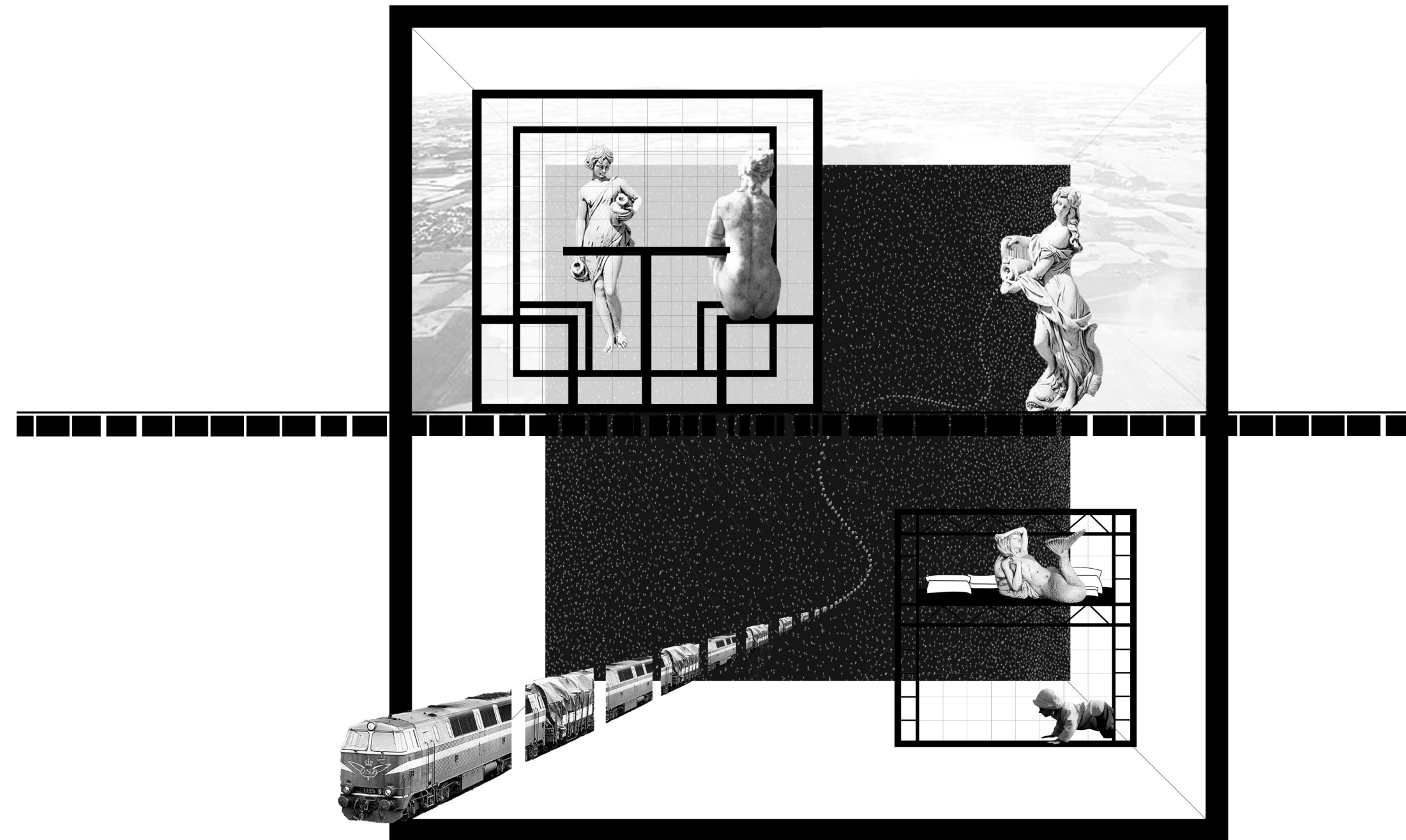




AT the beginning I haven't conceived a veritable house, but just a one floor primitive dwelling.

I had in mind, a kind of african hut, where the fire, surrounded by some stones, burned in the middle, with the family's life taking place around the center.

Something closed must retain our memories, whilst leaving their original value as images. Memories of the outside world will never have the same tonality as those of ones home, and by recalling these memories, we add to our store of dreams.

The house shelters
daydreaming. The house
protects the dreamer. The
house allows one to dream
in peace.

Now my aim is clear

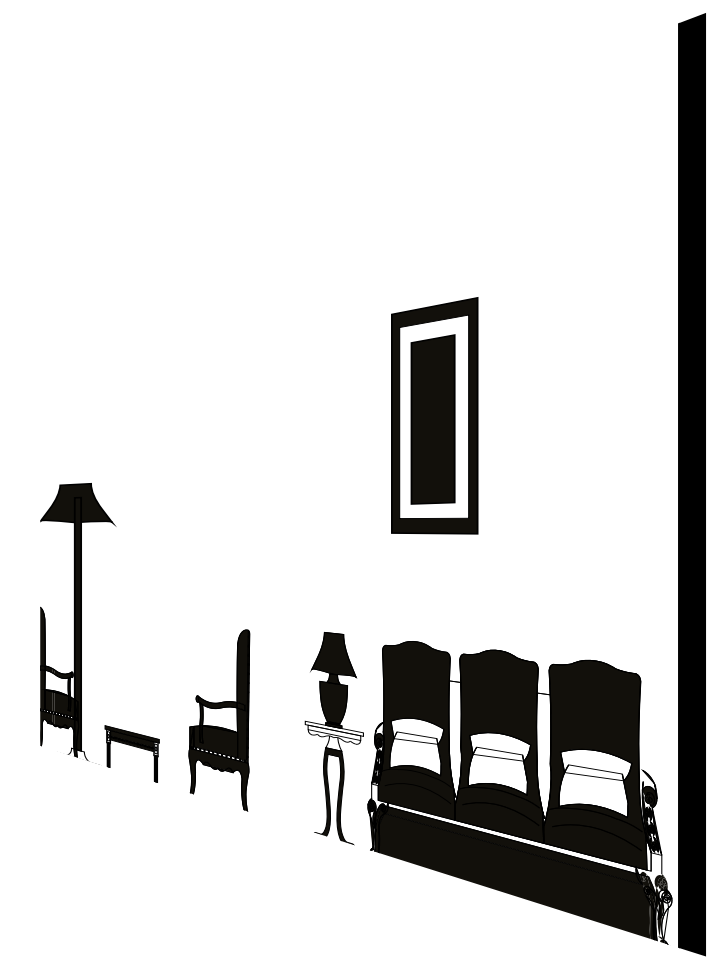
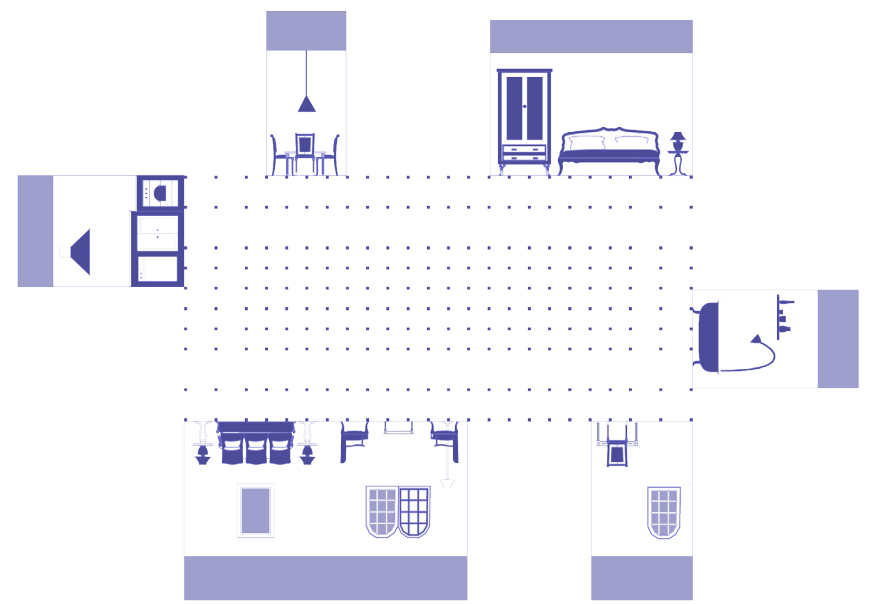
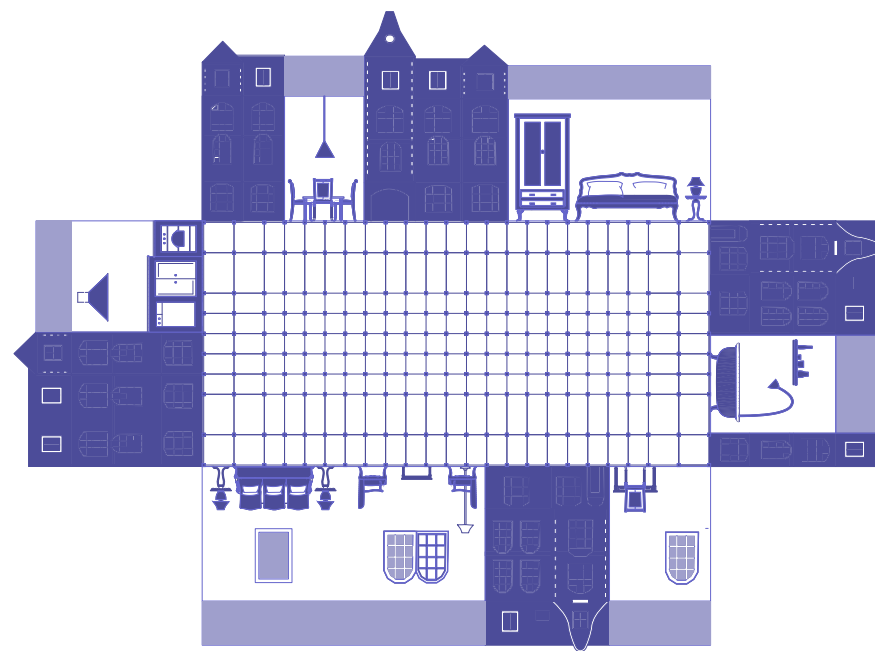
I must now show that the house has the greatest potential for the integration of the thoughts, memories and dreams of mankind.

The house we were born in is an embodiment of a dream. All the other houses are but variations of that primordial memory. It exists for each one of us an oneiric house, a house of our dreams memory, that is lost in the shadow.

We write a room;

read a room,

or read a house.



The Metropolis, as an artificial universe and as

a hybrid landscape, is made

of segmented members:

places, objects, approaches.

Each one different, each

one emits his own signal, to

captivate his users.

Public space is not perceived as an ensemble of architectural volumes, but as an empty space, filled with pieces of furniture. The city presents the same organisation as an open markethall.

We should consider the urban artifact as the result of a process purely quantitative, independent from architectural quality.

Life become a succession of bed, table, chairs and wardrobe.

Domestic furniture coincides with urban furniture. Architecture doesn't represent society, but contains it, liberating it.

The elements of our living environment - objects,

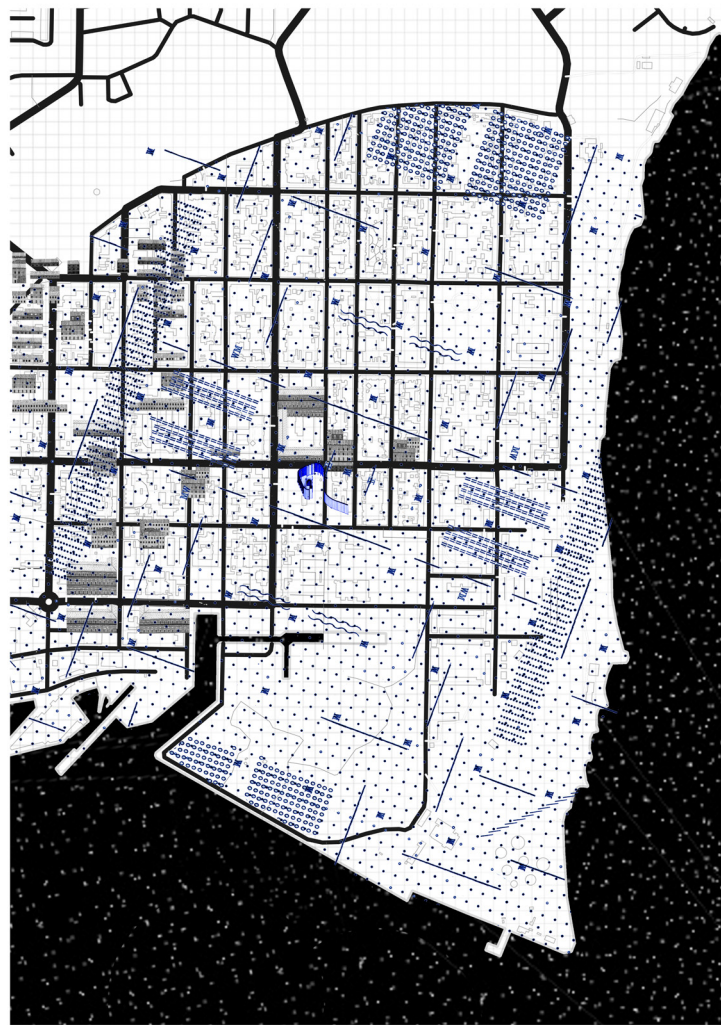
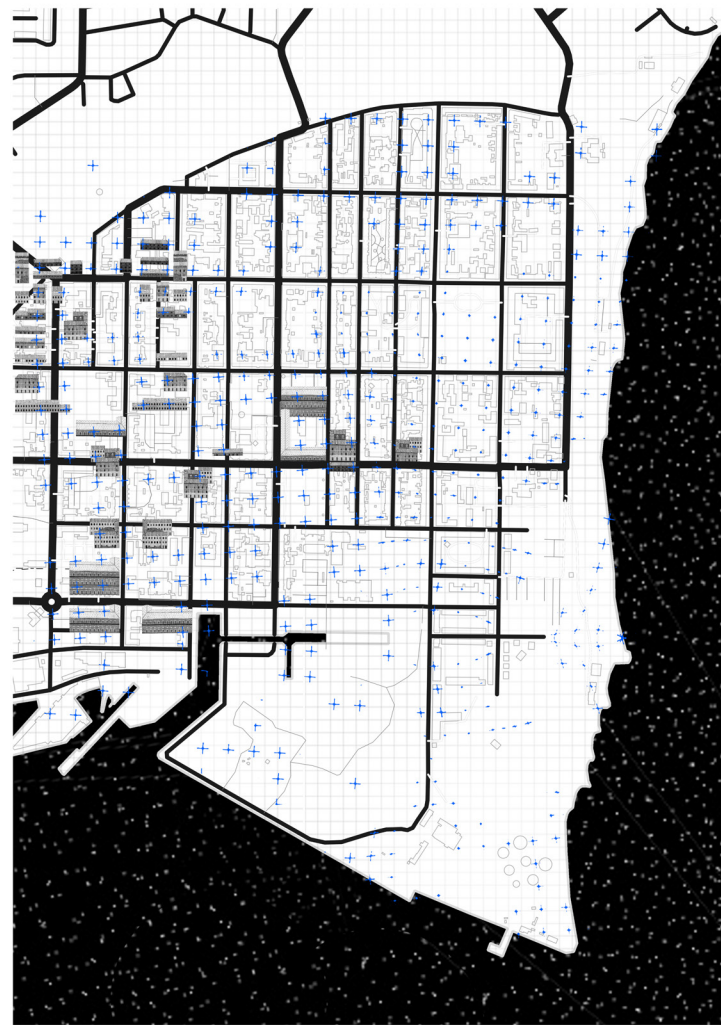
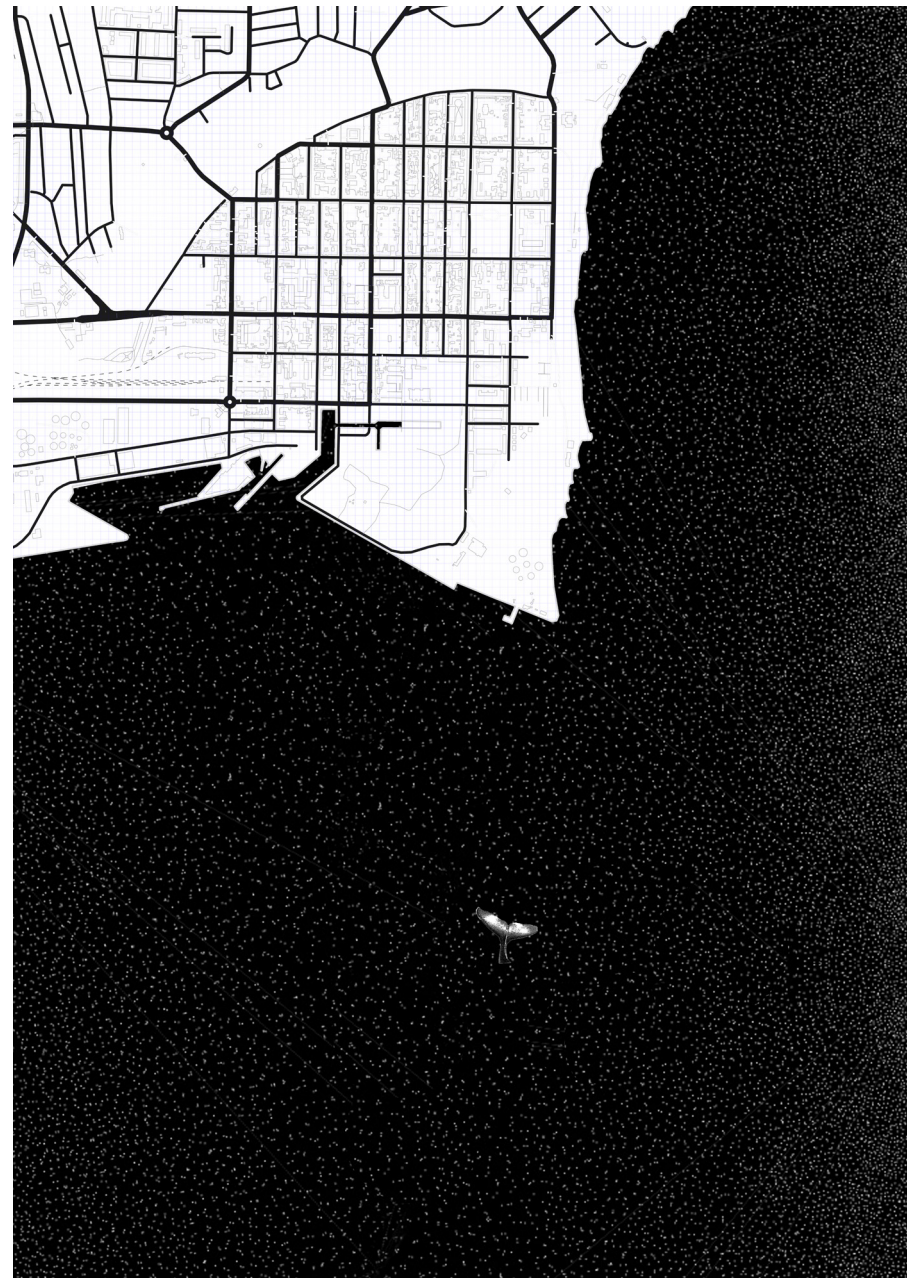
walls, colors, and fragrances.

Ultimately, their mental and

symbolic references define

the identity of space, making

it recognizable.



H O S P I T A L I T Y

A PLACE

WHERE ONE CAN FEEL LIKE HOME.

To feel at home, one must recognize typical elements you can find in your own house.

The archetype IS by definition something that everybody can recognize.

So how can one give people a sense of belonging,
giving them some points of reference?

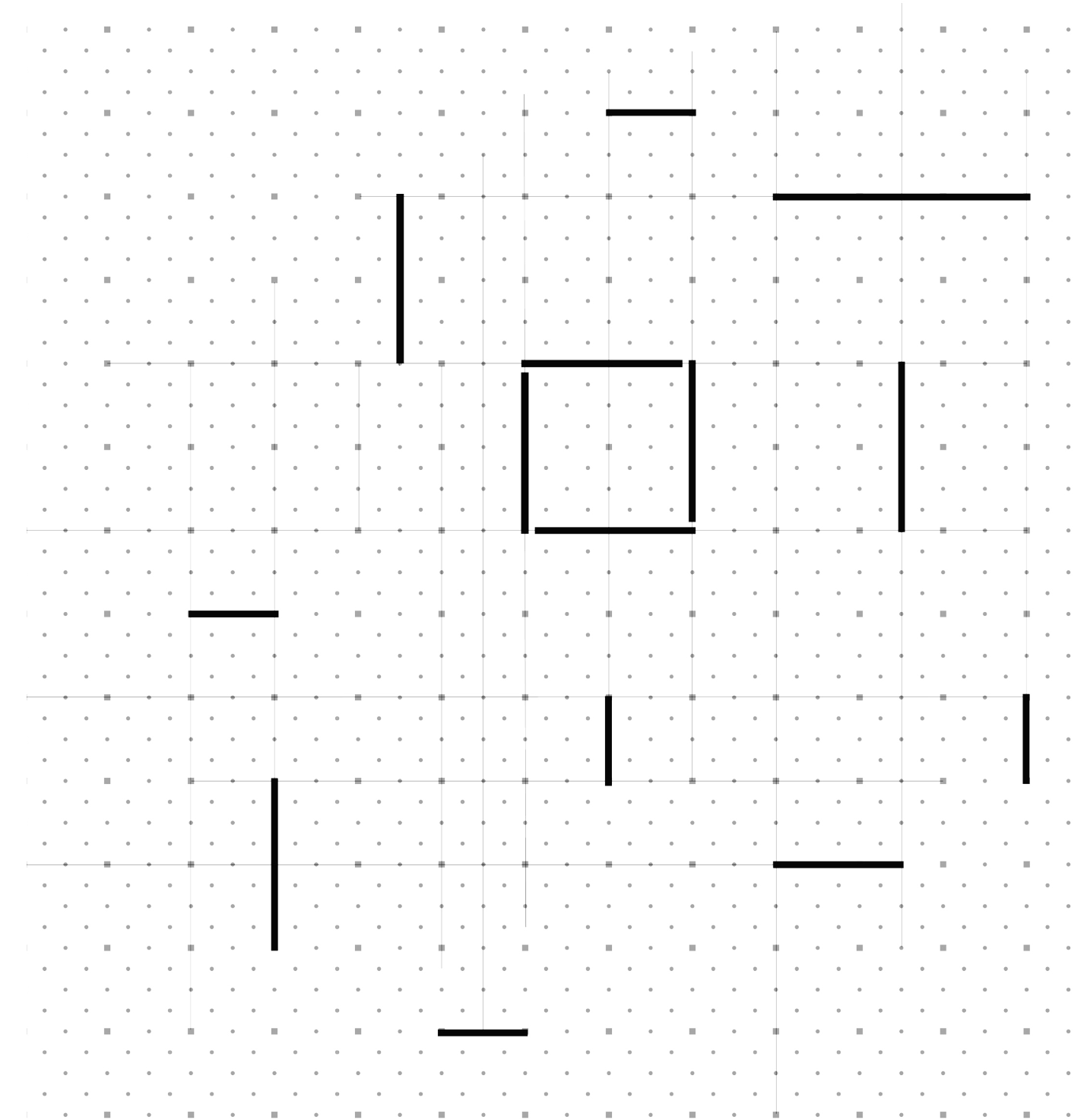
SOMETHING

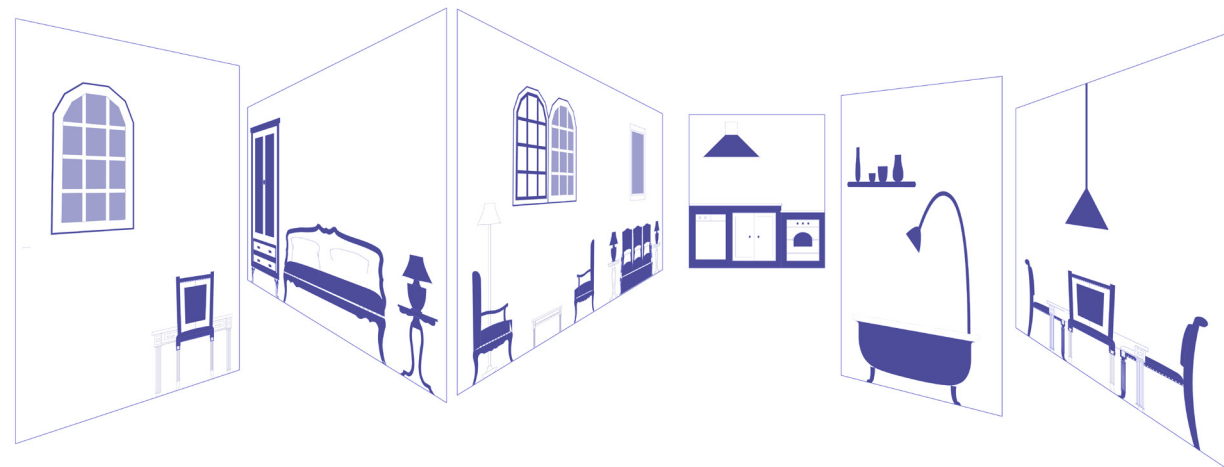
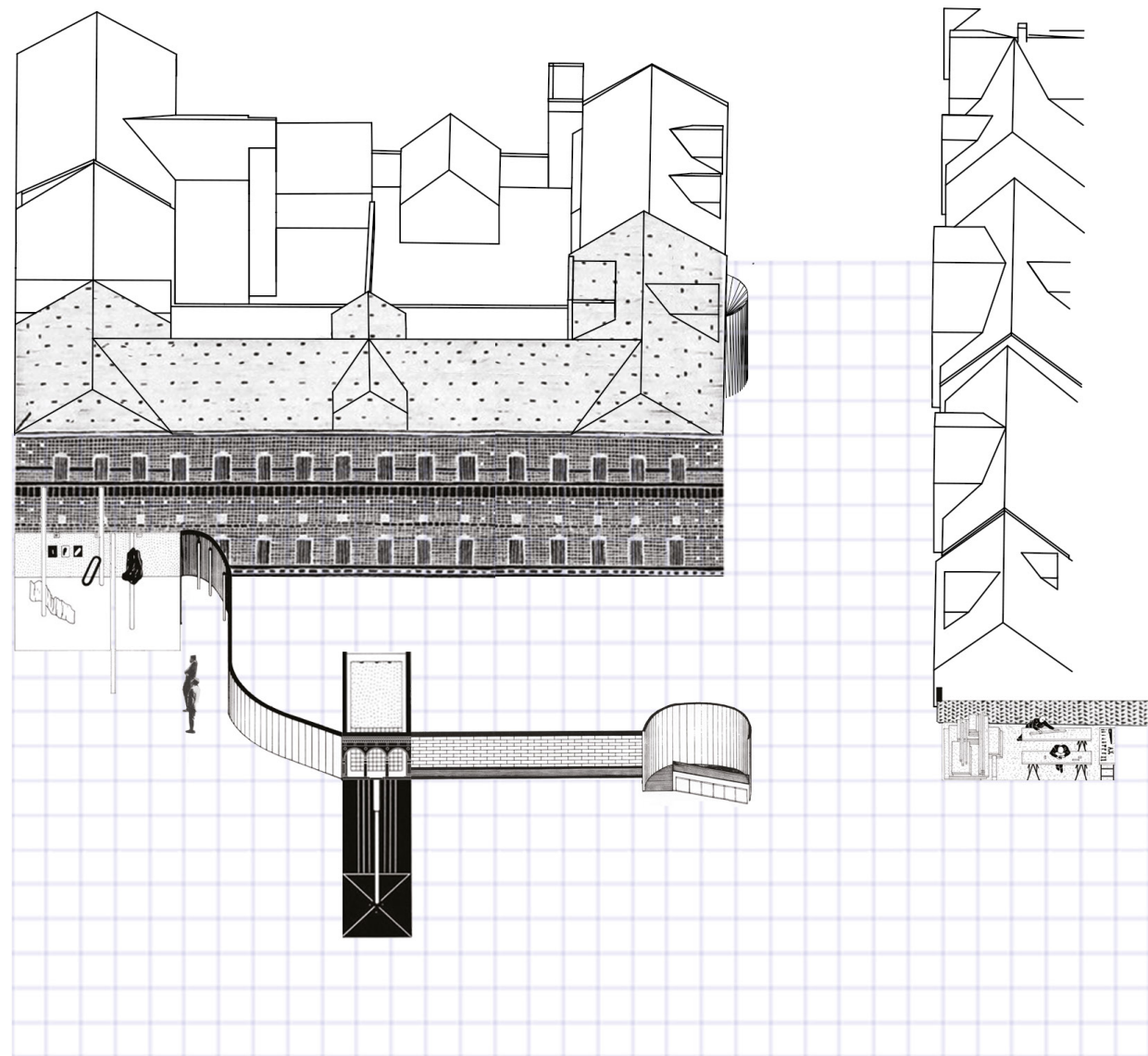
THAT EVERYBODY

CAN RECOGNIZE IMMEDIATELY,

IN ORDER TO IDENTIFY A PUBLIC SPACE

AS ONE'S OWN SPACE





T H E . F R A M E

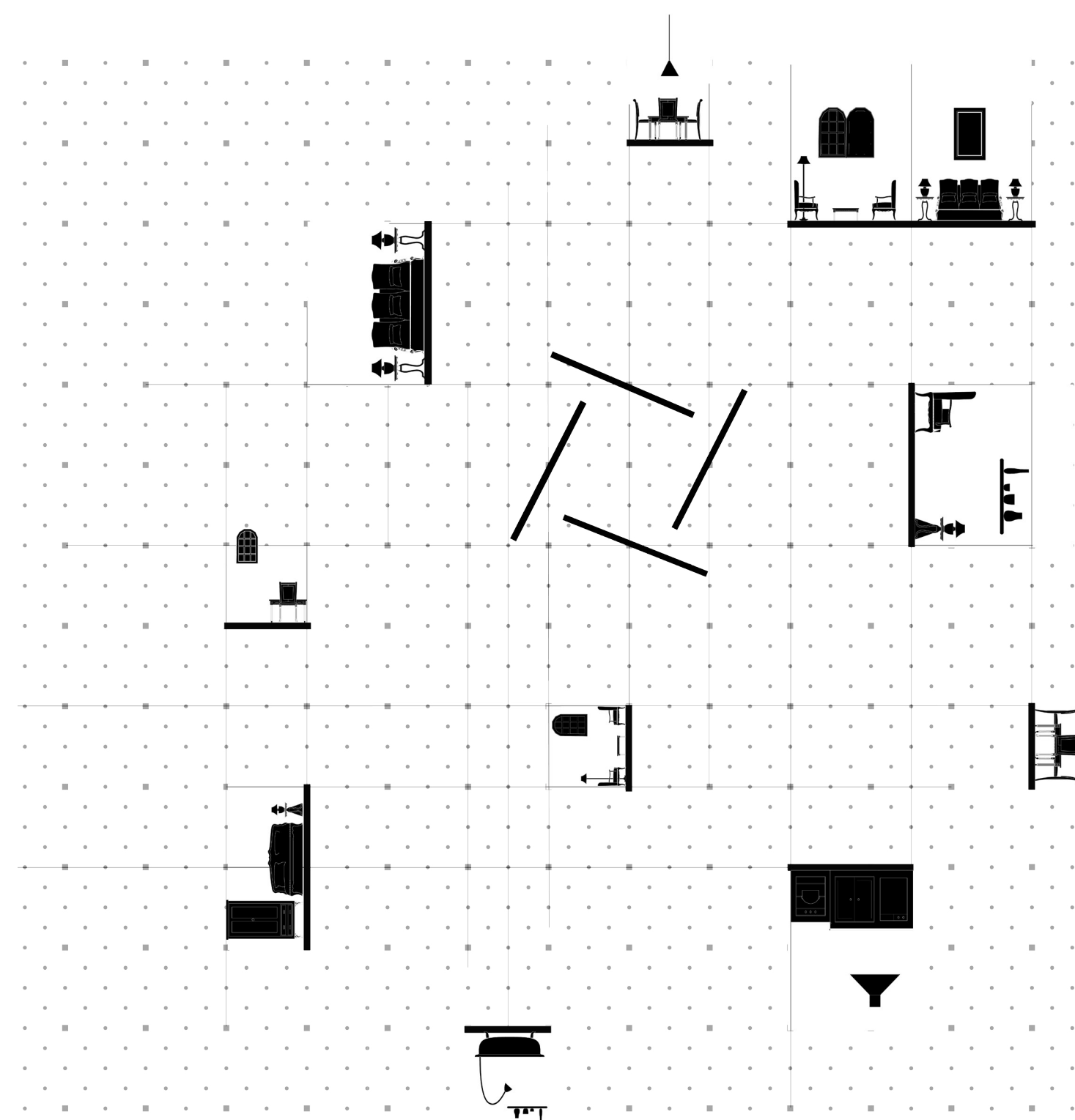
RECOGNIZING ALL THE ARCHETYPES OF THE TRADITIONAL HOUSE
living room, kitchen, garden, and foyer,
we will place them around the town.
Not as rooms but as walls...
as frames.

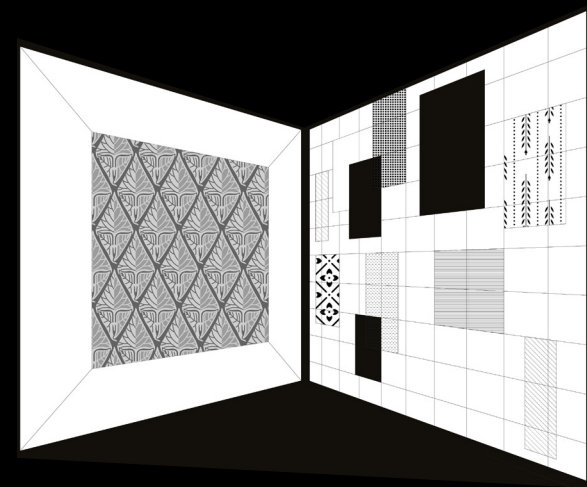
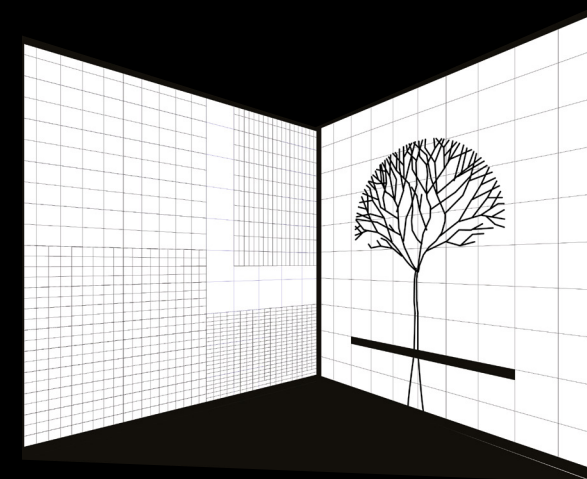
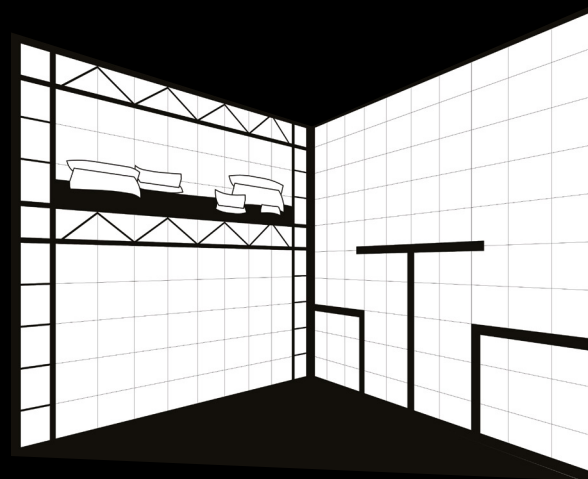
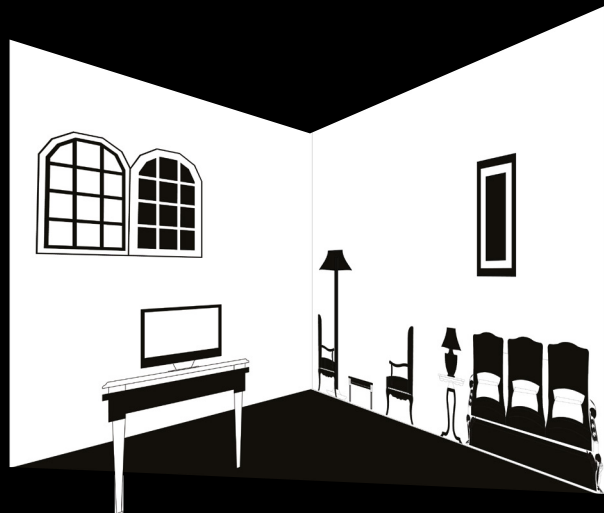
YOU WILL RECOGNISE, IN THE MIDDLE OF THE CITY, A FOYER SURROUNDED BY LOAD-BEARING WALLS.

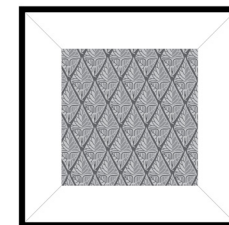
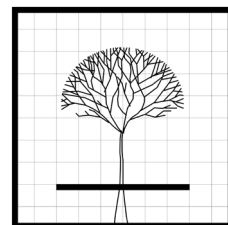
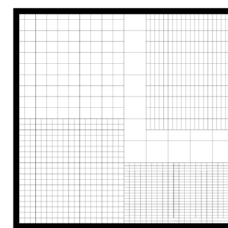
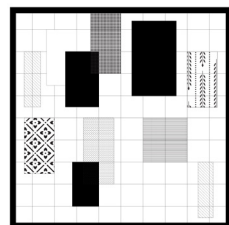
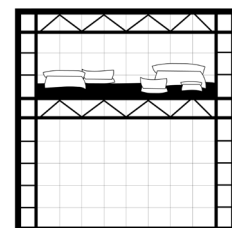
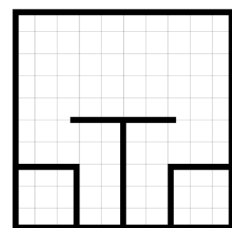
It will be the center of the project.
These walls bear human memories and dreams.

From this central element,
others isolated framed walls will be spread around the town.
Each wall with its own attitude.

Each frame will represent an archetype,
incubating and holding differents activities:
living, producing, disclosing, informing, playing.







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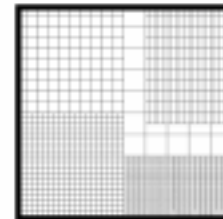
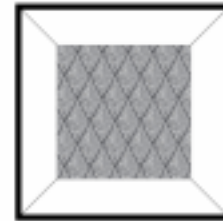
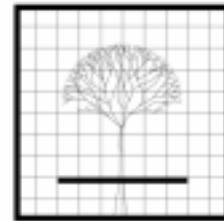
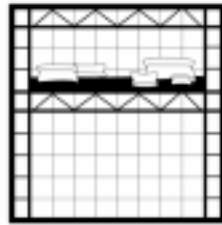
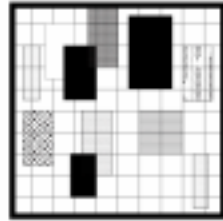
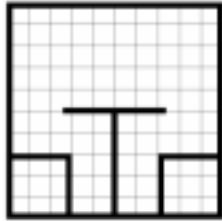
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