



The Pass

An industrial site with
an extraordinary new use

The Pass – Parc d’aventures scientifiques

Architecture press pack

rue de Mons, 3 – B 7080 Frameries

www.pass.be

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The Pass'erelle

The Pass

The gateway to another world.

Located on the listed site of a former colliery, redeveloped and transfigured by the architect Jean Nouvel, the Pass is an original new museum. In the Borinage district of Wallonia's Hainaut region, a centre of industrial history, this 28-hectare (69-acre) mining site has been transformed on the initiative of the Walloon government and the European Union into a focal point for spreading and promoting scientific, technical and industrial culture.

If the site itself is extraordinary, the approach to visitors is no less unusual. Rather than emphasising the accumulation of knowledge, the Pass aims to stimulate curiosity, to awake a questioning attitude about themes as diverse as genetics, money, the human body, the weather, robotics, materials...and tomorrow sustainable development, giving everyone the capacity to understand the evolution, applications and implications of science and technology. All the exhibitions and activities inspire action, reaction, interaction, emotion and reflection, refusing to underestimate the intelligence of the visitor.

The primary mission of the Pass could be summarised as follows:

→ to give everyone, and young people in particular, the tools they need to understand the world in all its complexity, to take part in the debate and to draw their own conclusions in full knowledge of the facts.

9 areas for a new kind of museum

The museum has been open to the public since spring 2000, but the full renovation of the site was not completed until October 2004, with the opening of the last piece of this giant architectural jigsaw: the Palace of Images. The jigsaw now consists of:

- 01 The "Pass'erelle"
- 02 The Children's Street
- 03 The "Belvedere"
- 04 The Pit-Head Frame
- 05 The "Salle des Macines"

- 06 The Exhibition Hangar
- 07 The Palace of Images
- 08 The Silo Quarter
- 00 The Garden of Adventures

Since it first opened, the Pass has welcomed almost 500,000 visitors.

A site that departs from the ordinary

The place was crying out for regeneration: a superb listed industrial wasteland at Mons-Frameries, covering over 28 verdant hectares (69 acres), the colliery of Le Crachet-Picquery closed its gates for the last time in 1960.

In an environment half-way between the rural and the industrial, the unusual site offers a spectacular collection of 1950s mining architecture, listed since 1989:

- A slag heap 70 m (230 feet) high, now reclaimed by vigorous vegetation.
- A former railway line on an embankment with brick crossings.
- A mine tunnel 60 m (197 ft) below ground, stretching 1.5 km (almost a mile).
- An immense monolithic silo of brick and concrete, buildings formerly used as workshops, an engine shed and storage areas open to the four winds.
- An imposing belvedere perched 17 m (56 feet) high on its 35 concrete legs.
- A commanding pit-head frame looking down on the surrounding country from its 70-metre (230-foot) height.
- A machine room, beautiful in its simplicity, whose space, openings and materials recall great architectural designs from the beginning of the century.
- A boundary wall that would resemble prehistoric Greek masonry were it not for the bricks.

The next step was to find an architect worthy of this ambition, able to understand and make the most of the surviving buildings' strengths while adding a uniquely modern touch, the new expression of a different function, a different use – a real transformation.

Following a Europe-wide request for bids, the internationally-renowned French architect Jean Nouvel was appointed to rehabilitate and bring back to life the former Le Crachet colliery on 18 April 1997.

Nouvel's designs include the Fondation Cartier and the Institut du monde arabe in Paris, the Opéra in Lyon, the Galeries Lafayette in Berlin, the Kultur und Kongresszentrum in Lucerne and the forthcoming Musée des Arts Premiers in Paris. The Pass was his first project in Belgium.



The Pass'erelle

Jean Nouvel

Architecture confronting the future

The creator of many prestigious cultural facilities throughout the world, Jean Nouvel is also a passionate enthusiast of industrial archaeology. He is committed to respecting the history of the sites where he works, creating modern constructions which continue to bear witness to their original functions and periods. This approach has found remarkable expression in the creation of the Parc d'aventures scientifiques. The relevance of Nouvel's involvement in this project lies in his desire to "proceed by re-reading the recent past, considering it essential to respect history's legacy while at the same time necessarily taking account of contemporary currents." On the eve of the 21st century, the regeneration of the site at Le Crachet "aims to inject new genes into an old body to produce a mutant able to confront the future." For the architect, "many buildings were constructed under a strict economic logic associated with the techniques of their time. These techniques evolve, and certain buildings and constructions are abandoned as their function disappears. They bear witness, with greater or lesser force depending on their qualities of expression and their significance in relation to the lives of the people who used them, to a history that has since moved on."

His architecture, simultaneously sober and spartan, expressive and functional, dynamic and poetic, borrows the raw materials of industrial buildings: profiled metal cladding, smooth concrete, wooden beams – to deepen its connection with the site.

Nouvel saved several buildings from demolition (the Silo Quarter, at the entrance to the site), and drew inspiration from the operation of the colliery to give the place back its initial dimensions by creating a park combining 12,000 m² (almost 130,000 sq.ft.) of interactive exhibitions and shows and a garden covering 28 hectares (69 acres).

His work was guided by three conceptual aims:

Confrontation

The first conceptual aim was to preserve the strength and significance of the surviving buildings or architectural elements. These can only be maintained by keeping a clear relationship with a territory that has also been marked by the same history. On this land, the signs are obvious: first the slag heap, the small mountain whose shape and vegetation are gradually evolving, then the buildings, mostly brick but some concrete, integrated into the village, with the nobility of the long retaining wall punctuated with oculi. There is also a tunnel, traces of other pits, a railway line...

While there was no question of keeping everything, fixing the site in amber, the point was to consider what would emphasise the poetry and significance of the site in relation to the programme: a centre devoted to scientific and technical culture. The site already bears witness to a revolution in scientific and technical culture. It was necessary to preserve this clarity to confirm that the localisation of such a programme in the here and now is a voluntary, significant act.

Jean Nouvel

His work was guided by three conceptual aims

Revealing

The second conceptual aim was to reveal the relationship between the programme and the entire site/territory.

The coming decades will be marked above all by the transformation of the architecture that accumulated in and around towns in the 20th century.

The towns have exercised their magnetic pull, and demographic growth has halted for the time being. The primary problem is therefore no longer to spread out and build more, but rather to transform buildings and neighbourhoods in situ. Towns have already developed in this way through different periods of history, through intensification, through stratification and through concentration on interiors and additions to existing buildings, which have thus become a much richer architectural and cultural legacy.

Creating

The third conceptual aim was to confirm that any act of transformation is now as significant an act of creation as a totally new construction. Transformation presupposes analysis. The programme demonstrates certain attitudes that must be seen in relation to the possibilities offered by the site. Nouvel's conviction is that simply installing new elements at the site and just using two old buildings that happen to exist at the same location is not enough to establish a synergy between the site's past and its future. He has spread reference points throughout the site, interferences between the old and the new, using the most striking existing buildings to house the programme's major functions.

The poetry of the location is as important as perfect functional suitability. Here, as in any architectural and programmatic adventure, it was necessary to flush out the spirit of the site. Above all, there was a need to stimulate the desire to come, and to return, the pleasure of spending hours here, of exploring, arranging to meet people, bringing children and friends. The Pass (Parc d'aventures scientifiques) is an integral part of Frameries, and is not some kind of sealed reserve seen just as a cause of road congestion, hermetic and closed to its neighbours.

Since 1998, a whole team of architects from Jean Nouvel's practice in Paris has worked on rehabilitating the site: Jean Nouvel, Hubert Tonka, Marie-Hélène Baldran and Laurent Niget. While Nouvel has defined the planning foundations of the redevelopment of the Crachet site and the overall lines of the architecture and fundamental buildings (the Pass'erelle, the Belvedere, the Machine Room), Laurent Niget was independently responsible for finalising the architectural project (the Silo Quarter, the Exhibition Hangar, the Palace of Images and the office spaces).



The Pit-Head Frame and the “Belvédère”

From programme to project

A mutation in situ.

The desire was to provide the visitor with an immediate awareness of a complex place, which is neither a building nor a collection of buildings but a living site that is constantly evolving and being reinforced, where complementary activities respond to each other and accumulate, a place significant for its size, its landscape, its diversity. To achieve this, it was necessary to:

- mark the site with signs revealing its full extent
- make the most of the existing buildings
- create new buildings that are open to dialogue
- give visitors the immediate desire to plunge into the variety of the place.

It was made possible to understand and to read the essence of the various centres of the site, using the landscape as a generator of mystery.

The architectural project

The Pass can be approached from either of two directions, each one revealing one of the site's major characteristics.

The urban approach, from the village of Frameries, gives a view of an imposing stretch of land behind a masonry wall which, with the aid of the incline, reveals itself to be an immense construction: the last section is 150 m (492 feet) long by 7 m (23 feet) high. Its recent renovation gives occasional glimpses of metallic inserts of galvanised cladding, signs of the site's new mutation.

From Mons, the site is approached through the shadow of the huge slag heap, with the silhouette of the pit-head frame as a beacon. A deep gash at the foot of the slag heap, the access ramp leads to the upper plateau in the middle of a purely mineral space marking the boundaries of the car park.

On the edge of the car park stands **the Silo**, a strange monolith which has outlived the rest of the megastructure to which it belonged. This brick and concrete construction on piles is accompanied by three other surviving buildings: **the Garage**, a former engine shed, **the Workshops**, where miners used to work and shower, and **the Trémies** or hopper room, a vast mineral nave nestling into the ground, the height of the commanding wall that used to surround the site, a former coal store with its fifteen substantial hoppers.

From programme to project

A living site in constant evolution.

Beneath its Morris column crown, the emblematic **Silo** houses a two-storey brasserie. Between the powerful pillars, the bar preserves the building's radical architecture and the panoramic view over the site, while upstairs banquets and "science café" evenings take place beneath the gaping mouths of the three old hoppers.

The Garage was no more than a ruin. The brick skeleton was wrapped in a new translucent skin of polycarbonate and wood to create a building with two small but fully-equipped rooms used for training courses and videoconferencing.

The "Trémies" needed just a few discreet touches to bring the building up to modern standards of comfort and to become a flexible space, preserving the massive strength of its industrial concrete. The vast room can be used for concerts, receptions, conferences and parties.

The offices, the last piece of the jigsaw, were placed in old brick sheds. Spread over two floors and a large landscaped area, the Pass administrators and guides are now at the heart of the site. A simple, radical redevelopment which preserves the bare bricks and metallic structure, the mutation process at work...

A magical contribution and a wonderful idea by Jean Nouvel, the **"Pass'erelle"** is the symbolic link between all the site's various spaces, tracing the route followed by the coal towards the sorting and washing plant, which no longer exists. It stretches 210 m (690 feet), bringing the visitor along a moving pavement to the Belvedere, 17 m (56 feet) above the ground.

Acting as the **Pass reception**, it gives access to all the exhibition spaces: the Belvedere, the Machine Room, the Children's Street and the Exhibition Hangar. It houses an interactive exhibition, "A talent for learning", and the museum shop.

Beneath this ramp/footbridge, the **Children's Street** consists of several separate spaces full of surprises. The reception area opens on to the "Portraits" exhibition, a kind of extraordinary hall of mirrors, followed by a mysterious tunnel (below the former railway) leading to the rest of the adventure, four themed exhibition spaces each measuring 250 m² pts (2690 sq.ft.).

With its stunning horizontal framing of the surrounding landscape and its two levels, the **Belvedere** (1000 m², almost 11,000 sq.ft.) is a natural home for the Story Loft, which covers over 250 m² pts (2690 sq.ft.) above pit number 11 (descending 1026 m or 3366 feet) and below the impressive pit-head frame, accessible via a panoramic lift (64 metres or 210 feet up). The exhibition "Calves, cows, pigs, eggs – what are we eating?" is also housed in this listed building.

Linked to the Belvedere by a glass walkway, the **"Salle des Machines" (Machine Room)** has exhibitions on three levels (including a new ground floor). These are accessed vertically via a lift and stairs. The exhibitions "My Body" and "Genes and Ethics" can be found here.

From programme to project

Buildings open to dialogue.

On leaving the “Salle des Machines”, the visitor’s exploration continues through the **Exhibition Hangar**. Mirroring the enormous edifices of the aeronautical industry, this long, windowless space faced with aluminium cladding, featuring three large doors, houses the Pass’s major themed exhibitions in 900 m² (almost 9,700 sq.ft.) of space.

The “Money” exhibition was opened here in May 2003. Dominating the exhibition hall, the multimedia and robotics workshops and the television studio (covering 320 m² or 3,400 sq.ft. in total) are located upstairs, and take their light from the rear façade, overlooking the fields and closing the circle of the site’s duality between industry and agriculture.

The Exhibition Hangar’s younger brother, the **Palace of Images** is the last facility to be opened at the site. In a shell identical to that of the Hangar, and accessible by the same walkway, is a strange vessel somewhere between Moby Dick and an airship, which hosts immersive video projections on the five internal faces of a cube (the first show examines sustainable development). The rest of the space is occupied by an exhibition area and a cafeteria with wide openings on to the rest of the site. Having arrived at the end of their journey, visitors return to the shop in the Pass’erelle along a covered footbridge.



The "Belvédère"

The architectural project

The buildings in two phases.

→ Buildings in the first phase, inaugurated in May 2000 – Architect Jean Nouvel

The “Pass’erelle”

A new building with a metal and concrete structure, a corridor 200 m (656 feet) long and 7 m (23 feet) wide, faced with a shiny corrugated metal cladding, offering 1330 m² (over 14,310 sq.ft.) of usable space on four levels.

The “Belvédère” | Listed building

A renovated building with a concrete structure and walls of 19-cm bricks. A narrow passage spirals down through three levels 17 m (56 feet) above the ground, behind the stunning original windows with narrow reinforced concrete frames. The building offers 1,800 m² (19,375 sq.ft.) of usable space.

The Pit-Head Frame | Listed building

A metal frame above a shaft (now filled in) 1,000 m (3,280 feet) deep, used as a panoramic viewing platform with 40 m² (430 sq.ft.) of floor space 70 m (230 feet) above the ground.

The “Salle des machines” | Listed building

A renovated building with a concrete structure clad with 19-cm bricks. The original lifting gear has made room for three exhibition levels giving a total of 1,150 m² (12,380 sq.ft.) of usable space.

→ Buildings in the second phase, inaugurated in October 2002 – Architect Laurent Niget

The Silo

A building that was scheduled for demolition but eventually saved, this edifice, on piles measuring 21 m (69 feet), has a thick concrete structure supporting three vast hoppers. The façades are of brick pierced by windows with reinforced concrete frames. It has two levels, giving a total usable floor area of 450 m² (4,844 sq.ft.).

“La Charnière”

The only new building in this area is constructed of concrete covered with shiny glossy metal cladding and houses technical services for the renovated buildings: kitchens, sanitation, stairs and a lift. It has four levels and 330 m² (3,550 sq.ft.) of space.

The architectural project

The Garage

Another building saved from demolition, its tooled brick masonry has been covered with complex polycarbonate and Guyana teak, and now houses two meeting rooms with usable space of 215 m² (2,314 sq.ft.).

The “Trémies”

A superb space discovered in ruins, this is a massive construction of thick concrete – hoppers 29 cm (11.5 inches) thick – on two levels, opening on to the Rue de Mons over a height of 7 m (23 feet). This flexible space – exhibitions, receptions – offers 550 m² (5,920 sq.ft.) of floor area per level and a floor-to-ceiling height of 13 m (43 feet).

→ Building in the second phase, inaugurated in May 2003 – Architect Laurent Niget

The Exhibition Hangar

A new building with a concrete structure and glued laminated beams 70 m (230 feet) long, 21.5 m (71 feet) wide and 10 m (33 feet) high. The building is covered with corrugated primary aluminium cladding. The exhibition hall offers a height of 8 m (26 feet) and an area of 900 m² (almost 9,700 sq.ft.) to house large exhibitions at the Pass. The workshops and technical offices occupy the two lower levels at the back – 870 m² (9,365 sq.ft.) – below the classrooms/children's Pass – 550 m² (5,920 sq.ft.). Total area: 2,425 m² (over 26,100 sq.ft.).

→ Building in the second phase, inaugurated in October 2004 – Architect Laurent Niget

The Palace of Images

The Exhibition Hangar's younger brother, the Palace of Images is the last facility to be opened at the site.

→ Building in the second phase, inaugurated in April 2005 – Architect Laurent Niget

The offices

The last heavy construction at the site, these old sheds are now the offices of the Pass administrators and guides.



The Pit-Head Frame

Architecture with meaning

Shared meaning...

“Architecture cannot be restricted to a visual quest for Beauty (...). Architecture nowadays has to mean something. It must speak, narrate, interrogate (...).

It must address the spirit rather than the eye, express a living civilisation rather than a heritage. (...)

(...) the architect is a communicator, speaking to those who go and see the space he has defined. (...) Only with a knowledge of the context, the environment in which he is building, can he find real meaning. Physical and historical knowledge of the area, awareness of the possibilities for evolution during the lifetime of the planned building, human knowledge, how the environment is experienced by the people who live there, what their expectations are of the building to be created, whether the project is appropriate for its social vocation. Seeking information, verifying hypotheses and giving a direction to the decisions made are necessary conditions for the creation of architecture. But they are far from being sufficient. Awareness of the data does not imply finding a solution. Refusing this awareness implies refusing to respond. It is this preliminary dialogue that gives architecture its best chance of finding a shared social meaning in the buildings it creates.”

Seeing

We have seen the close relationship between the industrial heritage of the mine (life below) and the meadows, cows, cornfields, miners' cottages, level-crossing keeper's house, the village (life above). We have felt the tension between the modernity of the project on the one hand and the history and geography already inscribed in the landscape on the other. We have tried to find the “attraction” between these two magnetic poles.

Hearing

We have heard the local people expressing their will not to give in, not to sink, but to renew their links with an industrial past marked by courage and technical innovation, and to project themselves into the future unencumbered by pointless nostalgia but preserving a memory rich in signs. Rich also in life, in sociability regained; rich in living memory. We have interpreted: our aim is not to rehash history but to make use of it. We must understand how to combine the old with the new, the familiar with the strange, even if by taking only an infinitesimal step to one side, without ever falling into the incongruous, the esoteric, the extraneous. We need to construct situations with a wealth of combinations; we need to invent a new story, accumulate evidence, make connections.

Architecture with meaning

Seeing, hearing, working, building...

Working

Architects and museum designers have worked together to add substance to the concept while retaining the initial intuition.

We have explored ideas of contrast and of place:

- Present/past/future
- Heritage/modernity
- Science/technology/society
- Urban/industrial/rural environments
- Children/teenagers/adults/seniors
- Informed visitors/tourists/walkers/the simply curious

We have also explored the idea behind the recreated Pass'erelle, to act as a link, a line of force for the project. The idea of the connections enabling multiple choices and visits in the plural. The idea of the open landscape, the enclosed but open park with its tower, mountain and paths to be explored and examined in close-up, in a game of discovery.

Building

We have built a programme that gives everyone the desire to understand. This idea of a joyous knowledge, a civic knowledge that is lived rather than taught, based on experience and the questions it stimulates, to face tomorrow with all its fears and also all its hopes.

"If culture is only good for the Sundays of life, queuing in front of museums or applauding at concerts, I am perfectly happy to leave it to the snobs."

No, what we need, right now, is to shake up the questions that arise around and because of science, and to make an attempt at education for all.

Education extended into a means of thinking and acting differently, culture as a journey towards emancipation.

Jean-Marc Providence, Director General of the Pass



In the centre of the Pass

Practical info

Exhibitions are trilingual, in French, Dutch, English.
Events are in French and Dutch.

Park Address

3 rue de Mons, B-7080 Frameries

Information and booking: 070 22 22 52 - www.pass.be

Opening Times

During the school term (in Belgium): weekdays from 9.00 to 17.00, closed on Mondays (from 23/01/06, closed on Wednesday), weekends and bank holidays: from 10.00 to 18.00

During school holidays (Belgian): daily from 10.00 to 18.00.
Closed 2 weeks on September and on January .

Access

By car or coach: E19 Brussels / Paris motorway, exit R5 towards Frameries, after 5 km N544 exit towards Frameries (follow the signs). The carparks and the park entrance are less than 1 km from the motorway (R5) exit.

By rail get out at Mons station (6 km from the Pass); TEC bus from the station to the Pass. "B-excursion" packages for admission to the Pass and SNCB reduced rate ticket (information in Belgian railway stations).

Prices

Adult: 12.5 € - Child's (6 to 14 year-olds): 7.5 €

Free for the under-6s. School rates (6.5 € per child)

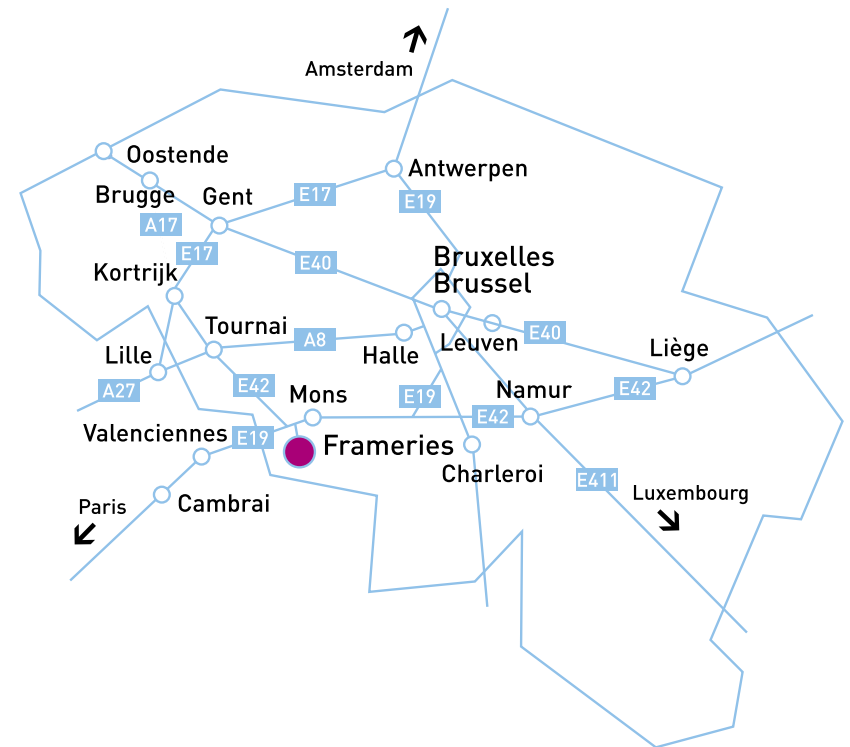
Subscriptions

There's always something happening at the Pass...

Adult: 30 € / Child: 20 € - Family: 95 €

Valid for one year. Family subscription

(maximum of 2 adults and 3 children living at the same address).



www.pass.be



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Appendices

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Investment budget

The investment budget: 35 million euros.

- 20 million euros of Objective 1 funding for the first phase, half from the Wallonia Region (essentially for the budgetary category of “promoting scientific and technical culture”) and half from Europe (under the same category): rehabilitation by Jean Nouvel of the industrial wasteland (Pass’erelle, Belvedere, Machine Room).
- 15 million euros for the second phase (Phasing out), funded in the same proportions by Europe/Wallonia Region and under the same categories: rehabilitation of the Silo Quarter; construction of the Exhibition Hangar and the Palace of Images.

This budget was committed under the control of the Wallonia administration with set procedures and timescales.



the Silo

Key dates at the Pass

1961

The colliery of Le Crachet-Picquery closes its gates for the last time.

14 June 1994

The European Commission approves the single programming document. Measure 1.2.3 covers the promotion of scientific and technical culture. The Parc d'Aventures Scientifiques project is the principal beneficiary of this measure.

December 1994

A collaboration agreement is signed between the IDEA and the Wallonia Region concerning the reassignment of the Crachet site and the completion of technical studies prior to construction work.

April 1995

The budget allocated to the Pass project is 652 million Belgian francs in ERDF credits and 194 million Belgian francs in ESF credits.

June 1996

The general museum plan of the Pass is defined and approved.

April 1997

Following a Europe-wide call for bids, Jean Nouvel is appointed as architect.

December 1997

The "Parc d'Aventures Scientifiques" non-profit-making association is founded. Jean-Marc Providence is appointed Director General.

June 1998

Construction permit granted.

Key dates at the Pass

November 1998

First stone laid.

February 1999

Effective start of heavy construction work.

May 2000

The Parc d'Aventures Scientifique opens (Pass'erelle, Belvedere, Salle des Machines).

March 2002

Inauguration of the Silo (VIA Festival).

June 2002

Construction of the Exhibition Hangar begins.

October 2002

Inauguration of the Garage (seminar rooms, Silo Quarter).

May 2003

Inauguration of the Exhibition Hangar.

October 2004

Inauguration of the Palace of Images



The Palace of Images

Jean Nouvel

“Prestigious buildings such as the Institut du Monde Arabe in Paris, the Némausus social housing in Nîmes, the Institut National de l’Information Technique et Scientifique in Nancy, the Opéra in Lyon, the Centre de Congrès in Tours, the CLMBBDO building in Issy les Moulineaux and the recent Cartier building in Paris, as well as spectacular projects like the Tokyo opera house or the Tour Sans Fin at La Défense, have given Jean Nouvel a national and international reputation and a prominent place in the great saga of turn-of-the-century architecture. Differing in their vocation and appearance, these projects and achievements are the fruit of a rigorous, original approach.

Jean Nouvel refutes the autonomy of architecture as a discipline.
He refuses to submit to immutable codes and controls, rigid dogmas inherited from a different time.

For Jean Nouvel, architecture is the expression of a period, the embodiment of a moment of civilisation. It embraces all aspects of this moment: current materials and techniques, of course, but also all the images and signs made visible by our modernity, which stimulate the imaginary world of architecture, whether they emerge from culture or daily life, art, advertising, the media, comics, cinema, video, rock music, cars or research in all its spectacular forms... Jean Nouvel is the architect of particularity: his designs reflect the particularity of their specific conditions, in terms of the project, the geographical, social and economic context etc.

Jean Nouvel opposes the paradigms that reveal our own period to the paradigms of modernity from more heroic times: to space and volume (Le Corbusier’s “learned game, correct and magnificent...”) he prefers notions of material and light. He favours the dialectic of simplicity and complexity, miniaturisation and mechanisation, rusticity and sophistication, transparency and opacity... He uses everything made available to him by his period to produce architectures that are salutary in the context that surrounds them, architectures that are rich in emotion and sensation.”

Olivier Boissière, in Jean Nouvel, published by Terrail, 1996

Biographical details

Jean Nouvel
Architect and Town Planner
Born on 12 August 1945 in Fernel, France

1966 | First place in the entrance examination for the Ecole Nationale Supérieure des Beaux-arts

1972 | DPLG diploma

1976 | Co-founder of the “Mars 1976” movement of French architects. Co-founder of the Syndicat de l'Architecture and one of the main organisers of the international consultation for the development of the Halles district in Paris.

1980 | Founder and artistic advisor of the Biennale d'Architecture as part of the 1980 Paris Biennale

1983 | Knight of the Order of Arts and Letters. Silver medal from the Académie d'Architecture. Doctor Honoris Causa at the University of Buenos Aires

1987 | Knight of the Order of Merit. Winner of the Grand Prix National d'Architecture. Equerre d'Argent prize for the Institut du Monde Arabe (prize for the best French building of the year). Creator of the year at the Salon du Meuble in Paris

1989 | Aga Khan Prize

1990 | Architectural Record prize for the Saint James Hotel

1991 | Vice President of the Institut Français d'Architecture

1993 | Honorary Fellow, American Institute of Architects, Chicago. Equerre d'Argent prize for the Opéra in Lyon (prize for the best French building of the year)

1995 | Honorary Fellow, RIBA (Royal Institute of British Architects)

1997 | Commander of the Order of Arts and Letters

1999 | Gold medal from the Académie d'Architecture

Biographical details

Laurent Niget

Architect

Born on 23 November 1960 in Nantes, France

1985 | Graduates from the Nancy architecture school

1985 | Project for the Venice Biennale, "Ca Venier di Leoni" - competition - distinction
Co-founder of the Centre Européen de Création, Metz

1987-1998 | Architect at the Jean Nouvel architecture practice, Paris

1987-1998 | Project Manager for competitions and studies

Town planning

1990 | "Bords de Seine", Nanterre – France

1990 | "Mullerpier Schierhaven", Rotterdam – Netherlands

1991 | "Grand axe" – Paris

Architecture

1992 | "Goetheplatz, Victoria", Frankfurt – Germany

1995 | "Megalou Sulzer Areal" – Winterthur – Switzerland

1992 | "Jussieu Universités" – Paris – France

1997 | "Pass" - Frameries – Belgium

1993 | European – "Siedlingen" – Frankfurt - Distinction

1996 | European – "24 years, brouillard industrial park" – Saint Ouen l'Aumône – France

1998 | Independent architect.

1999 | "Musée du crayon" – design – competition: 2nd place – Boulogne sur Mer – France

2000 | "Pass" – designs/constructions – "Portraits", "Machines" – Frameries – Belgium
"Le Village des Enfants musiciens" – construction – "Espace urbain" – Blois – France

2001 | "The Pass" – the Silo Quarter

2003 | "The Pass" – the Exhibition Hangar

2004 | "The Pass" – the Palace of Images

2005 | "The Pass" – offices



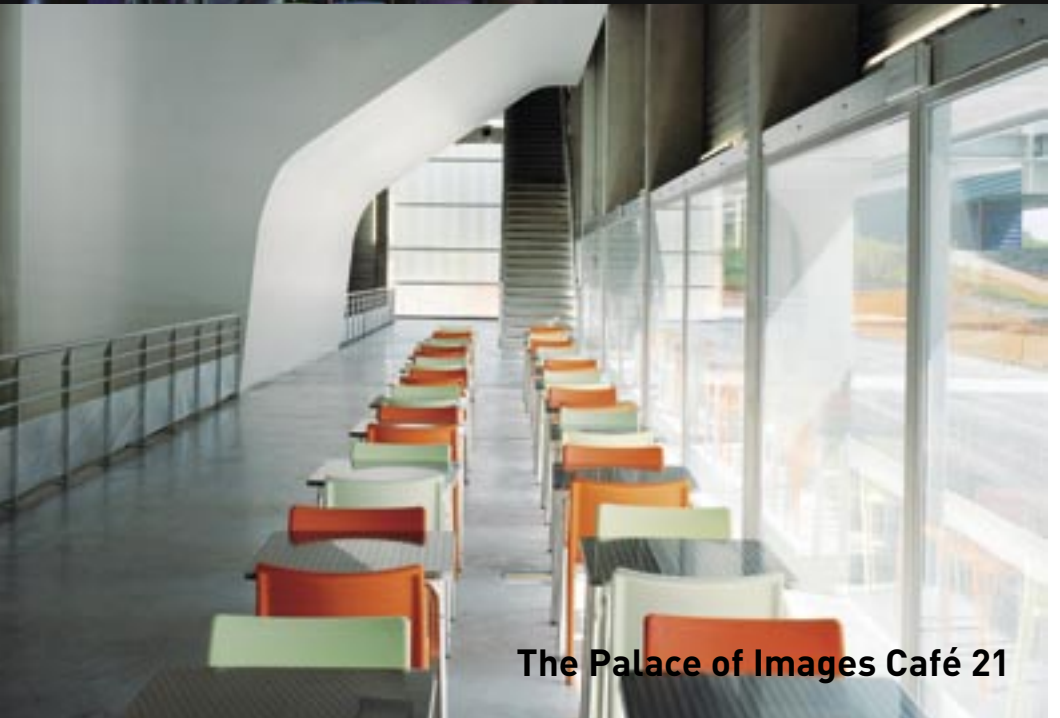
The Garage



The Silo



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