

The Bourse de Commerce: new site for the Pinault Collection

Conference, May 23, 2018

Bourse de
Commerce
Collection
Pinault—Paris

Press kit

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Anne Hidalgo

This incredible project is the result of the ambitions and wishes of two people: François Pinault, who for several years has aspired to open a permanent site, dedicated to the presentation of his collection of contemporary art, in Paris; and myself, who wanted that this collection, which draws hundreds of thousands of visitors to Venice, be enjoyed as well by Parisians, thus contributing to the enrichment and drawing power of our City.

François Pinault has been entrusted with the Bourse de Commerce, which he will convert into a museum for the presentation of his collection. By granting him this lease, we are establishing a new and exceptional cultural center in the very center of Paris.

I applaud the quality and beauty of the plans established by the talented architects with whom François Pinault has decided to collaborate, who have previously contributed their knowledge and expertise to prior project of the Pinault Collection.

Our shared ambition is to restore and transform this exceptional historic monument—which has already taken on several different identities throughout its lifetime—while maintaining its unique originality, in particular by meticulously restoring its historic features: the Medici column, the glass roof, the exterior and interior facades, several staircases, and the cupola.

The central cylinder, designed by Tadao Ando, that will be inserted into the building will become an exceptional exhibition space. With the addition of new stairwells and passageways, the building will become entirely accessible to visitors, including not only the various galleries but also the auditorium and foyer, located underground.

This architectural project—brought about by bringing innovative methods and techniques to the restoration of historic heritage, relying on the space's high ceilings and natural light—fully embodies François Pinault's vision of the role of art and culture, a role that I hope to promote for the City of Paris.

Avoiding all formalism and rigidity, we want to enrich the cultural offering of our city by presenting different and ever-changing interpretations of art, showcasing the work of well-established and world-renowned artists as well as emerging talents across all disciplines, and fostering dialogue and exchange between artists, the works, and visitors from all over the world.

Together we will strive to make art accessible to an international audience of all ages and backgrounds, especially to those who, for economic, geographic, or symbolic reasons, may not yet have had many opportunities to encounter and develop an appreciation for art.

Finally, we want this new cultural establishment to be dynamic and bright, like the newly redesigned area of Les Halles in which it is located, the subject of an ambitious renovation program (the museum will eventually be connected to Jacques Anziutti and Patrick Berger's Canopée by a public park), for Paris, Europe, and the world.

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François Pinault

On April 27, 2016, I announced with Anne Hidalgo that I would soon be opening a new museum devoted to the presentation of my collection in Paris, at the Bourse de Commerce. An important architectural and historic landmark dating back to the sixteenth century, located at the very heart of Paris, the building would first have to be restored and renovated entirely in order to be transformed into a museum of contemporary art.

Considering the scope of this challenge, it seemed obvious that I should entrust Tadao Ando with this mission, as Ando is one of the few architects working today who is able to create a dialogue between architecture and its context, its past and present, masterfully combining originality and discretion. He has given ample proof of these abilities in Venice, where he renovated Palazzo Grassi, converted the Punta della Dogana, and recreated the Teatrino. To achieve this goal, he is collaborating with a first-rate team that includes the young architects of the firm NeM, Lucie Niney and Thibault Marca; Pierre-Antoine Gatier, architect in chief of French National Heritage; and the engineers of Setec. The rehabilitation and conversion plans for this historic site were recently approved unanimously by the National Commission on National Heritage and the Commission du Vieux Paris.

Tadao Ando devised a pioneering design that carefully considers the architectural and historic characteristics of the building, respecting its past while accommodating the needs of today. The building's exterior and its landmarked elements (the internal façade, skylights, and frescoes) will be returned to their original condition. The organization of the internal space will be entirely redesigned, with the addition of a central, circular architectural element, within which Ando will create a gallery space, open to the building's dome. Visitors will be able to meander through the building, from its auditorium, located below street level, to its three floors of exhibition spaces. Ando acknowledges and builds on the steps taken by its historic architects, from Nicolas Le Camus de Mézières to Henri Blondel and including Jacques Ignace Hittorff.

With the creation of this new museum, I am writing the next chapter of my cultural project, whose goal is to share my passion for contemporary art with as broad an audience as possible. This story began in Venice over ten years ago, when I opened Palazzo Grassi, then the Punta della Dogana. These two spaces will maintain a close and constant contact with their Parisian sibling. I have consistently sought to involve members of my family, my children, and especially my son François-Henri, in this project—they all support and encourage me in this venture, that will, I hope, bolster Paris's unique position in the international art world.

I am deeply grateful to everyone who has played a role in making this ambitious dream a reality, especially Anne Hidalgo, mayor of Paris.

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Jean-Jacques Aillagon

Throughout its history, and especially over the course of the past few decades, the contemporary art scene in Paris has consistently developed and enriched itself. We are now far removed from the moment—forty years ago, at the time of the opening of the Centre Pompidou—when, besides a few galleries, only a limited number of spaces welcomed the public to foster their appreciation of contemporary art.

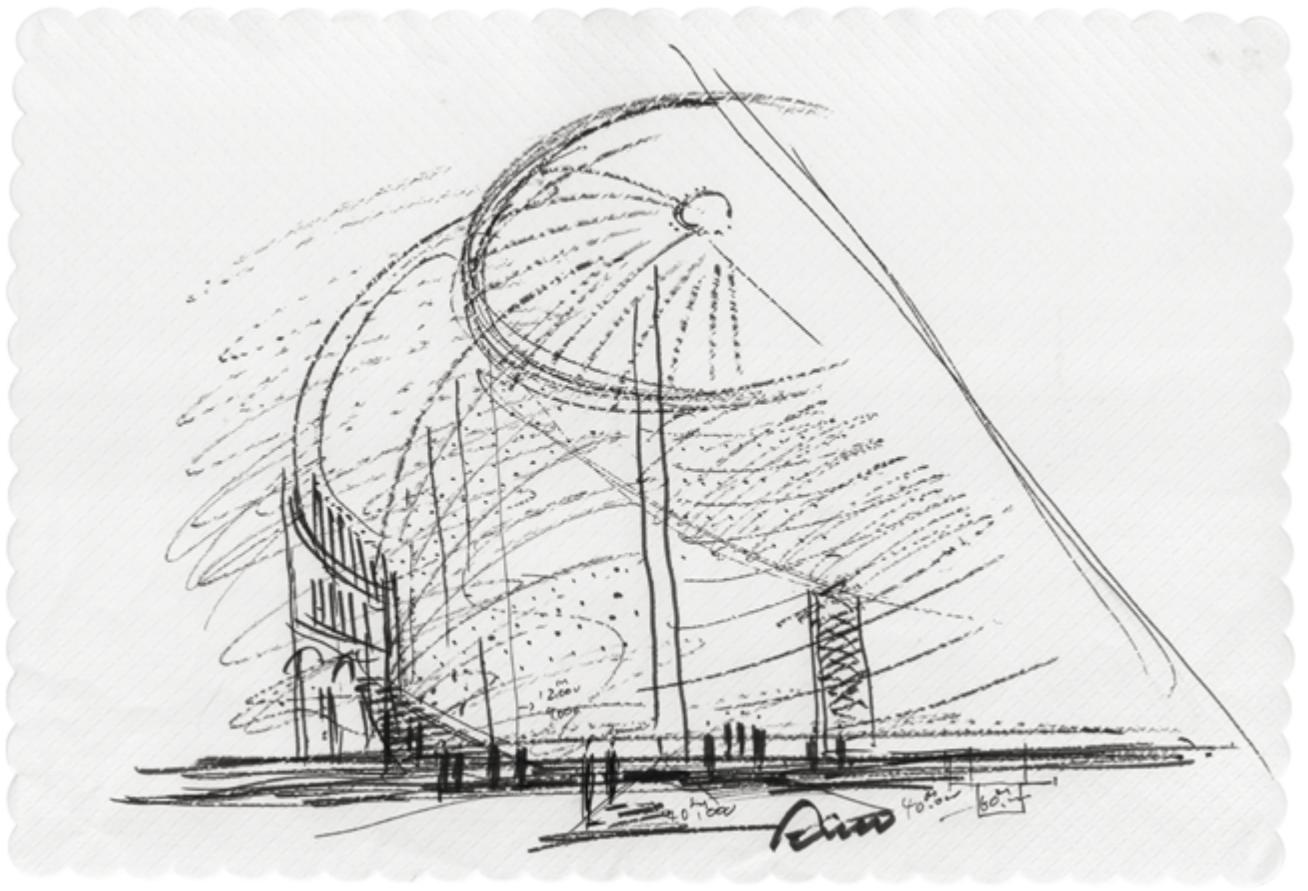
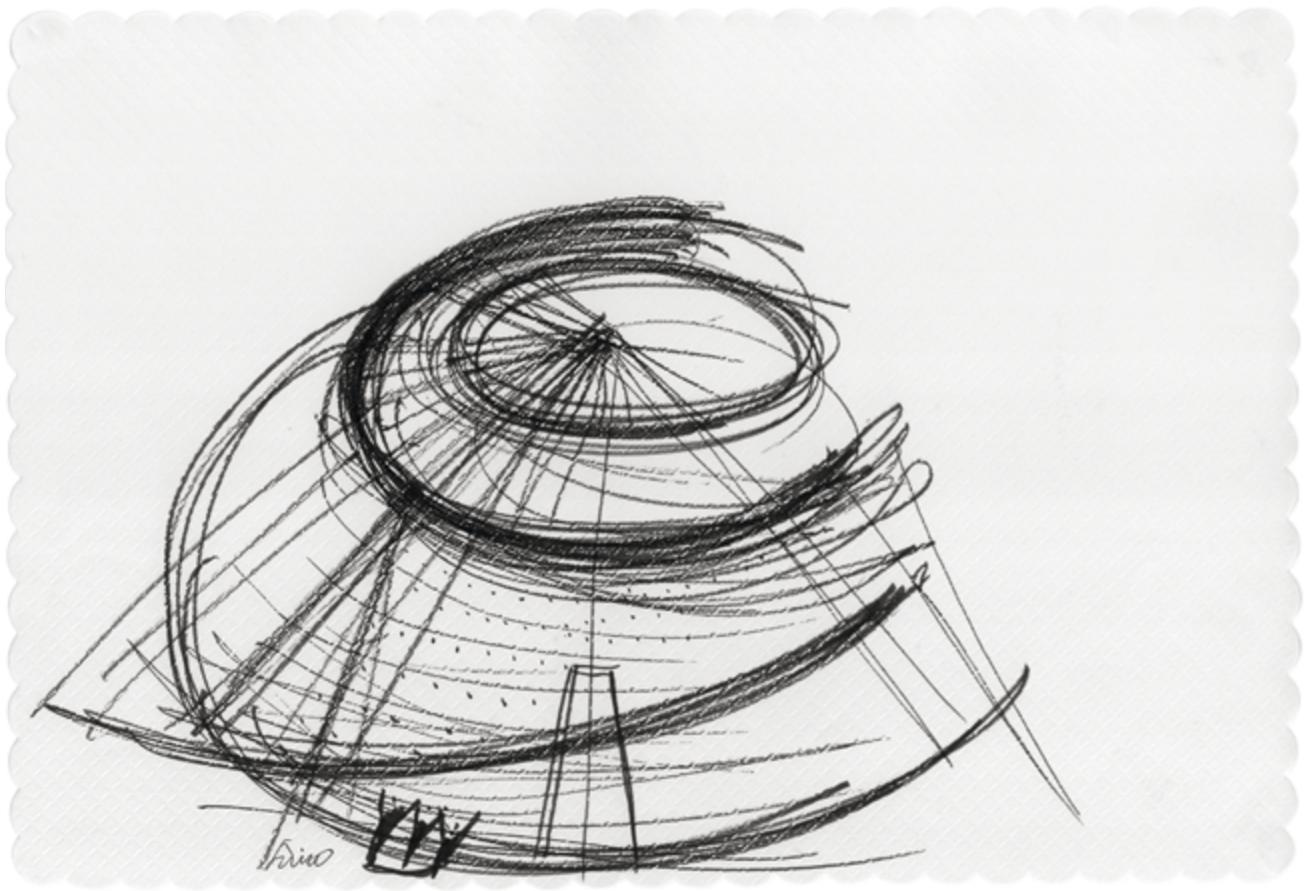
Today, Paris is remarkably replete with contemporary art. With the Palais de Tokyo, the Galerie du Jeu de Paume and the Plateau, there are now countless opportunities for Parisians and international visitors to encounter new works. The Centre Pompidou and the Musée d'Art Moderne de la Ville de Paris, while they adopt a more historical approach to modernity, have insisted that the display of recent work is also part of their purview.

Several private initiatives have also taken on this responsibility. The Fondation Cartier, for instance, has played a major role in diversifying the landscape of contemporary art in Paris since its opening in 1984, taken on by a succession of great leaders. We could also mention the proliferating presence of galleries, including international ones, that have bolstered Paris's position as a major artistic capital, while FIAC, the Parisian art fair, has become an international reference.

The Pinault Collection has decided to build on the success and popularity of its Venetian museums by opening a new exhibition space in Paris, at the Bourse de Commerce. Of course, this project must involve a thoughtful analysis of Paris's existing cultural fabric. François Pinault is committed to guaranteeing that this new kind of museum, relying on the resources of a private collection, will never be perceived as a competitor that might weaken the network of Parisian cultural institutions—on the contrary, his museum will strengthen and reinforce it.

François Pinault's project will build on an analysis of how to reconcile the traditional concept of the museum with the goal of advancing contemporary art—a concern more pressing today than ever before. The notion of the museum, as conceived during the past few centuries, have been based on certain convictions, a set of unchanging approaches to culture and history. Contemporary art, on the other hand, constitutes a vast territory within which artists from all continents are inspired by their constant explorations, their doubts and questions. Artists today do not subscribe to any specific school of thought; thus today, a museum of contemporary art must mobilize all its resources, its abilities, its enthusiasm, and its convictions, to explore the uncertain, the unlikely, and the original.

The Bourse de Commerce, this perfect circle topped by its famous dome, restored by Pierre-Antoine Gatier and gently adapted by the architects Tadao Ando and NeM, Lucie Niney and Thibault Marca, will be this unexpected and surprising museum of contemporary art, showing art as it is made and thus reflecting the current state of our world.



Preliminary sketches by Tadao Ando showing the cylinder nestled within the atrium of the Bourse de Commerce and the dynamics it will engender.

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To France, the Country of Culture and Art

Tadao Ando

These are tumultuous times in Europe. The recurring terrorist incidents and the UK's withdrawal from the EU have fueled anxiety over what the future holds, and countries and people alike seem unsure of their own identities.

Such are the circumstances among which François Pinault has launched a new enterprise here in Paris: the Bourse de Commerce. This is a project that calls on the people to recall France's proud identity as a country of culture and art and to renew their hopes for the future. I feel truly honored to be able to serve as the architect of such a project.

I had the pleasure of taking part in a previous, important project of Mr. Pinault: the Punta della Dogana in Venice, Italy. Charged with the task of giving the historic customs house a new life as an art museum, I proposed to introduce architectural elements as devices for inducing dialogue between the old and new. This concept is epitomized by the central court, the main gallery space with a square plan, which I embedded at the heart of the building.

The Bourse de Commerce is also an exquisite historic building. By nesting new spaces within it, while respecting the memories of the city engraved in its walls, I will transform the building's entire interior into a space for contemporary art. The theme here, once again, is to create a building that connects the past with the present and the future.

The Bourse de Commerce has a circular plan with an iconic rotunda at its center. The space will be reconfigured with the insertion of a cylinder, thirty meters in diameter, formed by a concrete wall approximately nine meters high. This cylinder will give shape to the central exhibition space under the cupola and encase the auditorium and foyer below ground.

A new corridor space will also be created between the outside of the cylinder and the Blondel-designed interior façade. This space, containing walkways and stairs running along the circular walls, will form the circulation zone, which will provide access to the two levels of exhibition areas encircling the rotunda and to the auditorium on the subterranean level.

It is my hope that the layering of the rotunda and the cylinder and of old and new will give rise to a sequence of even more powerful, varied spaces and create a lively place appropriate for upholding the city's culture for the next generation.



Rendering of the concrete cylinder, viewed from the center of the atrium.

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The characteristics of the project

Martin Béthenod
director of Collection Pinault – Paris

The Pinault Collection has been evolving, over the past decade, along three main axes. Works in the collection are presented in three museums in Venice: at Palazzo Grassi since 2006, Punta della Dogana since 2009, and at the Teatrino, an auditorium located alongside Palazzo Grassi, since 2013. Each of these three spaces were designed and renovated by Tadao Ando—the result of a nearly twenty-year friendship between the architect and his patron. They are products of a carefully modulated dialog between historic value and architectural innovation, achieving a careful balance between respect for their historic setting and a subtle, modern originality. Since 2008, the collection has also organized a number of exhibitions outside of Venice, in collaboration with institutions in France and internationally, displaying the works in new contexts—ten in total, ranging from Lille, Paris, and Rennes, to Moscow, Seoul, and Essen. Finally, the collection strives to encourage and support the creation of contemporary art and the study of art history through various initiatives, such as its artist-residency program in Lens or the annual Pierre Daix Prize.

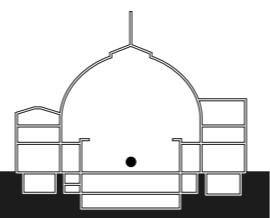
The Bourse de Commerce will occupy a central role in the activities of the collection, collaborating synergistically with the Venetian institutions as well as with a network of local and international partners in the artistic and cultural spheres. These collaborations are key to the Collection's growth, leading to an exchange of original ideas, new perspectives, and unprecedented initiatives.

Our exhibition program will focus on contemporary art, seen through the lens of the collection. As in the two Venetian museums, we will present different types of exhibitions: thematic hangings of works—including new commissions—and monographic exhibitions devoted to major artists in the Pinault Collection, organized in partnership with the artists themselves (or with their estate), along with special projects, cartes blanches, and in-situ installations. Exhibitions of different lengths will be scheduled such that visitors will have countless opportunities to discover diverse works as they return to the museum throughout the year.

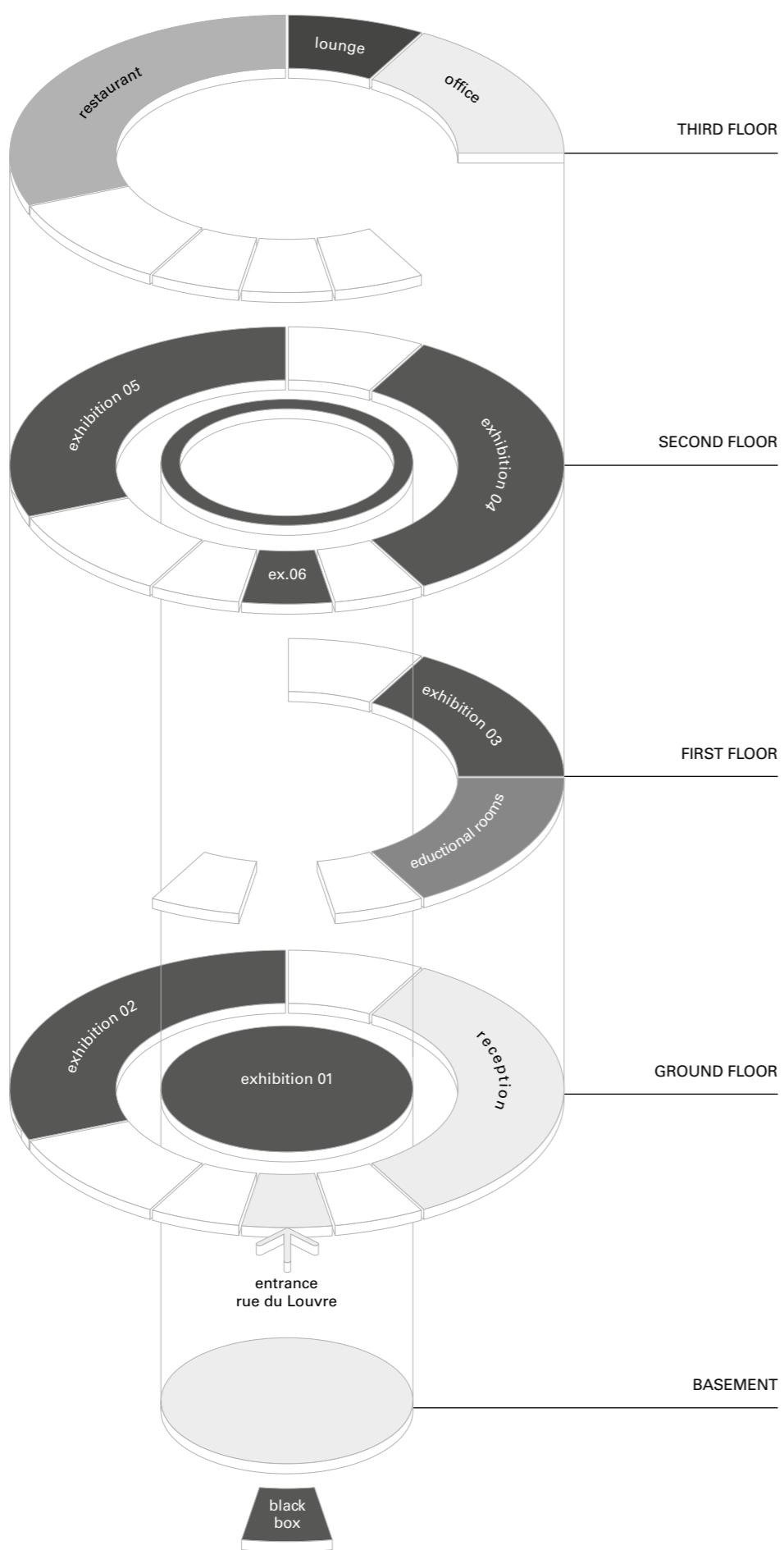
In order to broaden the scope of each exhibition, to make connections to other fields and disciplines, we will organize cultural and educational programs in spaces specifically designed for that purpose and throughout the museum, relying on a wide range of formats (wall labels, exhibition guides, online supplements, participatory workshops, and more). The 288-seat auditorium will provide an ideal setting for screenings, lectures, conferences, and concerts, with a vast foyer and a black-box theater for video installations and experimental performances.

As much space as possible will be dedicated to artists, their work, and their audience; offices, storage spaces, and utility areas are small or located off-site. It will feature 2,600 square meters of modular exhibition space, which can be divided into spaces of different sizes (150, 300, or 600 square meters, and including the vast space beneath the glass ceiling) or used as a single whole for ambitious large-scale projects. Volumes ranging in size from intimate to monumental (with ceiling heights ranging from 3 to 8.5 meters) will welcome works in various scales and different media, from photography to installations, and including painting, sculpture, and video.

Every detail has been carefully thought out, pragmatically approaching the constraints that arise from adapting an historic monument to a new function, including modulating temperature and lighting. At the



Axonometric projection



heart of this architectural and cultural project is a commitment to accommodating our visitors' needs, welcoming them, and making the museum accessible and enriching. We have combined our efforts to ensure that our audience can encounter art in a context that is informative and agreeable. We hope to create optimal conditions for a thoughtful dialogue among viewers and the works, with culture and history.

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The Bourse de Commerce in numbers

- Total surface area: **13,000 square meters**
- Surface area of spaces accessible to the public: **7,700 square meters**
- Total exhibition area: **3,000 square meters**
- Height of the Medici column: **31 meters**
- Diameter of the nineteenth-century dome: **38 meters**
- Diameter of Ando's cylinder: **9 meters high, 29 meters in diameter**
- Height of Bélanger and Hittorff's cupola: **35 meters**
- Auditorium: **288 seats**
- Foyer area: **450 square meters**



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Transforming the building into a museum

Lucie Niney and Thibault Marca, NeM Architectes

Rendering of a double-height exhibition space. Windows to the inside and the outside of the building can be opened or closed to best accommodate the exhibition projects.

The structuring element of the plans to adapt the Bourse de Commerce into a museum is conceived as an echo to the building's fundamental organizing principle: its circularity. Tadao Ando's intervention within the building will dialogue with its carefully restored historic elements. We see this decision as the natural consequence of the approach Ando has consistently adopted when working within existing buildings. Here, we must contend with the history of the building and that of Paris, capital of the nineteenth century.

A concrete cylinder, its walls pierced with four identical openings and surmounted by an oculus that allows natural light to filter in, will be inserted into the building's core. This space was once used to store wheat, then was the active center of the stock market, opening directly onto the recently built Paris streets that converged there; now, it will be isolated, becoming the building's unified, abstract, and fixed core, and an ideal space in which to experience art. The main components of the architecture (its circular form, its dome, the controlled presence of light) will become the actors in a scenography intended to remove visitors from their daily lives, to allow them to focus on what's before their eyes, on the here and now.

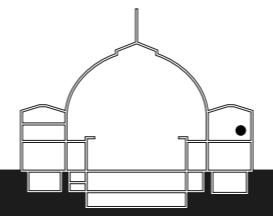
The goal of the conversion of the Bourse de Commerce into a museum is to create the ideal conditions for the visitor to experience art. It will be flexible and adaptable, to best accommodate the range of different media used by contemporary artists today. Our intervention in the building relies on emphasizing its most striking attributes and the remarkable features of the site while writing a new chapter in its history. The concrete and symbolic nods to its past, such as the Medici column, the double-spiral staircases, and its rotunda, emphasize the role of the past as the foundation of contemporary creation.

Because of the circularity of the site, the ways of exploring the building are virtually inexhaustible. It serves as a metaphor for the way in which history can be reinterpreted and rediscovered according to new logics. Ando has often, throughout his career, relied on circularity as a structuring principle; it recurs in his work, almost as his personal signature.

These unique conditions combine to make this space the site of an encounter between the rich past, embodied by this centuries-old building, and the modern-day desire to present a unique collection to the public, all in the hands of the renowned Tadao Ando.

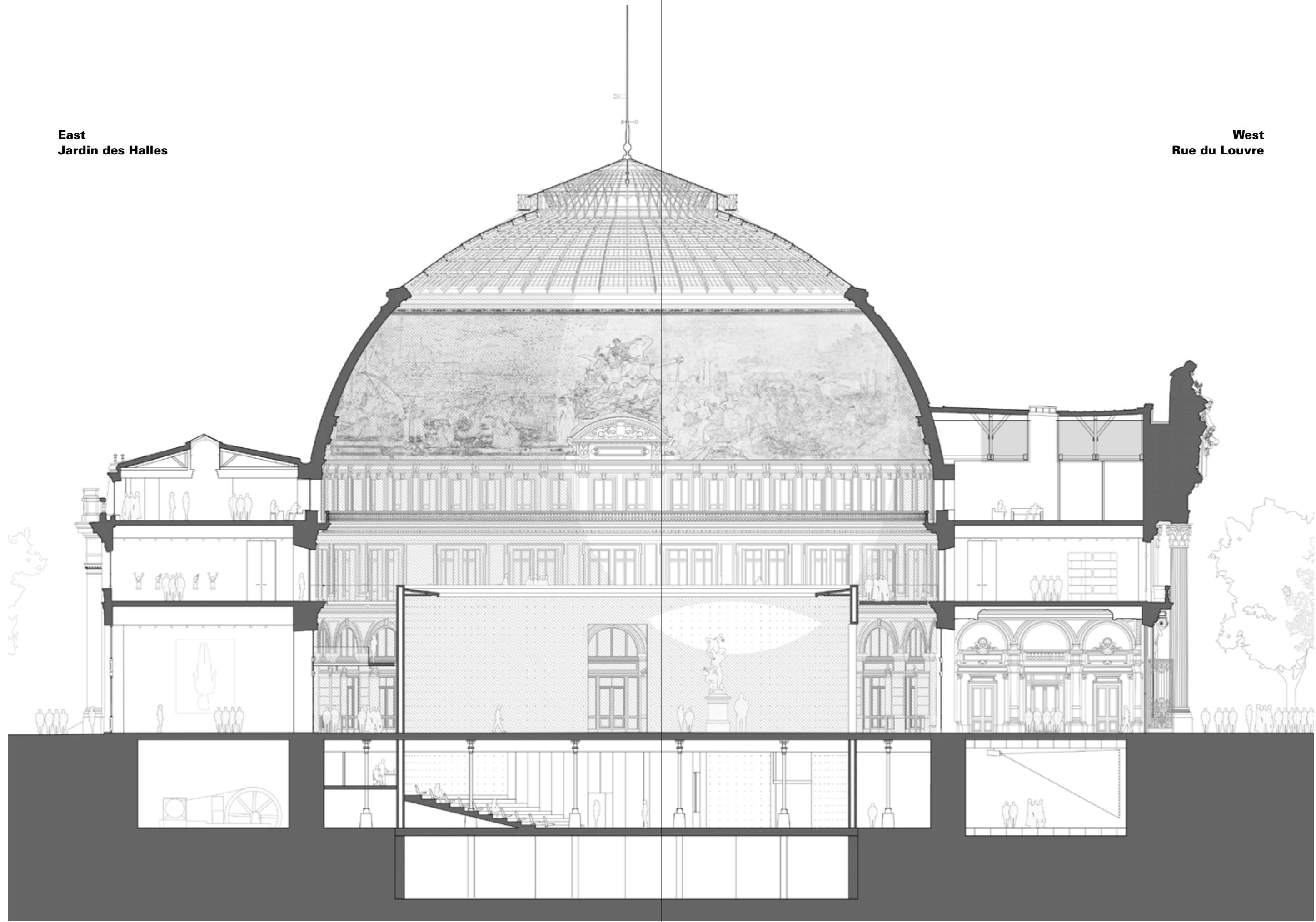
Like Ando, Nicolas Le Camus de Mézières, the building's original architect, believed in the suggestive power of forms on human emotions. His treatise *The Genius of Architecture; or, the Analogy of that Art with our Sensations* opened with the provocative formula, "It is not enough to please the eyes, you must touch the soul." In 1977, Ando similarly described architecture as "a fundamentally emotive space."

The central rotunda, beneath the clouds, snow, and wind of the frescoes painted above and sun streaming in, will be the setting for abundant exchanges, for unfettered creativity.



East
Jardin des Halles

West
Rue du Louvre





Along the top of the concrete cylinder will be a walkway that will allow visitors to walk along the length of the building's nineteenth-century façade, offering previously inaccessible angles from which to see the space.

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Highlighting a historic monument

Pierre-Antoine Gatier
architect in chief of French National Heritage

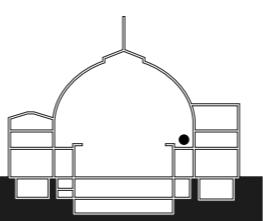
The story of the Bourse de Commerce begins in the sixteenth century (the only remaining vestige of which is, today, the Medici column). The structure of the building then evolved to accommodate the different uses of the space and the transformations of the Halles area in which it is located. Its history evolves in parallel with that of the French capital.

As the Halles evolved, so did the Bourse de Commerce. In the eighteenth century, the building was located at the heart of one of Paris's main housing districts; architect Nicolas Le Camus de Mézières's Halle au Blé incorporated the Medici column. With the start of construction on Baltard's Halles in 1852, the Medici column was listed as a national historic monument (classified as such in 1862, along with Notre-Dame Cathedral and the Sainte Chapelle). It then became the Bourse de Commerce in 1889, converted to this use by Henri Blondel, located opposite the Halles designed by Baltard on the new Rue du Louvre, the central axis of Baron Haussmann's modern Paris. With the dramatic demolition of Baltard's Halles, which initiated a reassessment of the value and merits of nineteenth-century architecture, the totality of the Bourse de Commerce became a landmarked historic monument in 1975. In the 1980s, a renewed attention to France's heritage and its conservation led to the acknowledgment of the exceptional merits of Bélanger's 1812 dome, then classified as a French Historic Monument. Despite the protections that follow from this designation, works undergone during the 1970s led to the erosion of certain historic features of the building, with the addition of a stairwell in the rotunda, the replacement of some of the original external woodwork, and the concealment of the décor.

The conversion of the Bourse de Commerce into a museum involves two main aspects: the restoration of the site to its condition of 1889 and an adaptation to its modern use. The entirety of the Bourse will be renovated, from the external and internal façades to the roof and the frescoes of the cupola, with the addition of technical features to bring electricity and air-conditioning to the building. The cast-iron structure of the cupola will be reinstated, and the installation of a modern glass roof will facilitate the conservation of painted decors and the works on display. An exhaustive archival research project allowed us to identify the remaining elements from its eighteenth-century state and the missing elements from the nineteenth. Thanks to the documents, Blondel's external carpentry, the sundial, and the fountain of the Medici column will be returned to their original condition, as well as the ornaments of the dome, which had long been destroyed.

The architectural significance of the building, and the radical nature of Tadao Ando's approach to its renovation and adaptation into a museum, required that the plans be presented to the National Commission on Historic Monuments on February 6, 2017; they were unanimously approved. The project was also presented to the Commission du Vieux Paris on February 22, 2017, who endorsed the plans.

The Bourse de Commerce has changed and evolved throughout its history, always remaining faithful to its original circular shape, surmounted by a unique dome. The project of the Pinault Collection–Paris constitutes a new chapter in this story, adding a contemporary dimension in dialogue with its historic past.





The nineteenth-century woodwork will be restored to its nineteenth-century condition, and the sundial formerly located on the Medici column will be returned to its original position.

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The stakes of quality construction

Daniel Sancho, Chief Real Estate Officer

The construction work required to convert the Bourse de Commerce into a museum of contemporary art must take place within a very limited timeframe. This promise made by François Pinault to the City of Paris has led to an atypical schedule for the planned works.

While the designs of the renovation were being established, initial work took place to reveal the original walls of the structure and protect its elements of historic value. This began in January 2017, when the Chambre de Commerce handed over the keys to the building to the Collection Pinault — Paris. A complementary analysis of the building was undertaken at this time.

Then, once surveys were completed, Bouygues was selected in April 2017 as project partner. Work on the site began in June 2017.

We strived to limit, as much as possible, the perimeter of the construction site itself, being mindful to avoid interrupting the flow of traffic in surrounding streets. As the work can potentially inconvenience neighboring residents, we faithfully respect the conditions of the quality charter on construction sites established by the City of Paris, with regards to limiting hours of work, noise pollution, dust, traffic, and waste disposal. Our goal is to meet the standards required for the building to be attributed high environmental quality certification, which means that we will be paying close attention to working conditions on the site.

The project also fosters social cohesion: seven percent of work hours are undertaken by people doing work-training or who have been unemployed for an extended period of time.

Schedule of the works

2017

January	Handover of the keys
February	Cleaning works begin
March	Call for bids
April	Bouygues Construction is selected
May	Construction permits obtained
Summer	Start of construction
2019	Inauguration

Photographic credits

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