

The Filigrane



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LOCATION: Tourcoing, Nord, France

PROGRAMME: Renovation of an old building as a bank and eight housing units

CONTRACTING AUTHORITY:

CFA+SEM Ville Renouvelée (dwellings) /
Crédit du Nord (bank)

MASTER OF WORKS:

architects:

D'HOUNDT+BAJART architectes&associés /
Pierre Leleu

building contractor:

RABOT DUTILLEUL - Croix (59)

façade panels:

BETSINOR - Courrières (62)

AREA: 1352 m²

COST: 1 480 000 € HT





Sponsored by a property developer, the Filigrane is the renovation of a building in the Grand Place of Tourcoing as a bank and eight housing units. The bank occupies the ground floor and the first floor façade, with the eight dwellings on the second floor façade and at the back of the plot. The key challenge of the project is to provide a contemporary architectural response that takes into account the complex built environment accumulated over the course of history.

A place in the city centre

The Grand Place of Tourcoing is a very heterogeneous ensemble. If the notion of alignment touches abstraction, each construction has the merit of having a specificity. Materials, colours, levels, architectural styles ... each building is designed independently. Nothing is prefabricated and small decorative details stand out, supplements of the soul that are endangered by contemporary real estate programs.

In the city centre, the location of the building is in a prominent position. The perspective opens from the church square, via the pedestrian streets and the fountains of the Grand Place where the market takes place several times a week.

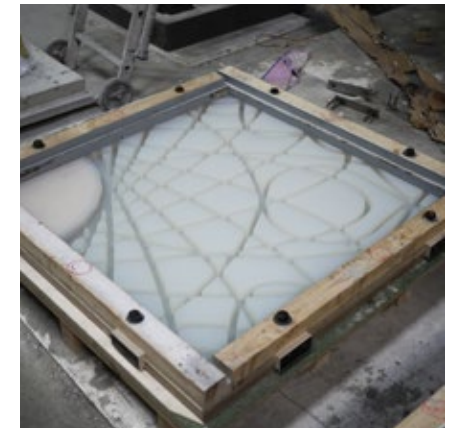
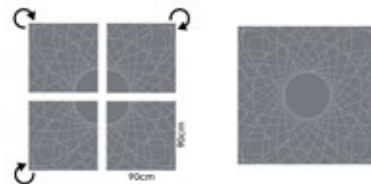
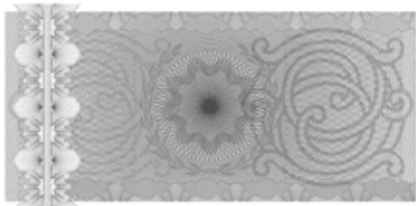
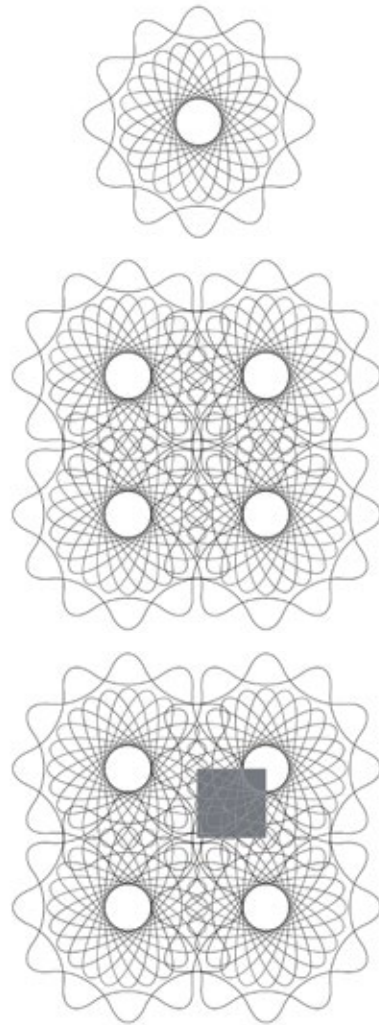
"Sitting on the edge she waved her feet, it made small waves that went away, a series of wrinkles that crossed the pool keeping a regular interval; And when they met the other side, they came back, blurring methodically those who continued to come."

Alexis Jenni, *La nuit de Walenhammes*, Gallimard, 2015, p. 184.
(The Night of Walenhammes, book not translated)

Architectural Facelift

The façade is defined by a mixture of regularity and fantasy: rigour in rhythm, fantasy in pattern. The openings of the existing facade determined the modernature, where the full-void ratios were retained. Slightly set back, the window of the bank creates a cantilever effect that lightens the whole.

Inspired by the drawings made at the guilloche that secure the banknotes, the motif of the façade indicates between the lines the main occupant of the building. In the manner of the pavilions, square panels dress the façade with an original mosaic, interlacing of concrete rosette threads spread around blind eyes. The fineness of the pattern is permitted by the manufacturing technique: high density, high strength, ductile and unbraced concrete. Each panel is poured into a mould, then fixed using the stapled stone technique.



The technique of bridged concrete, usually used on a large scale on monumental constructions, is used here for a more modest realization, thanks to the systematization of the modules and a quasi-artisanal production.

Disappearing in repetition, the basic pattern creates a texture that can be repeated to infinity. Its bas-relief effect deflects the flatness of the façade, where the natural elements, water and light create a distortion and add a random depth. The deep openings of the windows, in white lacquered aluminium, underline the thickness of the façade.



Investing in the envelope

The original building has undergone many transformations over time. At the beginning of the project, the long plot involved an imbrication of disparate constructions, both in their constructive modes and in the heights and structures. The existing envelope was emptied as a shell and the internal partitioning was completely redesigned to optimize the surfaces and make them habitable.

In both the front and back, the existing constructions had wide openings, which were kept as they were for luminous volumes. To preserve the independence and security of the bank, it was necessary to design a new entrance for access to the housing. From the front entrance, to the right of the window, a long corridor leads

to the back of the main building. A staircase ascends to a landing on the first floor, where a corridor leads to the various housing units.

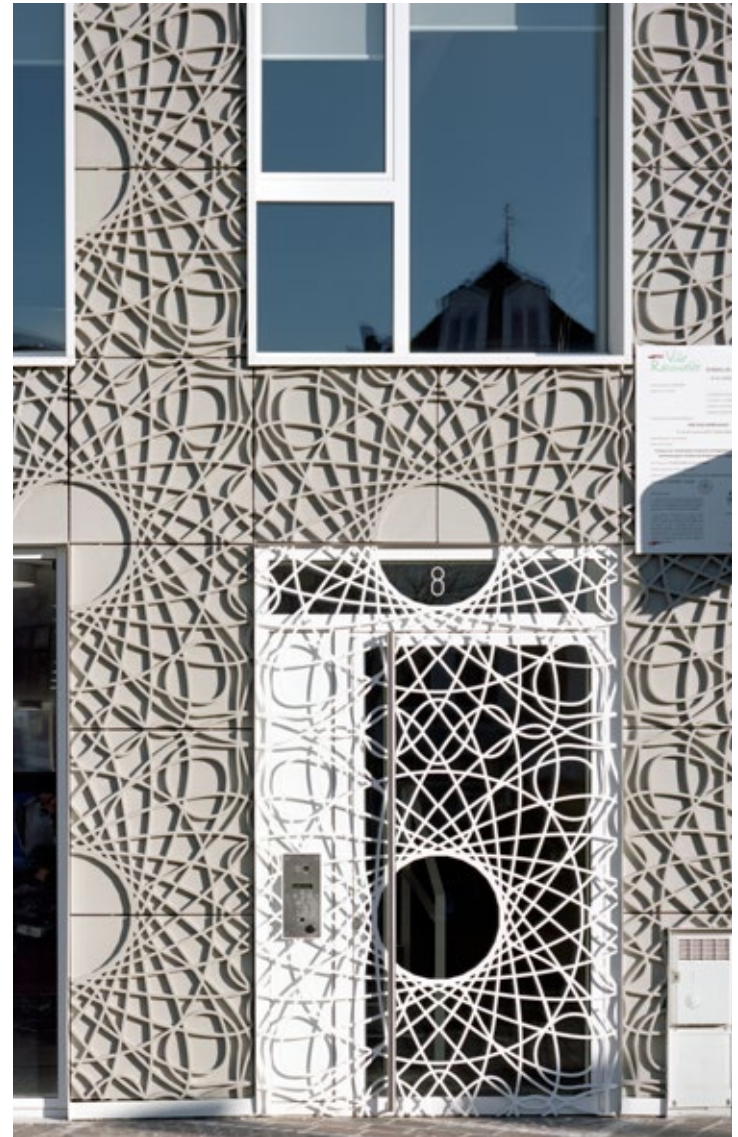
From an existing malleable building, the architects realized this unprecedented construction adapted to the uses and needs of today: a bank with commercial space with pleasant and functional offices, and luminous and well-arranged housing. The challenge of inserting a new building in a marked historical context is successful: the Filigrane plays its part, neither weaker nor stronger than the neighbouring buildings. It fits perfectly into its urban environment and continues the motif tradition. The renovation is a success.



Perspective section BEFORE



Perspective section NOW



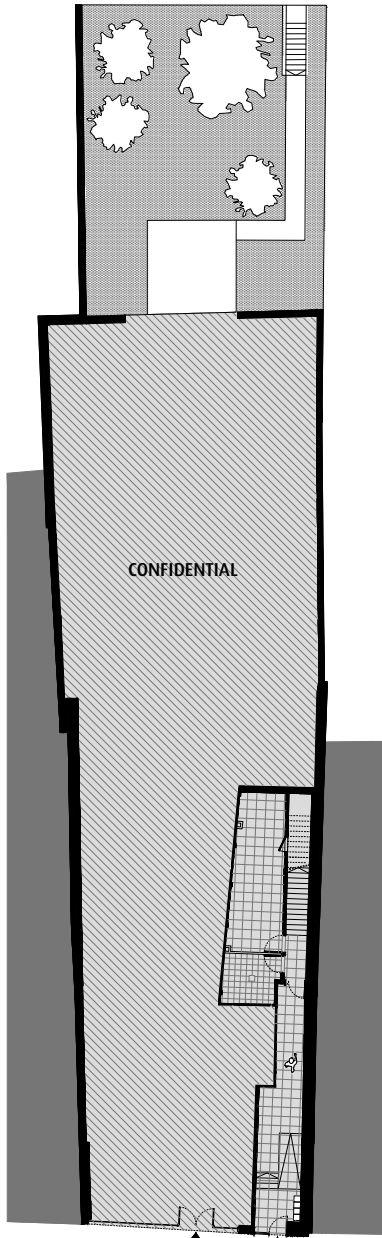




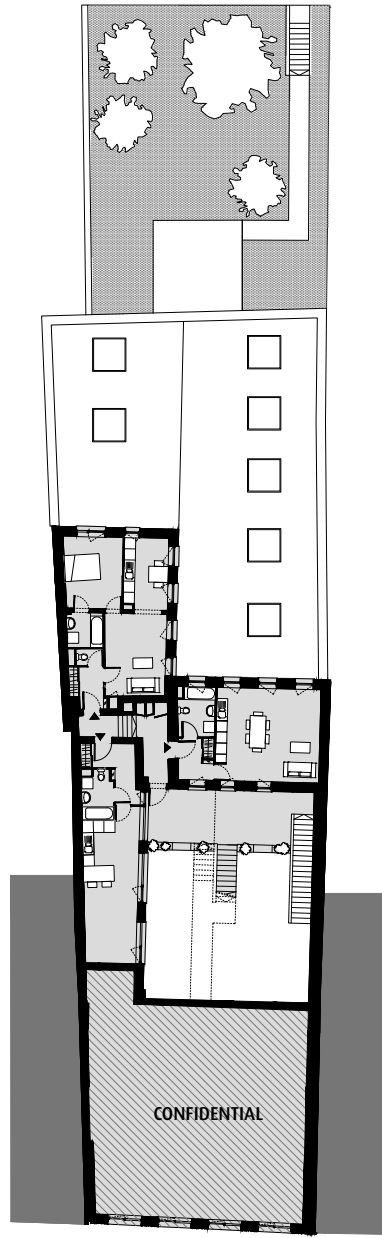




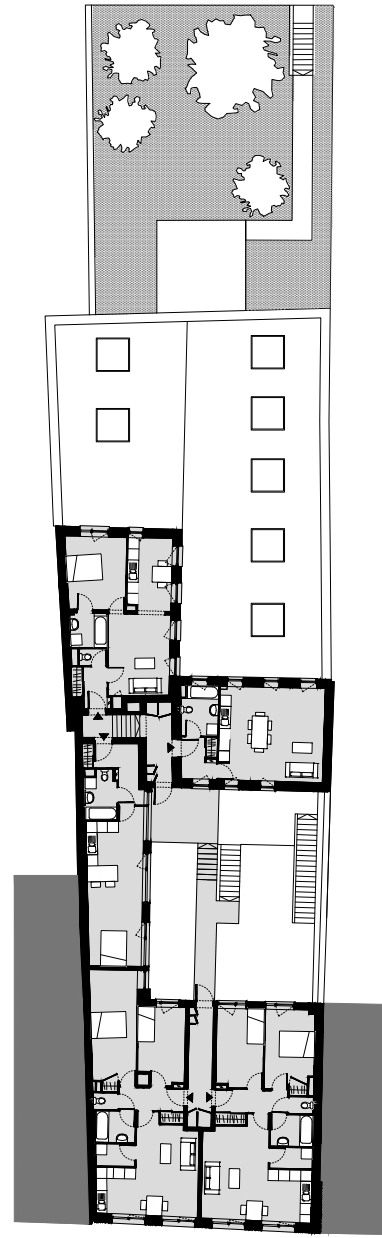




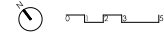
Ground floor



First floor



Second floor







VINCENT D'HOUNDT

Architecte-Urbaniste D.P.L.G.
 Né le 7 août 1972 à Lille
 Diplômé de l'école d'architecture et de paysage de Lille
 Exercice libéral ou contractuel depuis 1999
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SARL D'HOUNDT+BAJART architectes&associés
 N° d'ordre : S16334 - SIRET 799 094 636 00013

D'HOUNDT+BAJART architectes&associés DONNER UN DÉCOR À LA VIE

Ça commence par un programme.
 Tirer la nappe sans garder la vaisselle en place. Démarrer la recherche au néant.
 Sans recette. Il n'y en a pas.

Inspiration. La musique, les livres, la télé. Le café, l'usine de gâteaux cassés.
 Expiration. Un grand vide, l'angoisse. Un appel d'air.
 L'idée s'engouffre et ressort en cascade.
 Dépression-crétation.

L'idée naît en volume, le dessin en 3D.

Dans le volume, de la lumière. De source naturelle ou artificielle,
 elle détermine l'espace autant que le vide, autant que les murs et les plafonds.
 Elle baigne, elle noie, elle arrose, elle plonge, elle jaillit.

La surprise.
 Toujours la surprise.

Rechercher : l'inattendu, l'étrange, l'inconnu.
 Retrouver : l'enfance, l'étonnement, les premières sensations.

Motif. Peau de bête. Sensoriel. Sensationnel.
 Flirter avec le mauvais goût, refuser les académismes.
 Assez pour être subjectif. Assez pour toucher. Assez pour se décaler.

Changer de point de vue. Jouer avec l'échelle. De loin, voir une chose. S'approcher,
 en voir une autre. Dans le détail encore autre chose.

La poésie, le rêve. Par la matière. Par le travail avec les constructeurs.

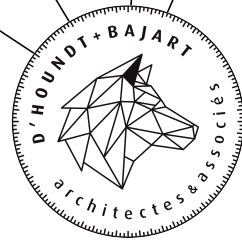
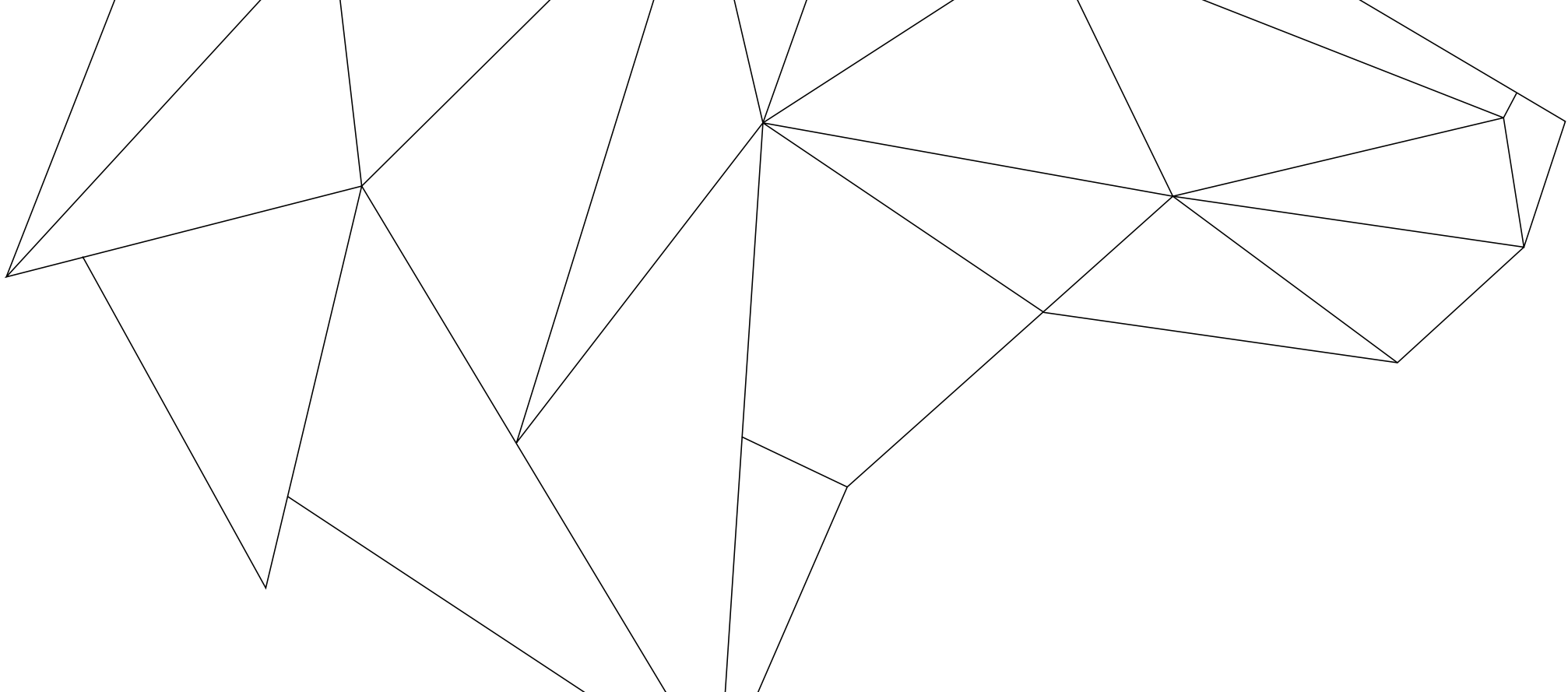
Bois, brique, enduit, bardage, béton fibré ou matricé. Comprendre l'artisanat
 et l'industrie pour détourner la fabrication, réinterpréter les techniques
 traditionnelles. Inventer des murs, des poteaux, des puits de lumière,
 des appuis de fenêtre.

Contenter le maître d'ouvrage et l'utilisateur.
 Organisation pour l'un. Sensation pour l'autre.

Pousser l'expérience physique jusqu'à l'intérieur du bâtiment.
 Créer des conditions d'humeur, travailler le sentiment du visiteur.

Le plaisir.
 Toujours le plaisir. Dans le détail d'exécution. Tout dessiner, tout penser.
 Jusqu'aux poignées de portes. Même les gonds s'il le faut.

Et le jeu.
 Toujours le jeu.



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Credits

Photographs : Maxime Delvaux - www.maximedelvaux.com
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