urban analysis, the project develops a rational fairy-tale world, a garden of perception. The proposal shows that gravity and play are not mutually exclusive.

• This project creates a convoluted maze of pathways between the two banks of the Seine as an ecological link between the gardens of the Musée de la Mode and the Musée du Quai Branly. The crossing is an almost delirious labyrinth between the two embankments. The Garden of Eden is equipped with a great variety of activities, playing on feelings and emotions that depend on the size, character and prospect of each location. A fairy tale is told by means of forms, colors and names.

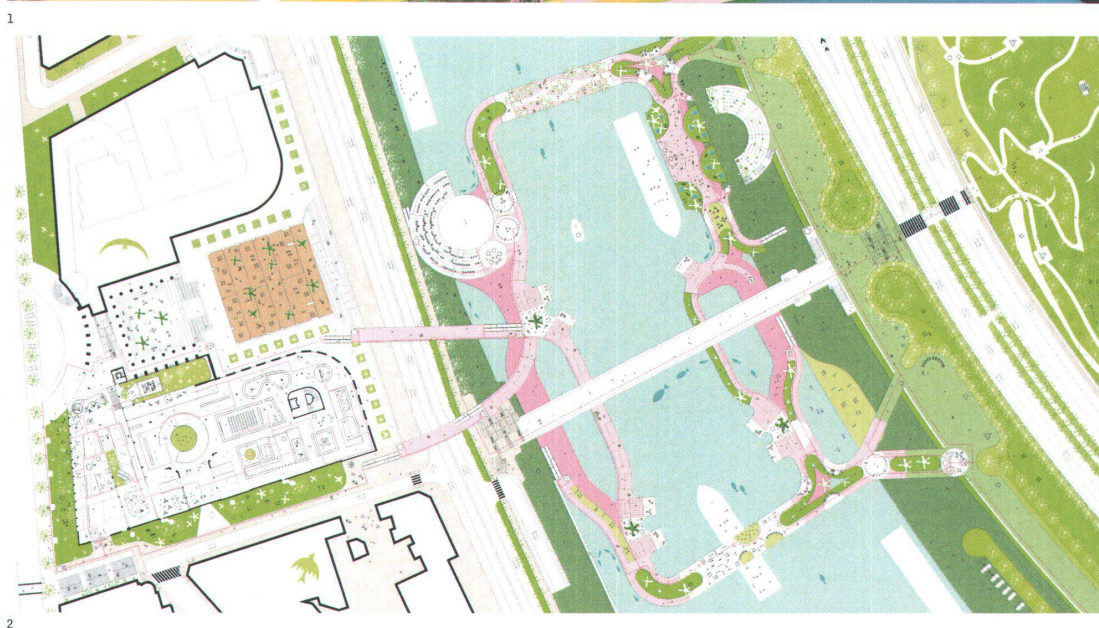
But the authors' proposal is not based solely on foolishness and fun. They have studied the urban development of the site in detail to show the changes and the loss of green areas and courtyards in the course of history. More importantly, they have integrated these historical references in their project, insisting on serious values, including accessibility. To this end, they have created islands and courtyards where people can enjoy themselves and learn at the same time. There is a village of exhibition boxes in the Palais de Tokyo, which creates a focal point on the Parisian museum promenade.

The museum concept has been carefully worked out and is based on the same ideas as the river crossing. Exhibition boxes are used to create different perceptual experiences connected with light, sound and the sense of touch. The jury was impressed by the powerful and personal project idea, as well as by the cheerful and lighthearted play of form and color. •

--> Students: Mateusz Adamczyk, Michal Palej

--> Professor: Hanna Grabowska-Palecka

--> School: University of Technology, Cracow PL



1 The authors tell a fairy tale while remaining true to the old concept of instructing and entertaining.

2 The colorful, capricious coiling and twining are not ends in themselves but are part of a well thought-out spatial concept.

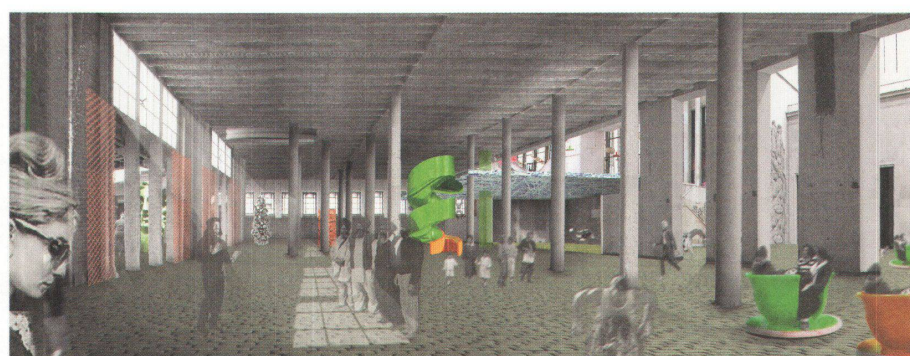


# The Opening

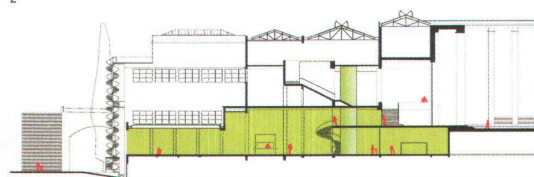
This proposal aims at making a contribution to the quartier. The lower floors of the Palais de Tokyo were completely gutted and opened up towards the street as a hall with shops, cafés and, above all, the public. A campaign to bring life into the quartier.



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1 The Palais is currently a closed-in museum and is to become an open urban space in the future.

2 The whole basement of the Palais is to be completely gutted and the hall opened up to the life of the city.

3 The cross section shows the intervention for the city hall. The upper floors with the museum will be left as they are.

4 By means of careful analysis, the authors show the insidious loss of free spaces in the surrounding quartier.

• The authors detected a shortcoming: the two museums, one of them in the Palais de Tokyo and the other the Musée d'Art moderne, are not linked either to one another or to their urban surroundings. With this project, they intended to make it possible for the Palais de Tokyo and the surrounding quartier to mutually influence one another. The lowest floor of the Palais has been completely gutted and opened up to the street, creating a covered public plaza, a hall for urban life that will attract art galleries, cafés, restaurants, shops and educational facilities – and the public.

One floor higher up, the Palais has once again been opened up to its surroundings. The lower level of the courtyard continues into the building, creating a public plaza. Four of the existing exhibition rooms have been converted into rows of two-storey artists' studios. The second-lowest storey of the Palais accommodates a café with a view into the inner courtyard and the Visitors' Center. This storey connects the lower artists' quartier with today's museum, which has been left untouched.

The jury liked the minimal intervention, which is limited to the opening up of the two lower floors. All the storeys are equipped with elevators and escalators for people with disabilities, with the exception of the rough floor in the new hall. The exhibition concept concentrates on wheelchair users and is not further explored. There was no proposal for people with other forms of disability. •

--> Students: Daniel Hoffmann, Marc Knechtges, Björn Thun  
 --> Professor: Wolfgang Christ, (Wencke Haferkorn, Diploma engineer; Lars Bölling, Diploma engineer)  
 --> School: Bauhaus University, Weimar D



# The Landscape

An artificial landscape grows from the footbridge along the west façade of the Palais de Tokyo. The project is distinguished by the confrontation between the city and the surrounding neighborhood. The jury particularly liked the exterior spaces, and they also praised the modest approach.

• The author had two objectives: to attract visitors to the Palais de Tokyo, and to connect the two banks of the Seine by a straight line. As a result, the Passerelle Debilly and the Rue Manutention are replaced by a hybrid landscape along the west façade of the Palais. Pedestrians can either walk straight to the opposite embankment or meander into each of the Palais courtyards and visit the exhibitions inside the building. What used to be an uninviting back of the building now communicates with the city and its inhabitants.

The jury liked the logical development of the concept in terms of the scale of both the city and the neighborhood. The idea of an artificial landscape is convincingly implemented. Unfortunately, the outer courtyard and the main entrance to the museum remained unchanged and thus inaccessible for people with disabilities.

The author adopted a modest approach to the existing architecture. Nevertheless, she created remarkably high-quality exterior spaces with her personal and sensitive style. The idea of integrating supplementary functions such as a hotel for disabled people and shops along the Rue Manutention adds further qualities to the project and makes up for the lack of any scenographic concepts for the interior spaces. The inside organization of the new and existing spaces is not satisfactory, but the exhibition concept is both simple and convincing. •

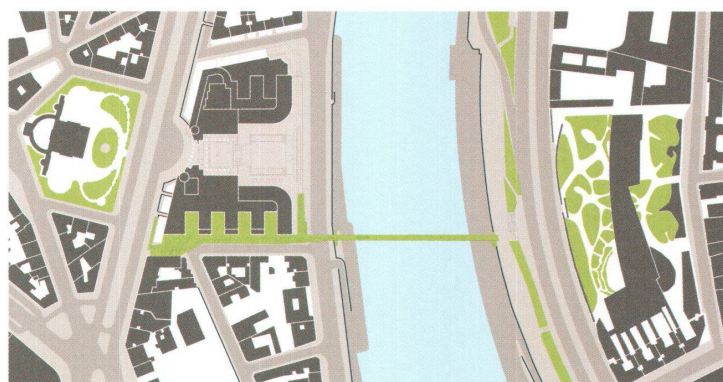
--> Student: Silvia Palmerini

--> Professors: Marco Bini, Giorgio Verdiani

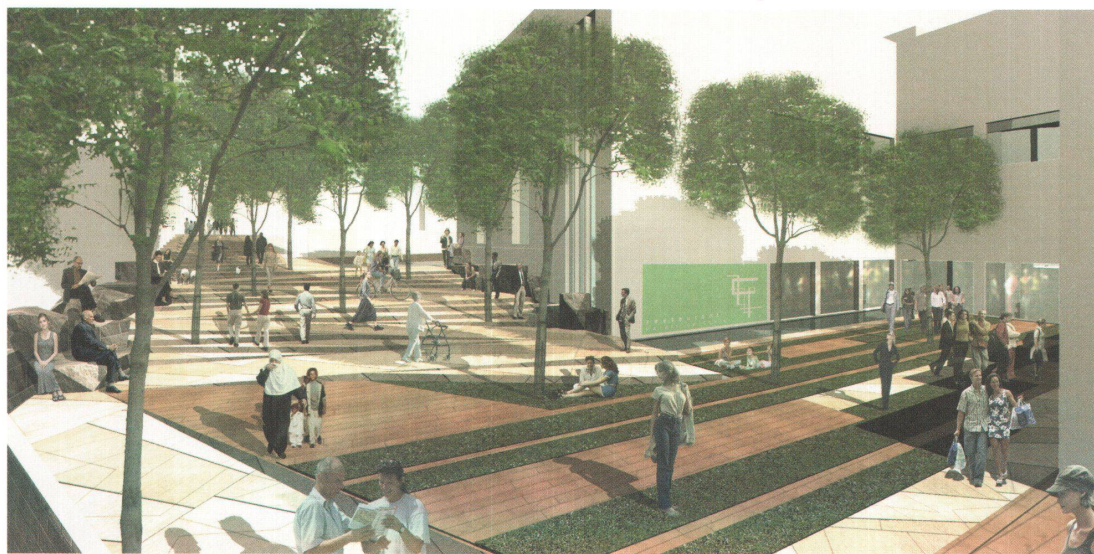
--> School: University of Florence, I



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**1 Walk on or linger: visitors can either go straight across the river or wander through the courtyards.**

**2 The project is devoid of grand gestures and is restricted to a straight linear link.**

**3 Neither a road nor a bridge, but a hybrid landscape replaces the dreary back of the Palais.**