

FONDATION  
D'ENTREPRISE  
MARTELL

# *Pavillon Martell de SelgasCano*

by José Selgas  
& Lucía Cano

28<sup>th</sup> June 2017



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Launched in October 2016, the Fondation d'entreprise Martell offers a rich and varied programme of events promoting local, national and international collaborations. Occupying a modernist building that is a landmark within the town of Cognac, the Foundation will ultimately extend over nearly 5,000 m<sup>2</sup> and five floors, offering an array of different immersive, creative spaces, which will open to the public in several phases. The interior renovation, orchestrated by Bordeaux architects Brochet-Lajus-Pueyo, began in spring 2017, with a partial reopening (ground floor and rooftop terrace) scheduled for summer 2018, followed by a gradual roll-out of the other floors every year until the completion of the project in 2020/2021.

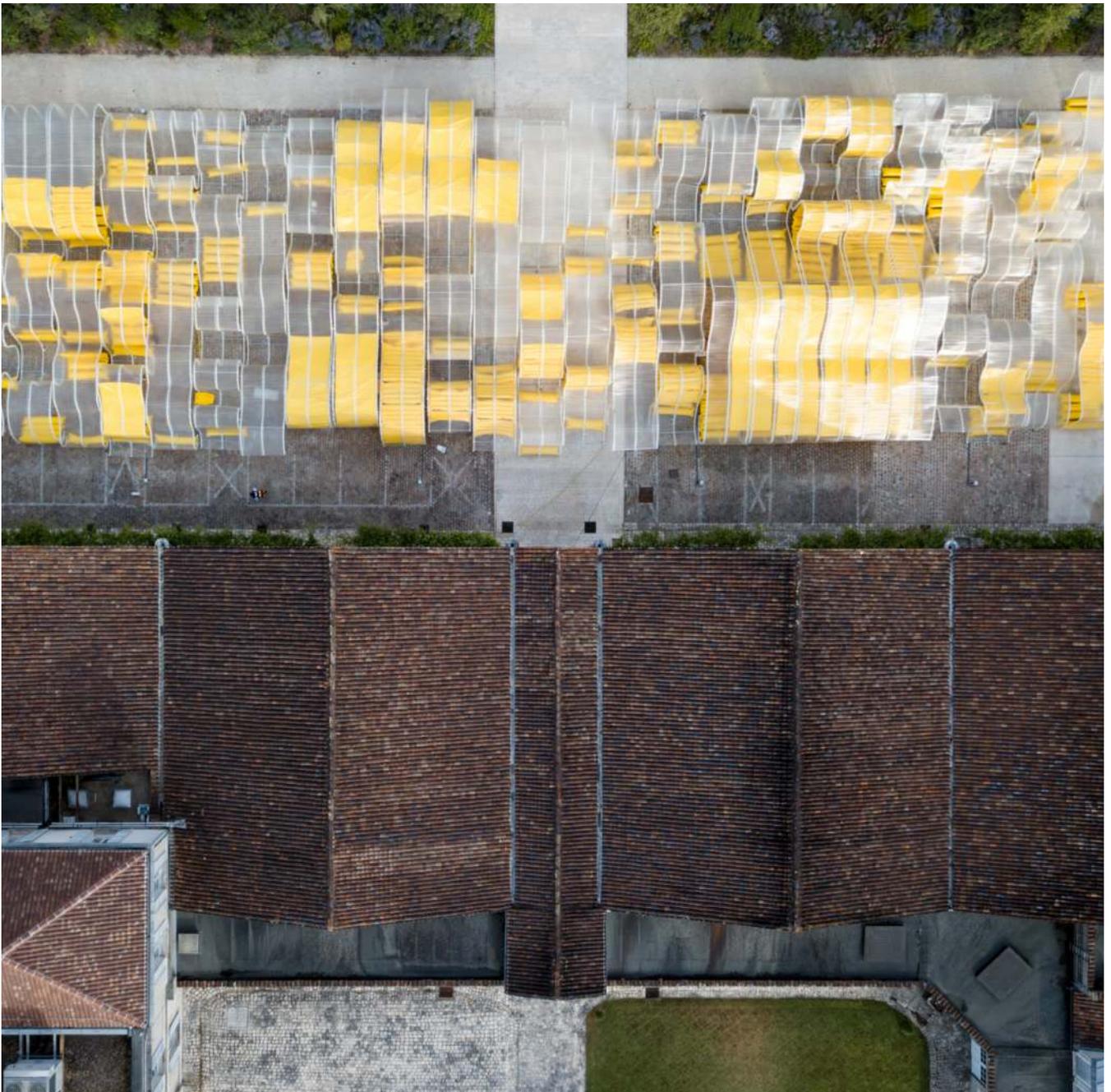
In June 2017, the Fondation d'entreprise Martell will inaugurate an *in situ* commission, an original protean structure created by Spanish architects SelgasCano, which will occupy the entirety of the vast paved courtyard in front of the Foundation until autumn 2018.

The first project in France by the duo of José Selgas and Lucía Cano, this exterior pavilion is comprised of modules constructed from hi-tech materials, which will house specific activities prefiguring the Foundation's future schedule of events. From summer 2017, visitors will be able to enjoy creation and performance-based experiences with invited designers including Atelier W110 and 71bis, and artistic partners such as the Abbaye aux Dames.

True to their aesthetic of transparency and openness to the outside world, SelgasCano constructed the pavilion from a metal framework covered by a translucent material developed by French brand Onduline. Strong and watertight, the material is permeated by a soft, changing light which creates intriguing iridescent effects.

The *Pavillon Martell de SelgasCano* is the second commission of the Fondation d'entreprise Martell. The first, *Par nature*, an immersive 600 m<sup>2</sup> work by French artist Vincent Lamouroux, was presented on the building's ground floor from October 2016 until January 2017 to mark the launch of the Foundation. Anticipating a rich cultural programme around four key themes (transmission, exploration, senses and materials), both commissions are practicable, environmentally responsible *in situ* installations which transport visitors into unexplored imaginary realms. In 2018, the pavilion will be dismantled and rebuilt elsewhere in order to give it a second life.

*The Pavillon  
Martell de  
SelgasCano*



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The site-specific commission of the Fondation d'entreprise Martell, the *Pavillon Martell de SelgasCano*, is a new, multifaceted architectural project created by Spanish architects SelgasCano and intended to completely fill the vast paved courtyard situated behind the Foundation during the first phase of work. After the installation *Par nature* by Vincent Lamouroux, the *Pavillon Martell de SelgasCano*, conceived this time for the exterior of the building, brings a new architectural and international dimension to the Foundation.

This exterior pavilion is comprised of modules constructed from hi-tech materials, which will house specific activities prefiguring the Foundation's future schedule of events.

True to their aesthetic of transparency and openness to the outside world, SelgasCano constructed the pavilion from a metal framework covered by a translucent material developed by French brand Onduline. Strong and watertight, the material is permeated by a soft, changing light which creates intriguing iridescent effects. The rainbow reflections thus created are ideally suited to the architects' aesthetics. This large pavilion, composed of flexible and organic shapes, is in harmony with environment, the architects

defending the idea that "nature must prevail over architecture". The Pavilion also illustrates the transversality of technologies, uses and materials, which is a major focus for future projects developed by the Foundation.

Designed to host visitors and events, the *Pavillon Martell de SelgasCano* brings together a diverse programme centred on activities and themes that prefigure the Fondation d'entreprise Martell's programming. Inflatable seats installed in the structure, attached by straps, will allow visitors to sit, lean, or stretch out in the context of workshops, concerts, presentations, conferences, markets, games, moments of relaxation, wanderings, etc. From summer 2017, visitors will be able to enjoy creation and performance-based experiences with invited designers including Atelier W110 and 71bis, and artistic partners such as the Abbaye aux Dames.

The *Pavillon Martell de SelgasCano* is intended to completely fill the vast paved courtyard situated behind the Foundation.



© Iwan Baan



The Fondation d'entreprise Martell reaffirms its intention to ensure an eco-responsibility dimension from the initial assembly of the projects to the final destination of the materials. Reusing some of the wood from the previous installation *Par nature* by Vincent Lamouroux, the *Pavillon Martell de SelgasCano* will be dismantled in 2018 to be reconstructed elsewhere to give it a second life.

The *Pavillon Martell de SelgasCano* will have multiple destinations. A limited portion will be kept at the Fondation d'entreprise Martell for archival and testimonial as well as practical purposes, and for visitor experiences in the Foundation's future spaces. Another, larger part, will be reinstalled abroad within the framework of a social and community initiative.

### **Onduline**

Specialists in roofing and cladding, Onduline® France proposes a wide range of systems and products for professionals, distributed by the biggest brands in building materials throughout France.

[fr.onduline.com](http://fr.onduline.com)

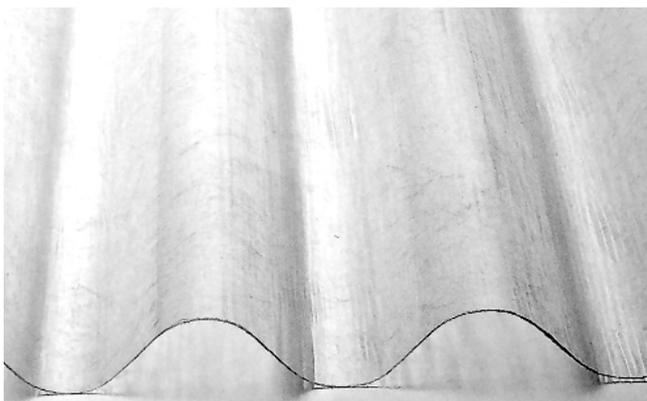
### **Serge Ferrari**

French industrial group Serge Ferrari is the leader in the composite membranes sector. The company develops a complete offering that responds to tomorrow's challenges: sustainable construction, energy management, protection and renewal of resources, and design for everyone. Serge Ferrari manufactures a comprehensive range of composite membranes for use in architecture, art and design. Europe's largest weaver and fabric-coating specialist, it recently equipped the Stade des Lumières, stadium in Lyon.

[www.sergeferrari.com](http://www.sergeferrari.com)



Onduclair PLR material



## "The Pavilion..."

is located in the courtyard of the Fondation d'entreprise Martell. It is specifically designed for the large dimensions of the space – 26 x 90 metres, or 2,350 m<sup>2</sup> – which is emblematic of Martell's long history. We are honoured to be the first architects commissioned to design a temporary installation for this very special site during restoration work on the interior of the building. As this will be the inaugural pavilion, our decisions and directions will impact on subsequent projects.

We were given an extensive blank canvas and we wanted to set the tone by occupying the entire site with our pavilion, in the hope of inspiring future artists, architects and designers. The second important decision for us was to work with just one material. Owing to the vast dimensions of the project, the material needed to be accessible and available in large quantities. It also needed to be light, so as to be easy to dismantle and transport to its future location. Moreover, lightness has been a constant and integral aspect of our work, and we saw this project as a unique possibility to experiment and explore that concept further.

Another concept we typically like to work with is "off-the-shelf". We thus started to look for the lightest and most cost-effective materials on the market. We found what we were looking for hidden away in the catalogue of Onduline,

a leading French construction company with a worldwide presence. This was a roll, a very thin roll, just 1 mm thick, made with polyester and fibreglass. Its appearance and thinness reminded us of traditional Japanese rice paper. Suddenly, the whole exercise became about discovering a way to work with paper – rice paper, fibreglass paper – and finding a way to play with its shape so as to make it as rigid as possible. We realized that this was a very naïve and simple process, almost like absentmindedly fiddling with a strip of paper during a meeting, and with this vague pastime we ended up creating a vast paper forest which you could enter, walk around and get lost in. Obviously, when we had to make it real, buildable, we leaned on a couple of additional materials, like steel bars adapted to the paper shape, and – as we couldn't touch the courtyard floor – we added some yellow cushions filled with water to prevent the paper from blowing away... But we still let it blow a little, in a gentle vibration that perfectly expresses the lightness of the entity.

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SeLgasCano

## SelgasCano

### Architects

The architect duo José Selgas and Lucía Cano founded the SelgasCano studio in 1998 in Madrid, Spain. Both born in the Spanish capital in 1965, they studied at the Superior Technical School of Architecture of Madrid, from which they graduated in 1992. Before establishing the SelgasCano firm, José Selgas worked with Francesco Venecia in Naples, winning the Rome Prize of the Spanish Fine Arts Academy in 1997 and 1998. Lucía Cano, for her part, worked with celebrated Spanish architect Julio Cano Lasso and was a member of his studio until 2003.

The study of the processes of construction is at the heart of the studio's work. SelgasCano endeavours to avoid the use of overly strict representations and creative principles in their constructions. The studio focuses on the pursuit of beauty that is comprehensible for all. SelgasCano currently collaborates with the Massachusetts Institute of Technology (MIT) to integrate technologies developed for other domains, and rarely applied to architecture, into its projects.

SelgasCano has won numerous private and public commissions, among them the *Silicon House* in Madrid (2007), the *Office in the Woods* in Madrid (2009), the *El 'B'* Cartagena Auditorium and Congress Centre in Murcia (2011), and the *Mérida Factory* in Mérida (2011). In 2015, the

architects performed the restoration of *Second Home* in London. They are currently working on the Plasencia Convention Centre and auditorium in Cáceres, the *Pip House* in Laurel Canyon in Los Angeles, the renovation of Texas Square in Oranjestad on the island of Aruba, and the *La Canaria* house in Los Angeles.

SelgasCano's work has also been featured in exhibitions in prestigious venues worldwide, in particular at MoMA and the Guggenheim Museum in New York, the GA Gallery and the MOT (Museum of Contemporary Art) in Tokyo, the Design Museum in London, the Academy of the Arts in Berlin, the Tin Sheds Gallery in Sydney, and MIT (the Massachusetts Institute of Technology) in Boston.

In 2010, the architects were selected for the Venice Biennale of architecture, curated by the studio SANAA. In 2012, SelgasCano were again featured at the Spanish Pavilion during the Venice Biennale of architecture within the collective exhibition SpainLab. In 2013, the duo won the Kunstpreis prize awarded by the Academy of the Arts in Berlin. The same year, they were named "Architects of the Year" by the German Design Council. In 2015, they designed the pavilion for the Serpentine Gallery.

The *Pavillon Martell de SelgasCano* is their first project in France.



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José Selgas &amp; Lucía Cano.

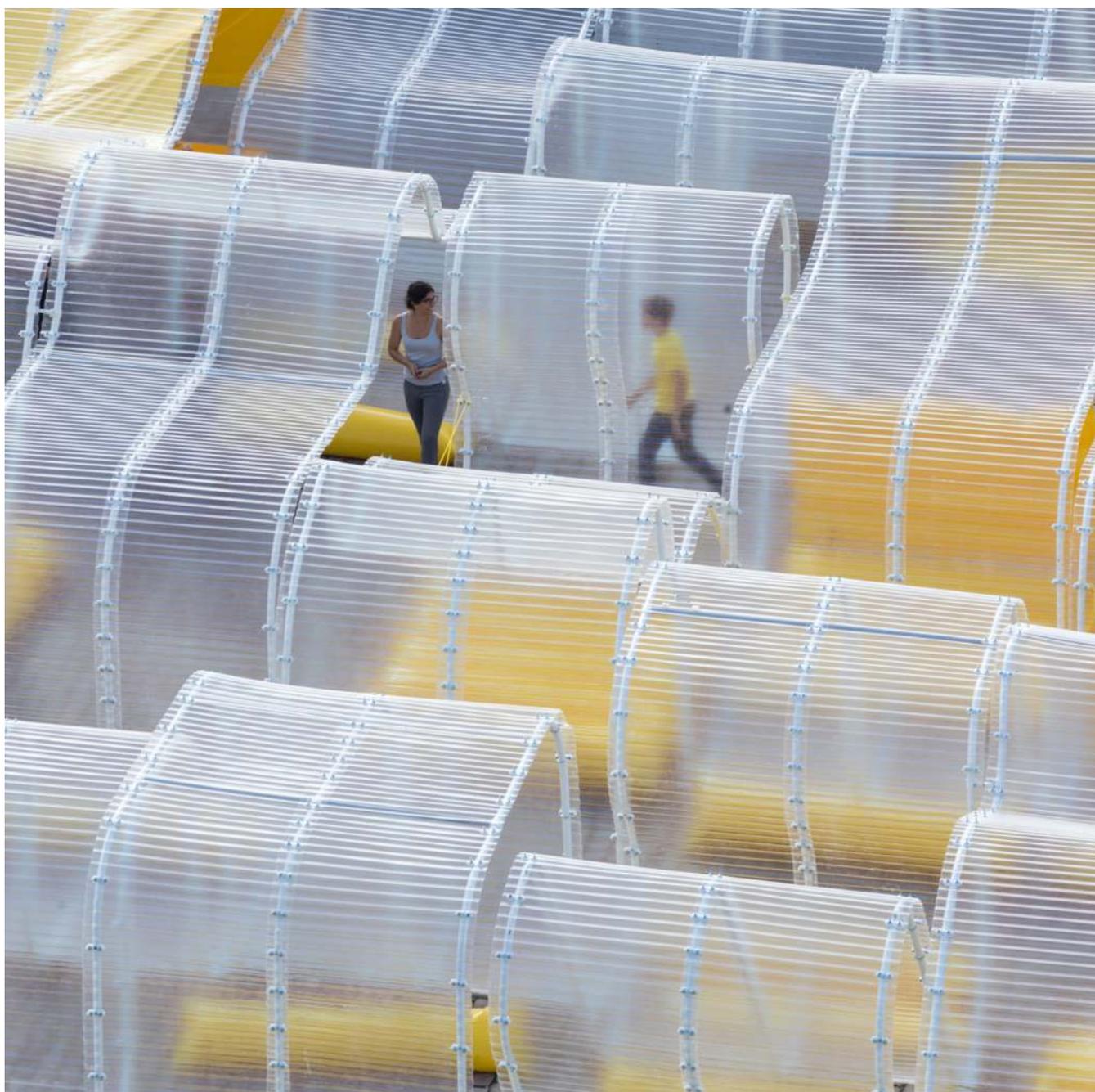
SelgasCano performed the temporary  
Serpentine Gallery in London in 2015.



© Iwan Baan



# Pavillon Martell de SelgasCano 2017 program



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## Atelier W110

*Balancelle/Balançoire*

11<sup>th</sup> July at 6.00 pm

Genèse project in association with designers Thibaud Klepper and Alfredo Da Silva. The Atelier W110 offers a space of relaxation within the Pavilion, and a display presenting the Genèse project conducted in association with designers Thibaud Klepper and Alfredo Da Silva. The evolution of our societies and our environment leads us to question ourselves, to want more meaning in our existences, our actions and the things that surround us. Our ways of thinking and living evolve as well as our relationships with objects. The Genèse project embraces this dynamic by proposing a new reading of the objects and furnishing of everyday life. This collaborative project between craftsmen and designers develops creations that highlight the material and the manufacturing process. The design of objects is thus inspired by their genesis, to give them more meaning and a certain singularity that modifies our perspective and the relationships we have with them.

### **Atelier W110**

With diplomas in the art profession specialized in woodworking, and 10 years of experience, Sarah Babaud and Martin Lecomte founded the Atelier W110 in 2014, to create, design and manufacture unique objects in the domains of design, space and communication. The coexistence of an engineering department and a design studio allows them to develop engineering functions specific to each project. The variety of materials used within the studio, and the different approaches to production, also reflect the diversity of these collaborations.

[www.atelierw110.com](http://www.atelierw110.com)

*Genèse*

2018

### **Thibaud Klepper**

Thibaud Klepper was born in 1979 in Perpignan, and today lives and works in Paris. After graduating from the Nantes Atlantique School of Design in 2005 he then worked for Delo Lindo, Arc International, and, since 2007, Patrick Norguet. He also develops personal projects for companies like the Fondation d'entreprise Ricard, Ekobo, the UCPA, and Reine Mère Editions.

### **Alfredo Da Silva**

Alfredo Da Silva was born in 1979 in Nantes and today lives and works in Paris. After graduating from the Nantes Atlantique School of Design in 2005, he then collaborated with Ateliers 59, Arik Levy and Noé Duchaufour-Lawrance. Currently an independent designer, he undertakes both individual and collective projects.



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© Atelier W110

## 71bis

*Le Grand Soir*

16th September at 9.00 pm

Herbal teas, warm milk and hot  
chocolate will be offered

Behind 71bis, two designers, one from Mali, the other from Paris. One lives in Cognac, the other, in London. After making their mark in the luxury universe, they realized their dream in creating 71bis, a new French sleepwear brand based in Cognac.

At 71bis, a woman gets dressed to go to sleep... or to go out: a timeless collection of sleepwear for lolling on the sofa or falling into the arms of Morpheus.

They have found that it is difficult to find nightgowns that are neither too sexy nor too old-fashioned. The two designers had the idea to create pieces (pyjamas, kimonos) that make one feel pretty even when just jumping out of bed, while returning to the pyjama's origins as a garment worn at the beach. Their collections can be worn for daytime as well as at night.

### **Madame Ciseaux**

In the depths of the lovely country around Cognac, Elise draws, sews and tests. Her eagle eye misses nothing - "Mind the details!" she'll say. She is the designer of 71bis.

*Le Petit Lever*

17th September at 7,00 am

An enchanting breakfast will be offered

### **Madame Papier**

Perrine is a big chatterbox, in writing and in speech. It is she who tells the story of 71bis. She is at the same time the entrepreneur who writes, scribbling in her thousands of notepads, and the director of the brand.

[www.71bis.com](http://www.71bis.com)



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## Abbaye aux Dames, music centre, Saintes

Résidences Blue Yéti (Royan) & Catherine Contour (Grenoble)

October 2017 & April 2018

Sound and gesture restitution

In the context of its partnership with the Abbaye aux Dames, the Fondation d'entreprise Martell invited Catherine Contour and Blue Yeti to come together for a sensory, corporal and musical creation. This quintet will take us on a journey of initiation to the borders of our expanded consciousness.

The objective of the partnership with this internationally renowned institution is to invite the artists to live in residence, in the broadest sense of the term, to sense the atmosphere of the Gâtébourse building and the Foundation dynamic, thereby revealing its character through sounds, gestures and music. These residents are accompanied by Catherine Contour, herself in residence. Her work as an artist-explorer is conceived as research in movement, driven more by hypotheses than by principles. The process encounters the public through varied forms designed for their location and enriched by different artistic and procedural intersections. The collecting process allows her to build, over time, a vast body of materials (movements, images, sounds, words, objects) as well as a toolbox, from which she selects according to the project and the principle of recycling and hybridization. For over 10 years, Catherine Contour has developed an original tool for creators, in connection with artists and researchers specialized in the domains of hypnosis, artistic creation and pedagogy.

The first phase is conceived with Blue Yeti, who since 2007 has created and developed interactive visual and auditory devices dedicated to cultural, educational and artistic uses. Applying their scientific and technical know-how, as well as their sensibility and creativity, in the service of cultural and educational projects, Blue Yeti relies on skills acquired in the field of music technology and the human-machine interaction, and transfers the innovations stemming from these areas of research to the design of custom-made interactive systems. For the Abbaye aux Dames, it has created the Carousel, a merry-go-round that plays various musical pieces composed for the location.



The Carrousel

## **L'Abbaye aux Dames, music centre, Saintes**

The Abbaye aux Dames is a unique place founded in 1047. The ladies who lived here, powerful and independent abbesses, embraced the values of spirituality and enterprise. A millennium of turbulent history, and unwavering influence. The Abbey proudly perpetuates this brilliant heritage today.

Today a music centre, the Abbey is public property.

It is a 'city' in all aspects:

- Economic: a key figure, particularly benefitting the festival of Saintes,
- Social: it actively participates in a policy of cultural mediation and shares the site with low-cost housing,
- Cultural: it initiates and develops activities and musical training on an international scale.

From within its protective wall, and open to all, the Abbaye aux Dames is animated by committed teams. A musical ecosystem blooms, open to the most contemporary and technological approaches. Performance, concert, instruction, accommodation, reception; in this city, music unites us, gives us life, and frees the spirit.

[www.abbayeauxdames.org](http://www.abbayeauxdames.org)

# The Fondation d'entreprise Martell



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## La Fondation d'entreprise Martell

A multidisciplinary cultural corporate foundation in Cognac dedicated to the very best contemporary creation and expertise.

Launched in October 2016 and directed by Nathalie Viot since 1st January 2017, the Fondation d'entreprise Martell offers a rich and varied programme of events promoting local, national and international collaborations. Envisioned as a cultural and creative ecosystem, the Foundation aims to reflect the diversity of contemporary creation and reveal outstanding talent and savoir-faire.

Curious, open and transversal, it will offer new experiences in terms of artistic production, research and mediation in complementary spheres (art, design, architecture, craft, fragrance, digital, dance, literature, music etc.) through exhibitions, workshops, a living lab, events and in-residence programmes.

As a centre for innovation and creation deeply rooted in the local area, the Fondation d'entreprise Martell aims to be a motor for long-term growth and development, raising the profile of the town of Cognac, the departments of Charente and Charente-Maritime, and the entire Nouvelle-Aquitaine region.



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## Nathalie Viot

Fondation d'entreprise Martell director

Nathalie Viot is an art historian and critic.

A graduate in Aesthetics, Arts and Cultures from the University of Paris I – Panthéon Sorbonne, she served as a contemporary art consultant to the City of Paris between 2004 and 2013. She co-directed the artistic accompaniment of the T3 Est tramway before joining MAMCO in Geneva as general coordinator of the museum's 20th anniversary. Her expertise includes art direction, exhibition curatorship, consultancy, teaching and production of cultural and artistic events. She has also co-directed the Chantal Crousel gallery in Paris, and produced the program Dialogues for France Culture for four years.

She led the prefiguration of the Fondation d'entreprise Martell with Less is More Factory, which she founded in 2014 with Maxime Heylens and Philippe Bissières. Nathalie Viot assumed the direction of the Foundation in January 2017.

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The Fondation d'entreprise Martell will be curious, open and transversal. Its mission is to become an original space in Cognac which stimulates pleasure and curiosity, and nurtures creation and innovation. It will bring together, around projects of variable dimension, artists and artisans, new technologies and traditional savoir- faire. The Foundation will work to reveal talent within the realm of cognac, and more generally within French art and artisanship, on an international scale. The Foundation will ultimately be a reference point for research and diversity. The public will experience a variety of environments, materials, expertise, artistic approaches. They will come to listen, to see, to touch, to make, to invent, to read, to dream...

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Nathalie Viot  
Director



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## The building

### The Gâtébourse Tower

The Fondation d'entreprise Martell occupies the historic building of Gâtébourse, which dominates Cognac with its modernist architecture, renovated in a contemporary style by architects Brochet Lajus Pueyo. Built in 1929 on the site settled by Jean Martell in 1750, this ziggurat of five levels, built on a reinforced concrete orthogonal grid, housed until 2005 the bottling facilities of the House of Martell.

Along the road to Pons, the site known as Clos de Gâtébourse has, for 265 years, been home to the House of Martell. The first plot of land was acquired in 1750 by Jean Martell, and the site gradually expanded, along with the company, throughout the 19th and 20th centuries. The current building - an innovative Bauhaus-style tower designed by architect Jean Chalard and built by Paul and Maurice Firino Martell in the late 1920s – formerly housed Martell's bottling lines.

In 2005, after almost a century, the lines were transferred to a new plant at Lignéres, near Rouillac. It was then that the House of Martell initiated an ambitious project to renovate, enhance and open up the site and the announcement of the opening of its Foundation in October 2016.

The first step was to reveal the tower by demolishing the disused industrial buildings around it. Wide landscaped spaces, replacing the existing yards and buildings, attained a balance between mineral and botanical, and transformed the general appearance of the site. Concerned to respect Cognac city-planning, the environment and the beauty of the local area, the House of Martell chose to work with Bordeaux architects Brochet-Lajus- Pueyo, well-known for their expertise in enhancing the region's heritage and urban landscape. The transformation of the Gâtébourse site thus began in line with France's High Quality Environmental standard.

The main entrance is situated at 16 Avenue Paul Firino Martell and opens onto a magnificent wood passage designed like the hull of a boat turned to the sky, immediately inviting the visitor on a journey.



[Top] The tower in 1929, not long after it was built.  
[Bottom] The site today. © Marc Damage

*Par nature*, 2016  
by Vincent  
Lamouroux



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## Fondation d'entreprise Martell first artistic project

*In situ* commission for the pre-opening

The Foundation's first artistic gesture, *Par nature*, a vast immersive work of 600 m<sup>2</sup> commissioned from French artist Vincent Lamouroux, was presented from October 2016 to the end of January 2017 on the ground floor of the building, before the start of the first phase of construction.

Vincent Lamouroux's installation is an artificial terra incognita, a mineral and botanical landscape that is – by nature – white. This work, as a form and as a field of experience, offers the possibility of an infinity of viewpoints. It invites visitors to wander along the extraordinary undulating walkways whose elevation speaks to and stimulates the adventurous of spirit. The white halo fades out around the edges of the work as the sand is spread by visitors' footsteps. Thus, the imprecise contours offer a choice of entering the landscape or observing from a distance, allowing all to embark on a journey in space and time.

*Par nature*, 2016 was installed in partnership with Verallia and Tonnellerie Leroi, anchoring the project within the heritage of the Cognac region.

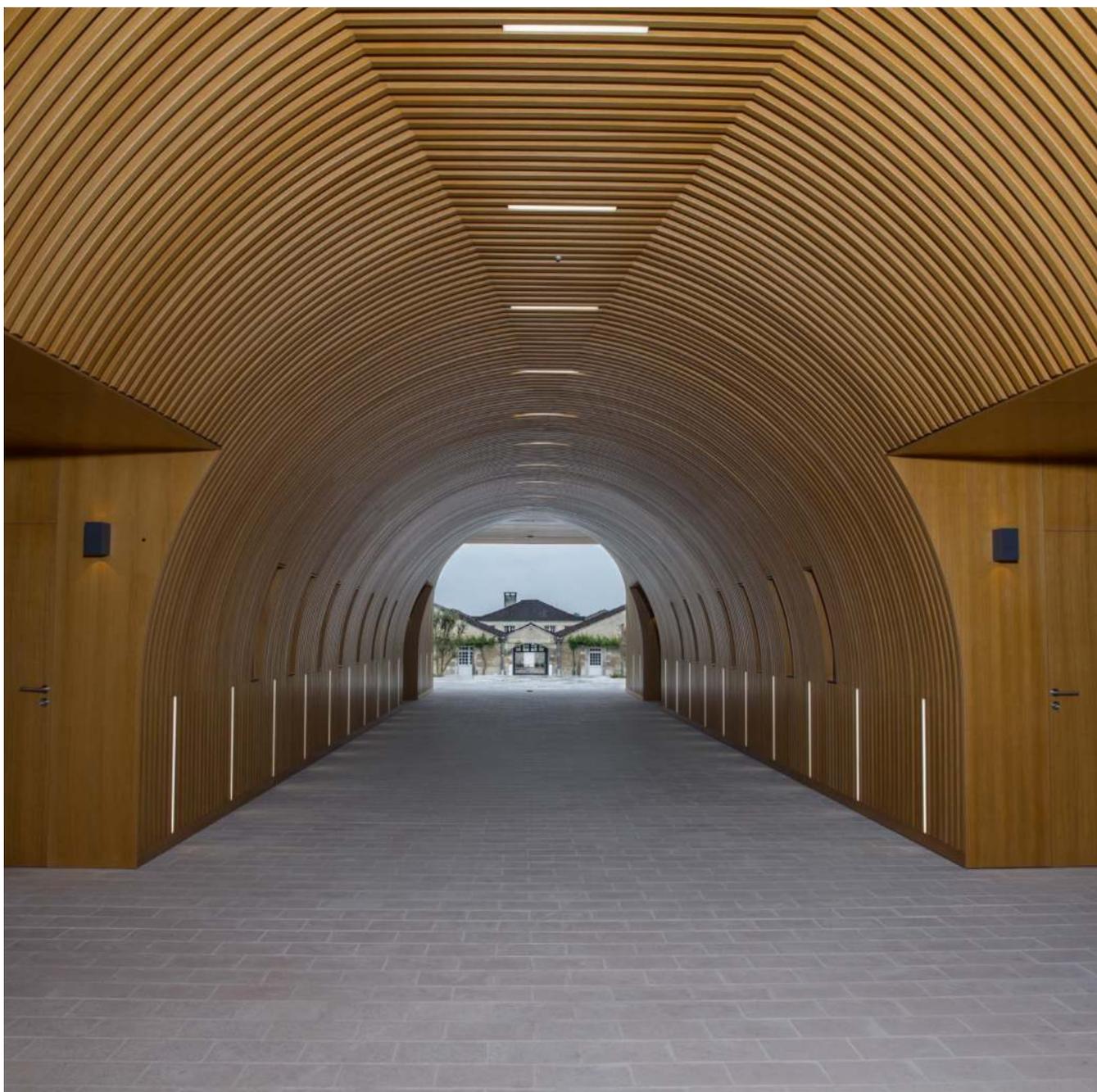
The pre-opening of the Foundation was a great success, thanks to the many visitors who discovered at the same time Vincent Lamouroux's site-specific installation and the ground floor of the building, thereby getting acquainted with this new cultural space in the heart of Cognac.



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© Aline Aubert

# The House of Martell



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The House of Martell dates back to the early 18<sup>th</sup> century. Established in 1715 by Jean Martell, who was born in Jersey, it is the oldest of the great cognac houses. For three centuries, Martell has produced, exported and marketed cognacs which are recognized worldwide for their outstanding quality and finesse. The House was founded at the height of French art de vivre, when gastronomy, taste and craftsmanship were celebrated and enjoyed with style. These became the three pillars of the House of Martell and remain intrinsic to its vision today.

With the soul of an aesthete, the House of Martell is intimately connected to the world of creativity. It collaborates with architects, designers and artists, engages in ongoing sponsorship projects (in China since 2004 and at the Château de Versailles since 2007) and develops cultural partnerships (with the Grands Ateliers de France since 2016).



