

Die approbierte Originalversion dieser Diplom-/  
Masterarbeit ist in der Hauptbibliothek der Tech-  
nischen Universität Wien aufgestellt und zugänglich.

<http://www.ub.tuwien.ac.at>



The approved original version of this diploma or  
master thesis is available at the main library of the  
Vienna University of Technology.

<http://www.ub.tuwien.ac.at/eng>



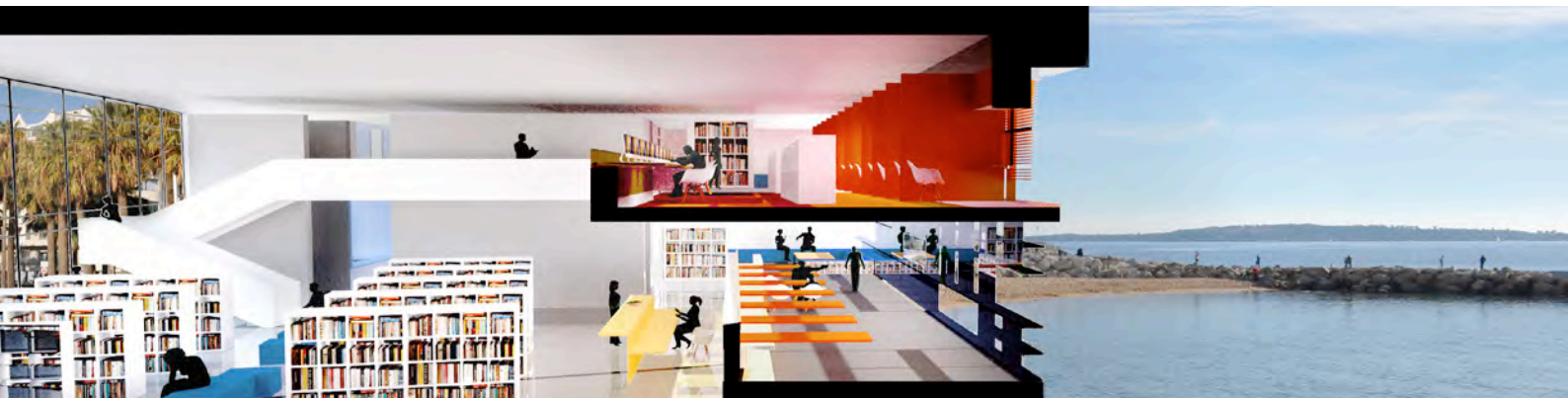
Die approbierte Originalversion dieser Diplom-/  
Masterarbeit ist in der Hauptbibliothek der Technischen Universität Wien aufgestellt und zugänglich.

<http://www.ub.tuwien.ac.at>



The approved original version of this diploma or  
master thesis is available at the main library of the  
Vienna University of Technology.

<http://www.ub.tuwien.ac.at/eng>





# DIPLOMARBEIT ARCHITEKTUR

ausgeführt zum Zwecke der Erlangung des akademischen  
Grades eines Diplom-Ingenieurs unter der Leitung

**Andrea Rieger-Jandl**

**Prüferin**

Ao.Univ.Prof. Dipl.-Ing. Dr.phil.  
*Institut für Kunstgeschichte,  
Bauforschung und Denkmalpflege*  
E251/1

**Mladen Jadric**

**Betreuer**

Institut für Architektur  
und Entwerfen  
E253/4

**Helmut Schramm**

**Prüfer**

Ao.Univ.Prof. Dipl.-Ing. Dr.techn.  
*Institut für Architektur und  
Entwerfen*  
E253/2

**Mathias Mitteregger**

**Mentor**

Univ.Ass. Dipl.-Ing.  
*Institut für  
Architekturwissenschaften*  
E259/4

**Mark Gilbert**

**Mentor**

Univ.Lektor Dipl.-Ing.  
*Institut für  
Architekturwissenschaften*  
E259

eingereicht an der Technischen Universität Wien  
Fakultät für Architektur und Raumplanung

von

**Pierre-Olivier Juppé**

1228313

## CITIZEN SCALE : CONNECTING AND ACTIVATING A NEW URBAN SPACE IN CANNES

The city of Cannes located in the south of France, might be internationally known for its events, but a go back to the local scale would be the leading idea for the project, as the citizens are missing places to meet each others .

Indeed, the biggest public space in the city center has been replaced 25 years ago by a building in order to host more events, and the few museums of the town mainly exhibit permanent collections.

The goal would be to add a new urban piece to the city, fully integrated in the surrounding context. the activated site could be part of a larger scale plan in different phases for the city.

The proposed site is located near the old pier, down the old town's hill, a place used today as an open-air parking. It faces the sea and got a unique view over the bay of Cannes: this urban and landscape context shows how much potential it has while waiting to be activated.

The program's content would be a temporary exhibitions museum and a university library linked with the future township's projects outside of town. The buildings would hold an inner space that would be designed as public space.

Also, what is on the site would be redesigned (Port Authorities building, Tickets offices to go to the Lerins, Islands, bus stops..), as well as a new buried parking.

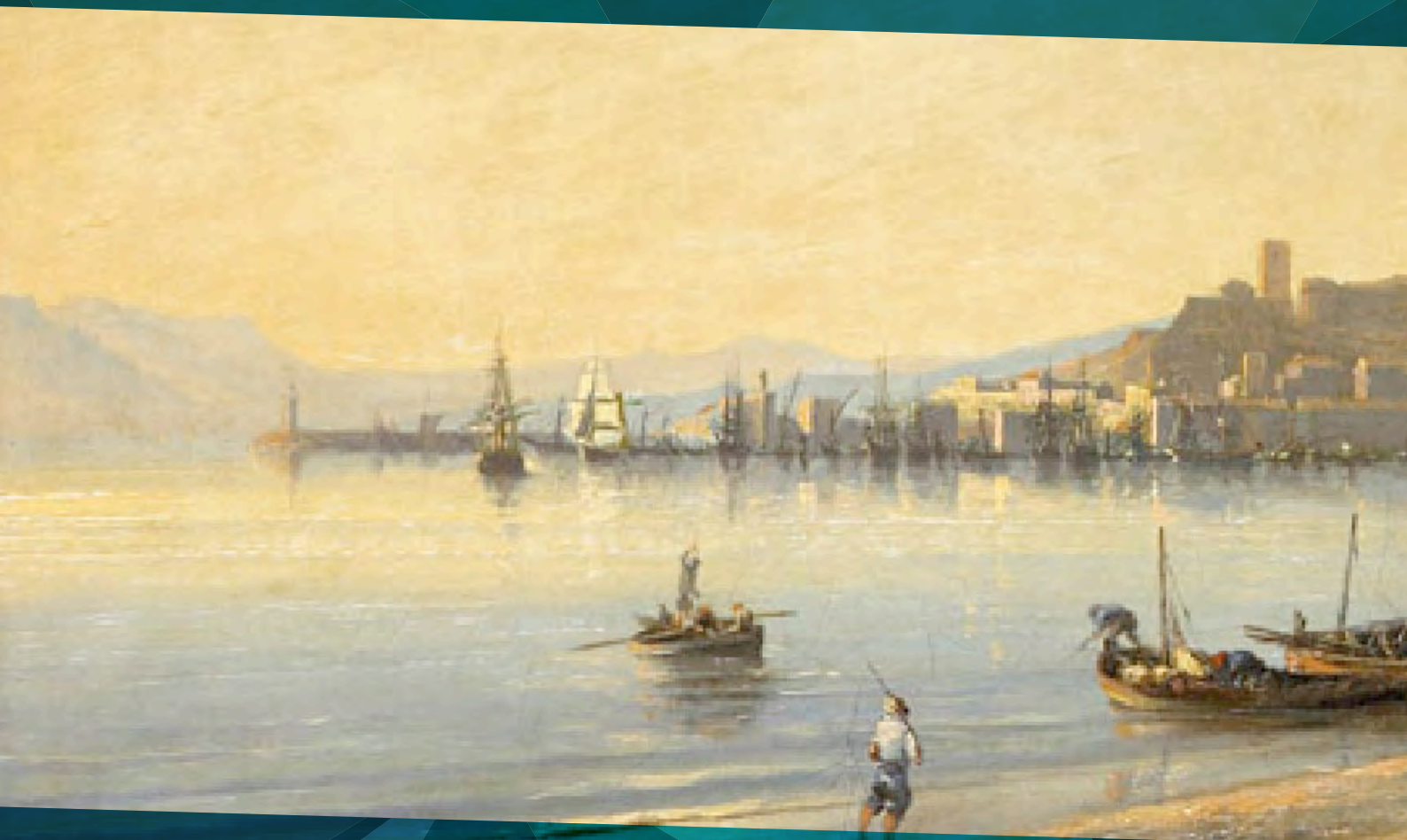




# TABLE OF CONTENTS

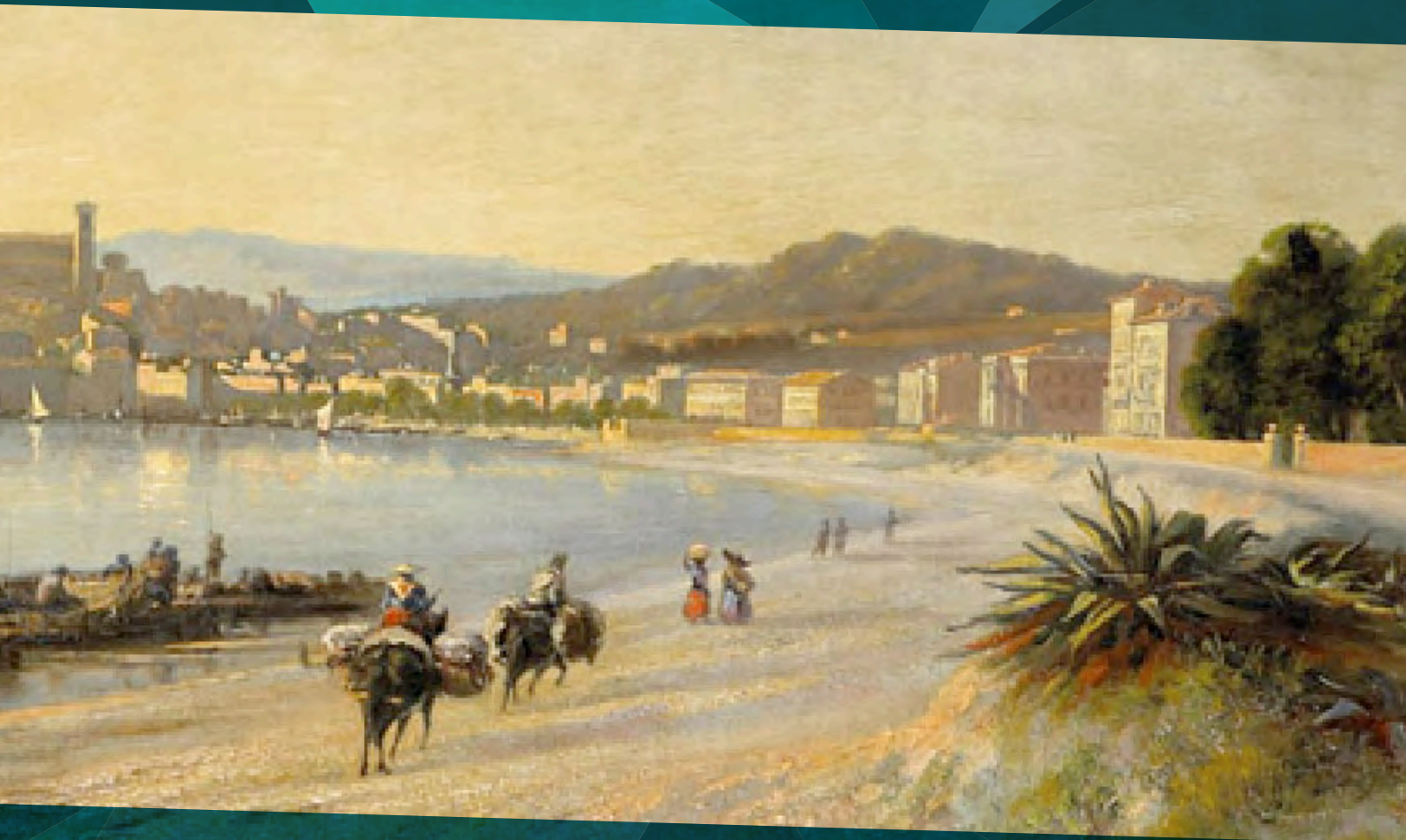


<b>08</b>	<i>The context</i>
<b>24</b>	<i>The site</i>
<b>38</b>	<i>The project</i>
<b>46</b>	<i>Mass plan</i>
<b>52</b>	<i>Museum</i>
<b>56</b>	<i>Parking access</i>
<b>60</b>	<i>Lungomare</i>
<b>62</b>	<i>Bus station</i>
<b>64</b>	<i>Footbridge</i>
<b>66</b>	<i>Library</i>
<b>112</b>	<i>Thanks</i>
<b>114</b>	<i>Sources</i>



## 1. THE CONTEXT







Paris

Provence

Cannes





## SITUATION & HISTORY

The city of Cannes is located in the South East part of France, in the Provence region.

Its proximity to the Mediterranean sea, but also to the Italian borders and to Alps mountains has contributed to its cultural inheritance.

Starting from a fishermen village in the roman antiquity, *Canoa* (which means «highest point» in Ligurian) remained on a single hill close to its pier.

  
75 000

  
15-20

$\text{Km}^2$   
20

This historic neighborhood, called **le Suquet**, still exists, and the remained walls can be seen at 66m high from above the sea level.

Two higher hills are enclosing the urban area facing the sea: la Californie, mostly settled as private Housing, and la Croix des Gardes, where green environment has been more preserved.

The town is fronting the **Lerins islands** where a monastery and two castles have been the background set of historic facts since antiquity.

One anecdote among others: the *Man in the Iron Mask*, supposed brother of *Louis XIV*, was emprisonned in the castle of Sainte Marguerite for 11 years.

## EXPANSION SINCE XIX<sup>TH</sup> CENTURY

The actual settlement of the city is mostly due to the British aristocrats who moved in during the XIXth century. Winter secondary residences were built and contributed to the rise of Cannes.

The bourgeois, following *lord Brougham*, started to plan new main streets (such as Boulevard

Carnot) that made connections between the newly housed hills and the sea shore, but also with the new train station.

The international reknown came with the creation of le “*Festival du Film*” in 1946. The old pier started to expanse among the arrival of more and more cruise boats.

1900





Also, the infrastructure was improved for the town to be able to host major events. Nowadays there is almost **one international convention a month**, with up to one quarter of the total population passing by for around one week.

<i><b>Event</b></i>	<i><b>Topic</b></i>	<i><b>Establishment</b></i>	<i><b>Guests</b></i>	<i><b>Month of the year</b></i>
Festival du Film	Cinema	1946	250 000	May
Boat Show	Yachting	1977	5000	September
Lions	Advertisement	1954	9000	June
MIPCOM	Television	2001	13 500	November
MIPIM	Real Estate	1991	22 000	March



# ACTUAL MORPHOLOGY OF THE CITY CENTER

The center of Cannes is enclosed by topography, infrastructure and sea shore. The points of interests, shopping streets and activities are located in between those.

The old town on the Hill, *le Suquet*, draws the limits in the East while the relief of *La Californie* ends the Western part.

The speedway sets the boundaries on the North, therefore it is on the top of the railroad in the middle of the city.

There can be find the district of the city hall behind the main (and oldest) pier, and the commercial area along the *Rue d'Antibes*. (pictured)

The *Croisette boulevard*, with the beaches and *Palais des Festivals*, makes the connection with the Sea side in the South.





LE SUQUET  
CITY HALL DISTRICT  
COMMERCIAL AREA  
LA CROISSETTE  
LA CALIFORNIE



# PUBLIC SPACES PRIVATE SPACES



## FRAGMENTATION

Although *la Croisette* remains the most famous Promenade in Cannes, it is rarely used by the locals.

The luxurious shops along this street provide no needs for them, and **21 over 23 beaches are private**. Most of the citizens would go to the West along *Boulevard du Midi* where, a bit out of the center, the beaches are for free.

Behind the old pier there is a large esplanade (*la Pantiero*) without any trees nor benches.

This has to be combined with the extension of the *Palais des Festivals* which replaced the gardens in 1999, to seize the need of public and green spaces that would «make the city center breathe».

Near the City Hall are bowls playground, a traditionnal sport played in the southern part of France. Those make this area picturesque and nice on sunny days but shrink a lot the public space.

On the other side of *la Croisette* there is another place, *La Roseraie*, mainly composed of concrete path through small planted green areas.

It also has to be mentionned that **recent renovations brought more private areas** : for instance the entrance of the old pier is controlled through a gate, and the walkers can't approach the boats anymore.

The same thing happened with *la Jetée* that led to the lighthouse since a private helipad has been built, and therefore restricts the access and the view.







MUSÉE DE LA CASTRE  
MALMAISON  
SEA MUSEUM (right page)

## MUSEUMS IN CANNES

Although Cannes is hosting dozen of events in various domains, and the fact that more than **two millions of tourists** are passing by each year, just a few museums or exhibition places have been built during the past decade.

The result is that archives and materials from events are never really used nor known by the citizens.





## SPOTTED.

*Le musée de la Castre*, located on top of the old town (*Le Suquet*), whom content is permanent collection of primitive art forms and paintings from XIXth century. This is by far the biggest museum, but **without ephemeral exhibitions**.

The place for those is *la Malmaison*, a small house (200m<sup>2</sup>) transformed into a three room gallery.

Furthermore the Sea museum on the island *Sainte Marguerite* has to be mentionned as well. Both of the Castles on the Lerins islands can be visited too, but aren't set for any kind of exhibitions.



Island Sainte Marguerite

Island Saint Honorat



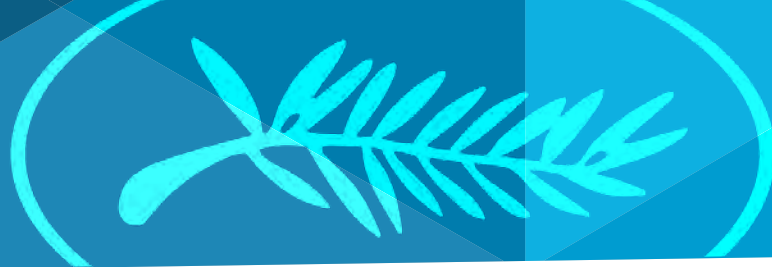
THALES  
PALAIS DES FESTIVALS  
ARCHIVE DEPARTMENT  
REGATES ROYALES

## EXHIBITION MATERIALS

The town is in fact full of exhibition materials waiting to be exploited and shown to an audience of citizens and tourists.

Of course, the photographs, posters and anecdotes from 70 years of film festival compose an inheritance that has been slightly used till now.

The project for a museum of the Cinema has been discussed since years but it hasn't been definitely planned yet..



## AND THE NOMINEES ARE.

Same with all the events hosted in the *Palais des Festivals*, through domains like photography, short films, advertisement, fashion, etc...

The city started to scan thousands of documents, plans, photos and stored them in the *Archive department*.

Most of them are opened to the public, but just a few of citizens actually know about it.

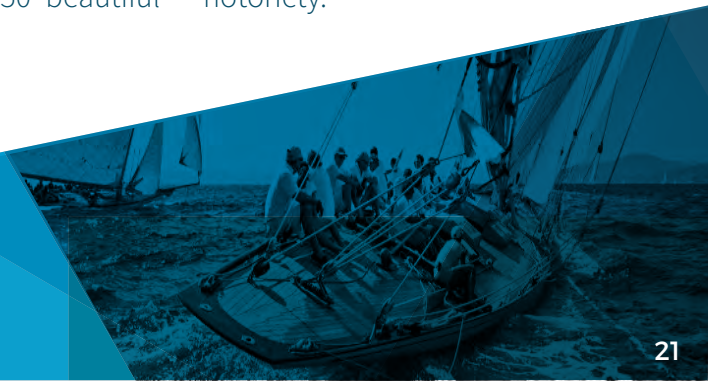
The History of the *Lerins islands* themselves is fascinating, where marks of conflicts, wars and major events are engraved in the stones, but also on old maps and letters.

The sea is also, the set of beautiful photographs linked with popular events, like *the Régate Royal*, a once-a-year race where 1500 sailors are competing on 150 beautiful wooden yachts.

The *Thales Aerospatial* building is the leader in Europe for satellite construction.

This structure of 8000 employees has a giant archive about space photographs and material about their work.

Here again, just a few of the locals know about this European notoriety.





# STUDY CASE

## FOCUS : THE GARDENS OF THE PALAIS DES FESTIVALS

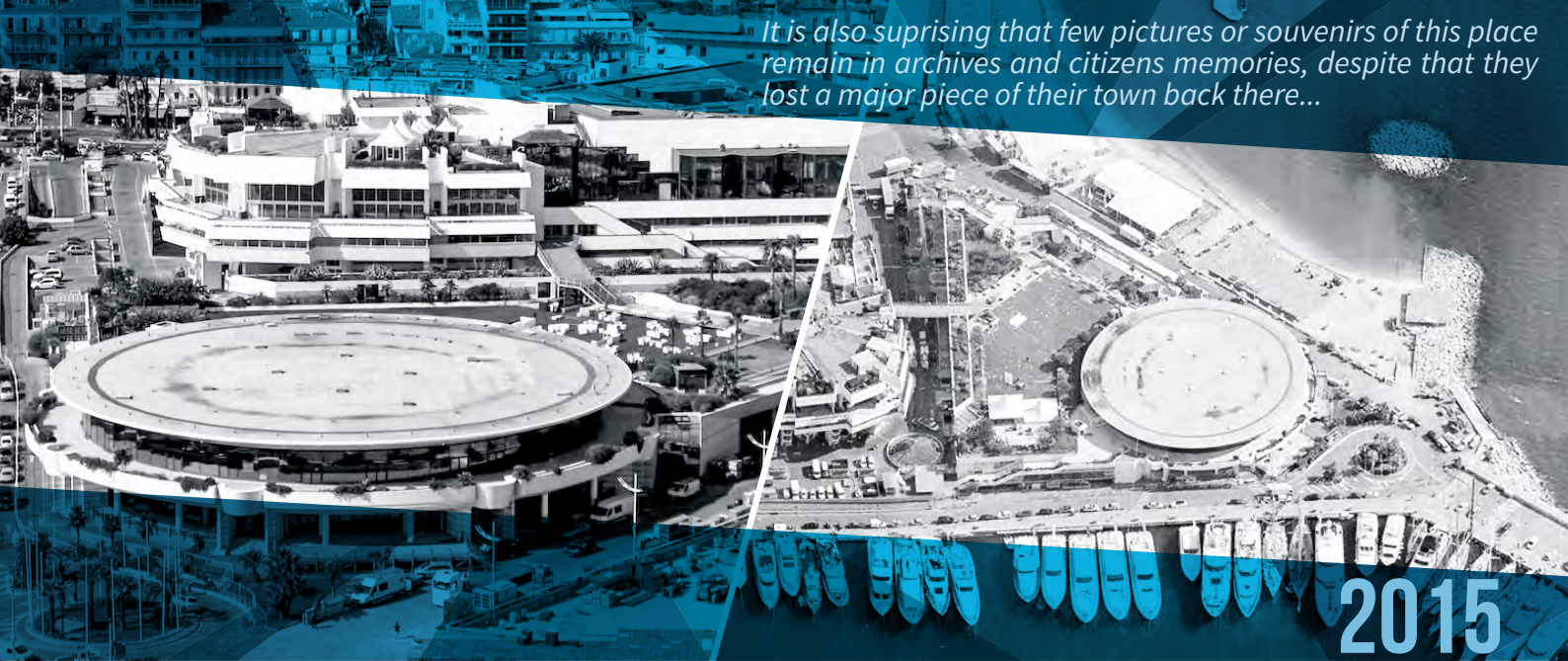
With the increasing numbers of competitions and events hosted by *the Palais des Festivals*, a new building was erected in **1979** in the near end of *La Croisette*. This is the one used nowadays.

Back there a **generous public space** was designed at the same time next to it, making it **the largest place in the center of Cannes**.

1999



It is also surprising that few pictures or souvenirs of this place remain in archives and citizens memories, despite that they lost a major piece of their town back there...



2015

The 10 000 m<sup>2</sup> was divided in geometric forms that shaped large paths through exotic gardens and fountains.

An agora was on the North side, shaped as a small amphitheater for outside events and meeting point. The view on the sea and on the boats, and the fresh air brought by the fountains, were strong elements that built the notoriety of this spot for the Citizens.

This public place was **demolished in 1999** to build an extension of the *Palais des Festivals*, turning one of the nicest area into a private zone where no one can enter without permission.

The rooftop of the new building is made of artificial grass, and is accessible only during events such as music festivals.





## 2. THE SITE







# PARKING LAUBEUF



SQUARE JEAN HIBERT  
PORT AUTHORITIES  
TICKET OFFICES

SHIPYARD  
JETTY



## A SWISS KNIFE.

The **parking Laubeuf** is a 15000 squares meters area with 560 open air places.

This extension on the sea has been built in 1969 and has only slightly changed since then. It is located down the hill of the old town *le Suquet* and makes the connection from the old pier to the public beaches, like an articulation between the city center and its western part.

The original **shipyard** is still active today, and a wall divides the two. The place is sometimes used for events in order to set ephemeral structures, and for Christmas an amusement park has been situated here for years.

Some of the inconvenients of this site can already be listed :

The **tickets offices** to visit the Lerins Islands, and the **Port Authorities building** are poorly designed, shaped as temporary structures. They also create a visual barrier on the pier.

Access to the **jetty** and lighthouse is now restricted due to the new heliport and deck for cruising shuttles.

In case of storm, a wall has been built in addition of breakwater made of rocks, but hasn't been equiped with benches for public use the rest of the year.

The **square Jean Hibert** is hardly accessible because of the surrounding road, that turns into a roundabout instead of a real public space.



# AGGREGATES

The nested functions end on a mix of different little buildings and spaces, without obvious attempt to be unified.

The parking is also the **first thing the tourists coming with buses experience** of Cannes, without a near information point or real station.

The ticket offices and port authorities building look like ephemeral structures made of wood and containers. Although that the offices provide a deck, those **totally block the view on the pier.**

This last point went worst through the years as the jetty and the pier itself are **now closed with gates.**

This urban piece, shaped as a window over the islands and the city bay, waits to be **reconnected and activated.**







## THE OFFICES

The different buildings hardly communicate with each other. Some are also built on a preexisting **concrete wall, which avoid a clear view** on the unique panorama of the bay, a quality not available anywhere else in the city.







## ANOTHER BRICK IN THE WALL

Along the site goes a wall where people like to sunbath and chat, as an alternative from the near beach. Still, **no benches nor installations** more comfortable than the existing raw concrete

have been designed to sit on to enjoy the sound of the waves.

Also, now that the access to the Jetty is closed, the Promenade starting along this wall lost a bit of its interest.

## THE DROP

The *square Jean Hibert*, shaped as a drop, can actually hardly be called a square. It is a roundabout despite that the traffic could go two sides on one border.

Being careful of the cars when it comes to cross the road, it is hard to seize the numbers and beauty of the numerous **palmtrees**.

Like a *Palmeraie* in the city center, those go up to 25 meters, and their fruits feed the singing birds. This makes it one of the nicest roundabouts to cross, but it should definitely be designed as a small parc in the city.

Only the access to it causes a barrier to enjoy the shadows of the trees, laying on the grass.







# CASTLES MADE OF SAND





## THE BEACH

Next to the site there is the first beach of the Boulevard du Midi. This one is protected from the waves by a jetty.

The only thing that could be improvised here, could be the depth of it, as it turns quickly crowded when the weather is good for a swim or sunbath.

Also, the access to it is a quite simple concrete slope.



## THE ROCKS

Those compose an alternative from the sand to sit away from the beach goers, or to fish at the dawn.



## THE PROGRAM



## CITIZEN CANNES

The aim of the project is to create a **new urban piece** that reorganizes and redefines the existing functions of the site. The unique qualities such as views, light, materials, and the mix of people with different backgrounds are the main key points of the design.

The actual site and buildings need to be **unified** and redesigned, as for the square that will be connected directly to the project.

The parking is buried to draw a new public space that will be protected from the waves.

The new design provides a library and a museum, but the main question of interface between public and private is one of the leading idea for the space to stay active and unified.



### 3. THE PROJECT



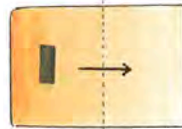


# PUBLIC SPACE, ANYONE?

## MEETING POINTS & DIVIDING SPACE

strong elements might change the orientation & organization of the site.

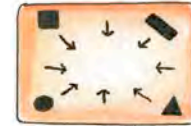
*"Hello, where are you?"*



*Oriented.*



*Centrifuge.*



*Centripete.*

## KEEP IT CLEAR & SIMPLE

The readability of the designed space matters.

*Where do I go?  
How do I reach it?  
How far can I see?*



*Bruno Kreisky parc,  
Wien*



*Square Mistral,  
Cannes*

## GENEROSITY & DIVERSITY

Dedicated function of an area might be better if they provide alternative use. Some parameters could be :

- *The youngs & the elders*
- *Sunlight & shadow*
- *Alone or together*
- *Active or passive*
- *Permanent or ephemeral*
- *Static or moving*



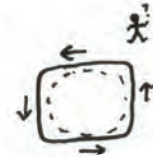
*A clear area to enjoy sunbath...*



*...could host contextual events.*

## HEY LET'S GO THERE !

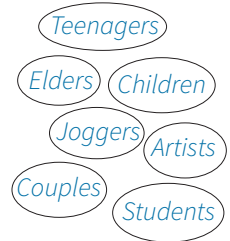
**Access** to the site should be easy, without any physical boundaries like steps between different materials. The “denial and reward” to reach one part inside the project should be handled via positive and negative spaces.



*A roundabout isn't a parc.*

## HEY GUESS WHO I MET THERE !

Public space works as a puzzle where the users with different background are the pieces. They have then the freedom to **interact** or not : a right balance is the goal to reach.



## HEY LET'S SIT THERE !

**Materiality** changes the experience of the users. There is less hesitation to sit on wood, grass or stone than on asphalt or raw concrete.



## HEY LET THEM PLAY !

**Visibility** defines the feeling of safety, especially when the children play or when it comes to cross the site at night.

*'look, dad !'*



## HEY WHAT A NICE SPOT !

**Functions** and **equipments** might work better with the motto Less is More : the user defines non planned alternative use.



*This is a bench.*



*This is a bench.*



*This is a bench.*



*This is a bench.*



*This is a bench.*



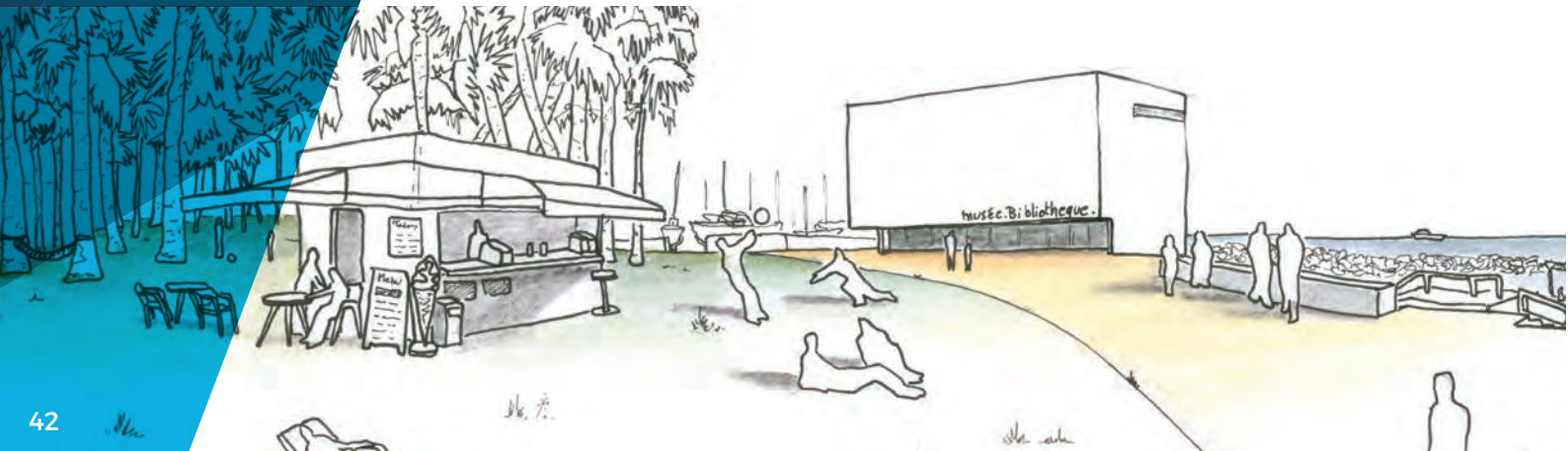
*This is a pyrogue on a river full of crocodiles.*

# TO CONNECT & ACTIVATE

## EXPERIENCE THE SPACE.

One of the key to unify the multifunctional aspect of the project is the interface where the new designed elements will be placed. This one is composed of the newly connected park and the ex-parking area.

The mass plan must therefore bring attractiveness in all points of the site, using the “magnetism” of strong functional or visual objects to make it active. Also, a **dynamic composition encourages the eye to explore.**



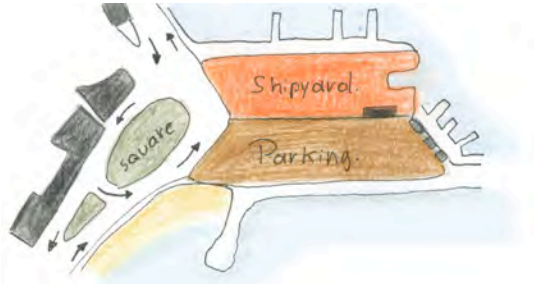




## AXES

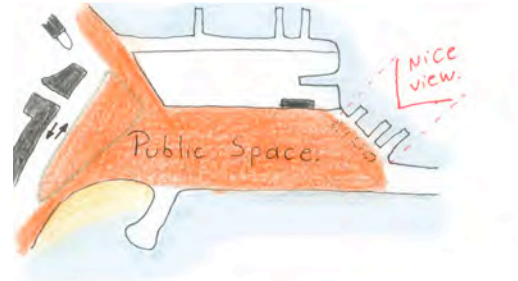
The main streets leading to the site provide two visual axes to the project. Those are used as **main references for orientation** of the different elements.

# STEP BY STEP



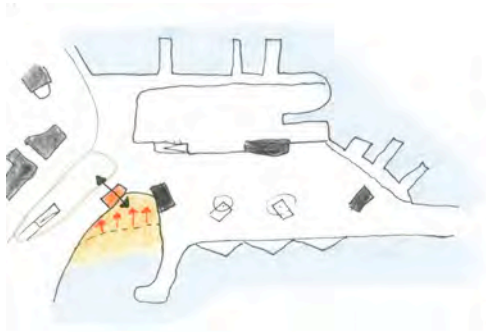
①

The actual state of the site shows a **fragmented** area, with a rather low connection with the city. Traffic is also redesigned to remove the “roundabout effect” around the parc.



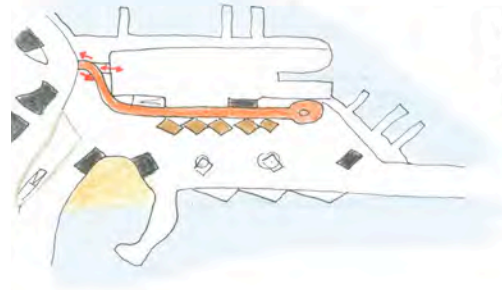
②

The existing port authorities offices and ticket desks are removed to gain a view on the bay of Cannes and its pier. The public space created goes up to 1,5 meters to be at the **same level as the park**, and to be more protected from the possible waves during winter time.



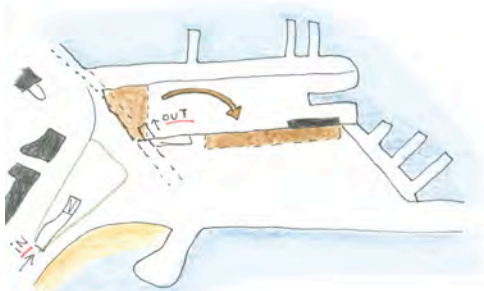
⑤

The actual **beach is enlarged in its depth**. The library provides then the access to it, making the connection between the public space and sea levels.



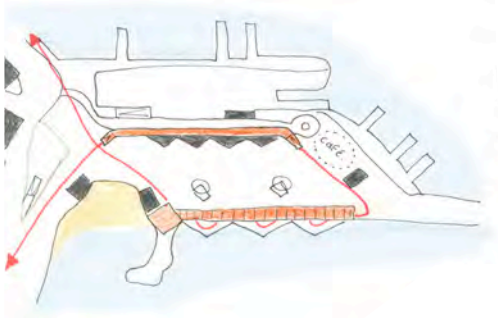
⑥

The port authorities offices and ticket desks are moved to new plots along the border with the shipyard. Those are oriented to the south to **give perspectives** from the entrance of the project, and a new bus station is designed behind them.



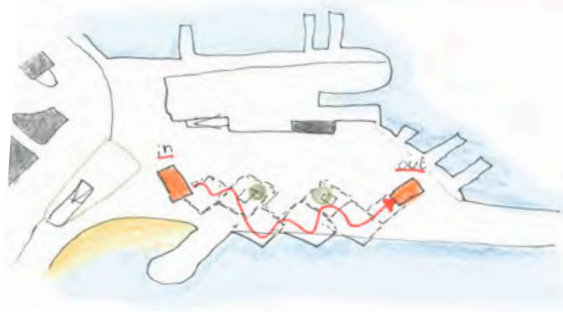
③

The shipyard area is reshaped to clear the main access on the site for walkers. The entrance and exit of the new burried parking are **split** on the site.



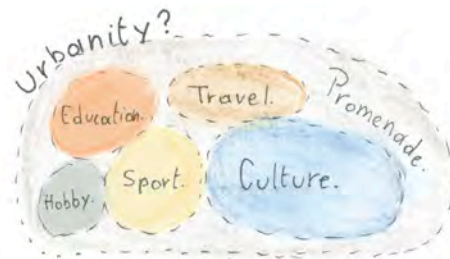
⑦

A **promenade** is located on the top of the bus drop on/drop off to enjoy the view on the pier and the bay, while another one is facing the south on the other boundary.



④

The two buildings of the museum are holding the site. They are connected via underground paths and patios that enliven the public space on top. The galleries in the south are giving the angular shapes of the boundaries : **the top is a result of what happens underground.**

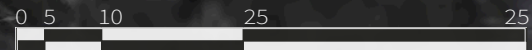
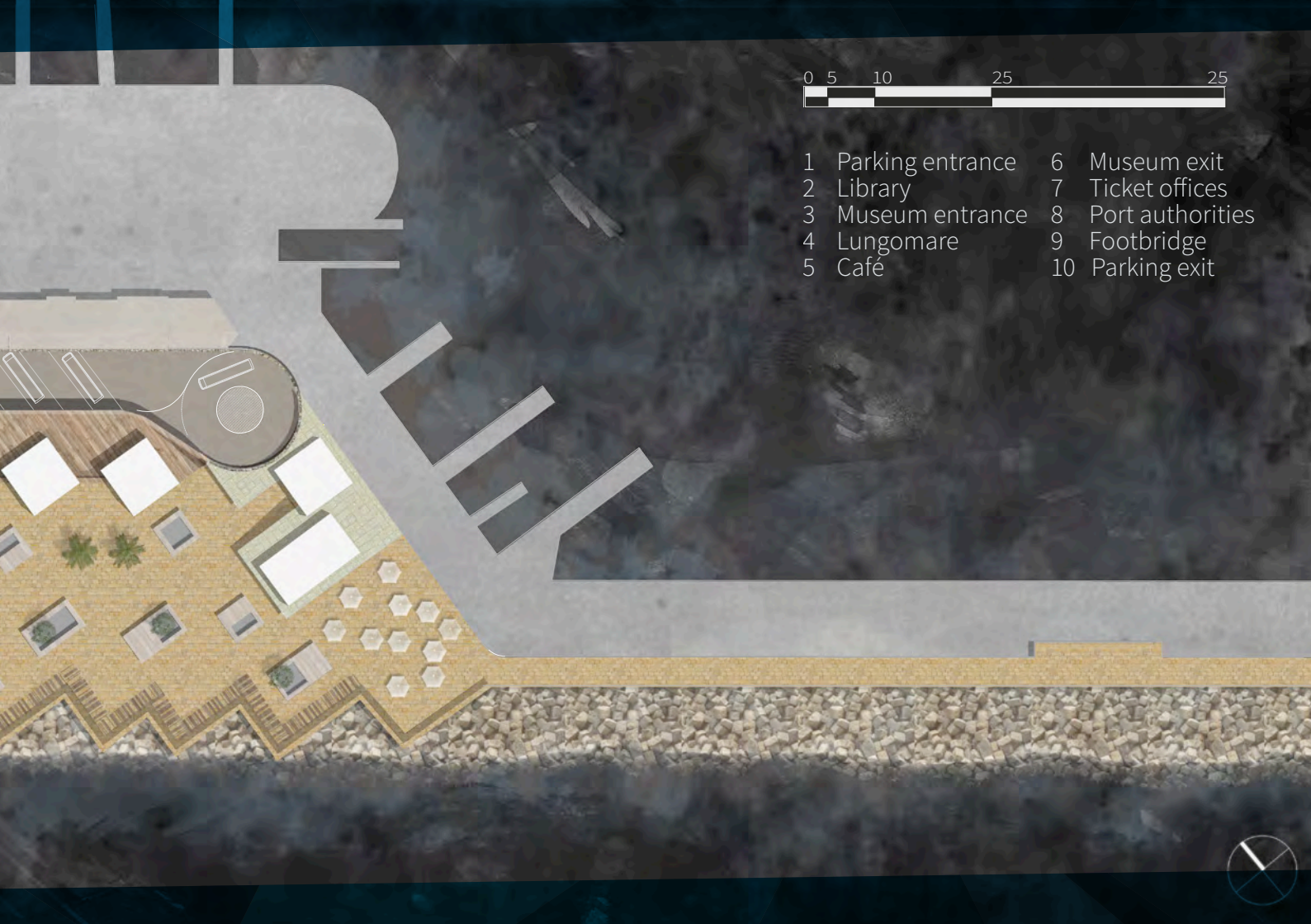


*The result works on an **interface** between the different functions and users of the project.*



# MASS PLAN



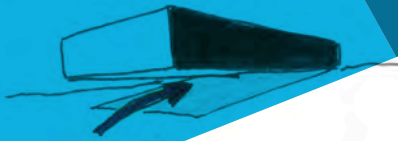


- |   |                  |    |                  |
|---|------------------|----|------------------|
| 1 | Parking entrance | 6  | Museum exit      |
| 2 | Library          | 7  | Ticket offices   |
| 3 | Museum entrance  | 8  | Port authorities |
| 4 | Lungomare        | 9  | Footbridge       |
| 5 | Café             | 10 | Parking exit     |

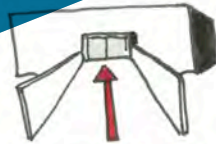




# THE PARTI



*Under.*



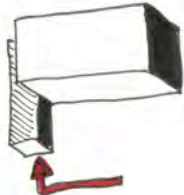
*Ramp.*



*In between.*



*Tunnel.*



*Wing.*



*Inclusion.*



*Deformation.*



*U.*



*Socle.*



*Gate.*



*'How to enter a building ?' Kings Alley.  
our experience of an architectural space is  
strongly influenced by how we arrive in it.*

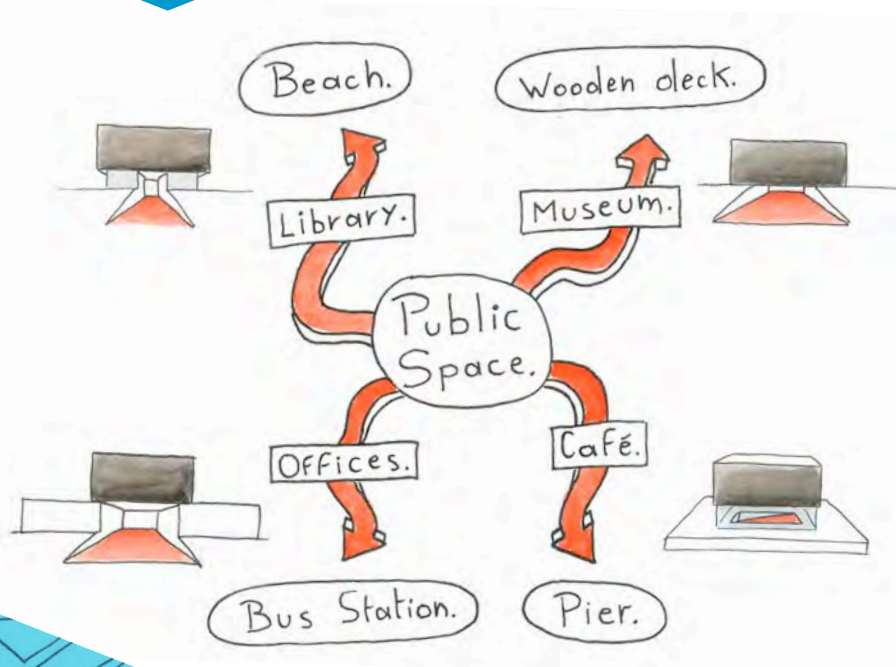


## INTERFACE

The different parts of the project show a same **way to go from the public space level to another one.**

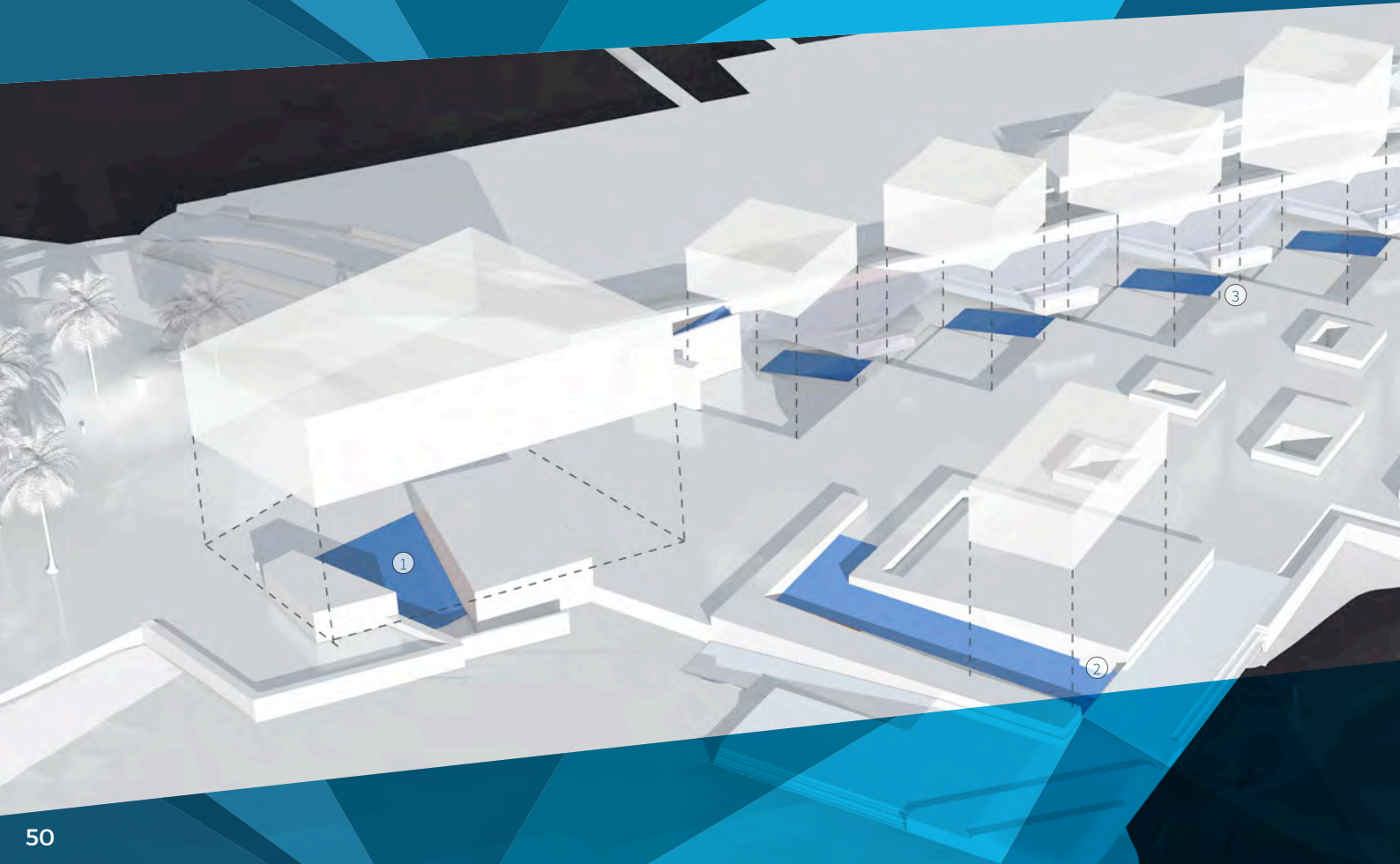
While they provide a way in or a way out for the buildings, the ramps going under them allow to reach either the beach, the wooden deck, the pier or the bus station.

Slight variation of the same typology gives the final result of the concept.



Same Level  
Same Space

# ACCESSES





The main **parti is declined** through the different elements of the project.

- 1 Libray to the beach
- 2 Museum to the wooden deck
- 3 Offices to bus station
- 4 Public space to footbridge
- 5 Ticket offices to pier
- 6 Museum to café

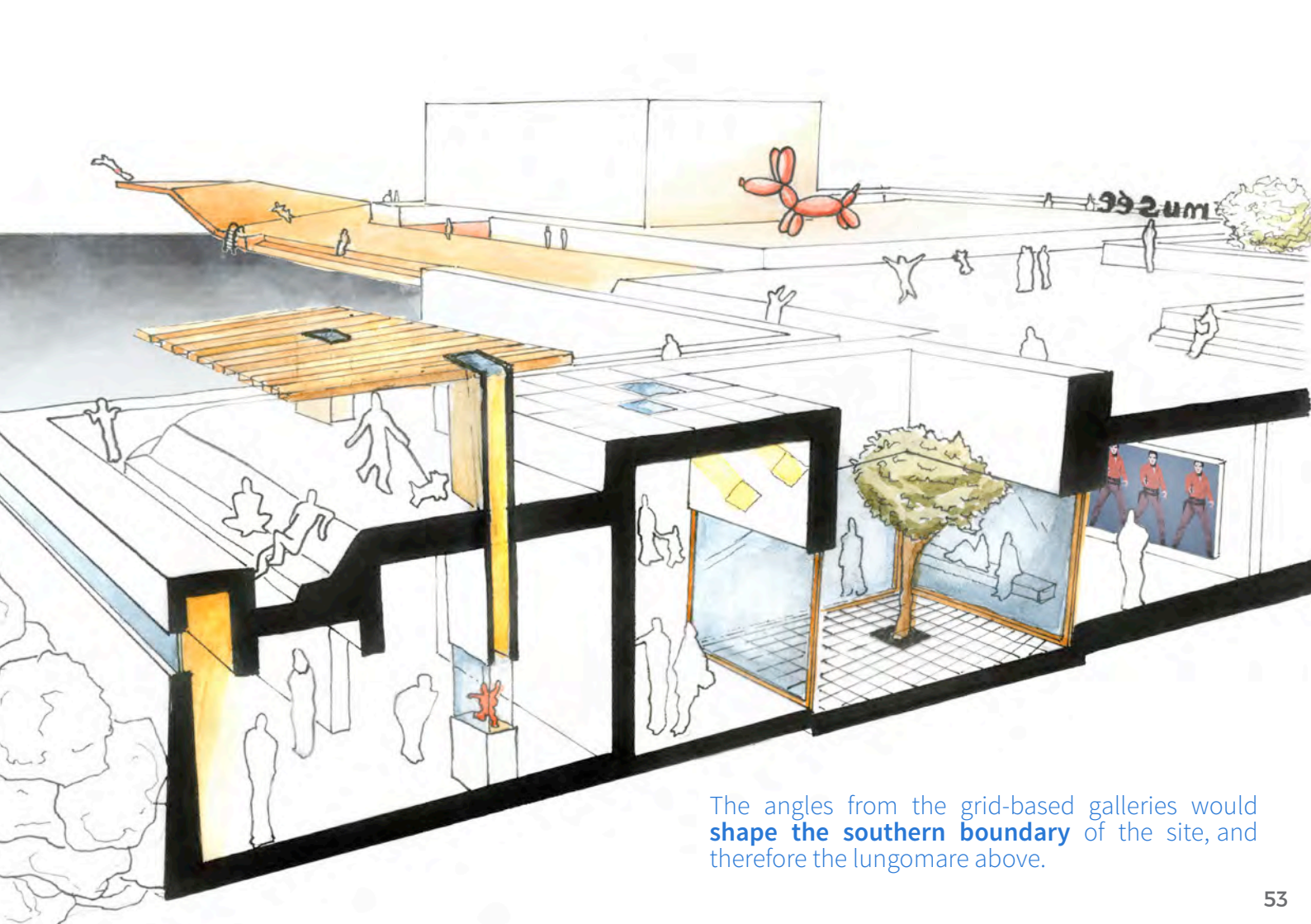




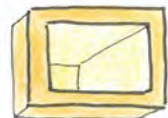
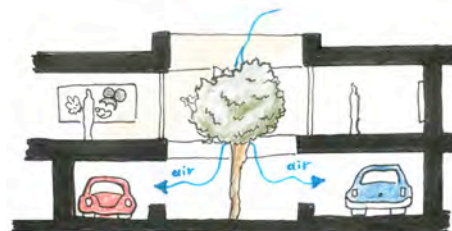
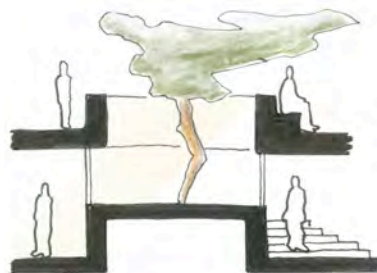
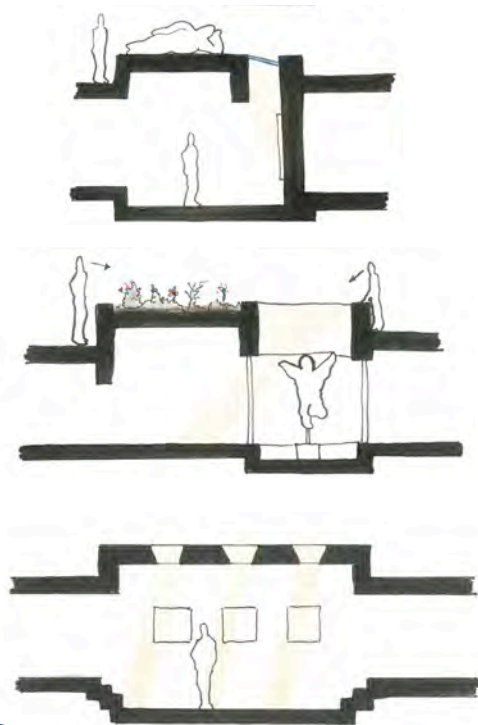
## THE MUSEUM

The entrance and exit of the museums are holding the public space. The two buildings are following the parti of the project, giving access to different ground levels via a ramp placed under them.

The passive aspect of a museum is here enhanced with the **interface** created between the higher and the lower level of the project. Each system that brings the natural light down the galleries allows either to draw useful elements for the public place or to give view over the exhibitions.



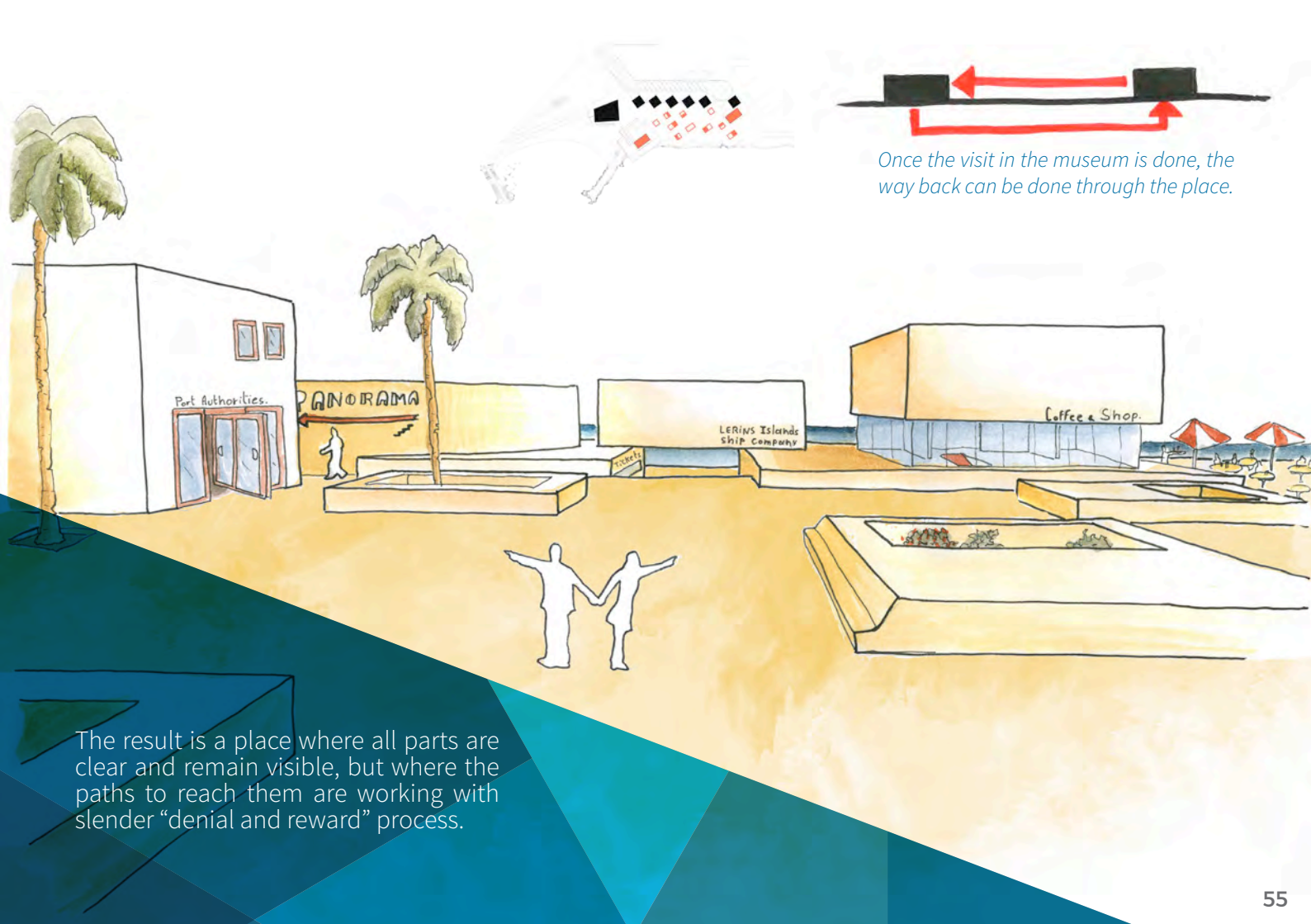
The angles from the grid-based galleries would **shape the southern boundary** of the site, and therefore the lungomare above.



The patios play then with depth and hidden skylight.

The '**positive and negative**' typology provides then socles to bring Art outside the walls of the museum, and 'from above' previews of the current exhibition..



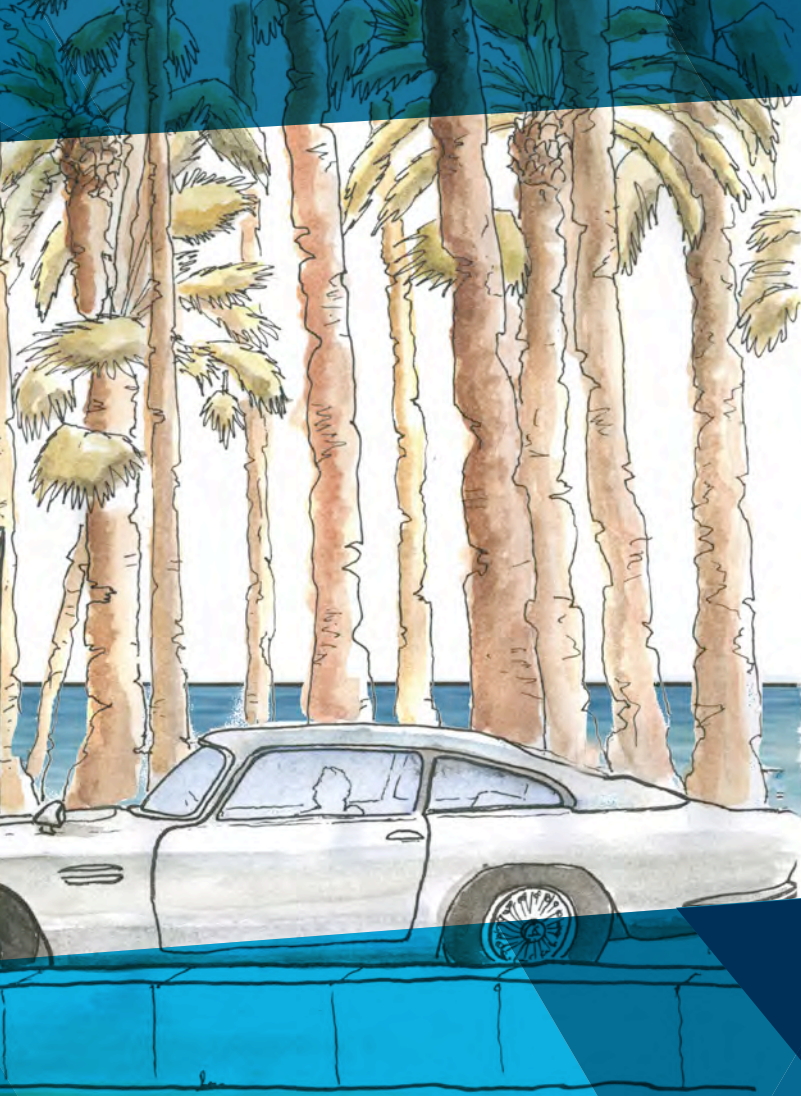


*Once the visit in the museum is done, the way back can be done through the place.*

The result is a place where all parts are clear and remain visible, but where the paths to reach them are working with slender “denial and reward” process.







## PARKING ACCESS

As the existing parking is buried, it is working also with the interface aspect of the project.

Rather than disappearing quickly underground, the ramp that provides the access for the cars slowly goes down to be **an entire part of the newly connected park.**

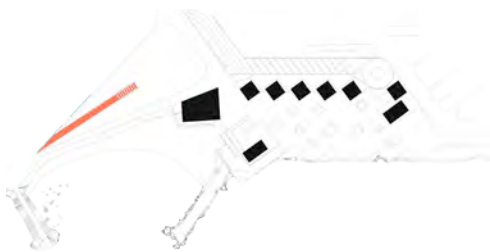
The wooden frames on top of it, as an echo of the palmers, provides a cinematic experience for both drivers and walkers.





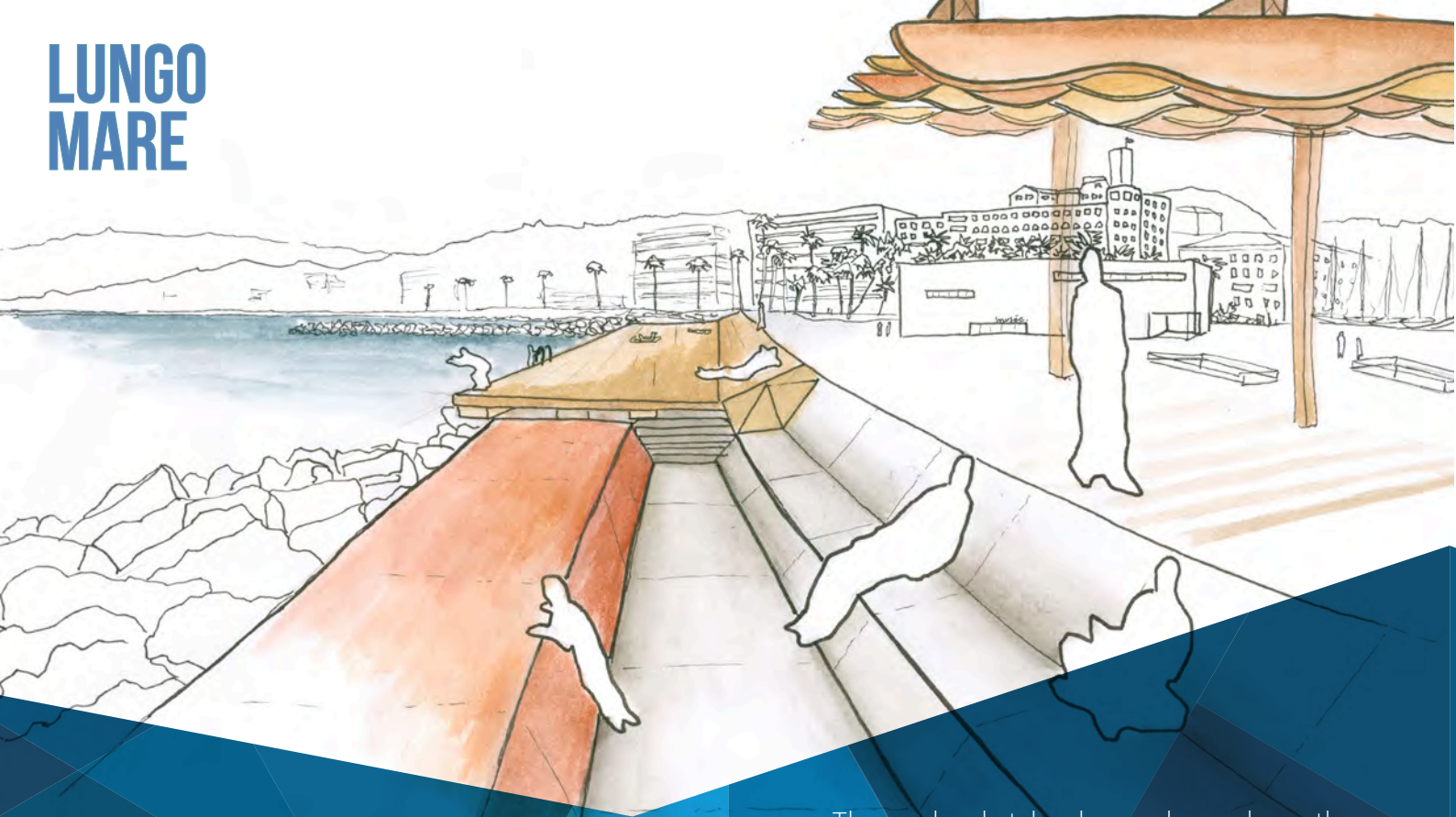
## USING THE DYNAMIC SHAPE OF THE PARK

The ramp goes from the thinner part of the park in a straight line toward the site of the project.



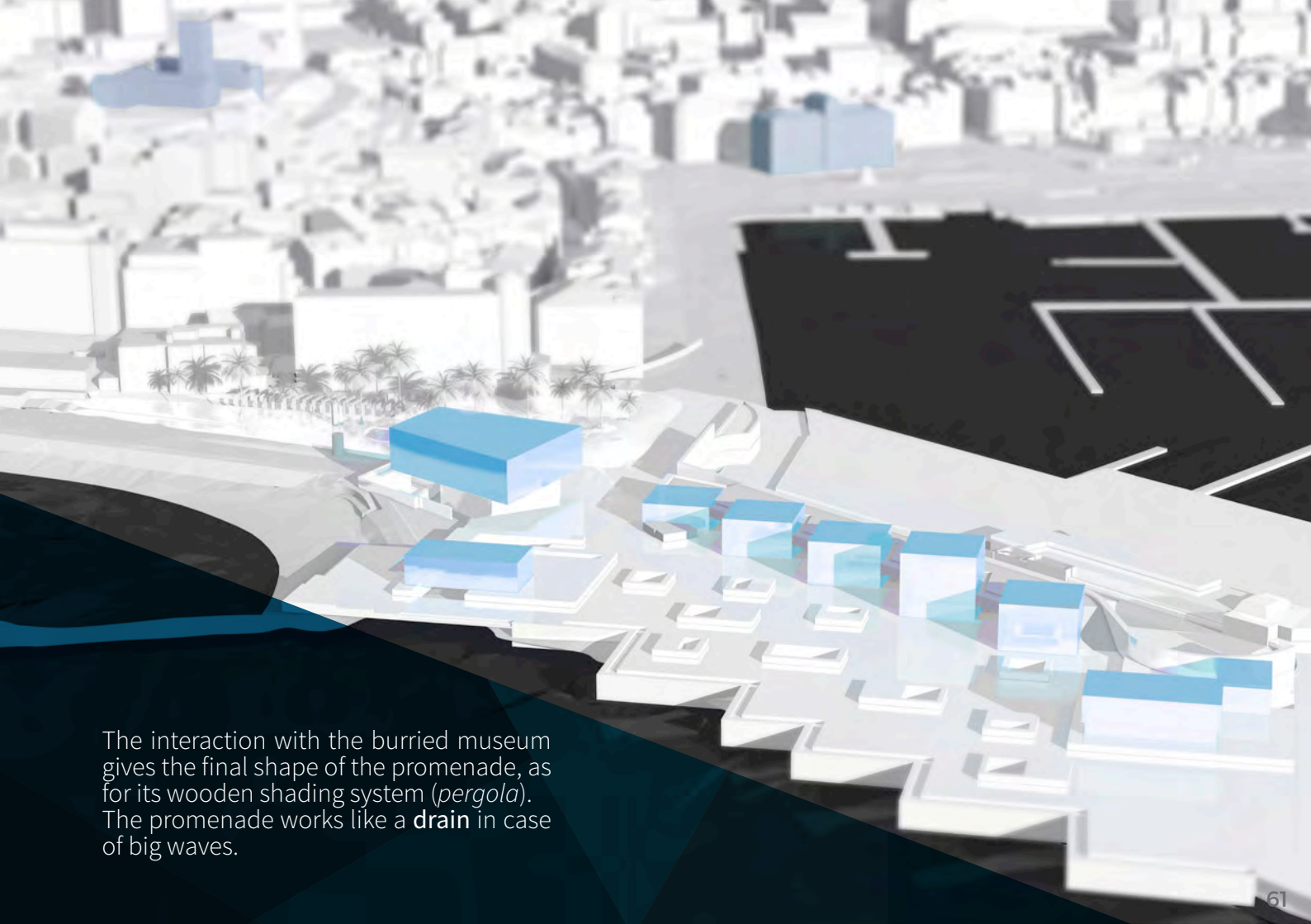
As in the other parts of the project, the aim is to reveal the surrounding context and frame its qualities rather than fading them away.

# LUNGO MARE



The early sketch above shows how the concrete bench and the wooden deck allow walkers on the edges of the public space to enjoy the **view without any visual barrier**.



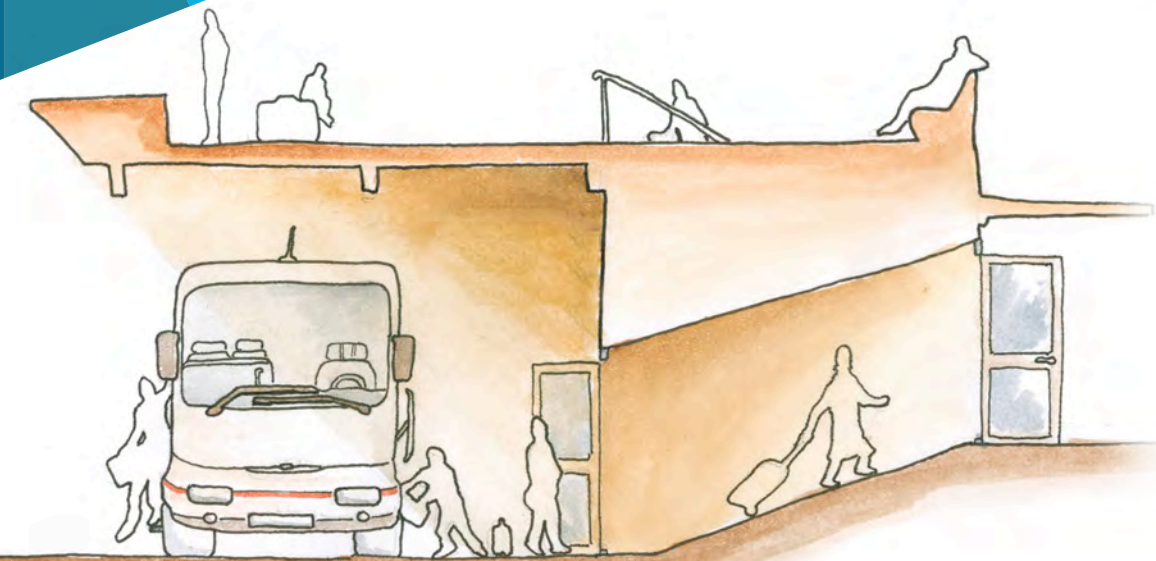


The interaction with the buried museum gives the final shape of the promenade, as for its wooden shading system (*pergola*). The promenade works like a **drain** in case of big waves.

## BUS STATION

As the site is also the place where the buses from foreign countries arrive, the aspect of **tourism** took part in the process.

Now instead of parking places the bus station provides “drop on / drop off” with waiting areas.





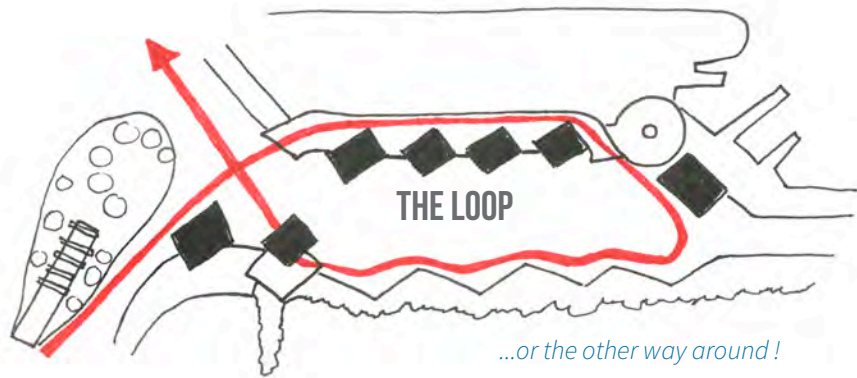
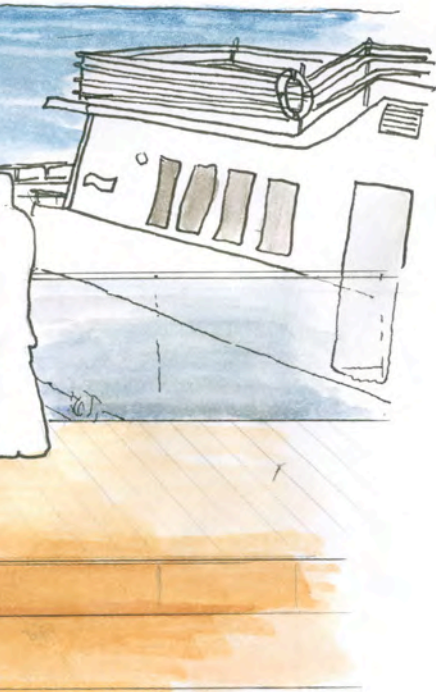
An Information point is located on the way to the public space. The footbridge, that also provides upper access to the offices, gives the tourist a panorama of the bay.





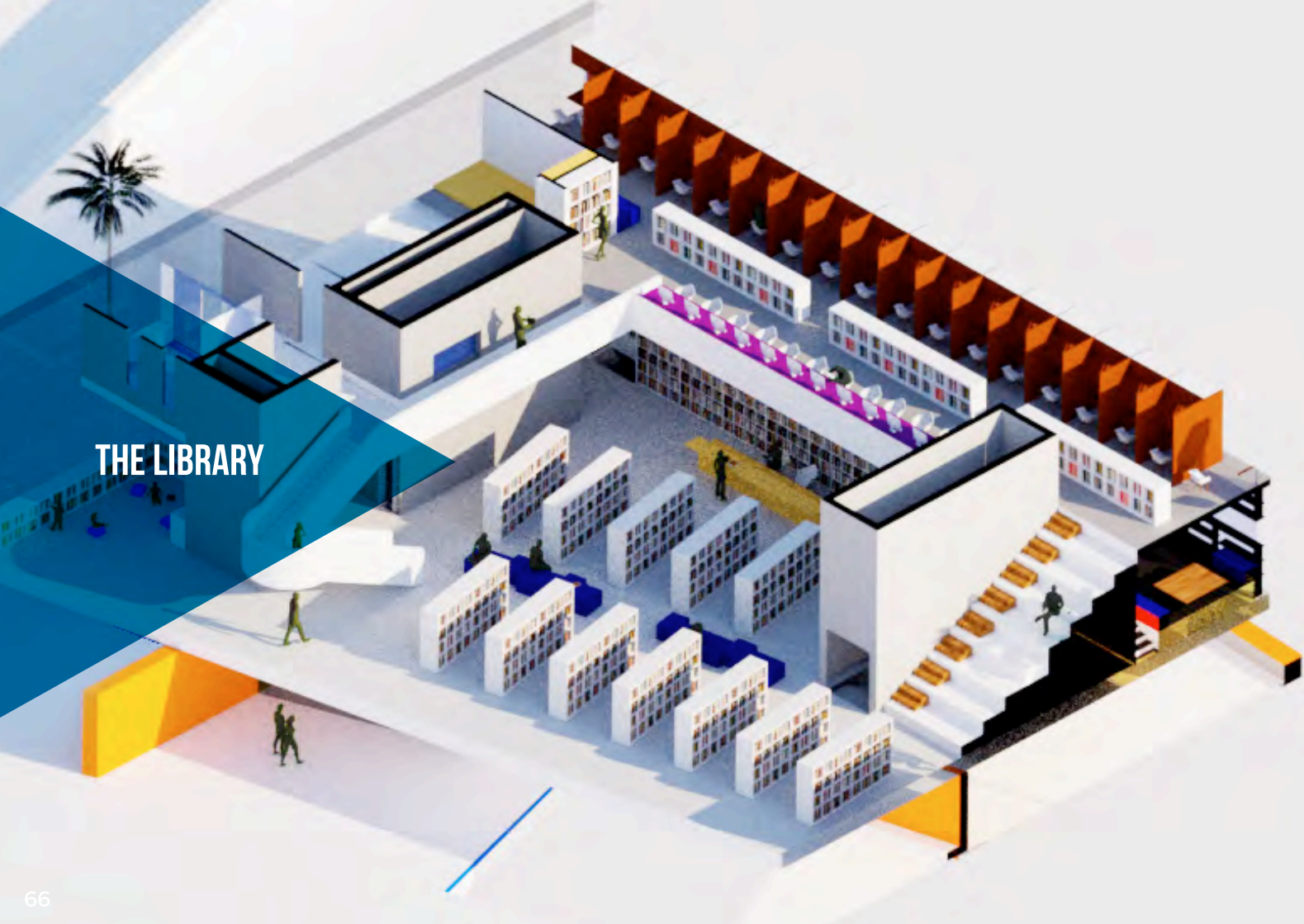
## THE FOOTBRIDGE

The footbridge is linked with the lungomare as a dynamic **promenade** on the site. This one starts from one of the main visual axe leading to the site, and ends on the second one leading to the old pier.



*...or the other way around !*

## THE LIBRARY



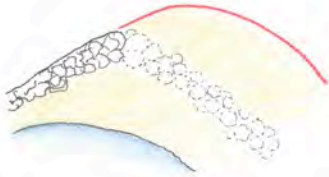


## TABLE OF CONTENTS

68	Step by step concept
72	Plans
80	Sections
88	Elevations
92	Levels
94	Structure
98	Rendered images

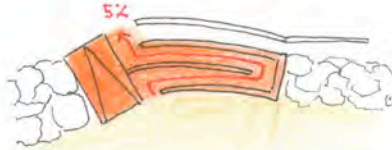


# STEP BY STEP



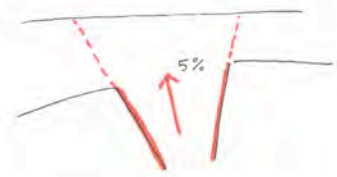
①

The beach is **extended** in its depth. The 'wave breakers' rocks are used for the gabion elements of the project.



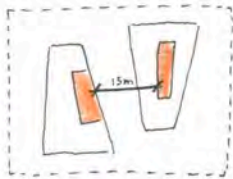
②

The existing **access ramp** to the beach is removed, but gives a hint for the location of the new designed access.



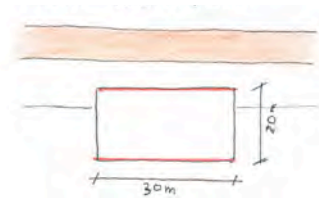
③

The slender shape of the new slope **welcomes** the beach goes.



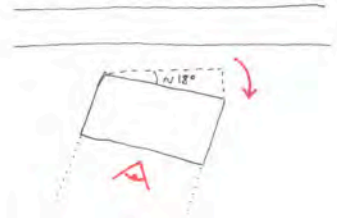
④

The whole building is borne by the **structural cores** generated by the lifts and staircases.



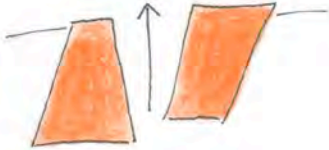
⑤

The **orientation** of the upper volume starts by being parallel to the main walk path.



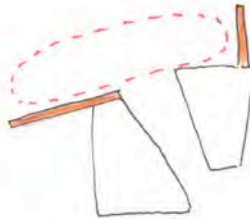
⑥

Then the volume **rotates to frame** the end of the coast. This enlives also the perspective of the building from the path.



④

This provides the first step to generate the “feet” of the building: **two flipped shapes**, up and down.



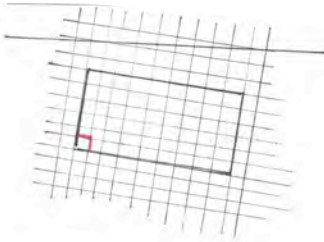
⑤

Gabion **walls are sliding out** from the resulting typology to create the outside area owned by the project.



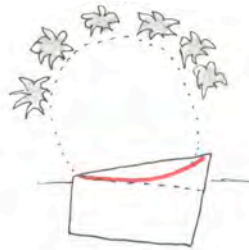
⑥

The library itself, contained in a rectangle volume, spans over its two bases to **free the ground level**.



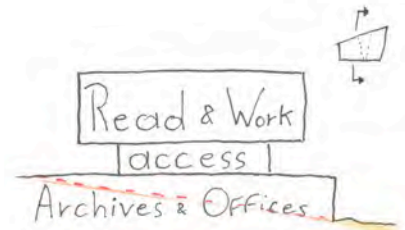
⑩

A grid is generated from this point, to **organize** the inner parts of the project.



⑪

A last slender deformation is applied for the volume and glazed wall to **frame the existing palm trees** of the parc.



⑫

The transversal section of the building shows how **served spaces** are spanning over **servant spaces**.



# VIEW FROM THE PARC





*"...What's behind the trees?"*

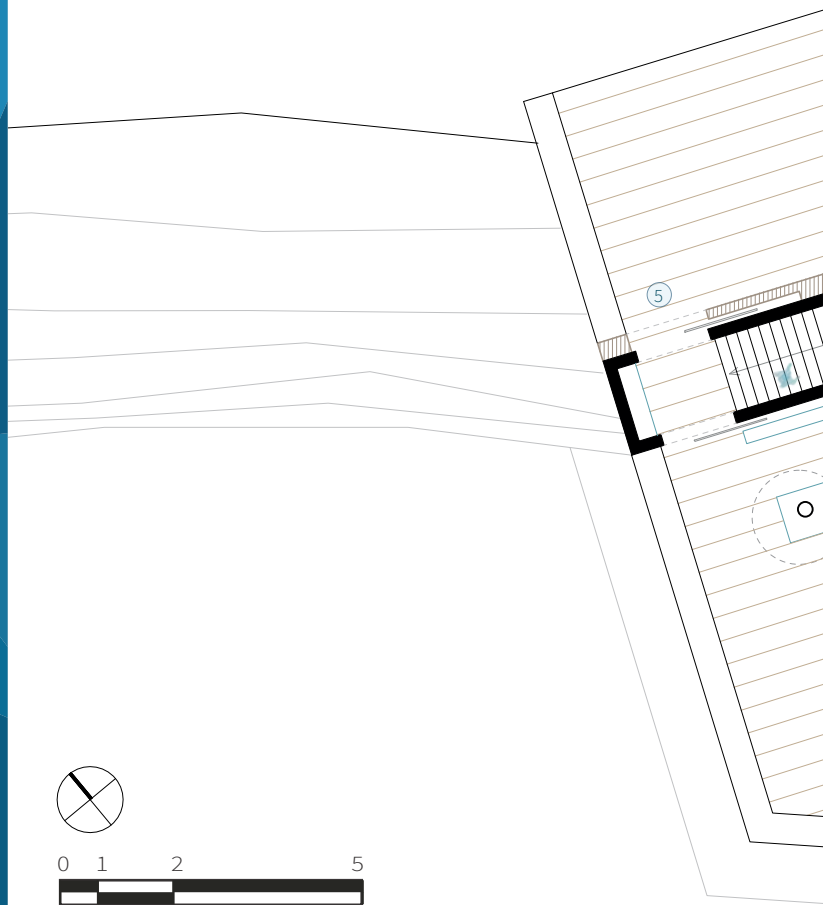
# GROUND FLOOR

1 : 200

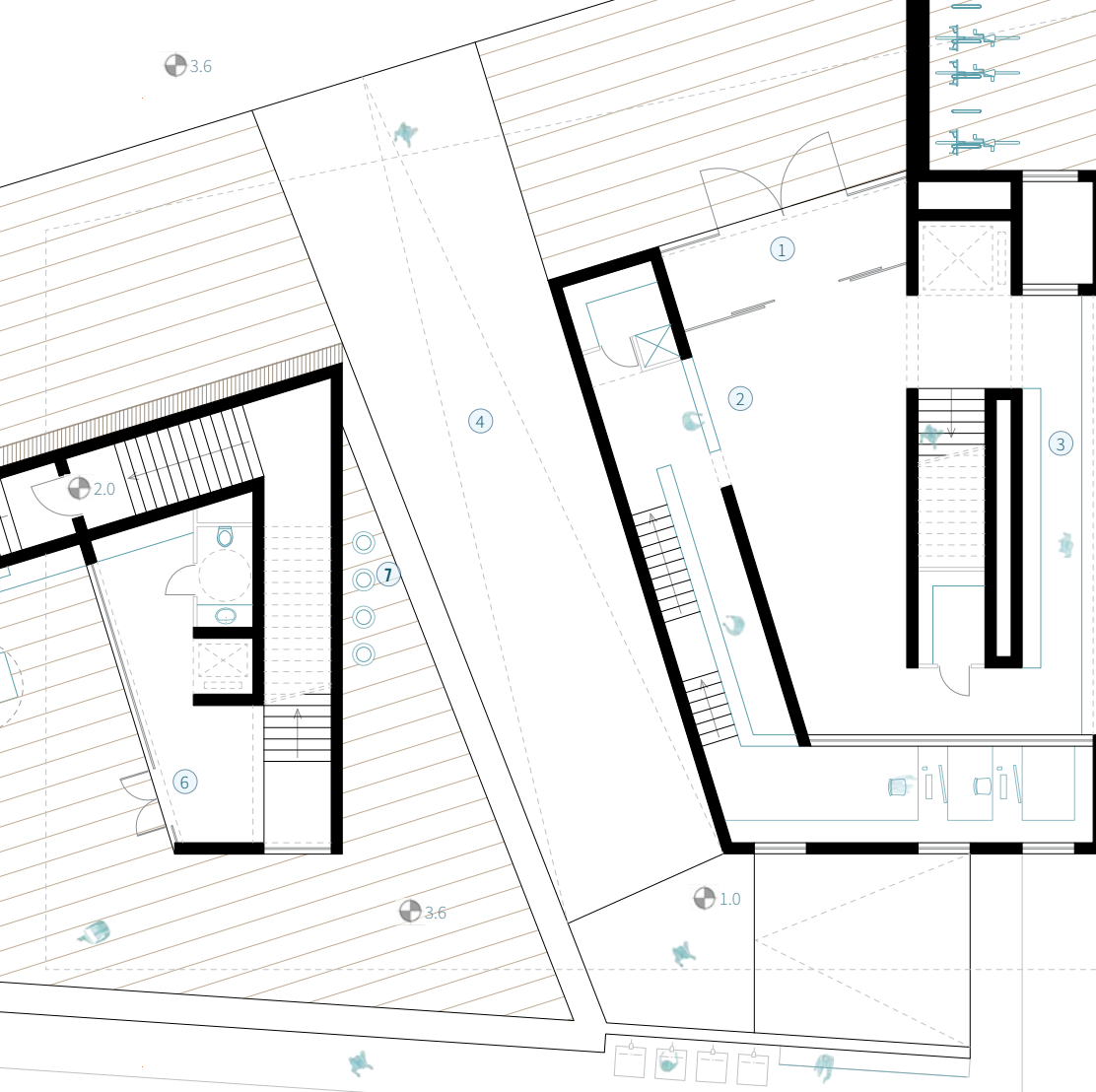
The access to the library is located on the level of the public space.

The plan consists of a **ramp leading to the beach** which generates two blocks. One of them contains the **main entrance** as well as an access to the archives and offices, which are located downstairs.

The other part of the library includes a **private entrance** for the employees that leads directly to the archives, and provides a public access to the terrace at the same time.







- 1 Main entrance
- 2 Reception desk
- 3 Lockers
- 4 Beach access
- 5 Private entrance
- 6 Terrace access
- 7 Spotlights

# FIRST FLOOR

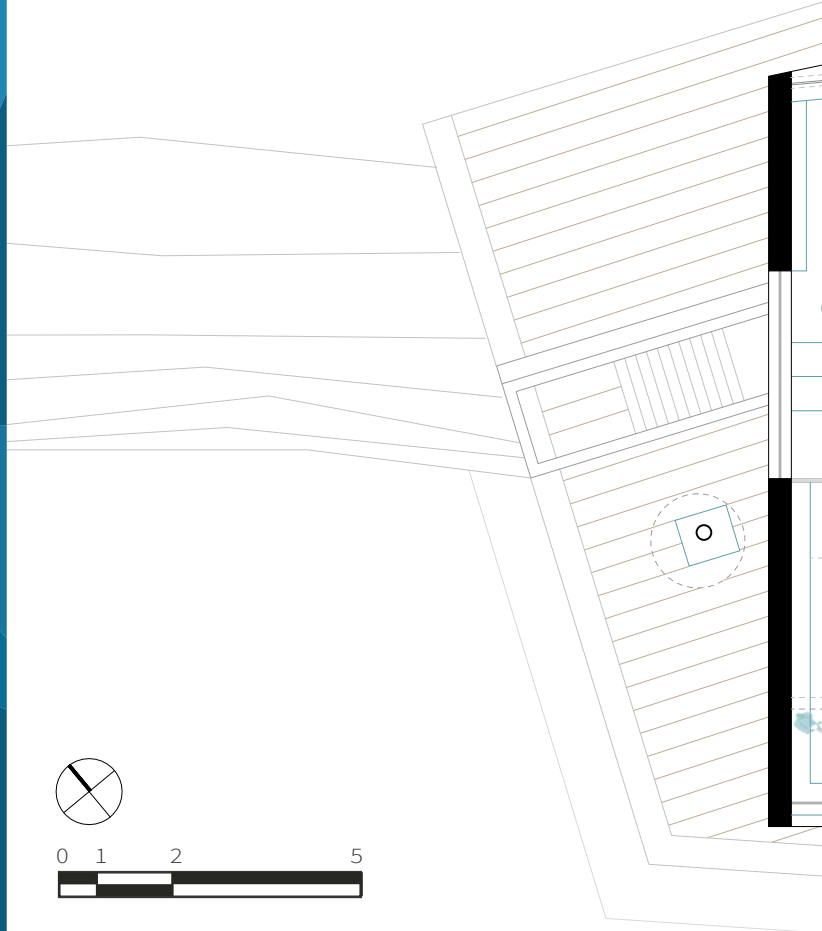
1 : 200

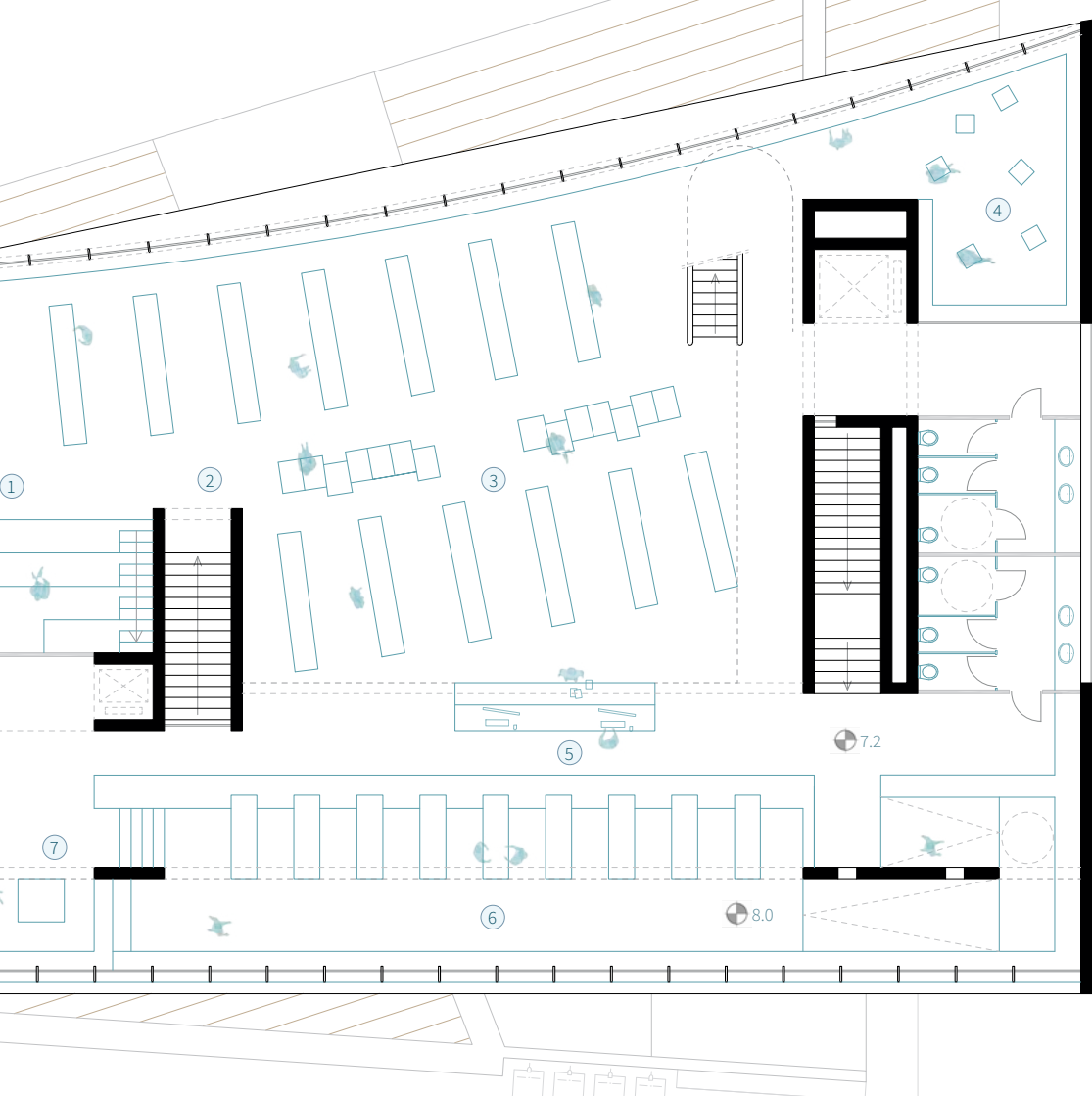
The main floor includes the **bookshelves**, which are facing the northern glazed wall with a view on the park.

The reading area for adults consists of bleachers with windows framing the coast on the west side, while the children have their own space on the other side of the building.

Along the southern façade, there is an area to **work in group** on large tables. Users that are passing by there, have the chance to appreciate the activity on the sand through the windows.

A laidback corner is aside to enjoy a break during work. A staircase leads to an outside area, which allows working and reading above the beach.





- 1 Reading area
- 2 To Terrace
- 3 Bookshelves
- 4 Children's corner
- 5 Lending desk
- 6 Teamwork area
- 7 Laidback area



## SECOND FLOOR

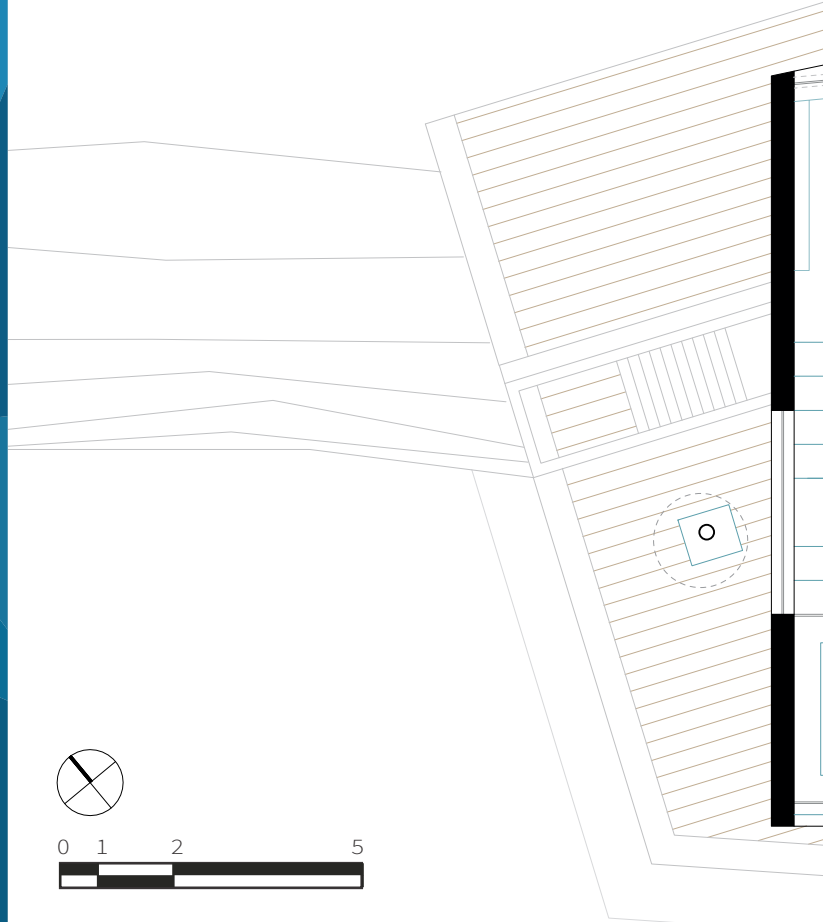
1 : 200

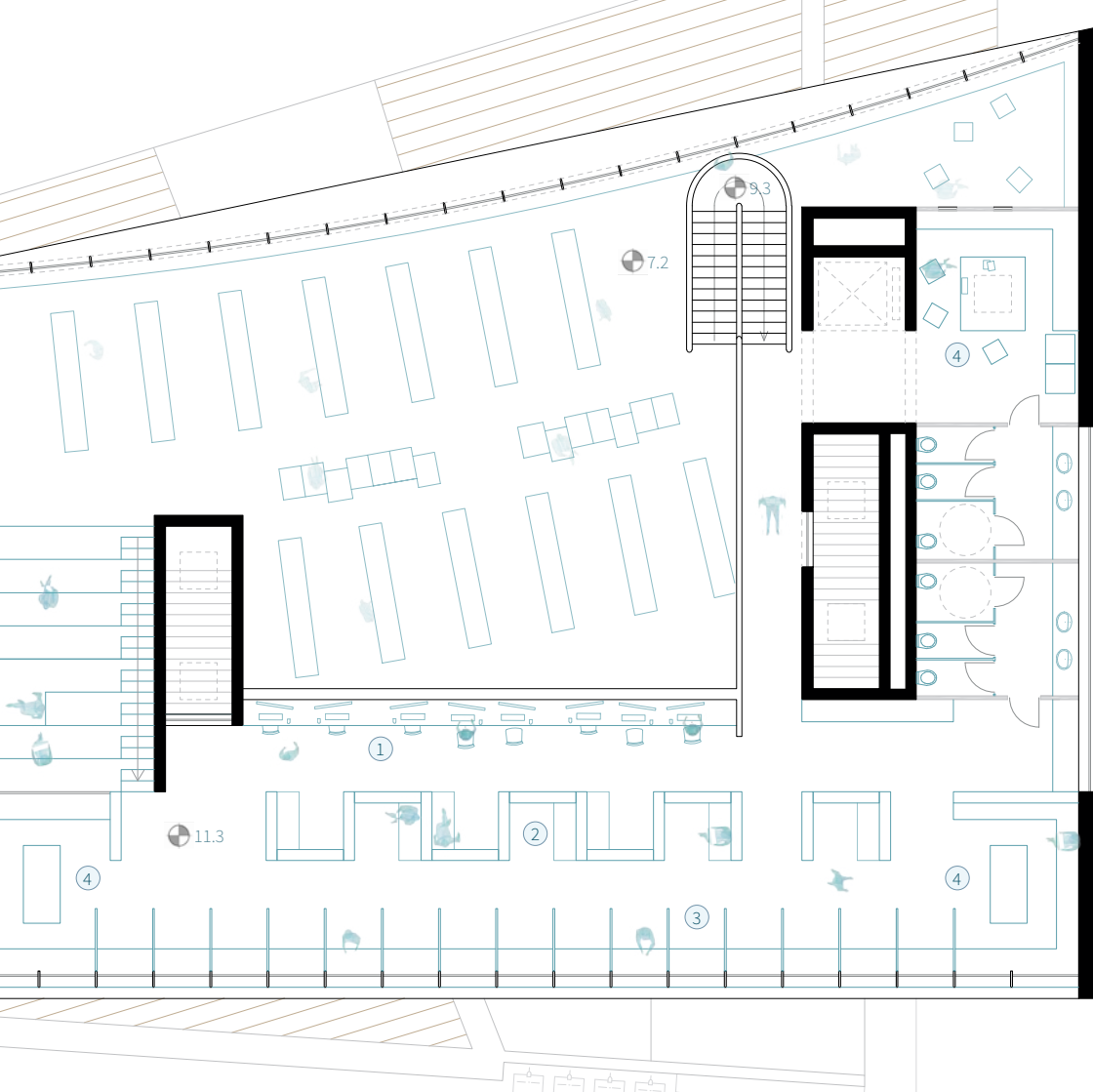
While the first floor is designed for teamwork and faces the dynamics of the beach, the second floor is planned for **individual work**.

The windows are framing here the sea and the horizon in order to support a calm working atmosphere. The desks between the wood panels allow to work alone or in pairs. The amount of natural light can be managed by an individual shading system.

Additionally, **multimedia** purposes with computers to navigate on the internet and a little lodge to listen to music or watch DVDs from the library's catalog are part of this working area.

Similarly to the first floor, couches, which are positioned in the corners, allow the users to have a break and chat.





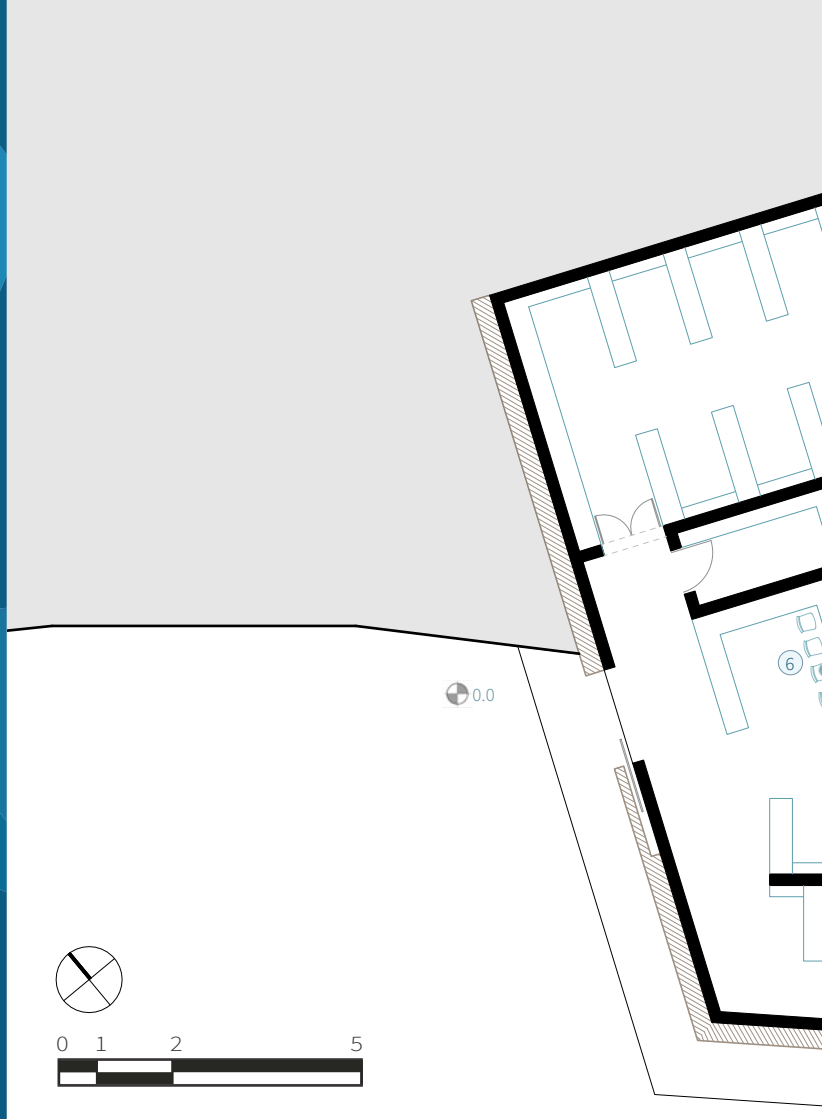
- 1 Computers
- 2 DVD & CDs
- 3 Individual work
- 4 Laidback area

## BEACH FLOOR

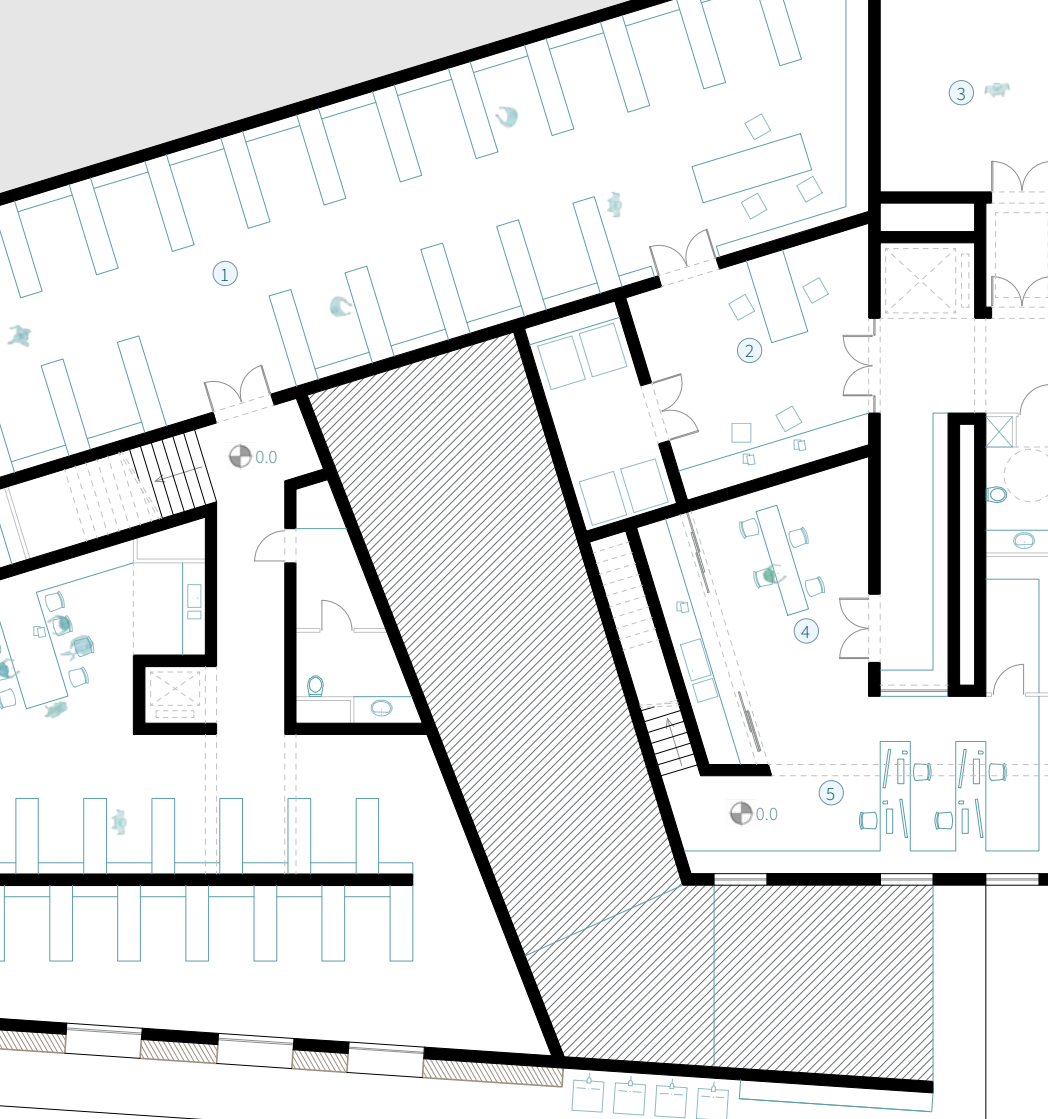
1 : 200

The underground floor is on the same level as the beach and contains the servant spaces. The **archives of the library** are kept away from the light, while offices are near the façade in the right wing.

The connection with the burried parking allows **door-to-door delivery** of new books.





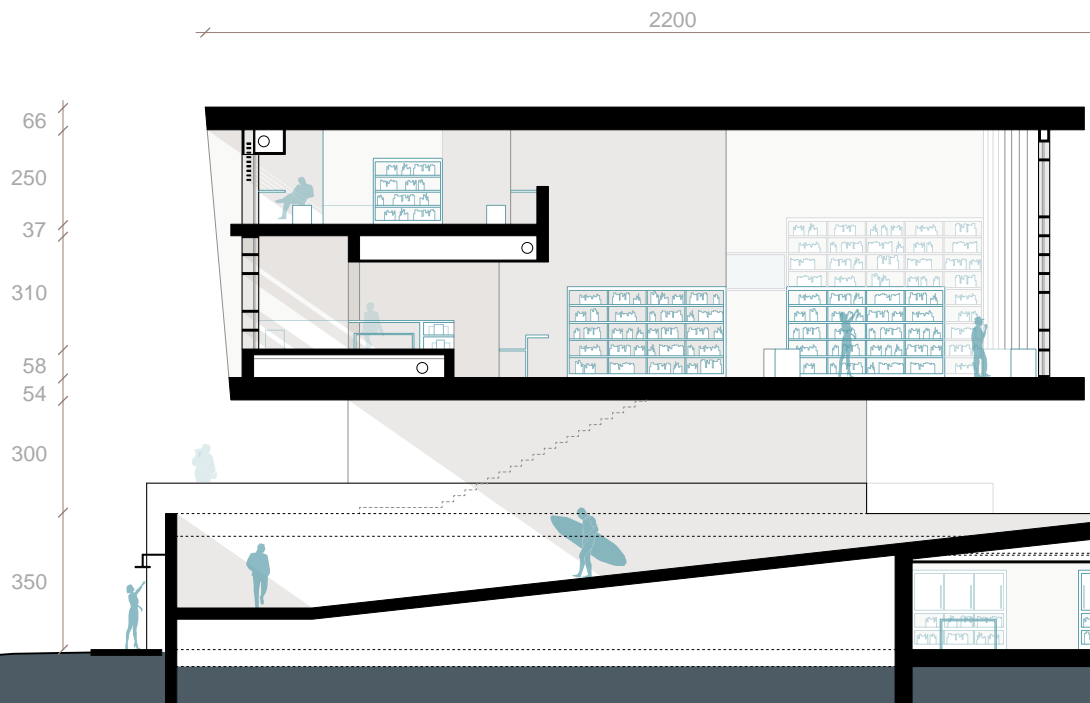


- 1 Archives
- 2 Reading room
- 3 Parking access
- 4 Kitchen
- 5 Offices
- 6 Conference room

## THE RAMP

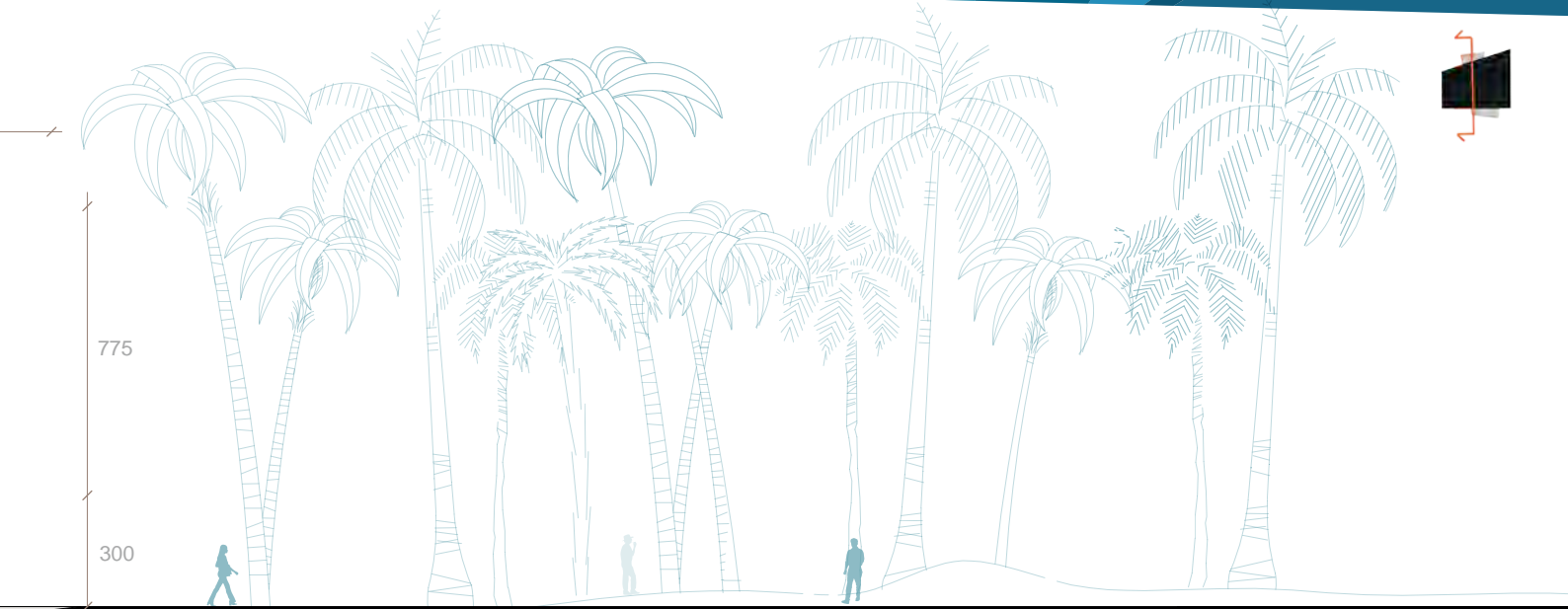
The library is an oriented volume, using the maximum of light from the south for the working places, while the slender one from the north is being kept for the bookshelves and reading areas.

The second block of the library, with the stairs leading to the terrace, is set back from the façade to enable more light coming over the ramp, which is leading to the beach. In addition, this area is lightened at night by spotlights.

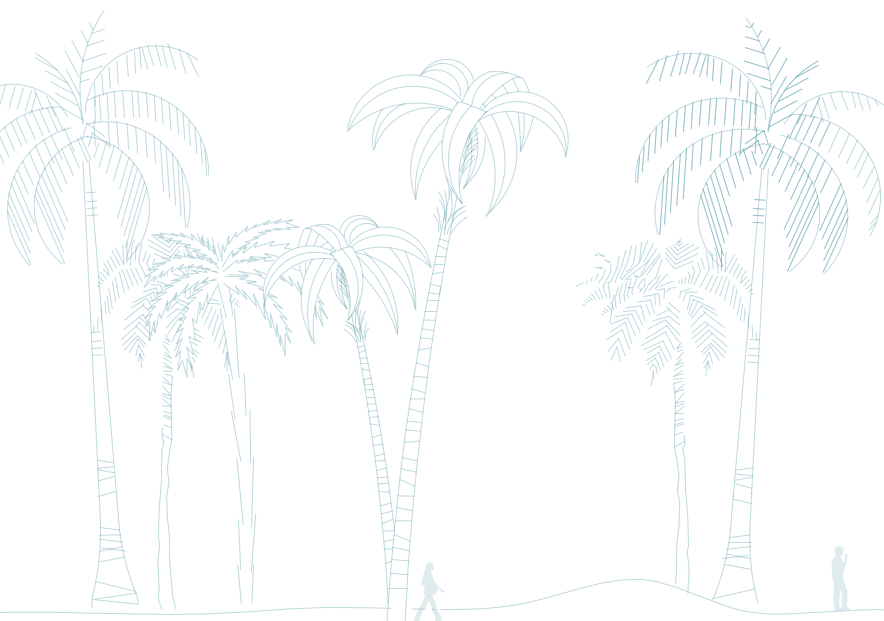


## TRANSVERSAL SECTION #1

1:200







## THE RIBBON

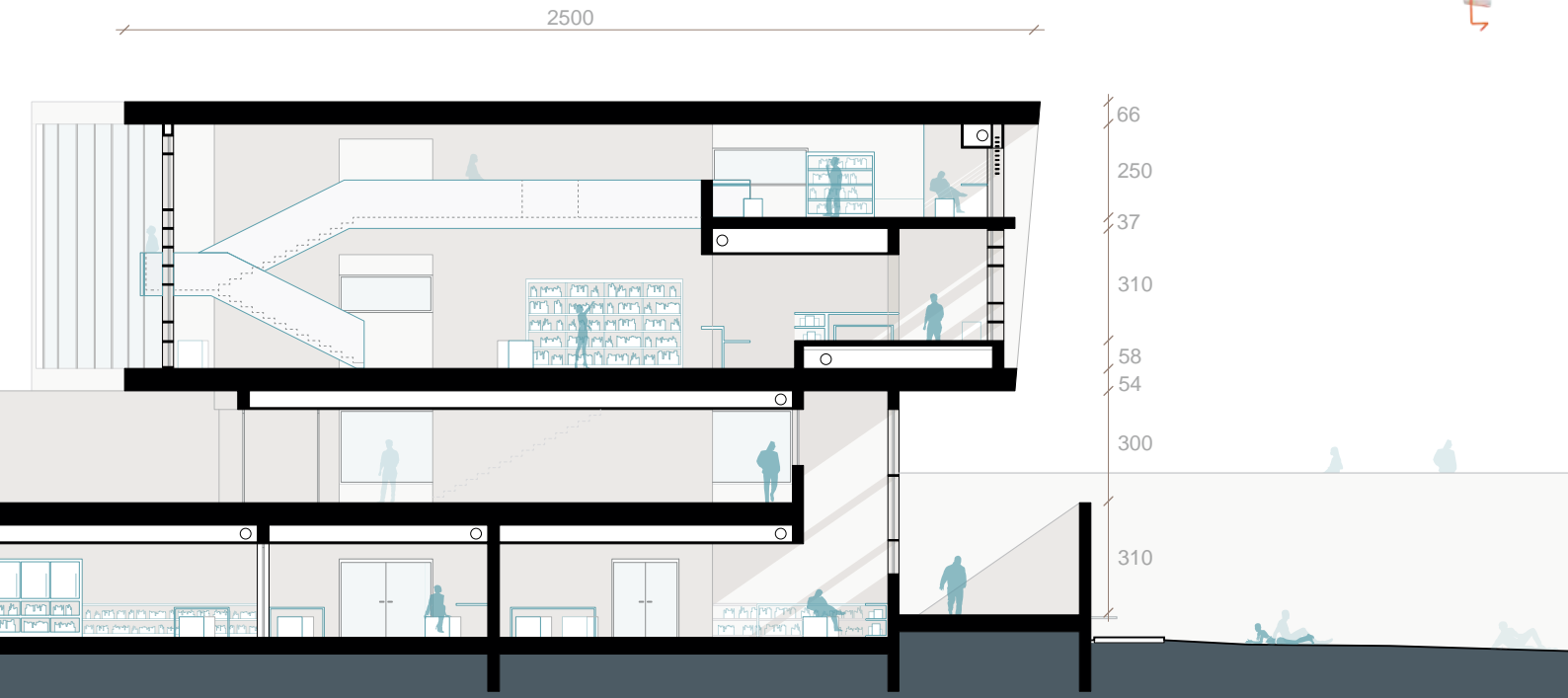
The stairs leading to the second floor are detached from the structural core and allow to enjoy a higher view on the park with the palm trees.

This white ribbon is then reaching the beam in front of the computer desks, which adapts to its materiality and color.

The ceiling over the teamwork area has a lower height to reduce the possible noise of the users, containing at the same time the routing pipes, ducts and wiring. The podium under this area makes it possible to hide the HVAC machinery from the façade.

775

300



## SHADES OF LIGHT

This section shows the difference between the two blocks under the library.

One of them includes the archives, which are protected from the direct sunlight.

The other one brings maximum light to the offices resulting from the double height and tall windows, which remain out of direct sight from beach visitors.

On the second floor, the multimedia lounge is shown, while its content is available and reachable on all sides.

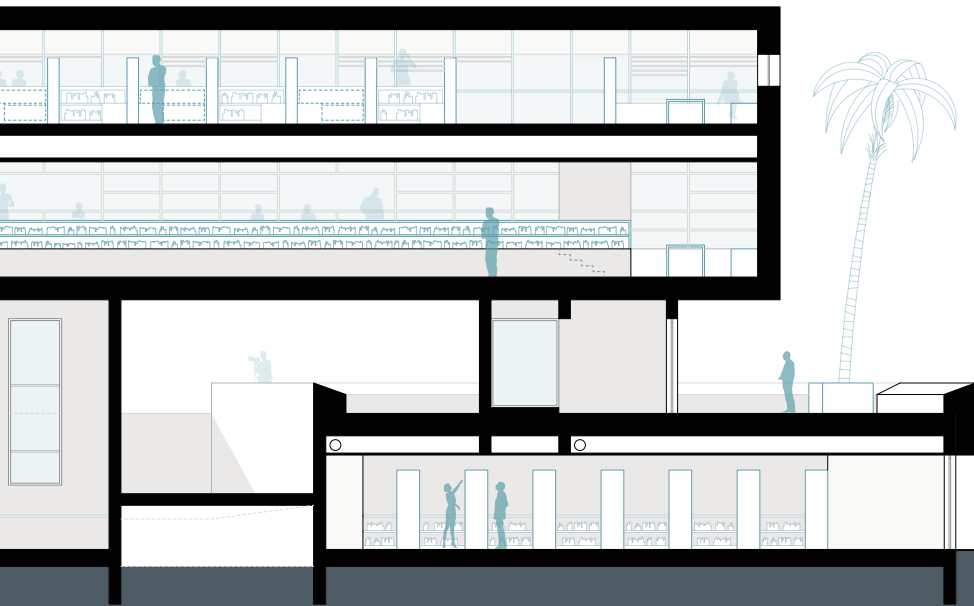


## LONGITUDINAL SECTION #1





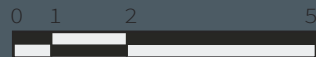
3000



775

300

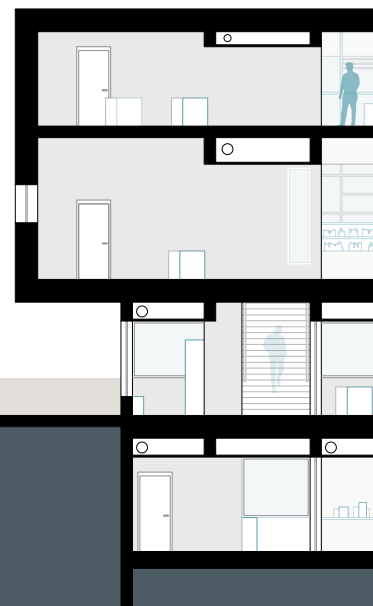
310



## SLIDING WALL

The stairs on the seat rows are an alternative way to the second floor. The low and wide windows are framing the west coast from different heights.

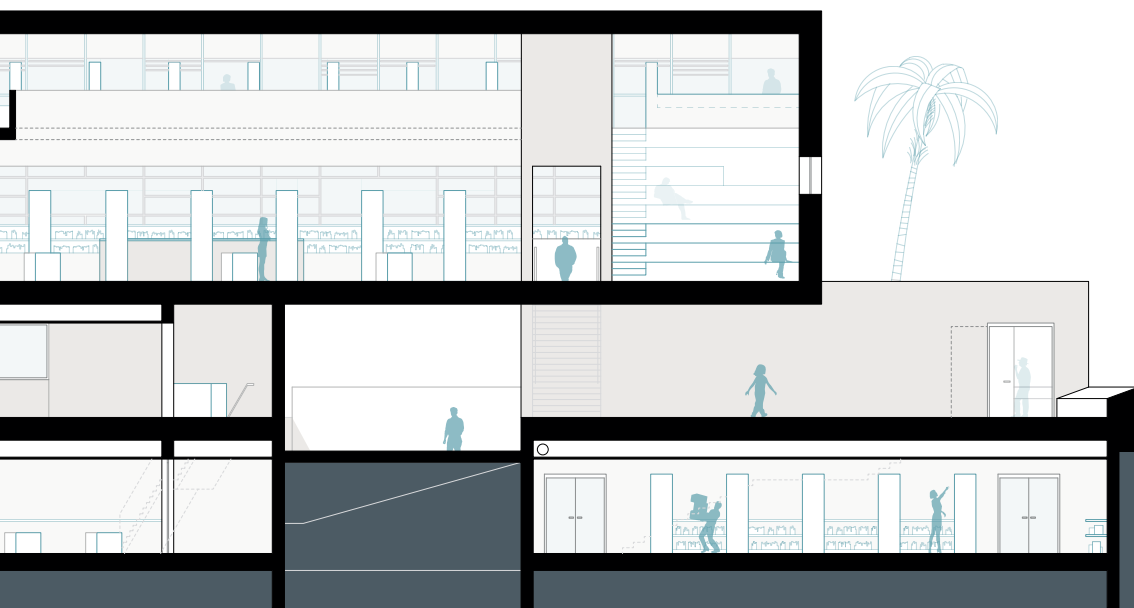
The stone wall coming out of the building indicates the auxiliary entrance for the employees, which leads directly to the archives on the lower level.



## LONGITUDINAL SECTION #2

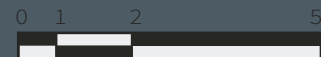
1:200

3000



775

300



## BEACH FAÇADE

The southern façade shows the work on the horizontal lines with the aim of answering the reflecting sea. The wood and stones give a feeling of warmth, while the exposed concrete texture is marked with the imprints of wooden formwork.

The interface between the public space (here the beach) and the building fits with the parti of the mass plan, with the view on and from the terrace or the integrated showers in the stone wall.



## SOUTH WEST ELEVATION

1 : 200



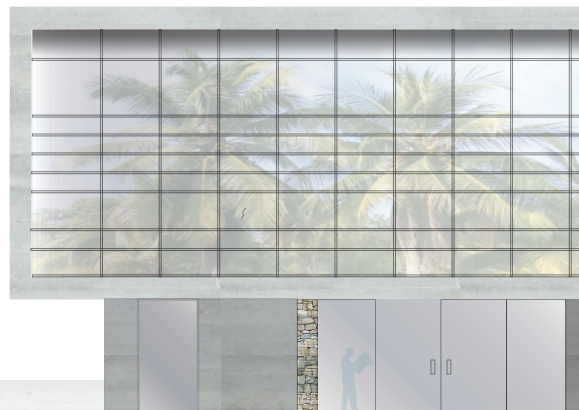


## PARK FAÇADE

The northern façade reflects the palmtrees from the park in its tall glazed wall, and answers their verticality with its window frames.

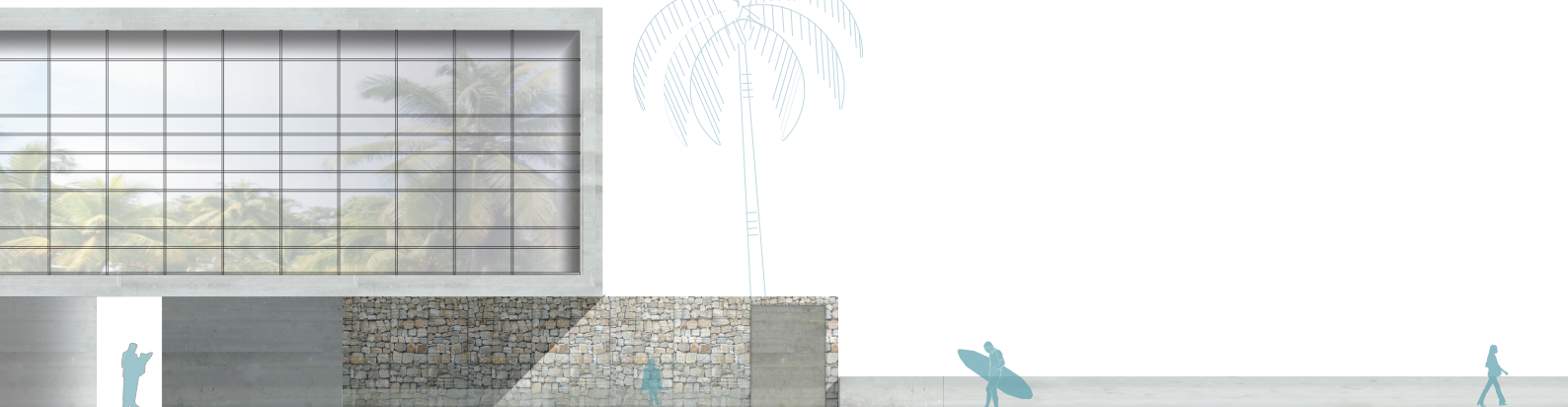
The shape of the ramp welcomes the beach attendants, while the space owned by the library is held by the cantilever and the two stone walls (gabions) sliding out of the design.

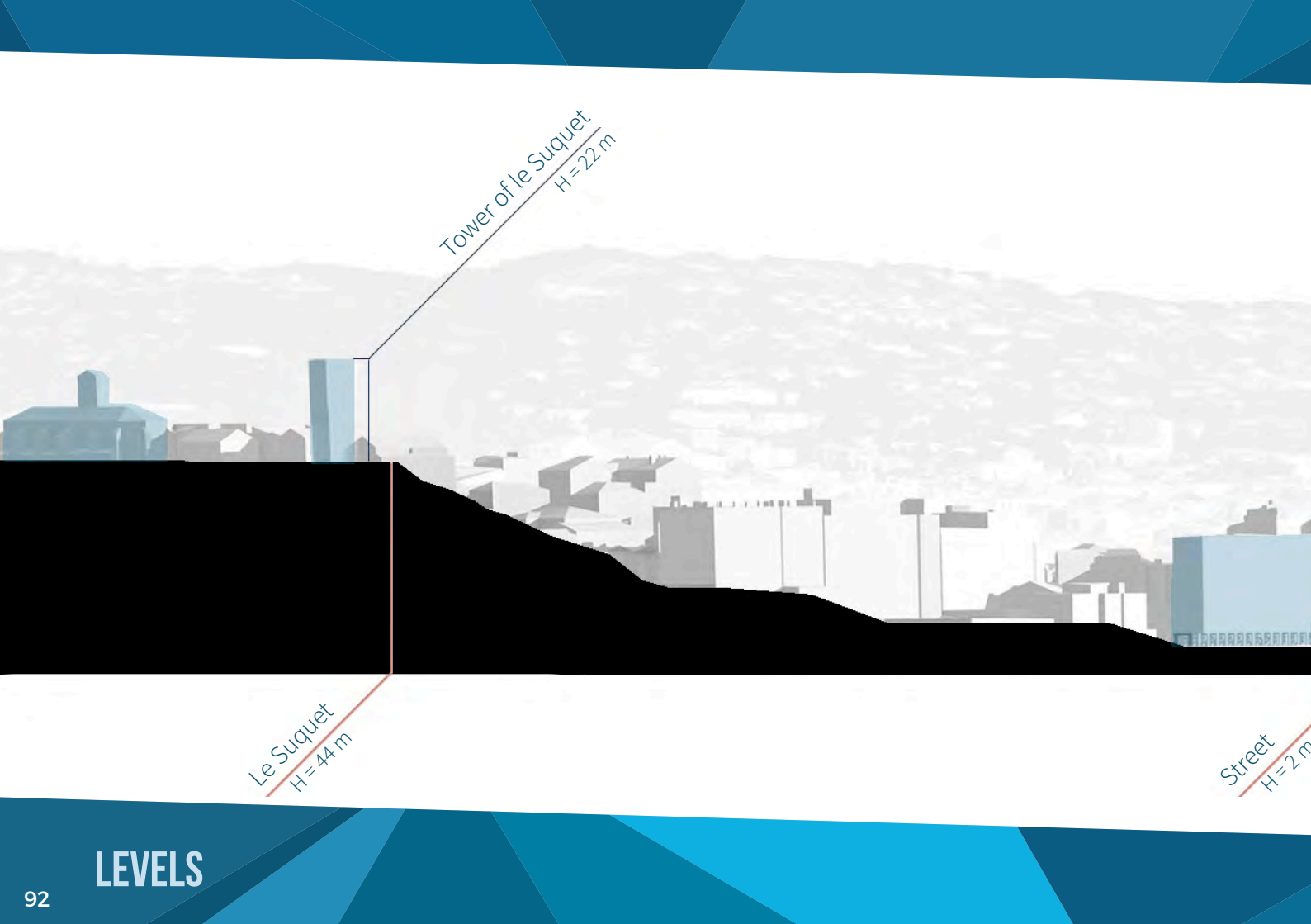
A single palmtree is added on the terrace, what results in the enlivenment of the western façade by its shadow.



## NORTH EAST ELEVATION

1 : 200





Tower of le Suquet  
H=22m

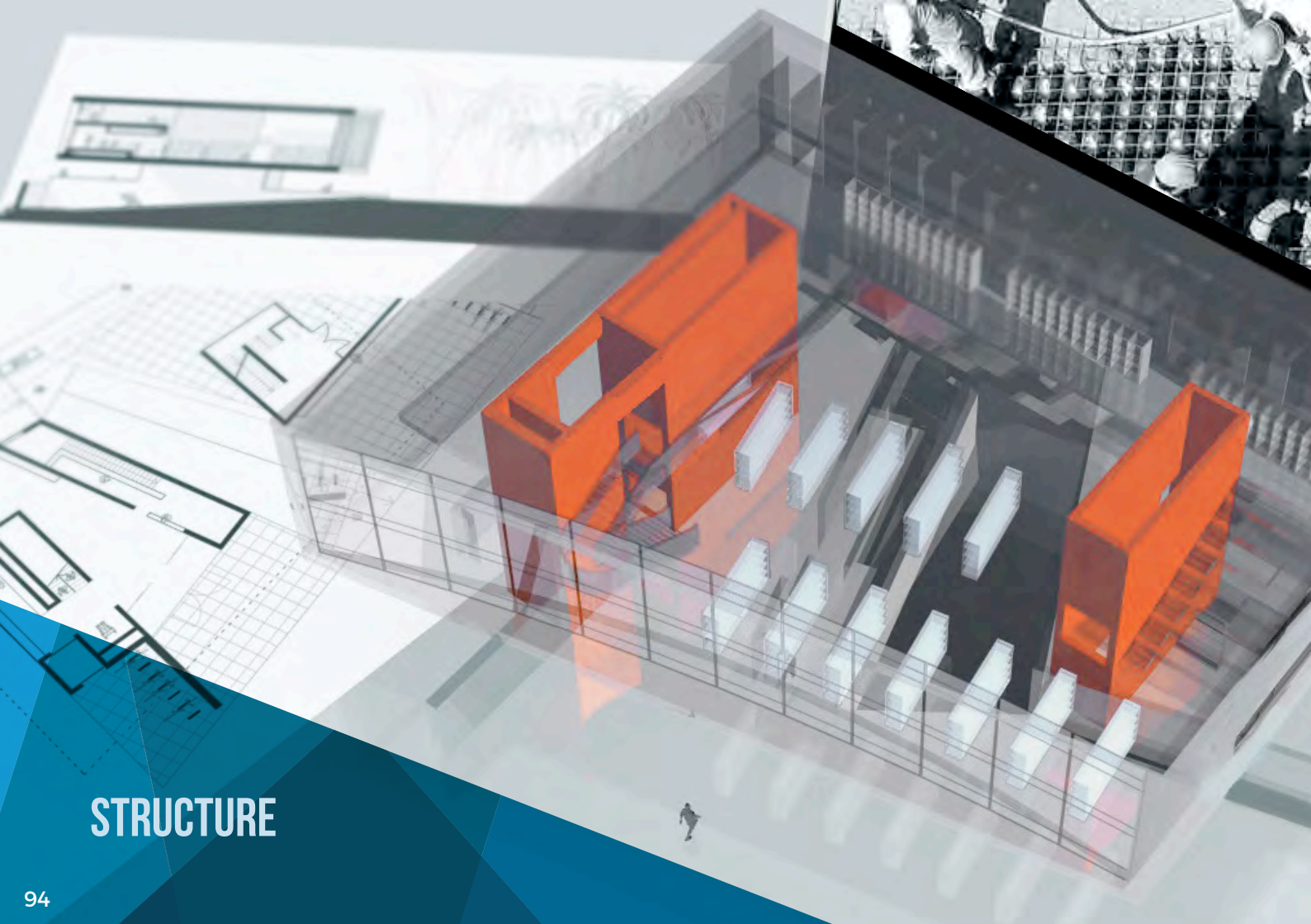
Le Suquet  
H=44m

Street  
H=2m

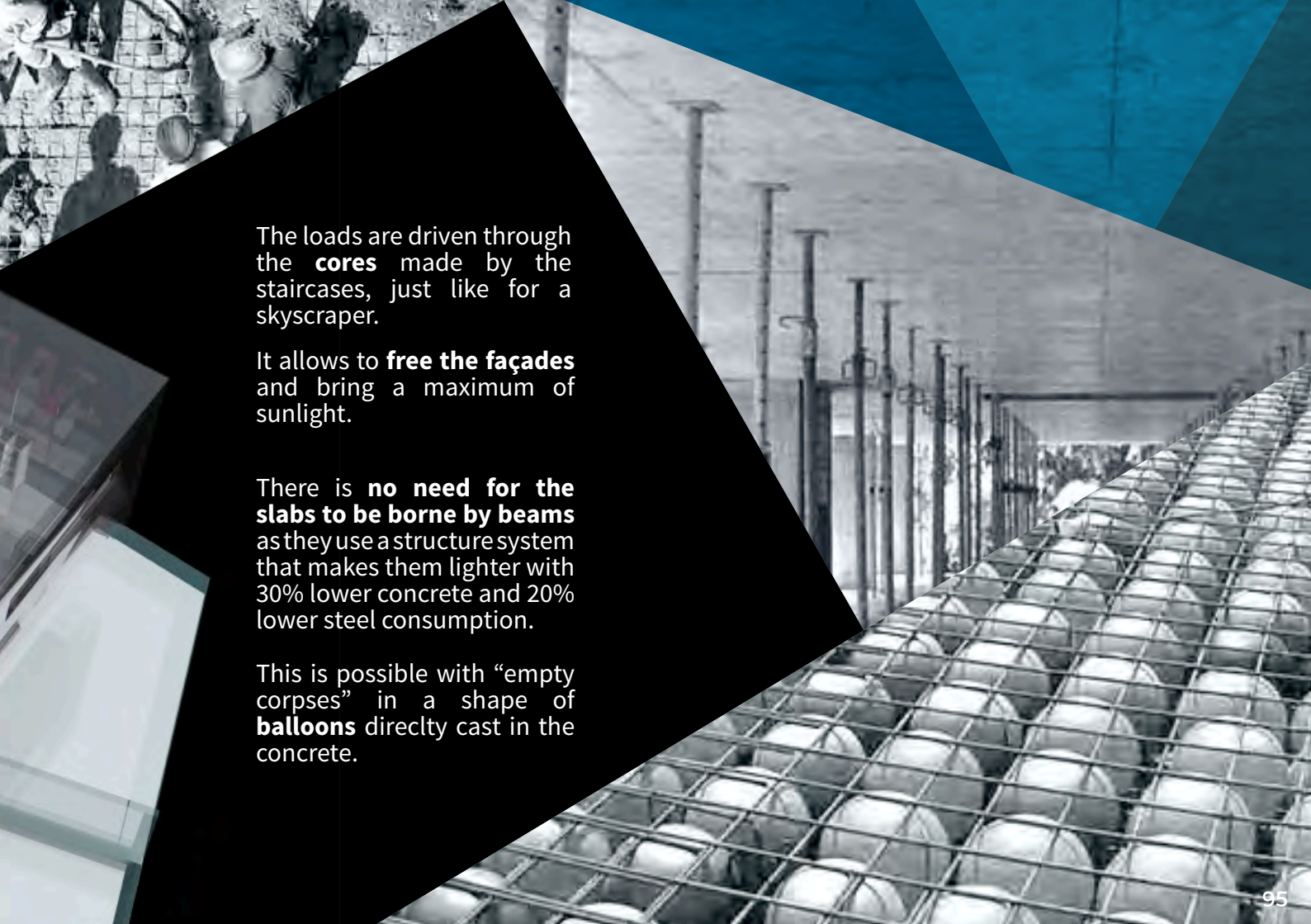
LEVELS







# STRUCTURE



The loads are driven through the **cores** made by the staircases, just like for a skyscraper.

It allows to **free the façades** and bring a maximum of sunlight.

There is **no need for the slabs to be borne by beams** as they use a structure system that makes them lighter with 30% lower concrete and 20% lower steel consumption.

This is possible with “empty corpses” in a shape of **balloons** directly cast in the concrete.



# DETAIL

1:20

- 7cm gravel
- Protective layer
- 200mm thermal insulation
- Vapour barrier

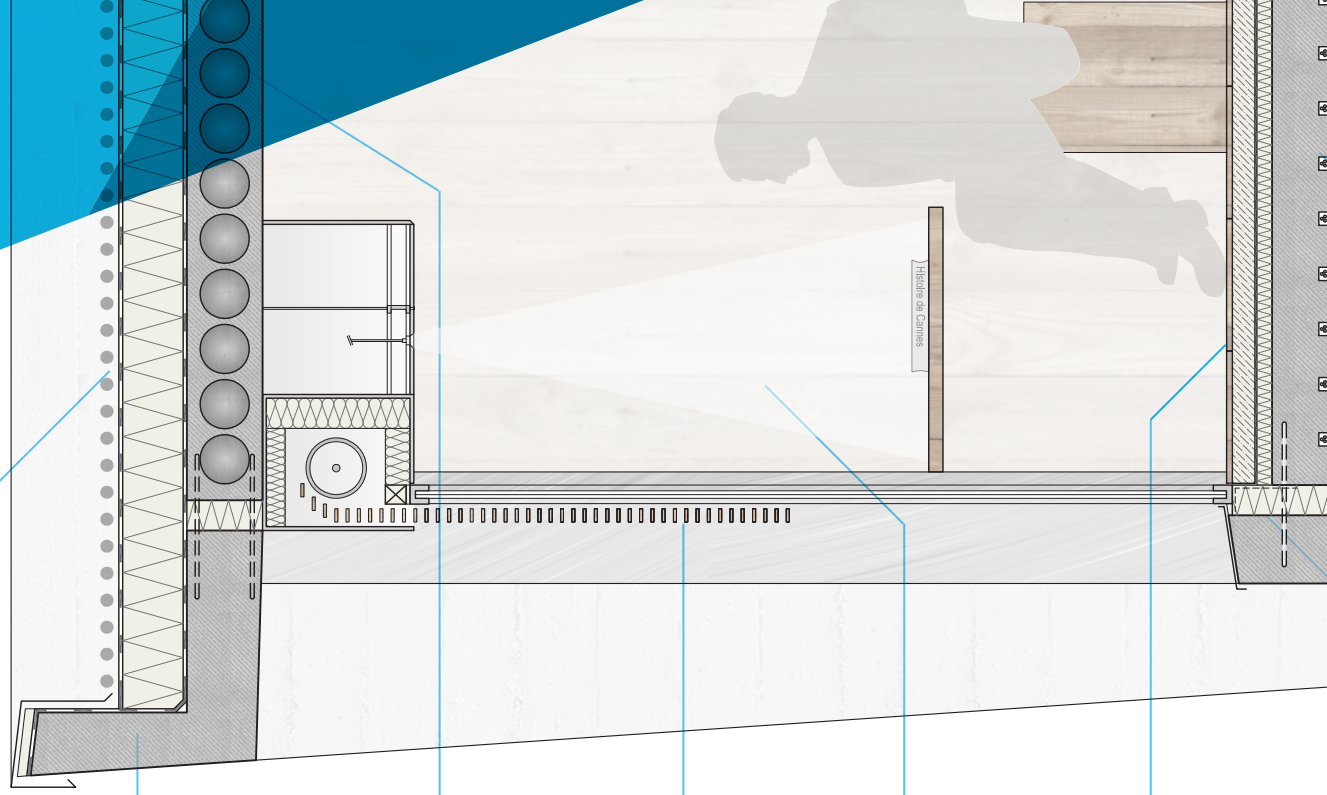
- Sheet metal finishing & trimm
- precast white concrete parapet

- 25cm cast-in-place reinforced concrete voided-slab, veins prints from wooden formwork

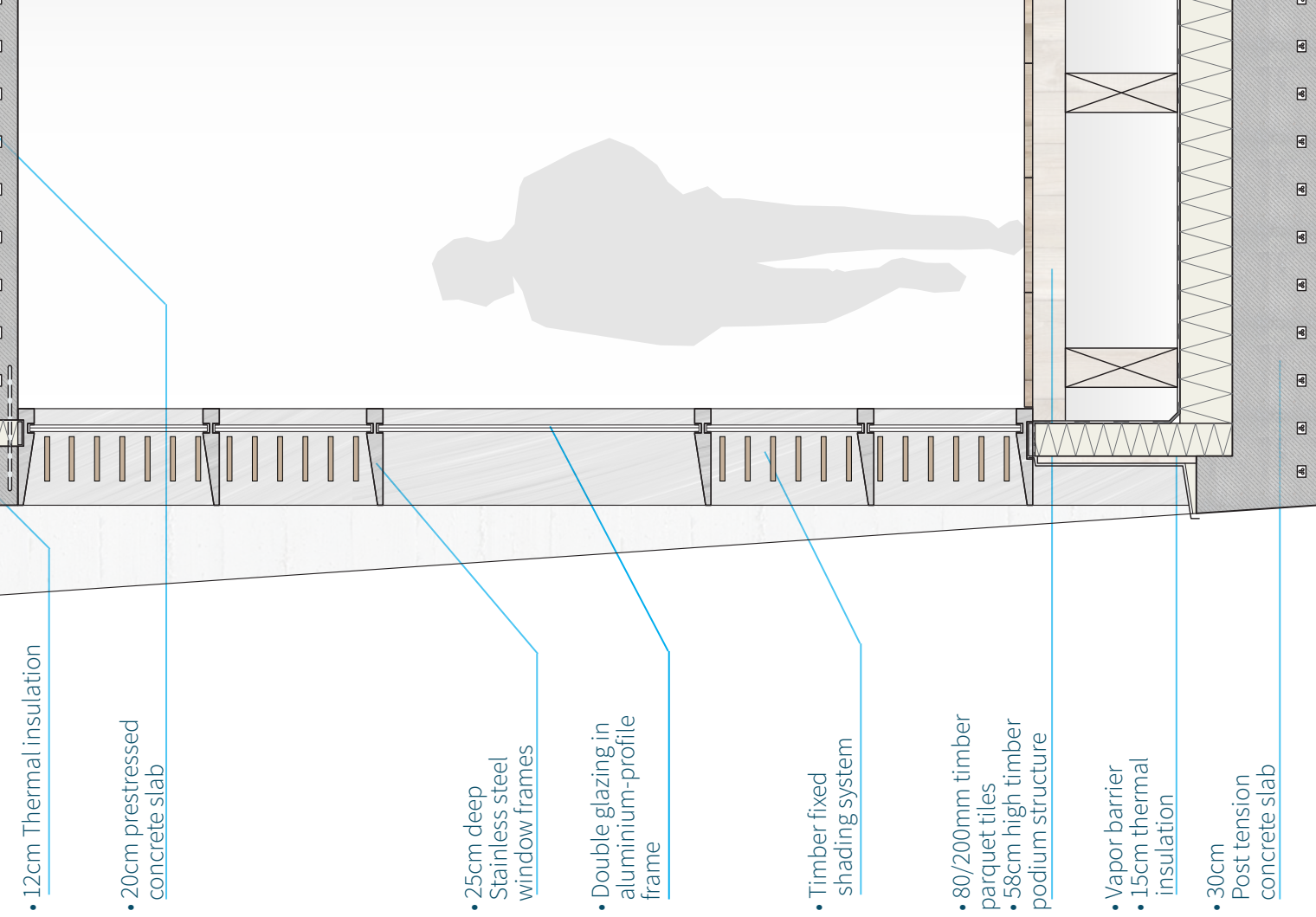
- Timber louvers type shade with individual opening system

- Timber separative panels

- 80/200mm timber parquet tiles
- 8cm screed
- 6cm phonic insulation







# NEAR THE FAÇADES LIGHT & SPACE



The terrace above the beach

The lockers near the entrance







The walls of the library are made of white concrete, with the exception of the ones from the staircases that are in raw concrete.

The veins of the wood used in the formworks remain visible, therefore the **materiality is catching the light**.

Different point of views on the light effects and the stairs can be seen in the different spaces around the structural cores, like here above the main stair.

INSIDE THE CORES





The natural light is caught by the only skylights of the building. The different working and reading spaces are **visually connected** via slender windows, passage and glazed walls.

# READING

The various users and ways to read are translated in spaces and architectural answers.

The children have their own space with lower shelves, and their parents can have a look on them without disturbing them.

The other reading space, in a shape of a small amphitheater, allows the users to either to make a break from working or to read alone in front of a framed view on the coast.







## WORKING

As for the reading areas, the singular context are shaping the spaces of the library.

The first and main floor is dedicated to the group working, with lower ceiling to reduce the noise, and large windows giving view above the beach.

The second floor provides desks to work alone or in pair, and which are fronting the horizon. Light can be adjusted with autonomous shading system.

The other side of the mezzanine is a place for the computers, but also to watch DVD or listen to music on small dedicated lounges.







## HORIZONTAL SEA VERTICAL TREES

The multimedia spaces are heading the north, where the giant glazed wall frames the lighted palm trees at dawn.

# A BOOK FOR THE BEACH



## WHERE I COME FROM AND WHERE I GO

The reflects on the northern façade are **revealing** the vertical presence of the palm trees.

Above the last wall of the ramp made of stones (*gabions*), the horizon can be seen as a thin blue line.



## THE FRAME OF THE WINDOWS

The northern façade is giving echoes to the trees with vertical frames, where the southern one answers the horizontal line of the Méditerranée.





## WARM STONES

When it comes to use the ramp a perspective is given on the terrace from the library. The rocks from *la Jetée* become visible but not the beach, **yet**.



## HELLO NEIGHBORS

*Here again the end of the coast is framed, as the slight turn of the building toward it was one of the key point of the step by step process. The walls, ceiling, and ground floor of the ramp are placing it in a rectangular composition.*



## FROM A FRAME TO THE WHOLE PANORAMA

The last turn around the stone wall of the ramp reveals the entire view on the beach.

The large windows that light the offices are high enough for the beachgoers not to see inside.

On the way out from the beach, the socle allows to walk to the showers along the stone wall.

A bench nearby gives more comfort to dry out and put on shoes.



FROM THE BEACH

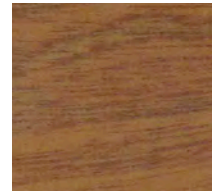
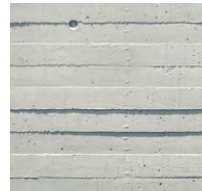


## MATERIALITY

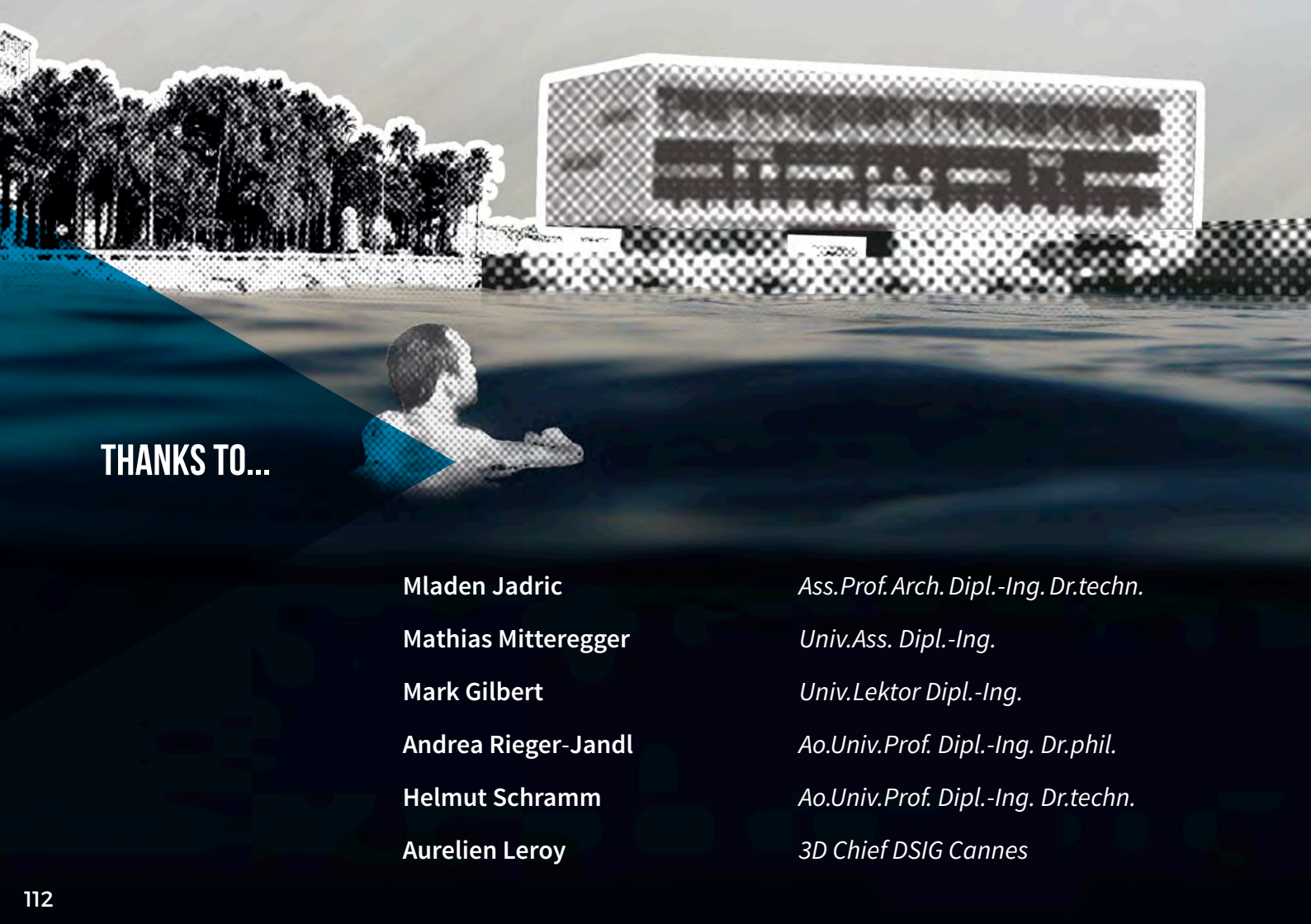
The white concrete allows to catch light and shadows, and a better preservation in time regarding the sea side parameters, same for the chosen wood (*teck*).

The lower outside shading systems are fixed on steel frames, and the glazed walls are filtered to lower the southern light during summertime.

The top of the façade is enlived by the autonomous **timber shading system** at the different hours of the day. Meanwhile the stones at the bottom are giving back the warmth of the sun to the backs of the users, and prevent the building from being covered by urban art.







THANKS TO...

Mladen Jadric

*Ass.Prof. Arch. Dipl.-Ing. Dr.techn.*

Mathias Mitteregger

*Univ.Ass. Dipl.-Ing.*

Mark Gilbert

*Univ.Lektor Dipl.-Ing.*

Andrea Rieger-Jandl

*Ao.Univ.Prof. Dipl.-Ing. Dr.phil.*

Helmut Schramm

*Ao.Univ.Prof. Dipl.-Ing. Dr.techn.*

Aurelien Leroy

*3D Chief DSIG Cannes*





Cynthia Krukowska

Johan Morel

Tristan Ducou

Andrea Grac

Camille Daveluy

Josiane, Alain & Marion Juppé



ÉTÉ **CANNES** HIVER  
CÔTE D'AZUR



**COTE D'AZUR**  
TOUTE L'ANNÉE

## SOURCES

- 06** © DC comics
- 09/10** A. Fioupou “ *Vue de Cannes en 1860* ”, Musée de la Castre, Cannes
- 12** <http://www.cannes.com/>
- 12** Aerial photography © Jérôme Kelagopian
- 13, 23** <http://archivescannes.ville-cannes.fr/>  
statistics from Tourism office Cannes
- 19** Musée de la Castre
- 21** <http://www.monumentum.fr/>
- 25** © Bernhard Lang
- 96** [www.prenova.com.ar](http://www.prenova.com.ar) Satellite pictures from Google Earth
- 115** © Peri © Jean-Gabriel Domergue All other documents by the author

