



We began a real creative  
collaboration period

Here we see the construction site of the Vidy theatre originally built for the 1964 national exhibition. This land was taken from the surface of the lake - it is an embankment - in order to implant the pavilions for the exhibition. At the time Max Bill won the building of the central pavilion which is this one, and which is now being renovated. In 2015, the current director of Vidy theatre contacted me because he needed an additional performance hall. It is not easy to design a building able to dialogue with Max Bill's, and with everything which Max Bill represented in the 60's. The Vidy theatre is the biggest of Max Bill's architectural realisations still standing today. There was, together with Yves project and the philosophy of construction of a modular principle with a material that is basic, but used in an innovative manner, a way of creating a dialogue with the forces driving Max Bill when inventing his modular structure, using metal, of a building that could be extended. There was a balanced dialogue between difference, but also through a philosophy which could intersect with Max Bill's. We began a real creative collaboration period a bit like setting up a new theatre production.

Notes

Summary



0m 06s





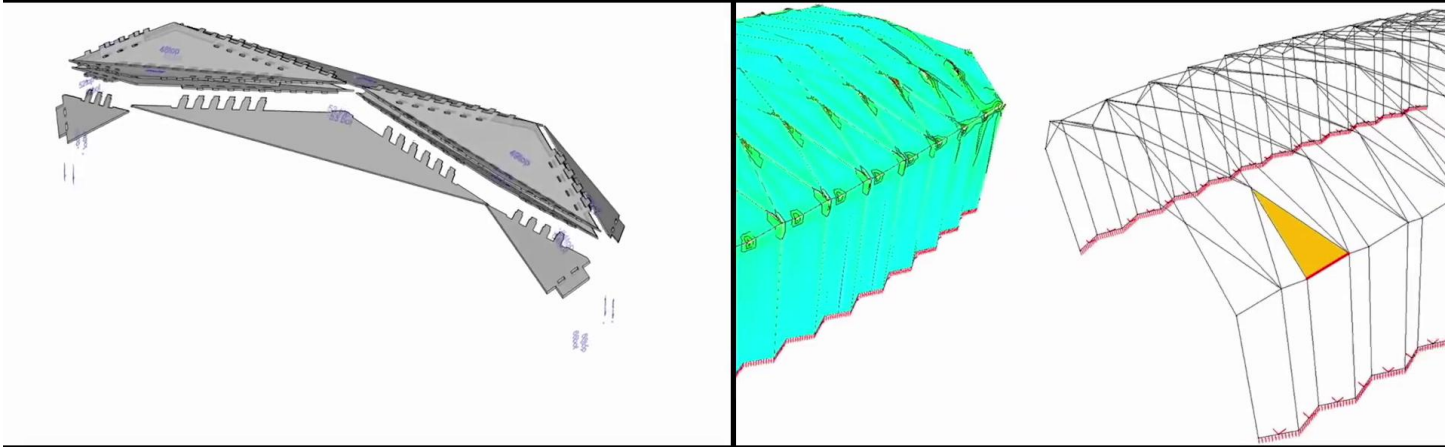
We needed a room with about 250-300 seats. At IBOIS we had just developed the possibility of setting up wood-wood connections on doubly curved surfaces. We had just checked up the possibilities on a small prototype. We then had the opportunity to transfer this knowledge directly by applying this assembly method to the construction of the project or preliminary project of the Vidy theatre pavilion. For us, modernity realised itself through wood. Here, we entered found a new resonance which was that of IBOIS's philosophy with that of theatre. Theatre is an ancient, archaic, form of art but, here, we are in a place of contemporary creation. How does one use an ancient art to create modernity, to produce new imaginaries? This is exactly the philosophy of IBOIS: we use the ancient material that is timber but by using new technologies, we reinvent the manner of using it in order to create an architecture that is modern, innovative, ecological and especially that has a shape and uses a material which will generate new imaginaries.

Notes

Summary

1m 37s





because this forms a kind of pillow  
which is slightly inflated

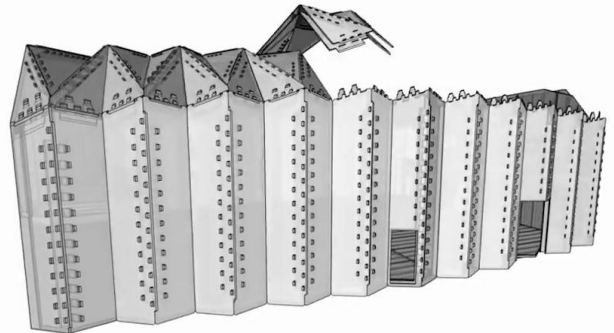
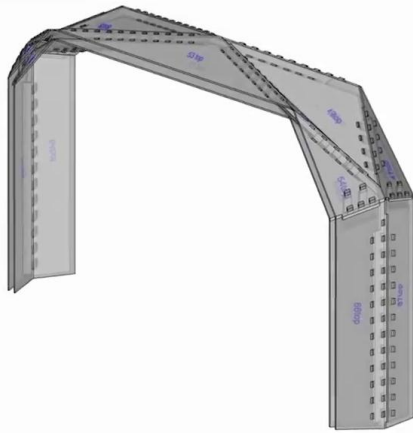
There was a battle with Yves when we told him that we had to paint the room in black, but it was precisely so we could find this balance between the presence of the room and the presence of the theatre play which is presented, which is to say that the room must not be more visible than the décor, or there is a rivalry, a competition. Darkness needs to allow for light to create a space, allows for a decor and a scenography to exist. The atmosphere, despite the fact that the wood was tinted black, remains very comfortable, and quite warm. Many people felt very welcomed in the room, which is slightly curved, also in elevation.

Notes

Summary



3m 04s



of the ridges resulting  
from the main fold of the geometry.

because this forms a kind of pillow which is slightly inflated and this aspect of double curvature breaks the rigidity of the ridges resulting from the main fold of the geometry.

Notes

Summary



3m 50s

