



QUE CRÉE LE PLI ?



IMAGINER UN LIEU DE MÉMOIRE

Parvis des Droits-de-l'Homme- Saranya & Amandine

MASTERCLASS 26 août - 4 septembre 2026



«Quand on est triste, on aime aller voir les couchers de soleil» Le Petit Prince

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MASTERCLASS 26 août - 4 septembre 2026



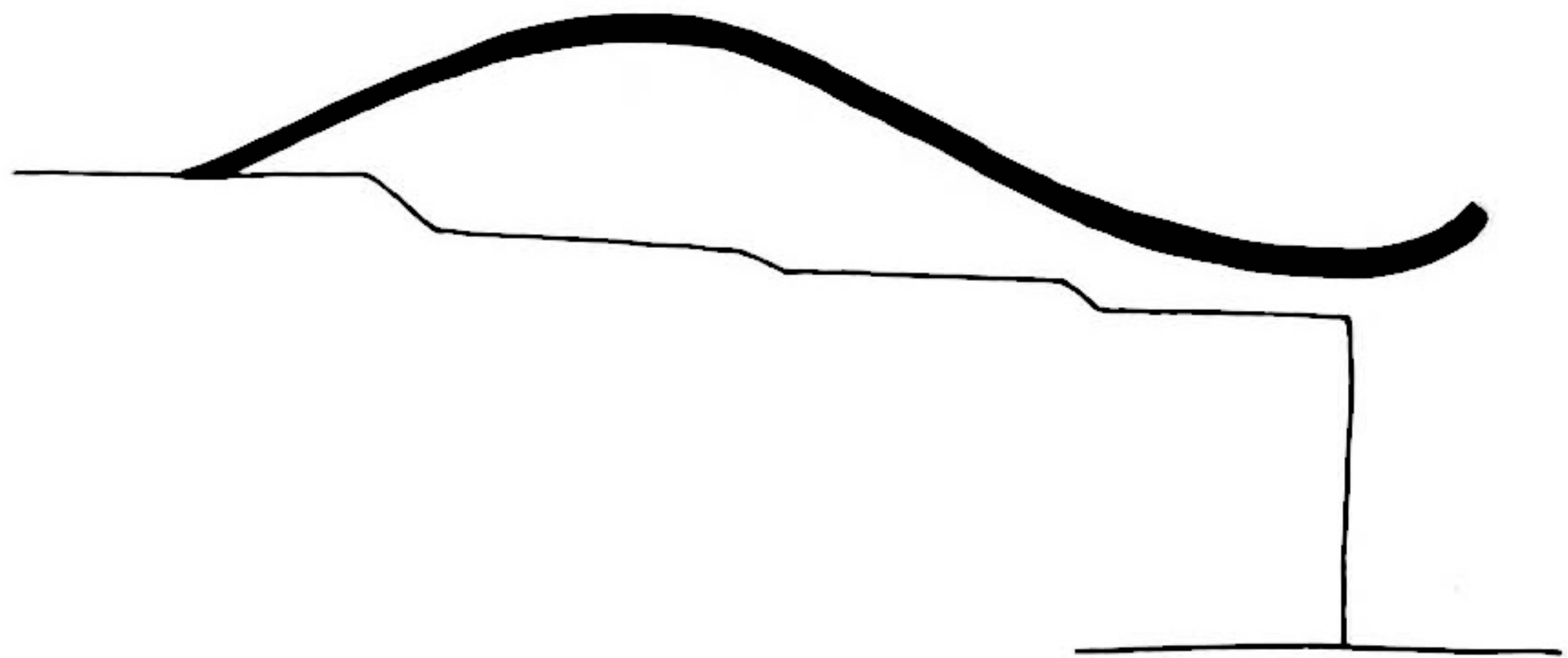
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Parvis des Droits-de-l'Homme- Saranya & Amandine

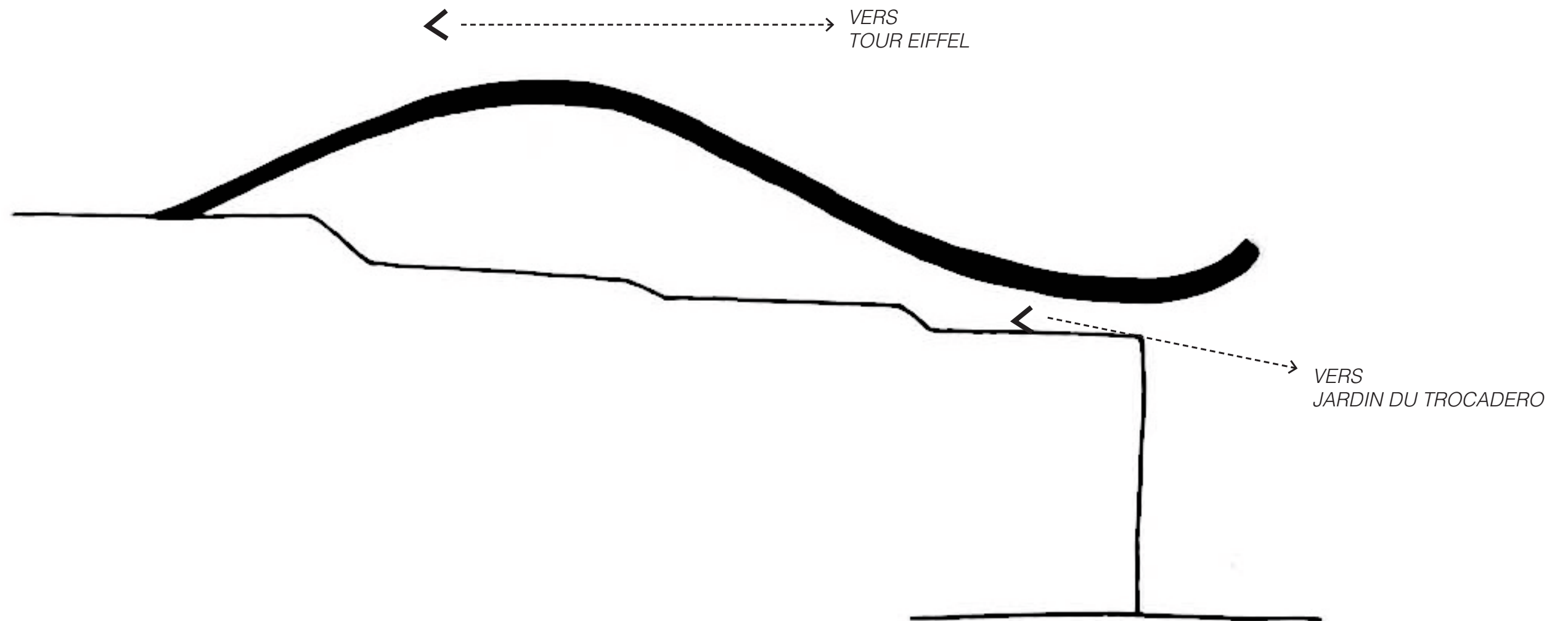
MASTERCLASS 26 août - 4 septembre 2026



UN PLI



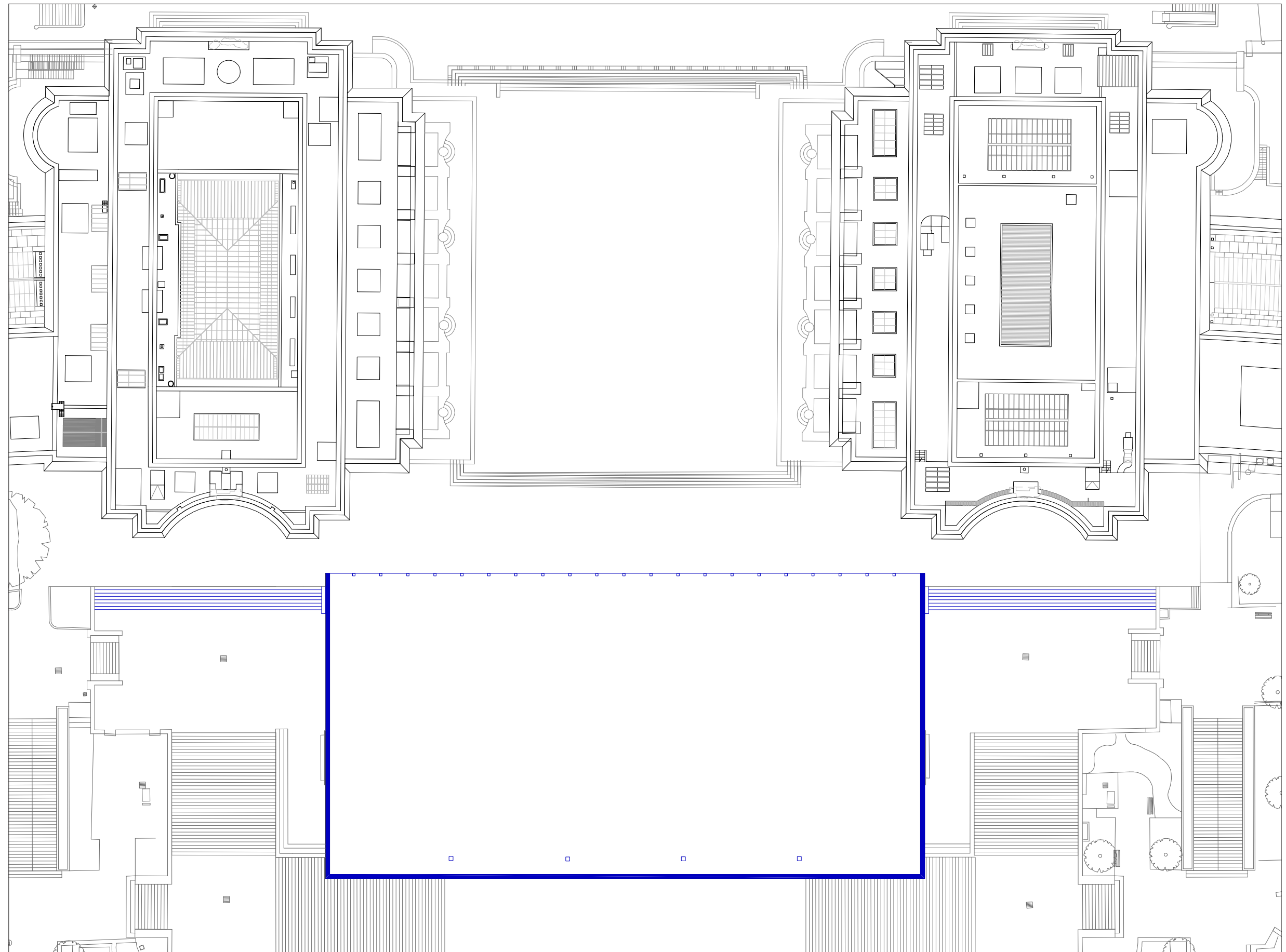
UN PLI *dans une coupe*



UN PLI *dans une coupe, offrant de nouvelles vues*

PLACE DE DROITS-DE-L'HOMME

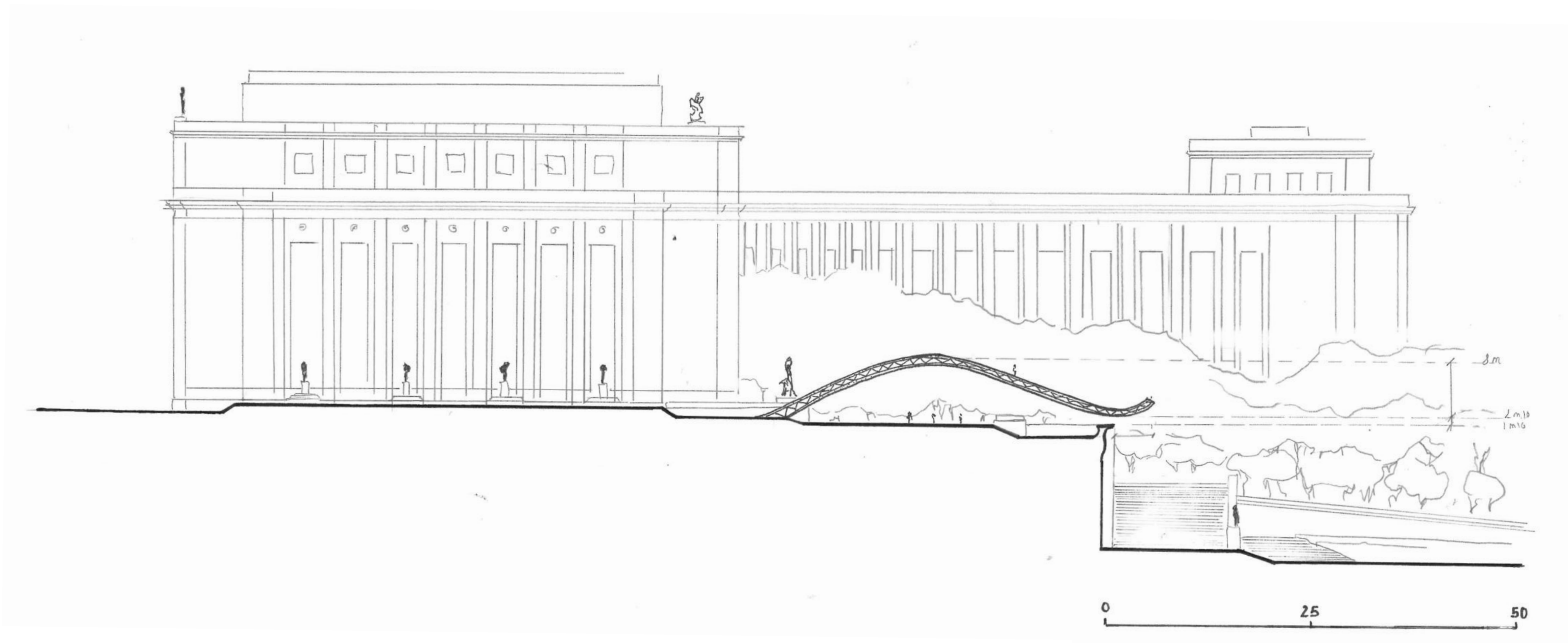
NOUVEAU PARVIS



IMAGINER UN LIEU DE MÉMOIRE

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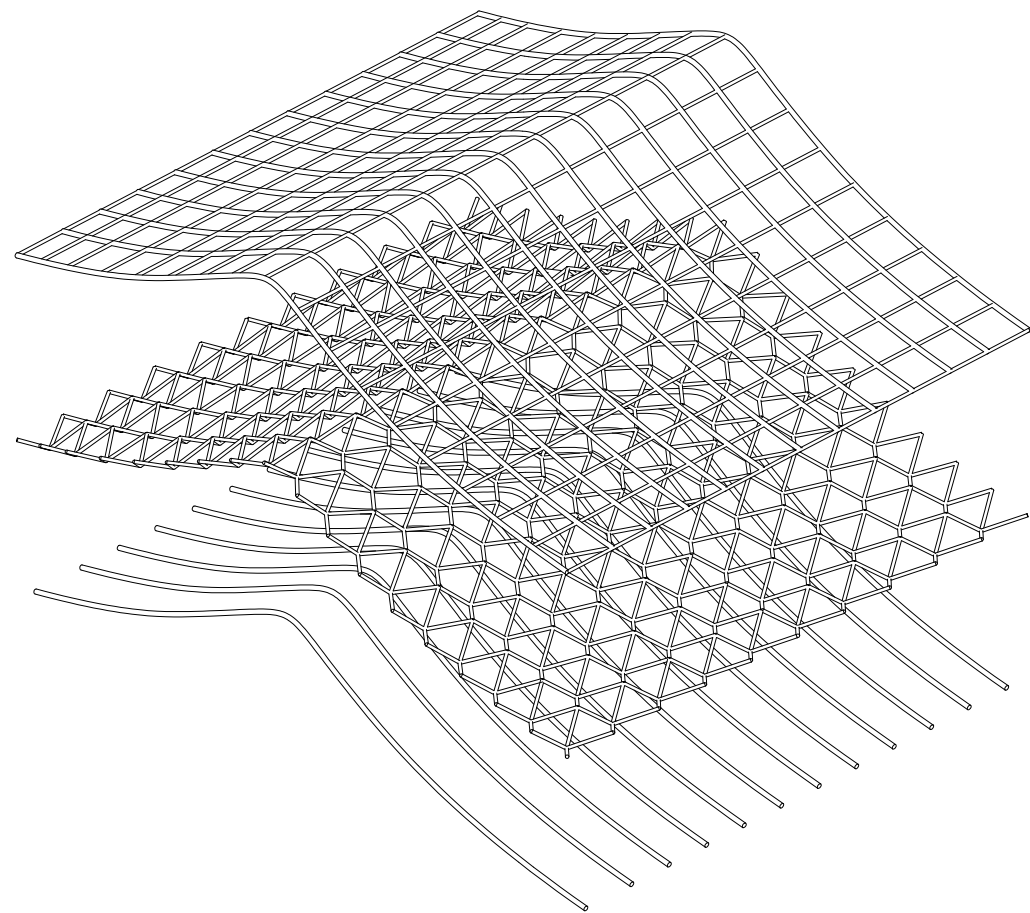
PLACE DE DROITS-DE-L'HOMME

NOUVEAU PARVIS

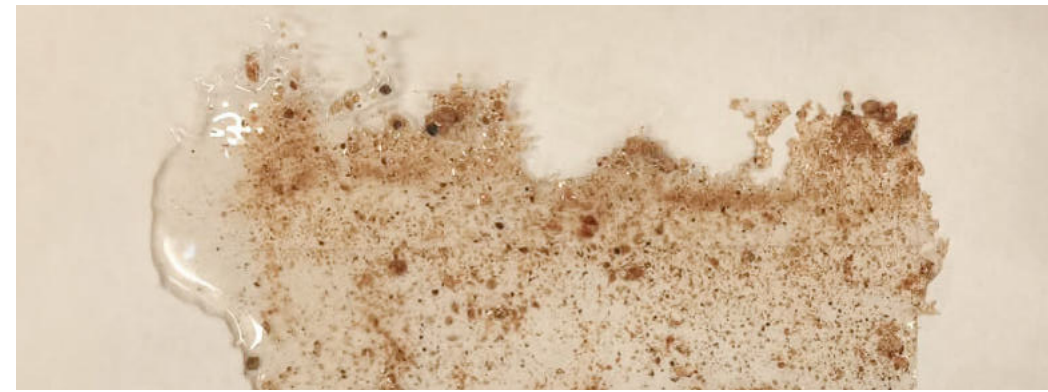
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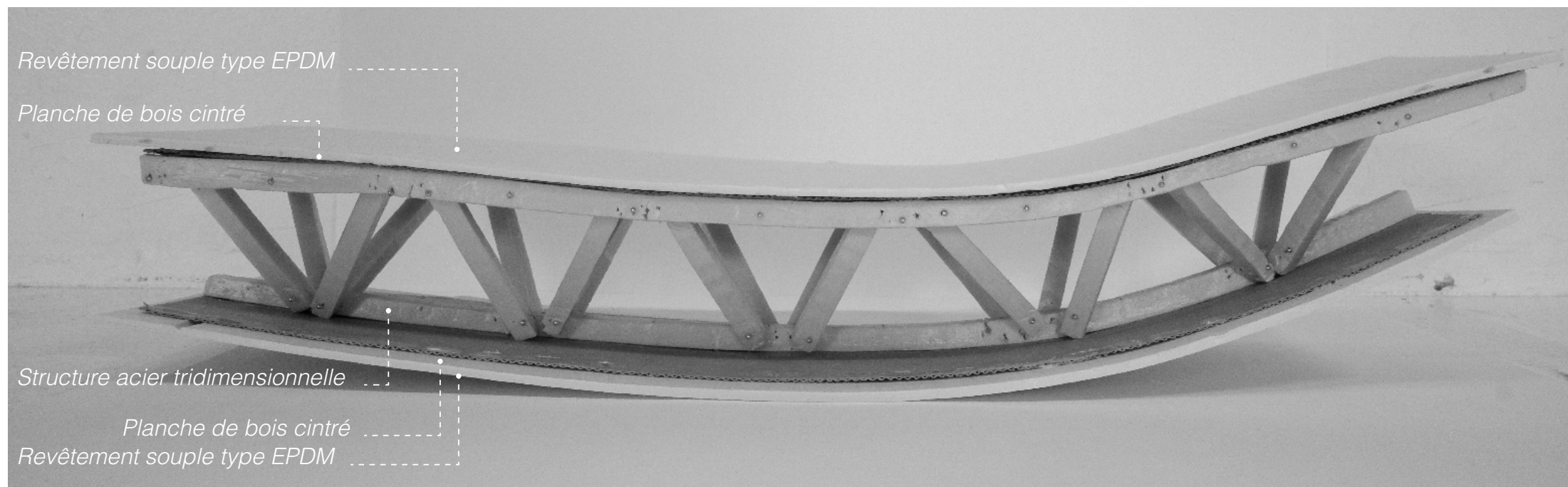
Axonométrie éclatée



Test de résine avec granulats



Référence réutilisation des gravats

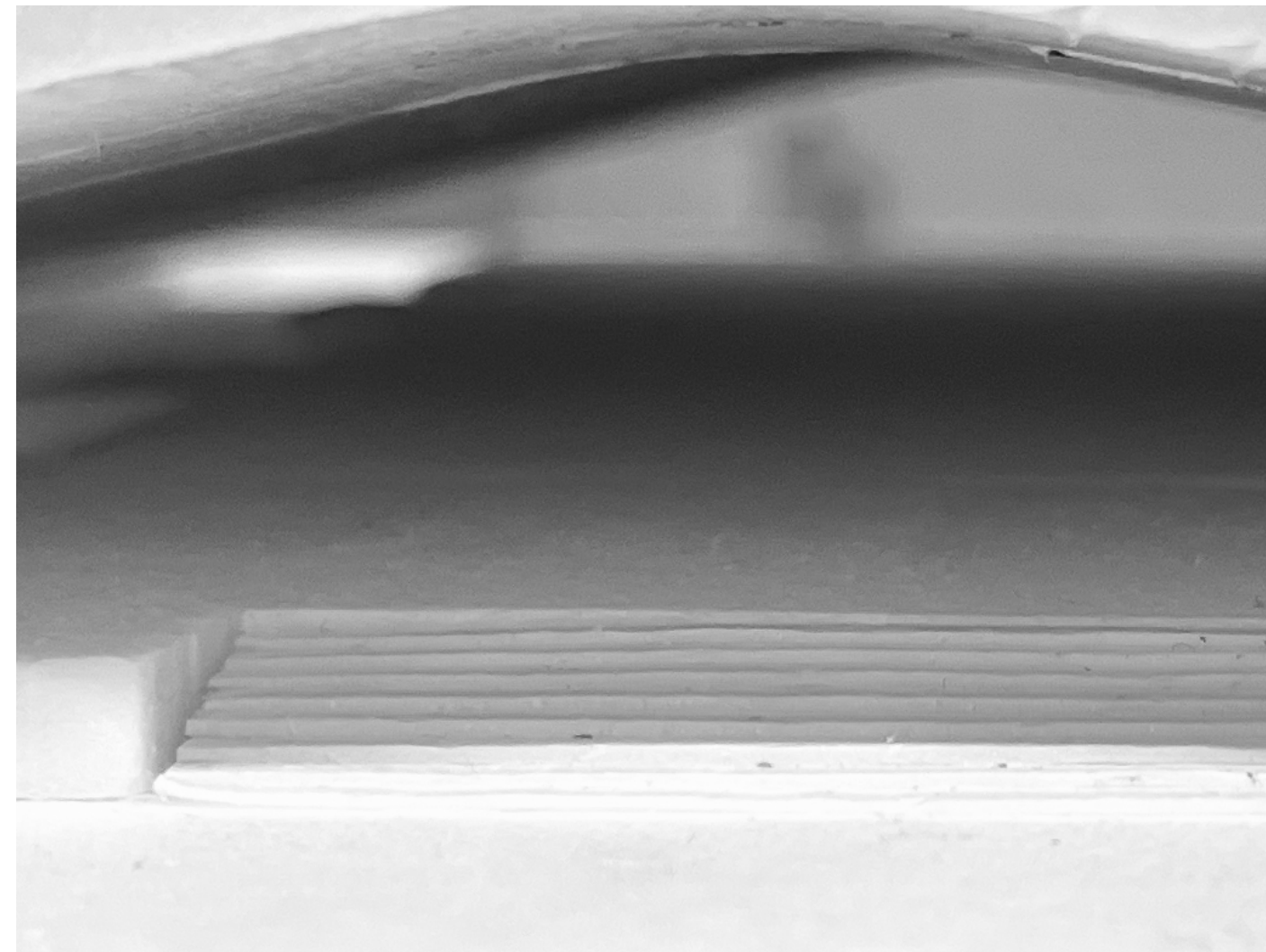
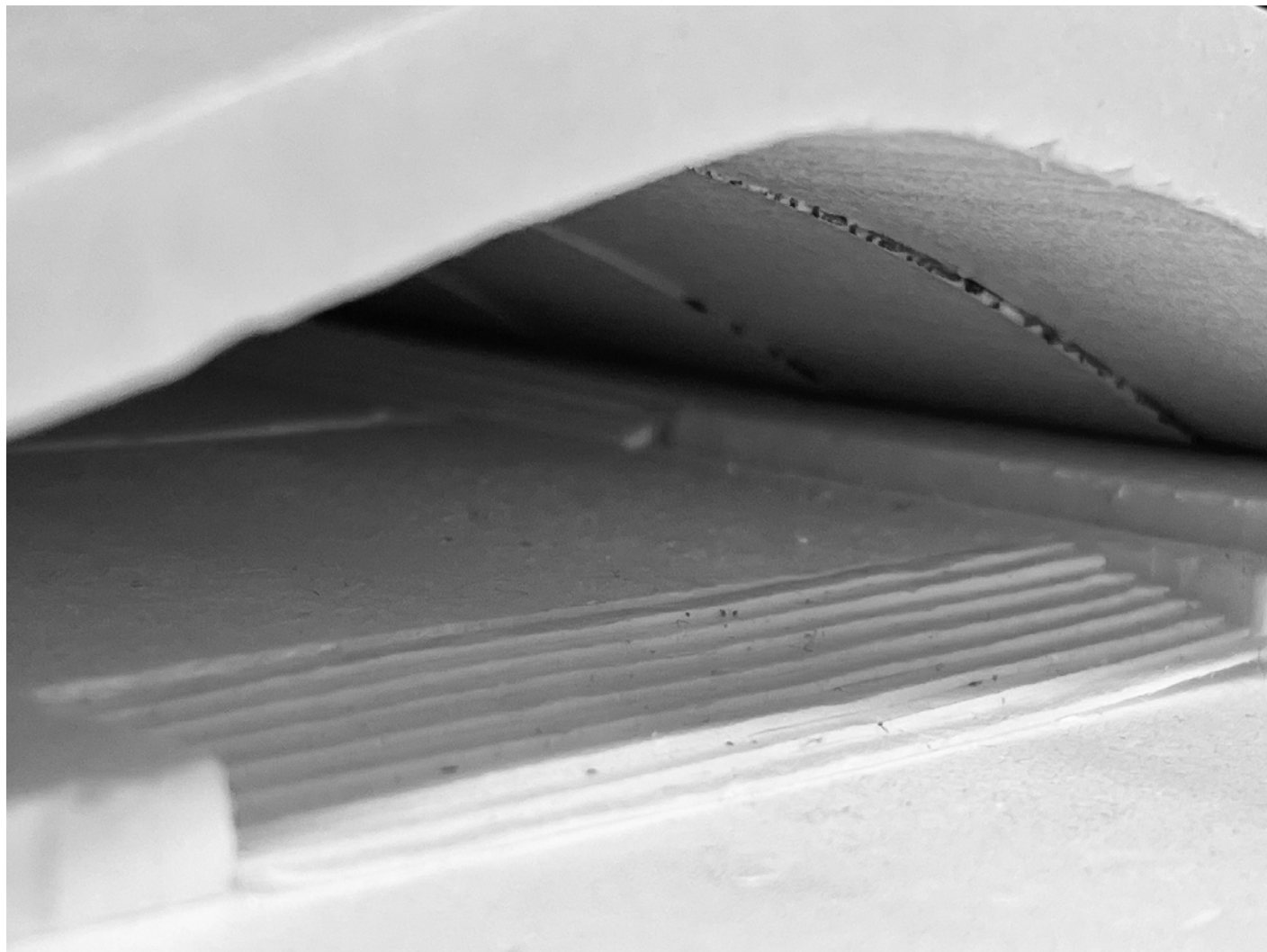


Coupe structure maquette 1.20e

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Parvis des Droits-de-l'Homme- Saranya & Amandine

MASTERCLASS 26 août - 4 septembre 2026



IMAGINER UN LIEU DE MÉMOIRE

Parvis des Droits-de-l'Homme- Saranya & Amandine

MASTERCLASS 26 août - 4 septembre 2026

A black and white photograph of a woman wearing a black hijab and a dark dress with a white lace collar and a beaded belt. She is holding a large white rectangular sign in front of her chest. The sign has the text "HOW TO EXPRESS ABSENCE?" written on it in a simple, sans-serif font. The background is a plain, light-colored wall.

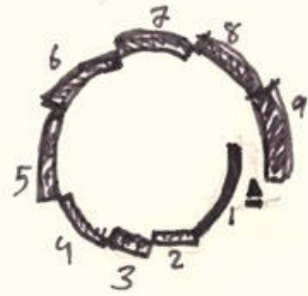
HOW TO
EXPRESS ABSENCE?

The concept, The Presence of the
Absent

الغائب الحاضر.

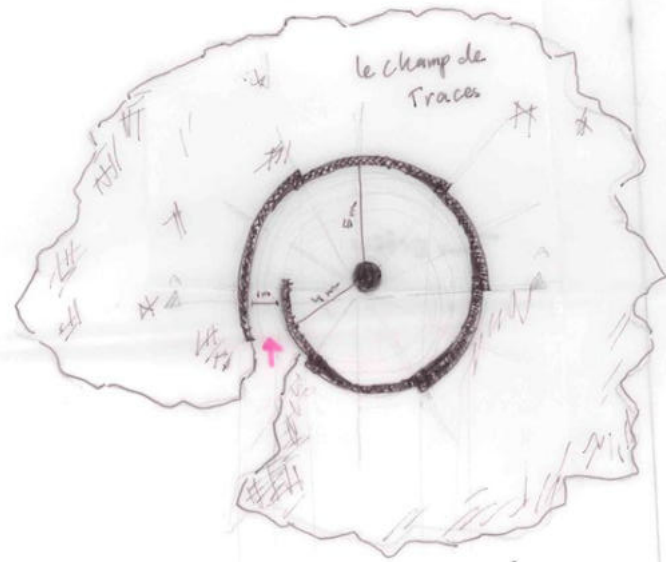
Fetus, Newborn
Late Adulthood

كل المراحل العمرية

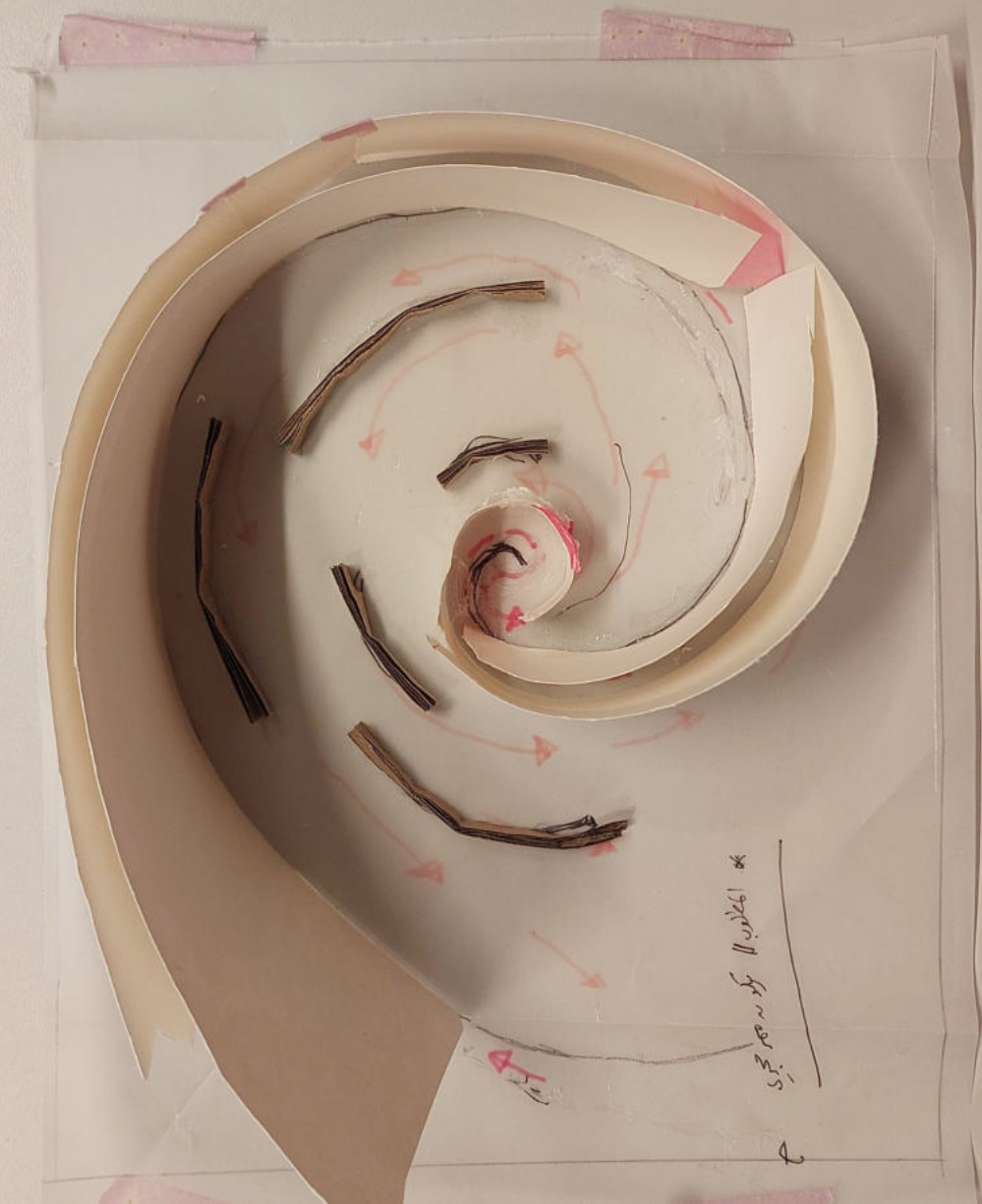


ليس مجرد أرقام أو سنوات أو فترات
كافة أرواح صليبة بالحياة والألوان والسنخ.

Présence de l'absent.

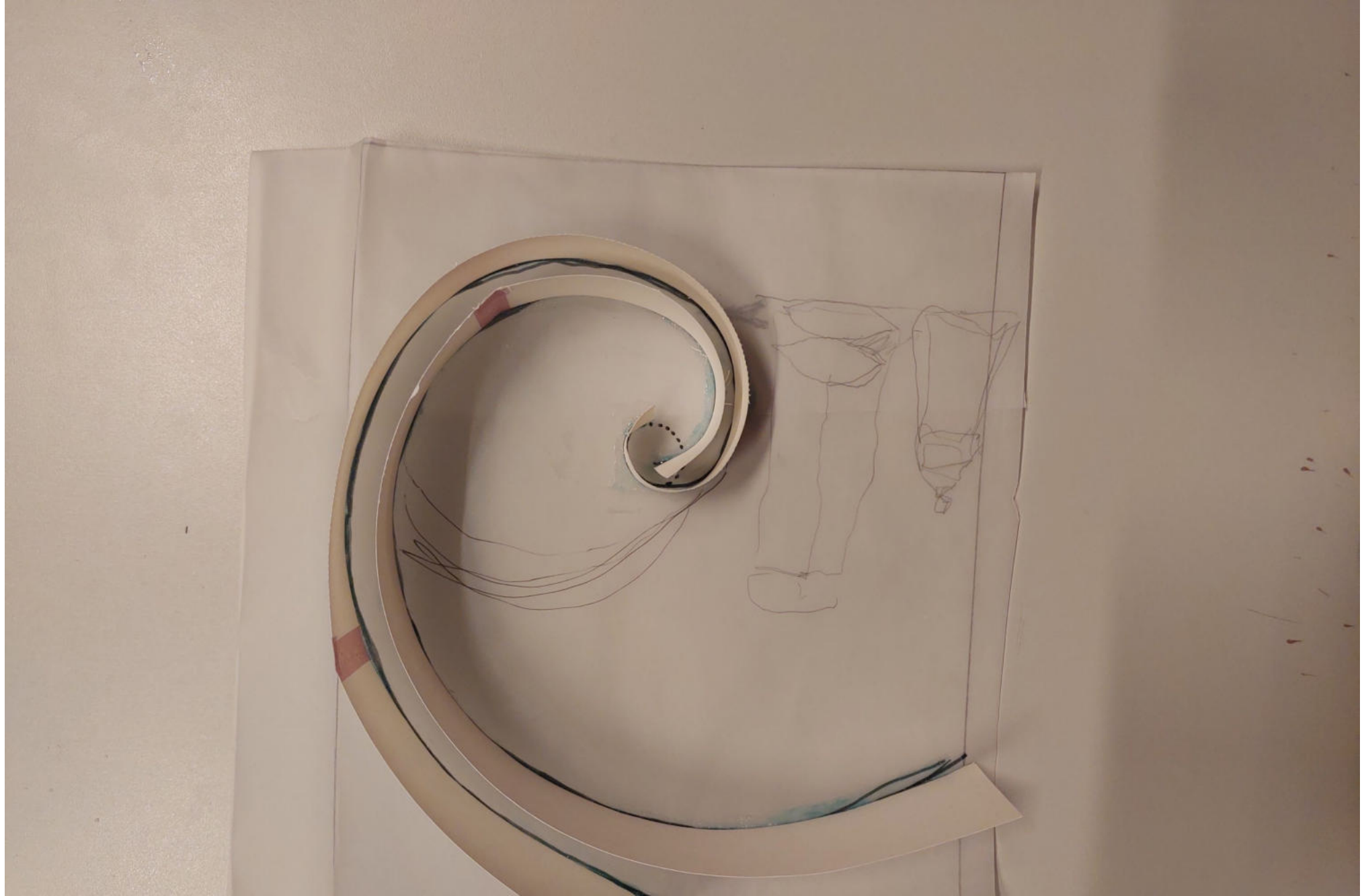


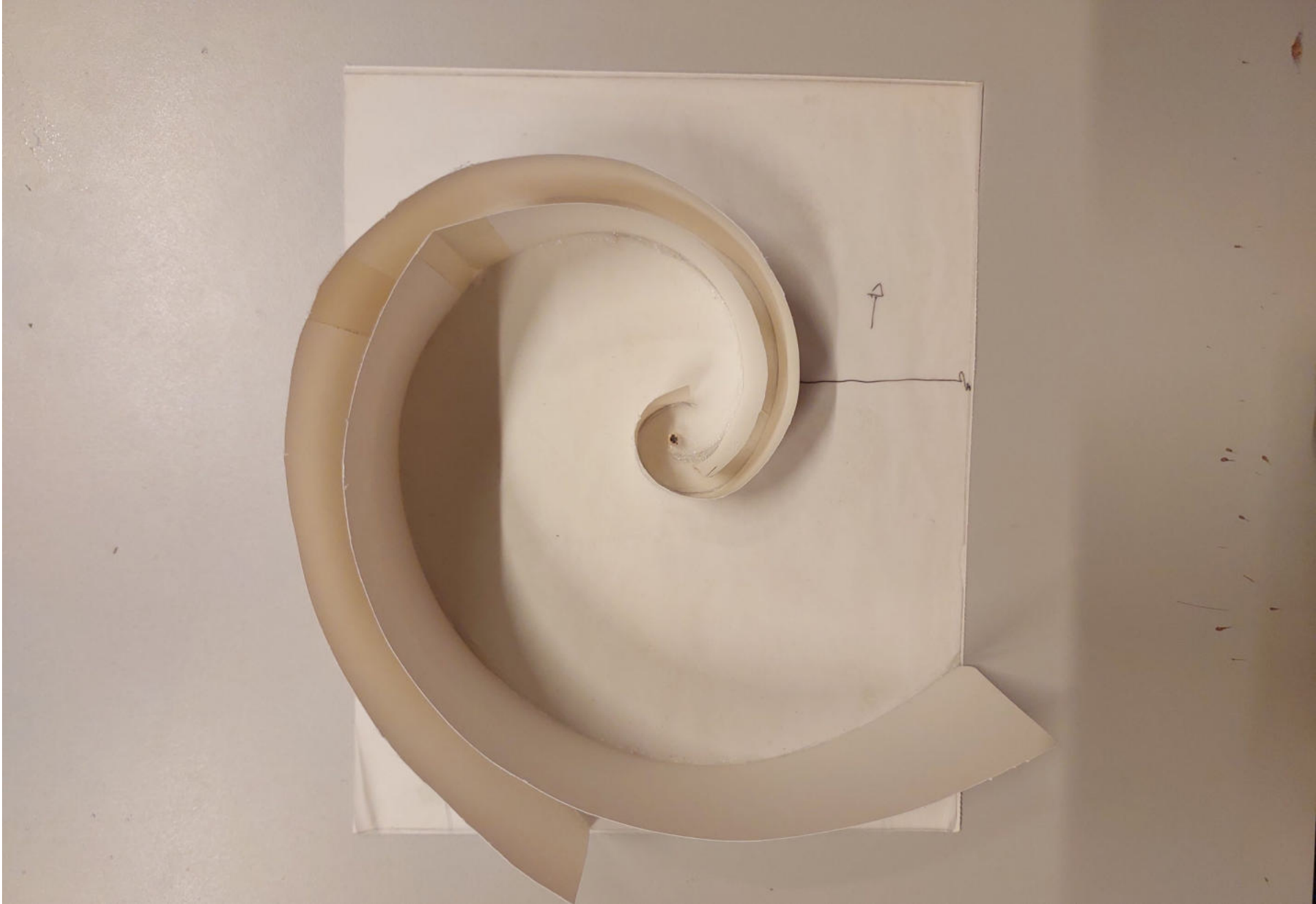


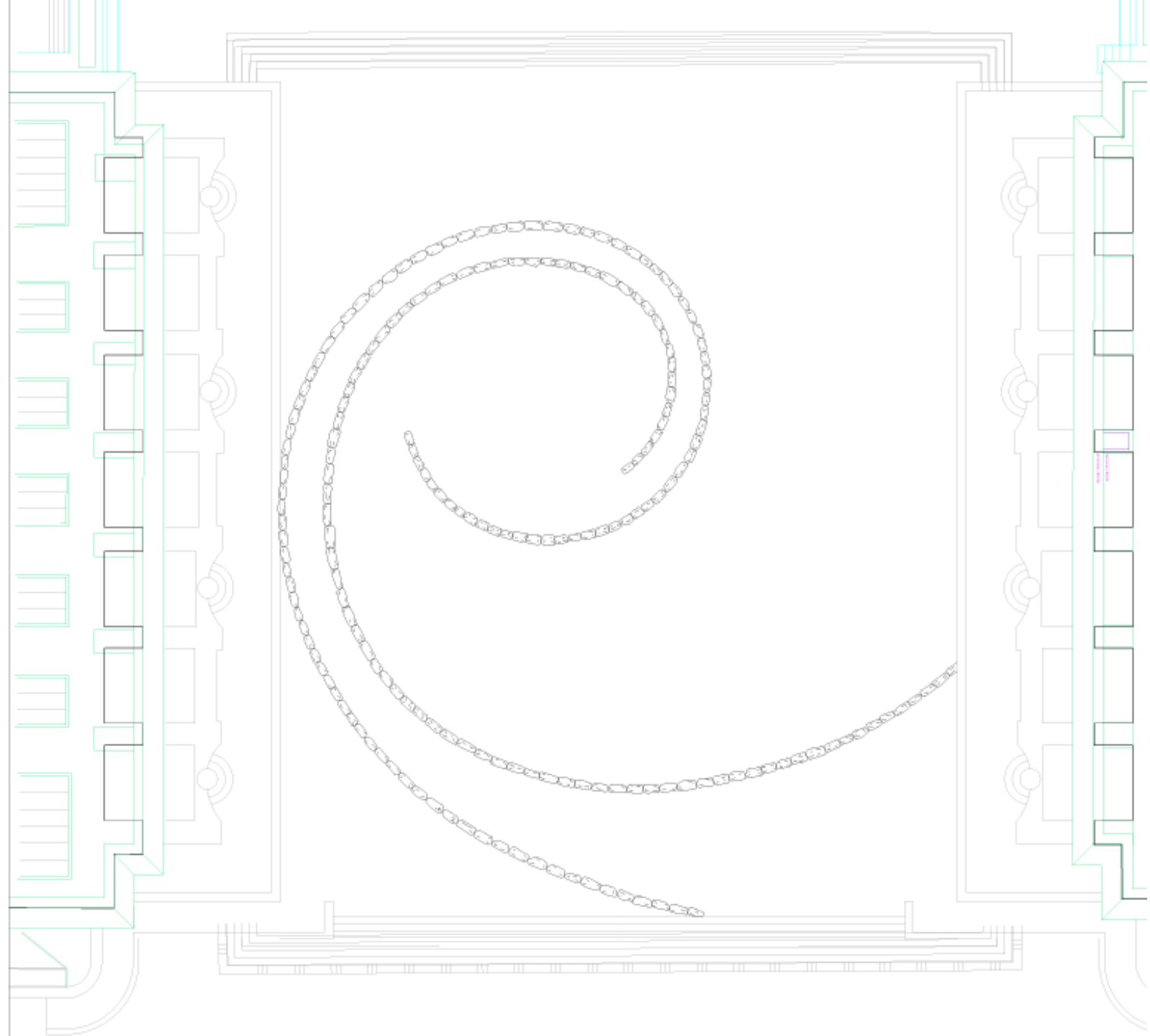


☆ انگریزوں کا مرکز ہے

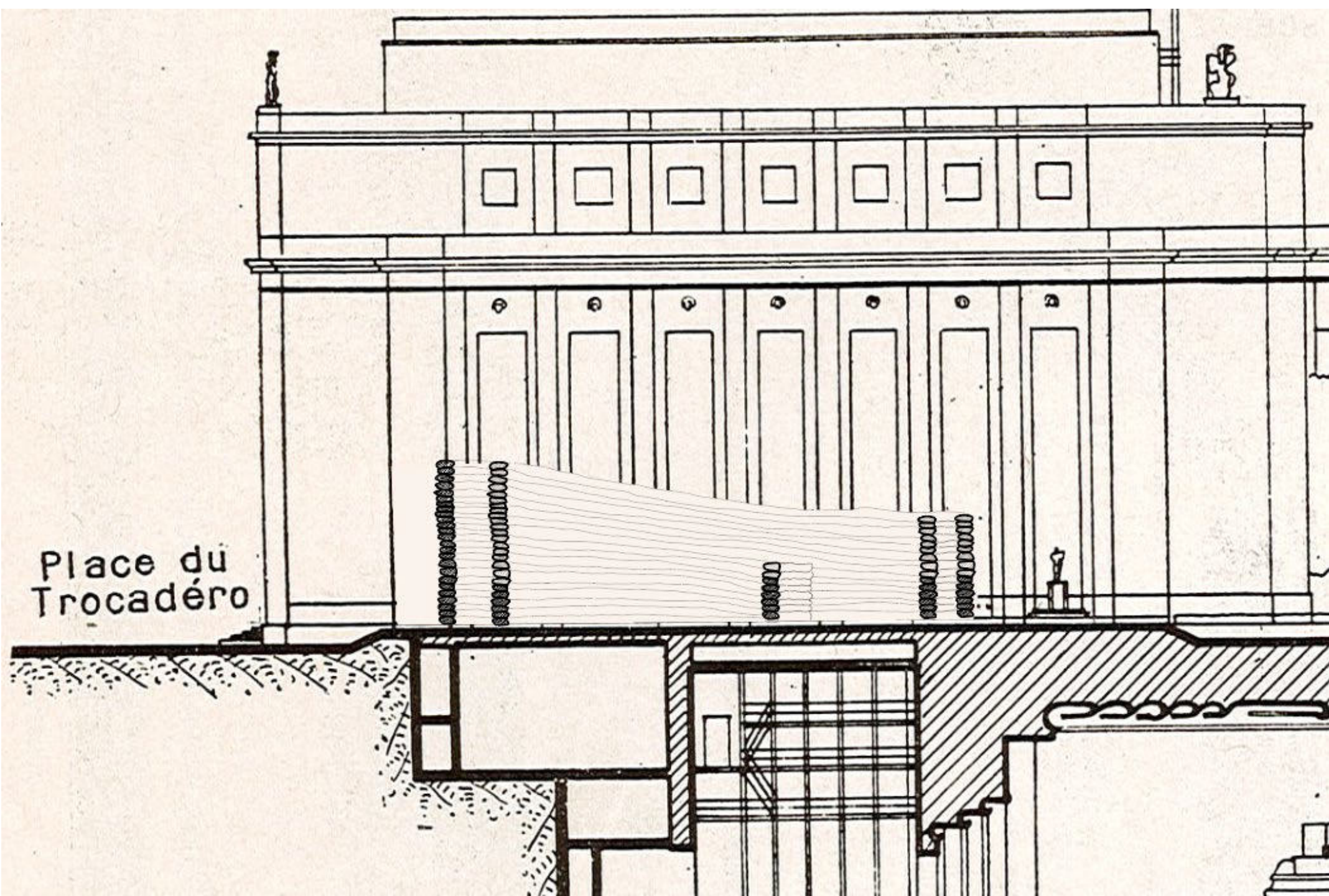
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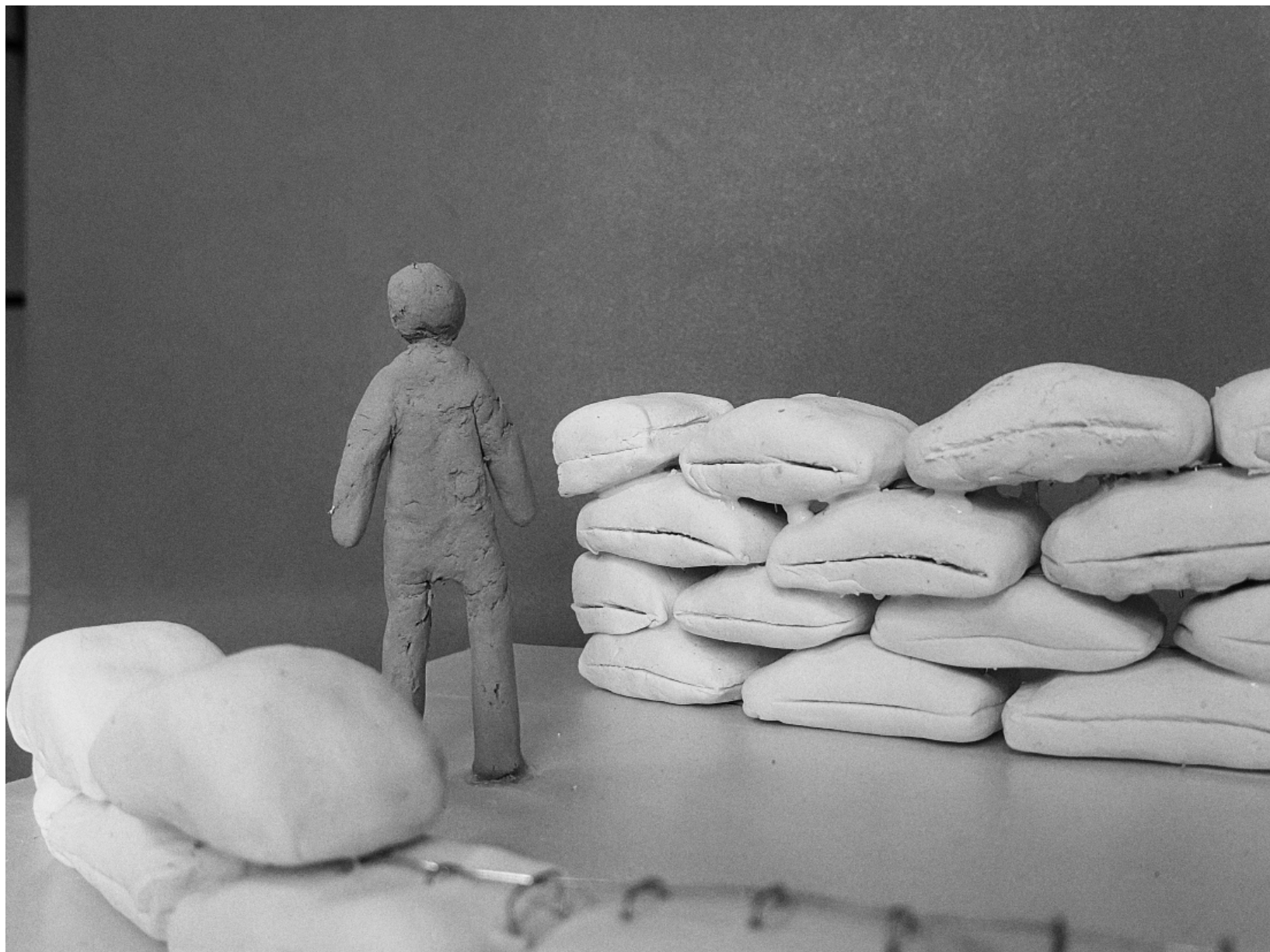






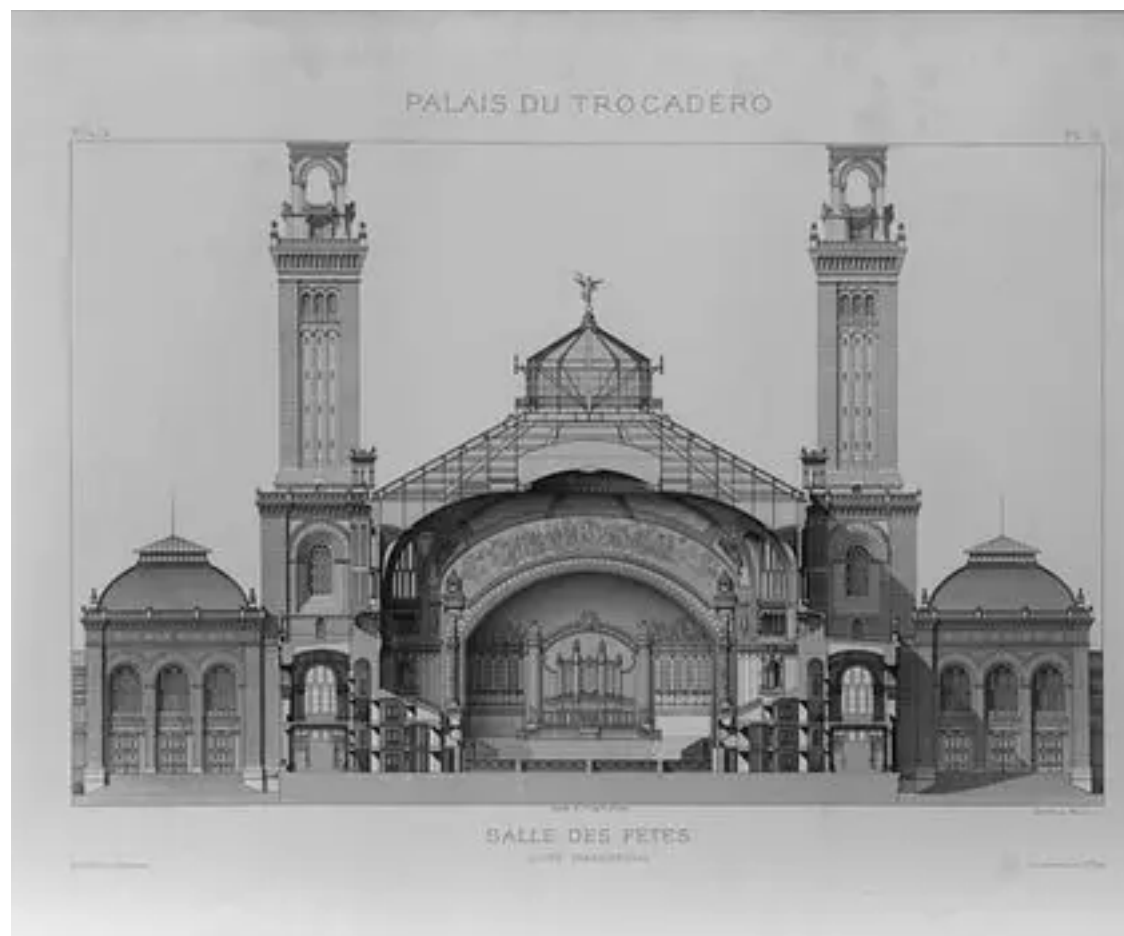
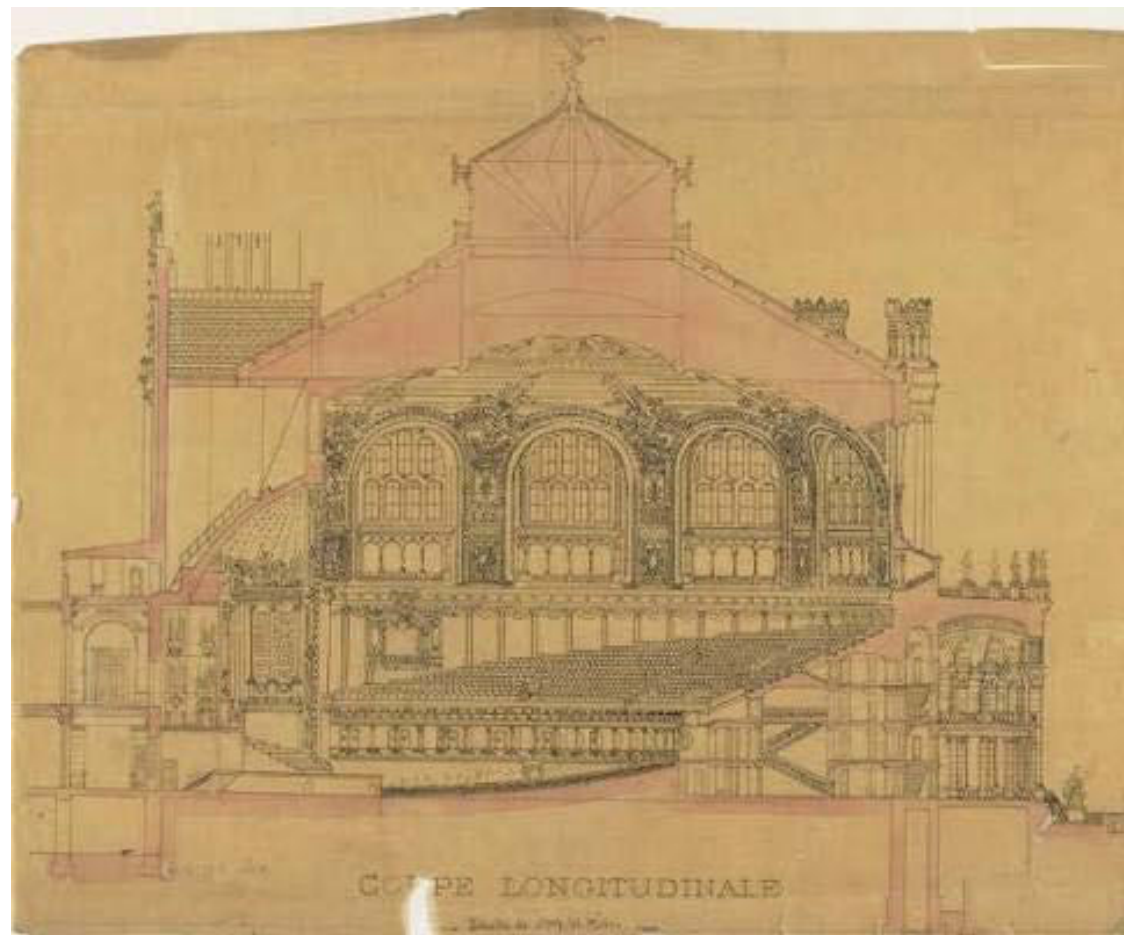


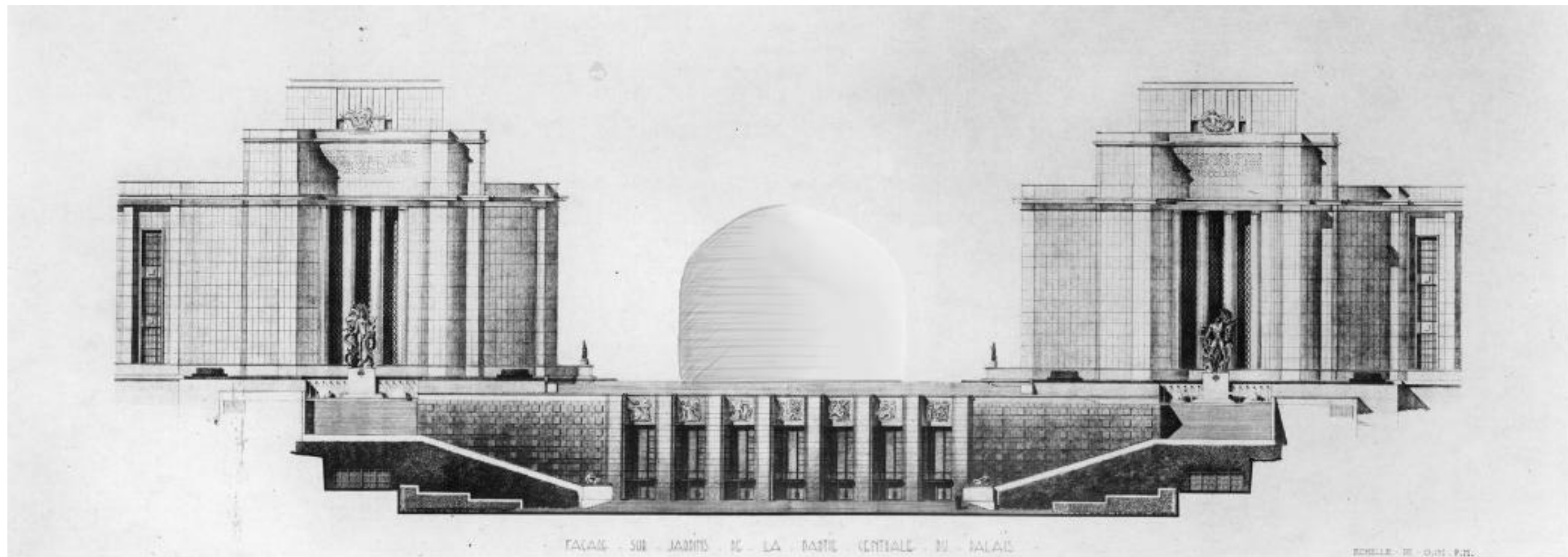


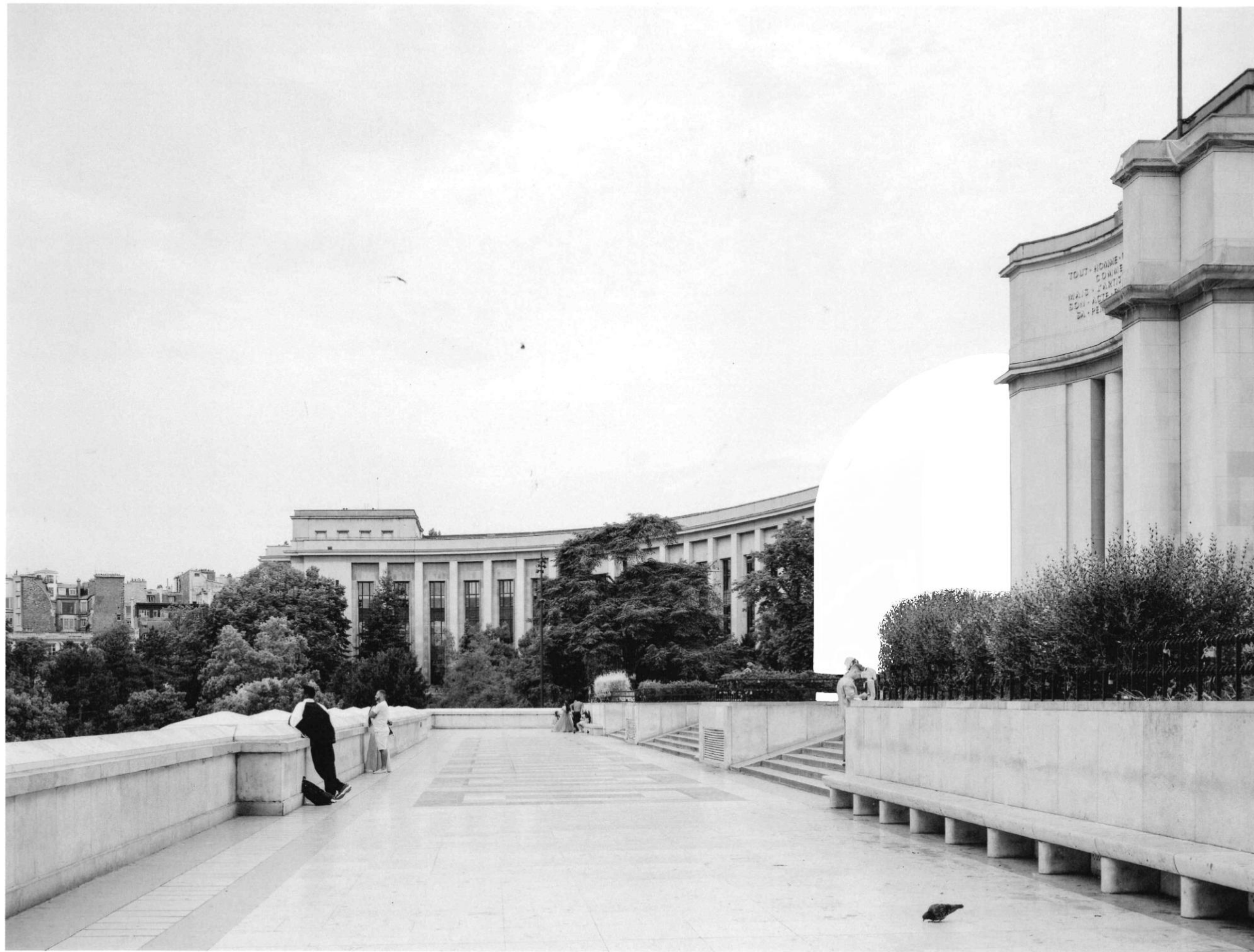


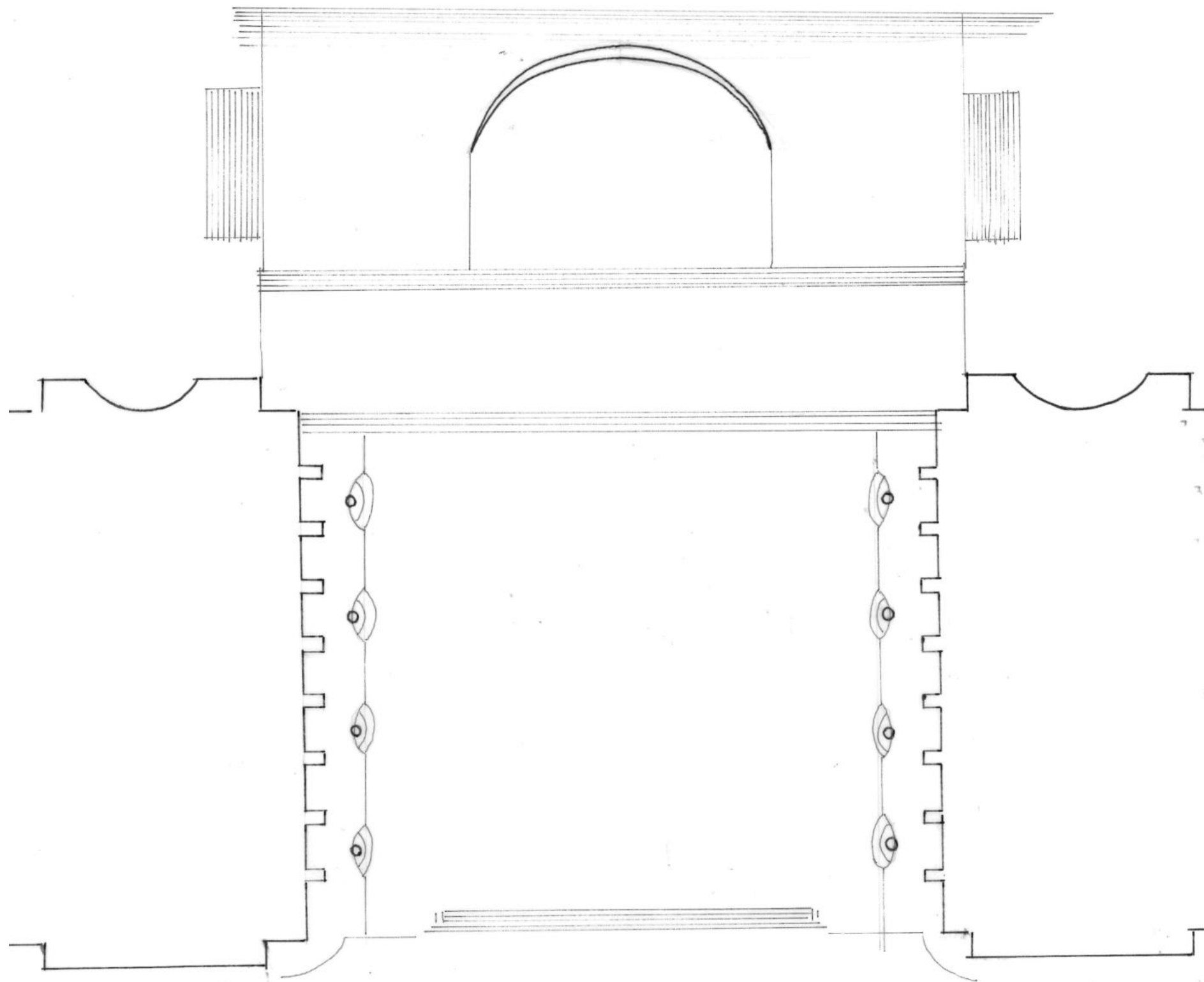


COMMENT CONTENIR
LE VIDE ?



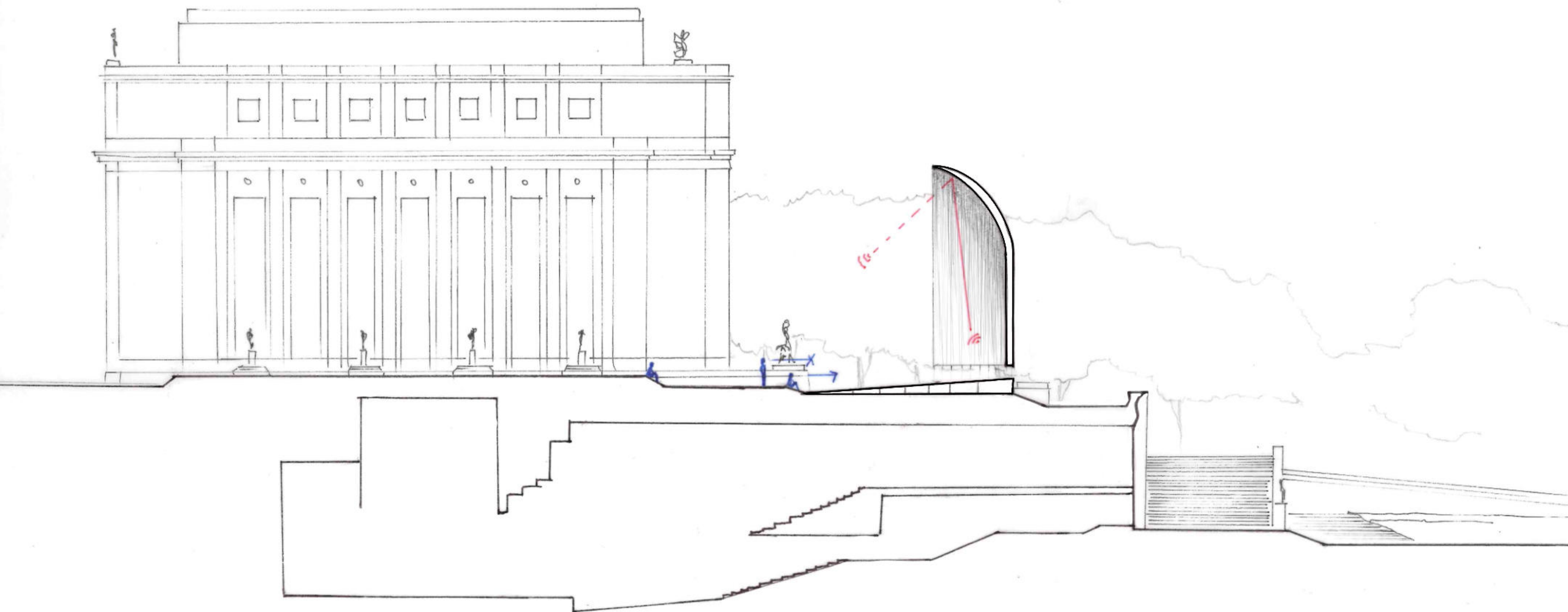


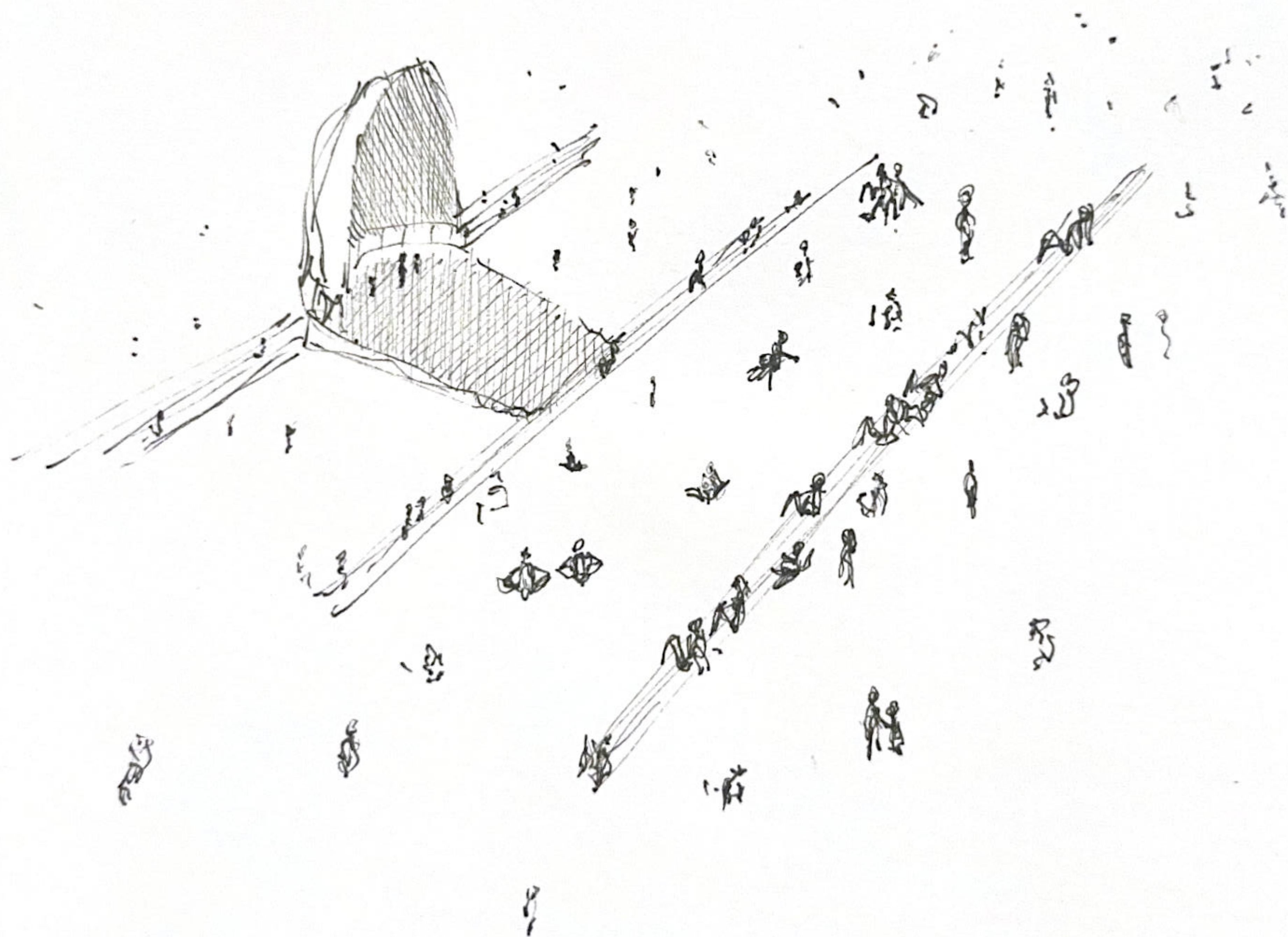








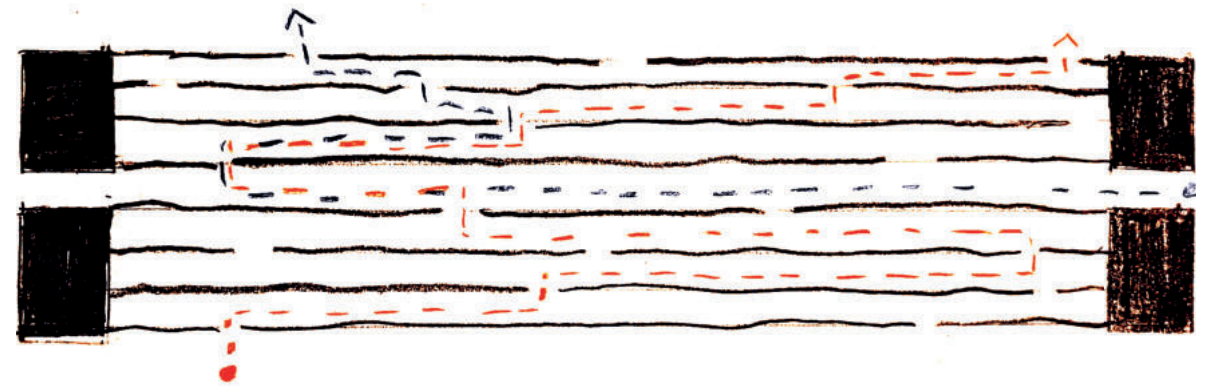
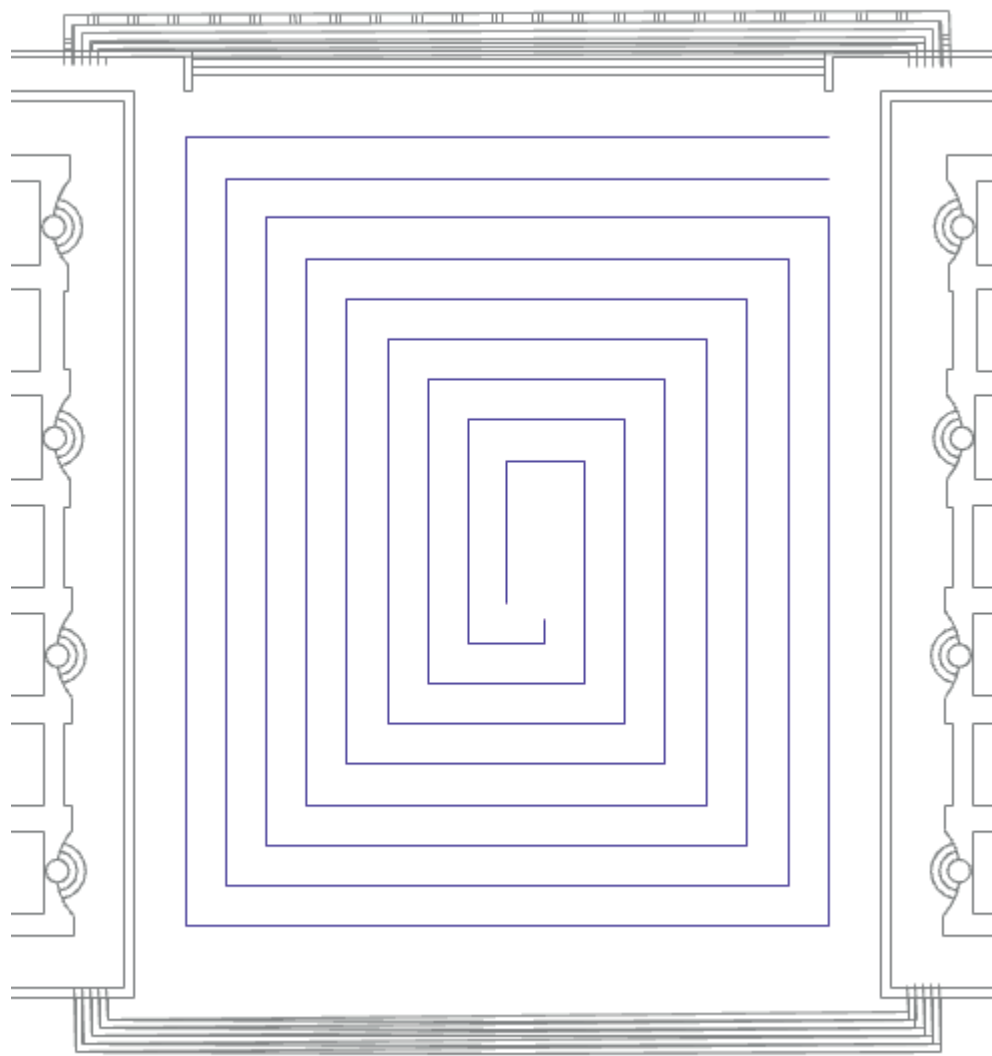
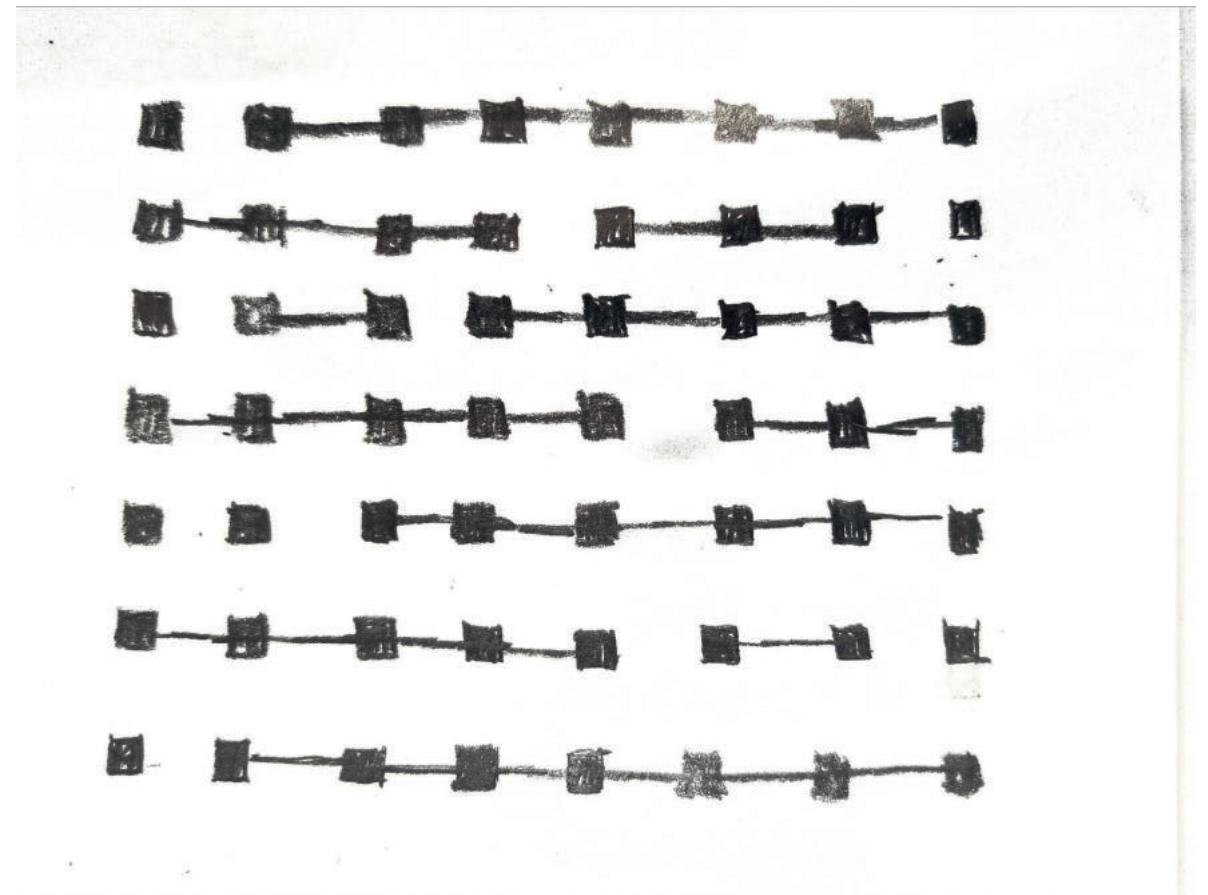
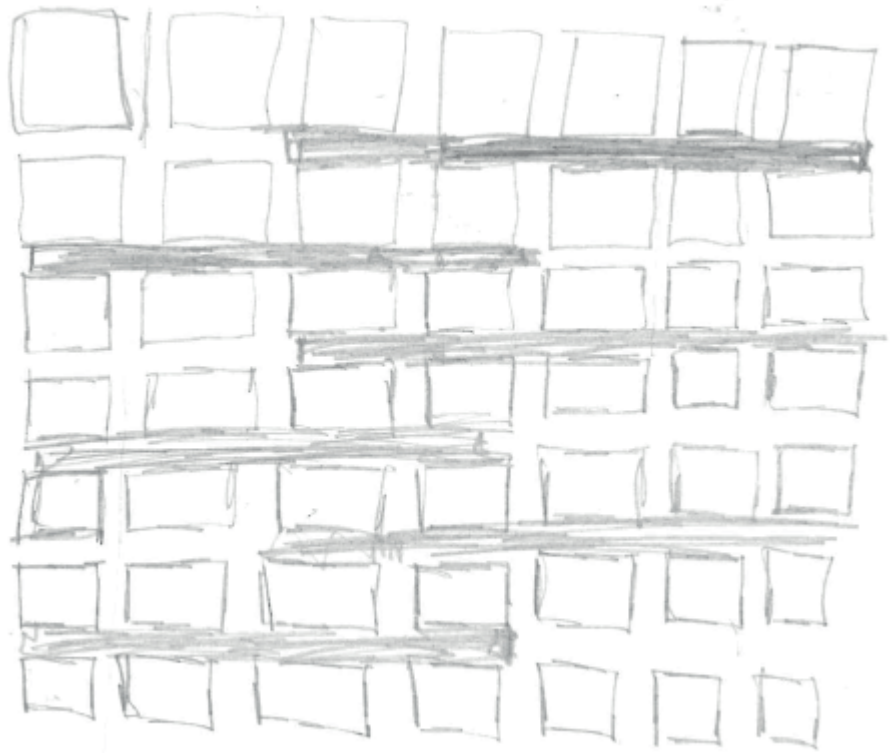


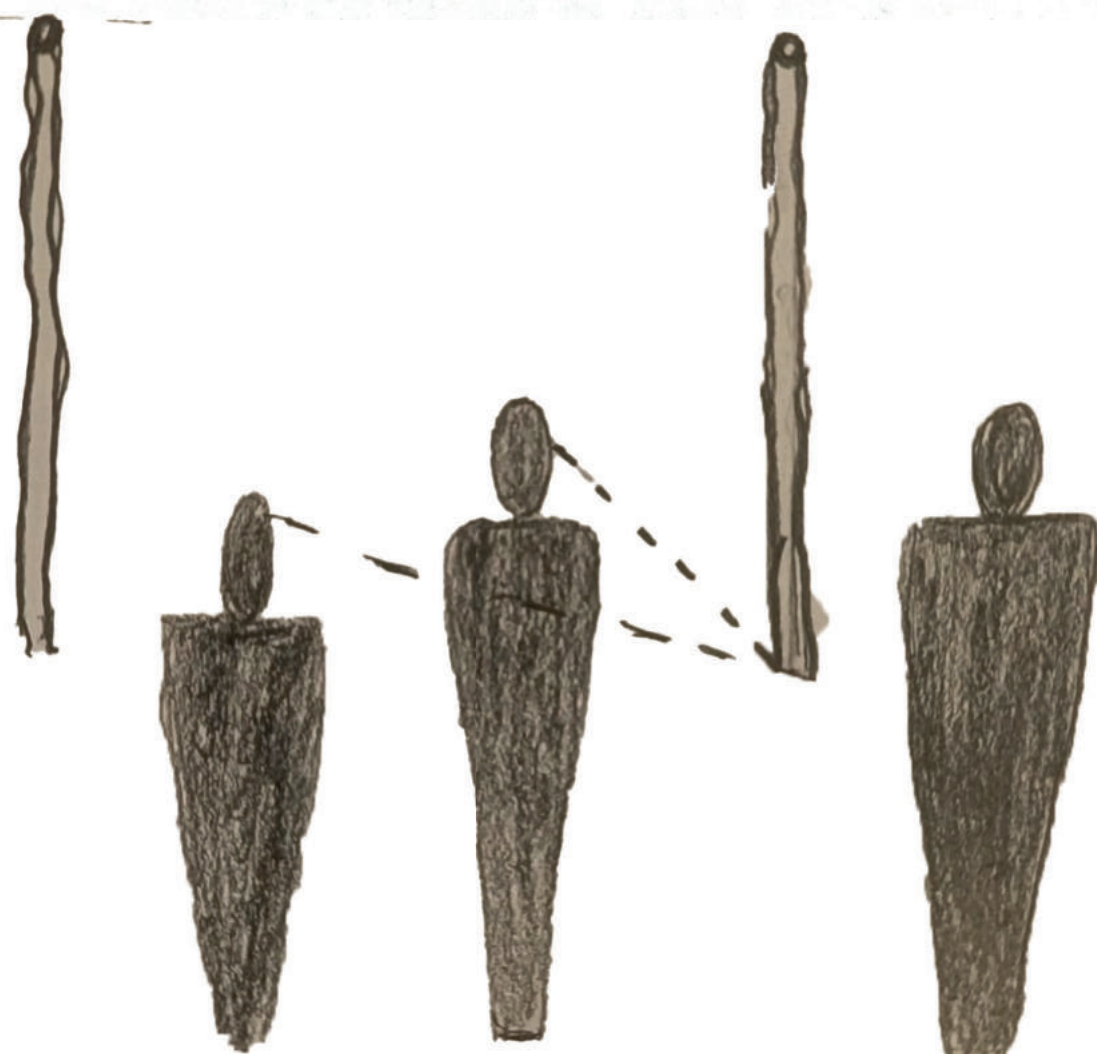
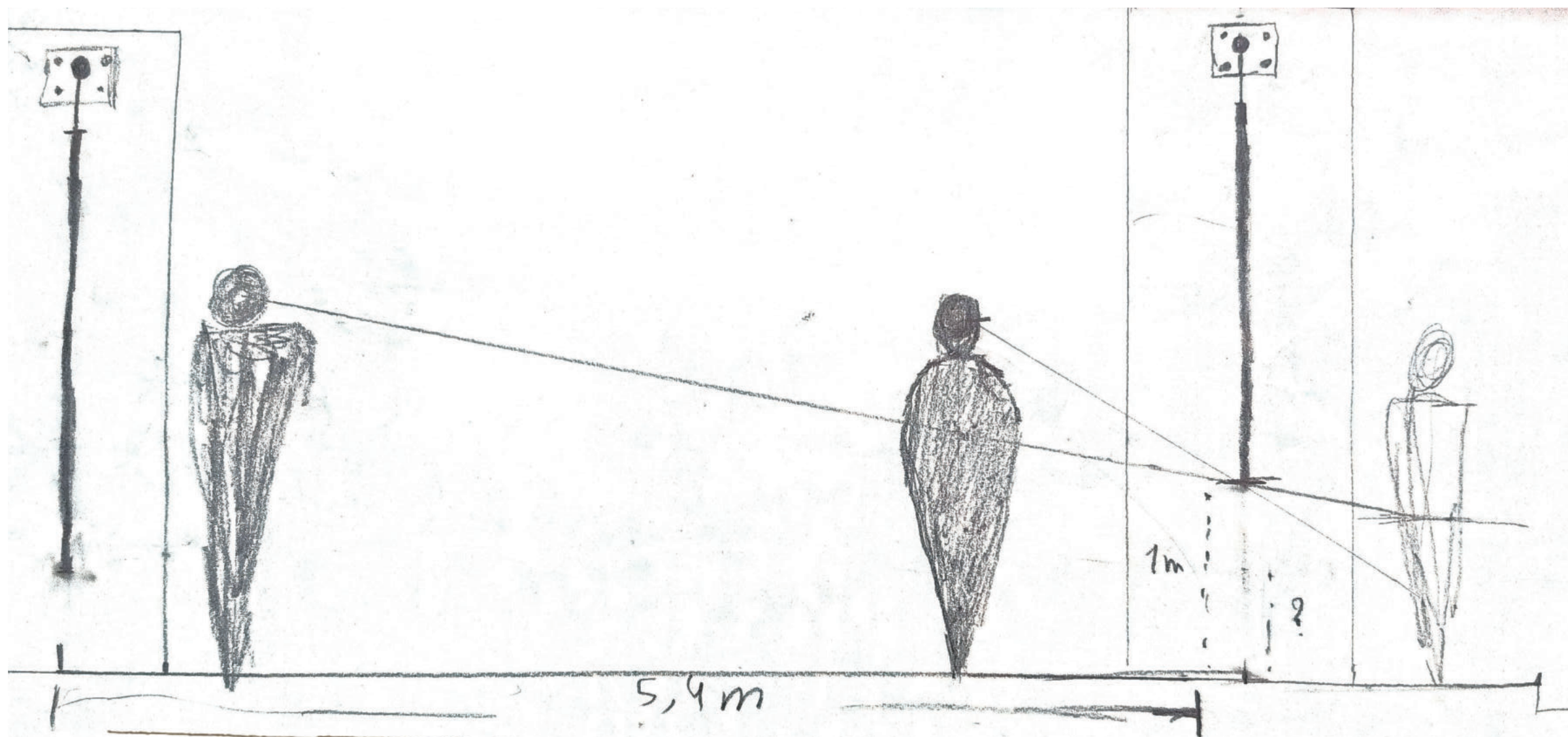


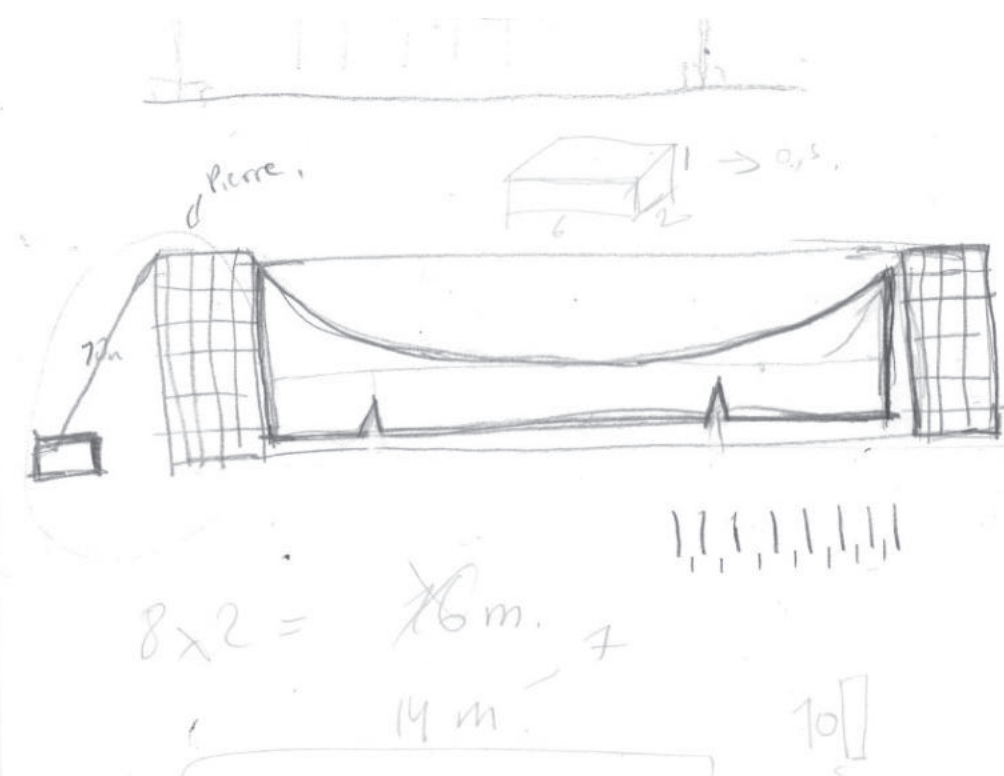
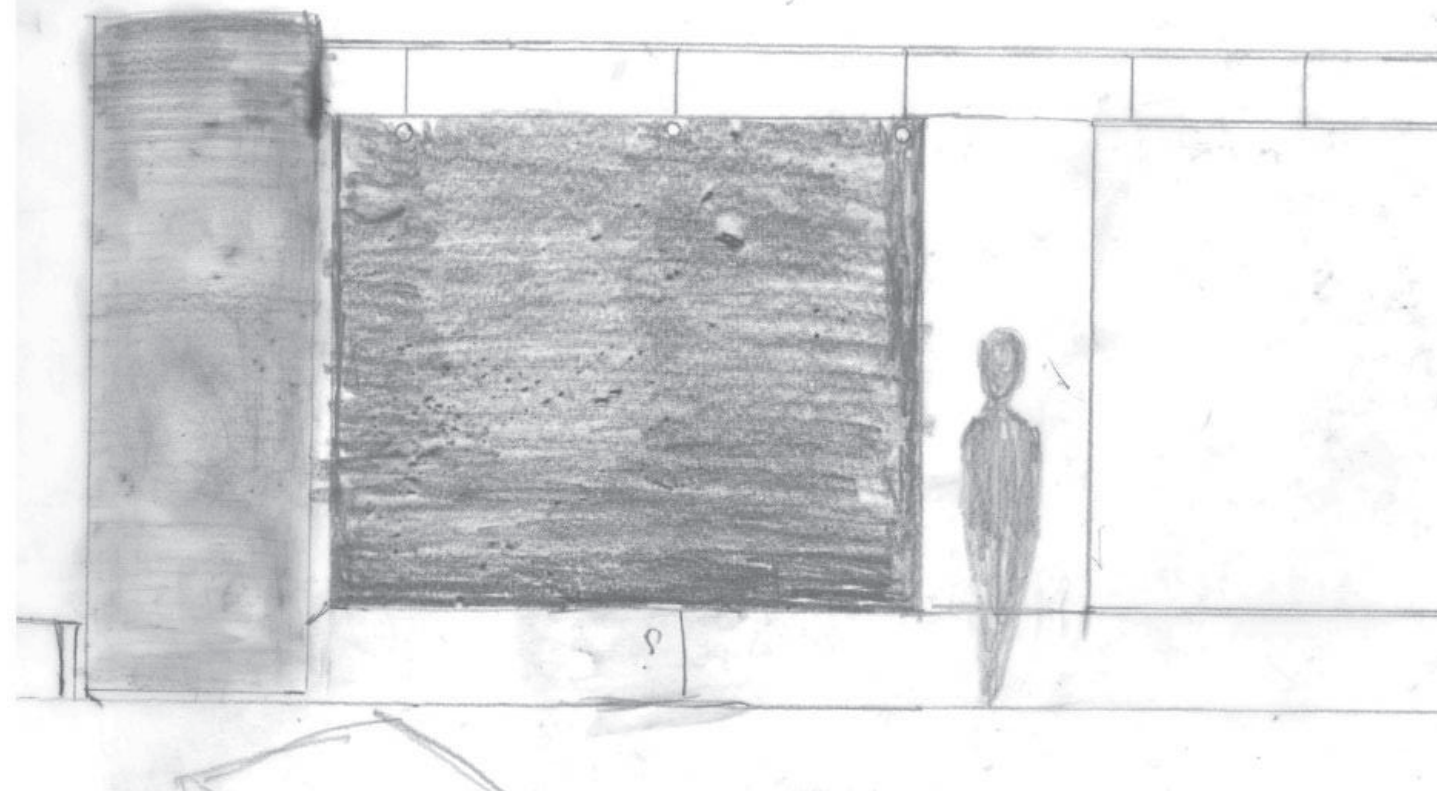
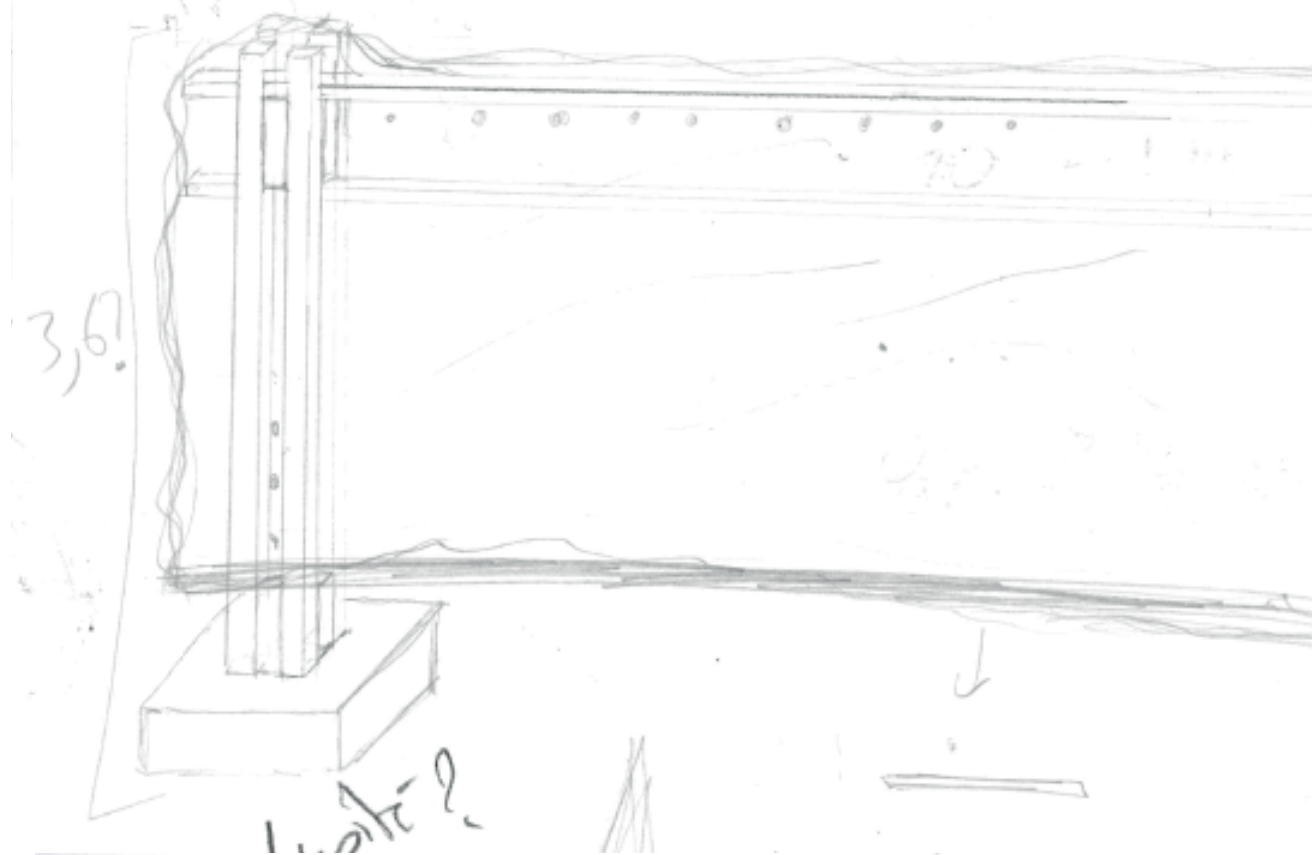


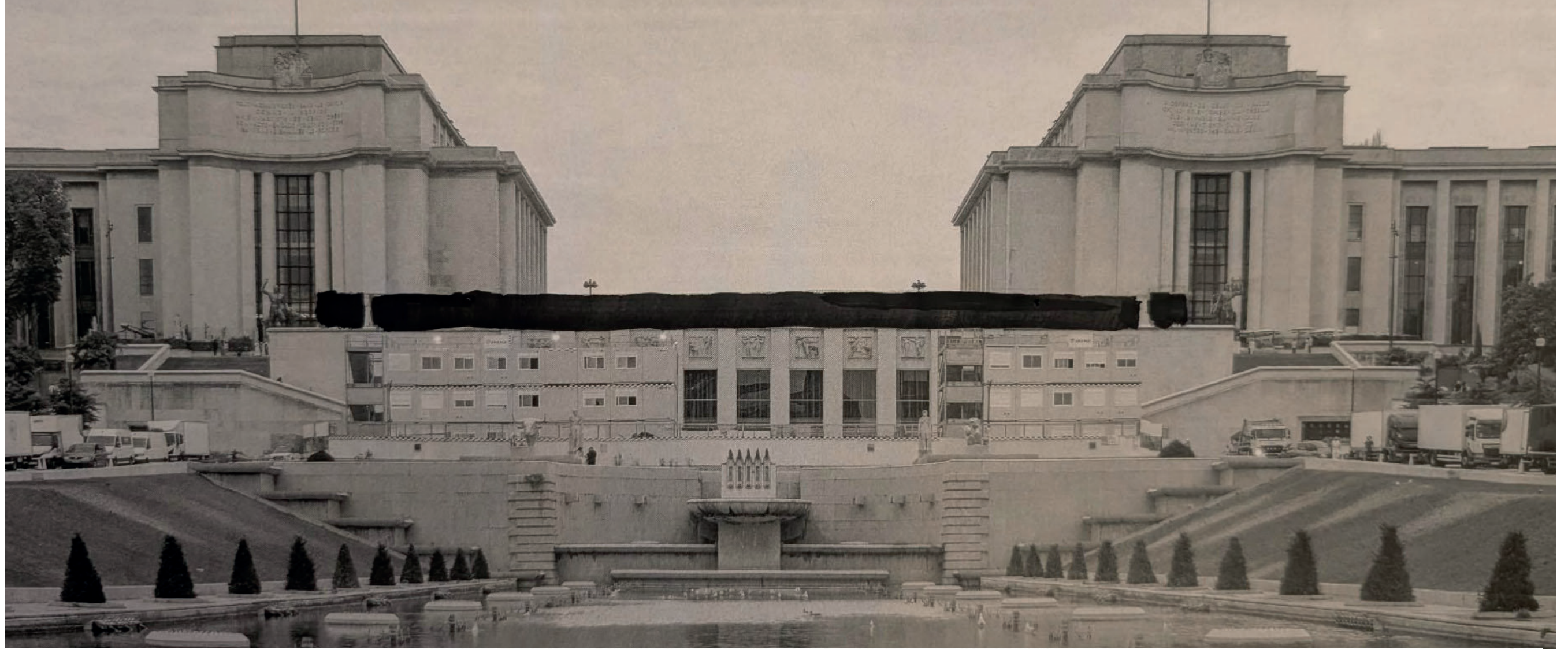


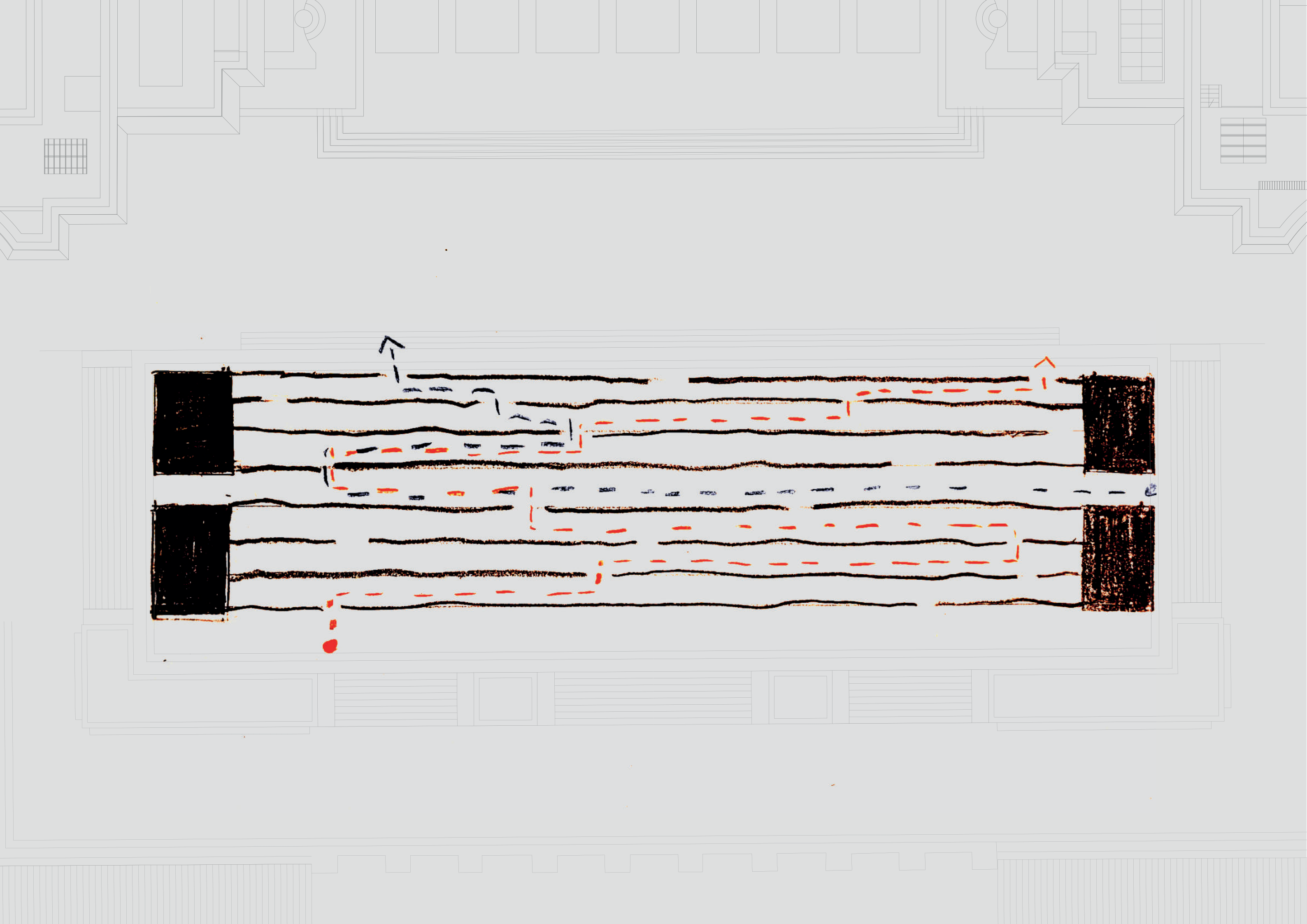
COMMENT DONNER
FORME A L'INVISIBLE ?





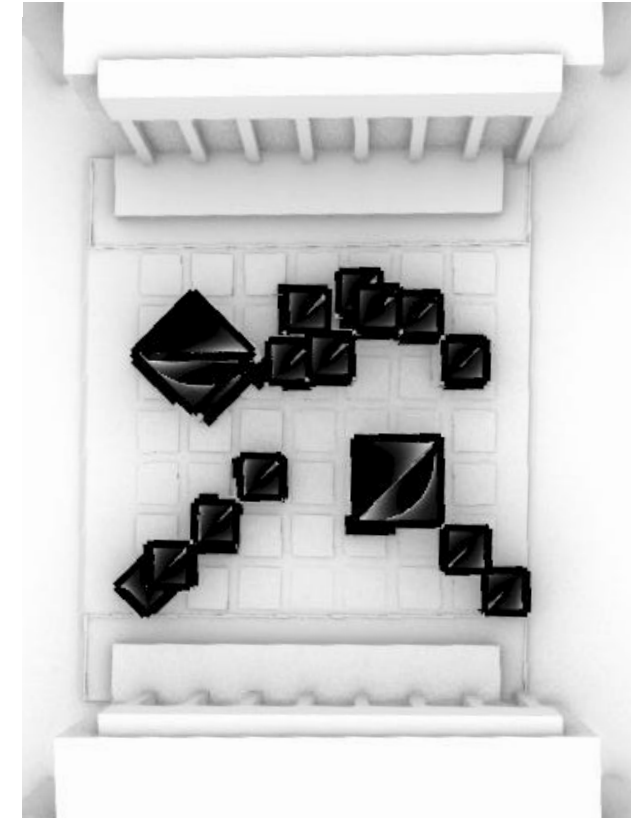
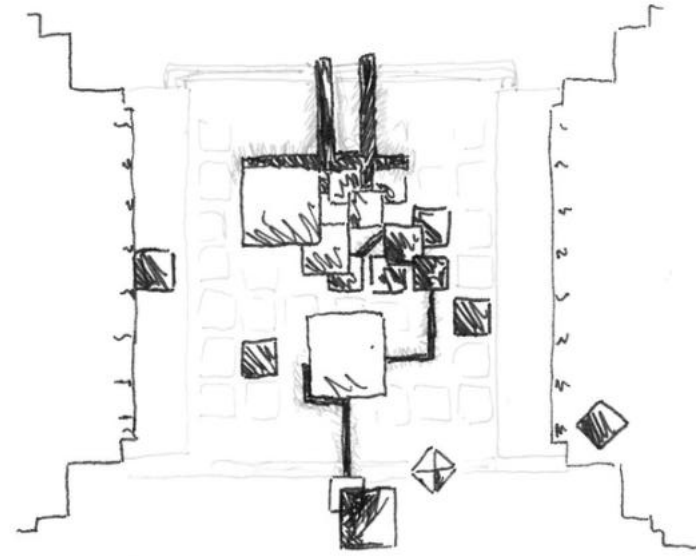


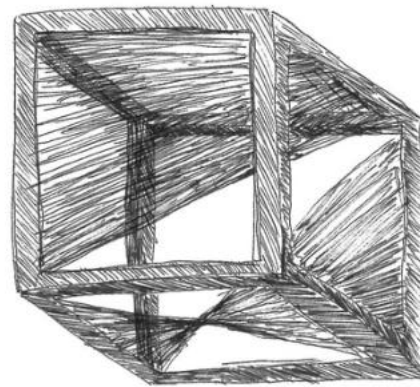
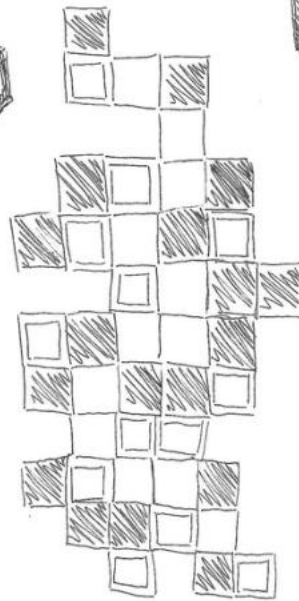
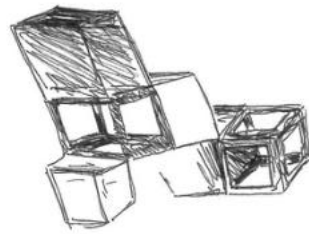
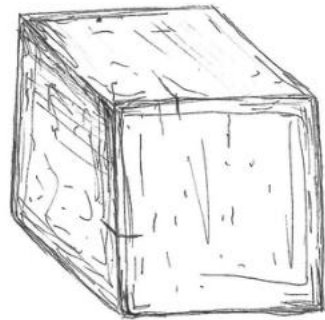




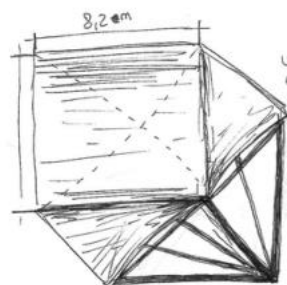
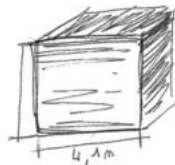


LA MASSE,
FAIT-ELLE POIDS ?



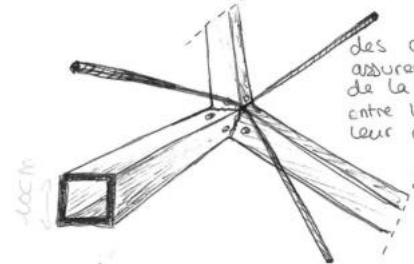


ossature + toile recouverte

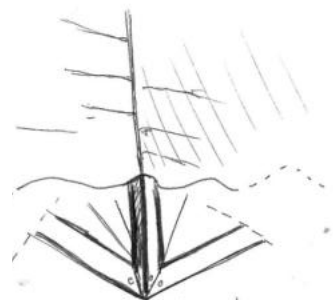


un angle qui s'ouvre
et qui laisse apparaître
la structure

un retour vers
la vérité constructive



des cables qui
assurent la stabilité
de la structure
entre les angles et
leur diagonales



Fente dans la partie
extérieure de la charpente
métallique pour y glisser
et fixer la toile de
la couche extérieure du
cube.

7300 tonnes de Fer
(poids du Fer: 7850 kg/m^3)
↓
9.29,9363 m³

La place des Droits de l'Homme
fait: 3.13.500 m³ environ

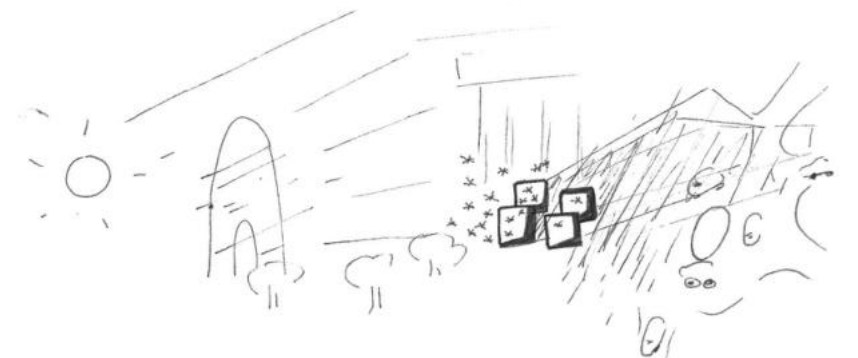
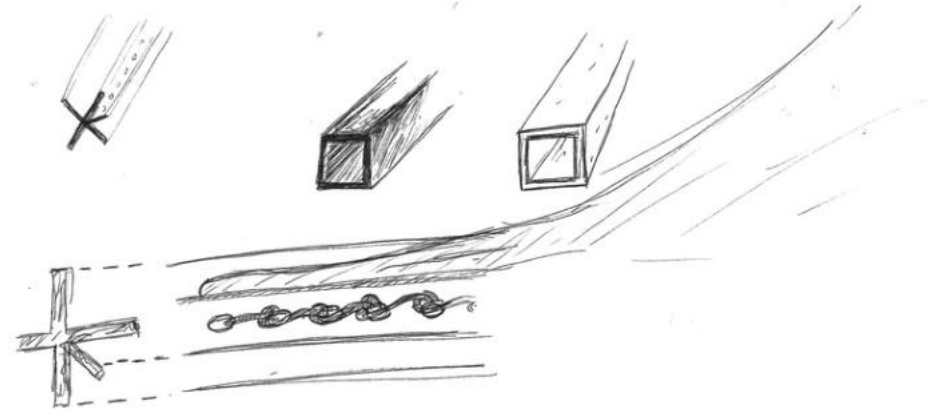
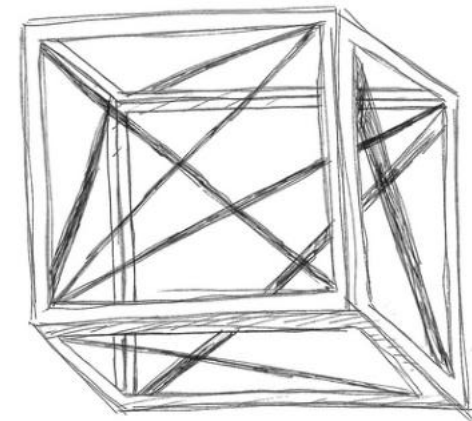
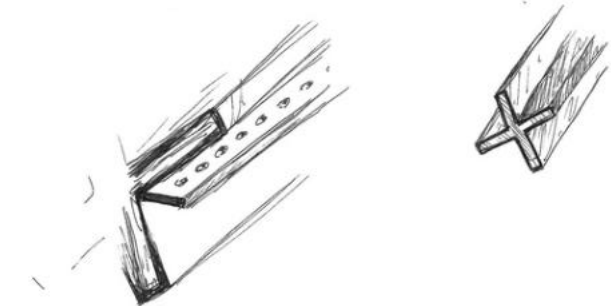
2 500 000 de rivets métallique
pour maintenir la tour-Eiffel
(de 20 mm de diamètre et
50 mm de longueur)

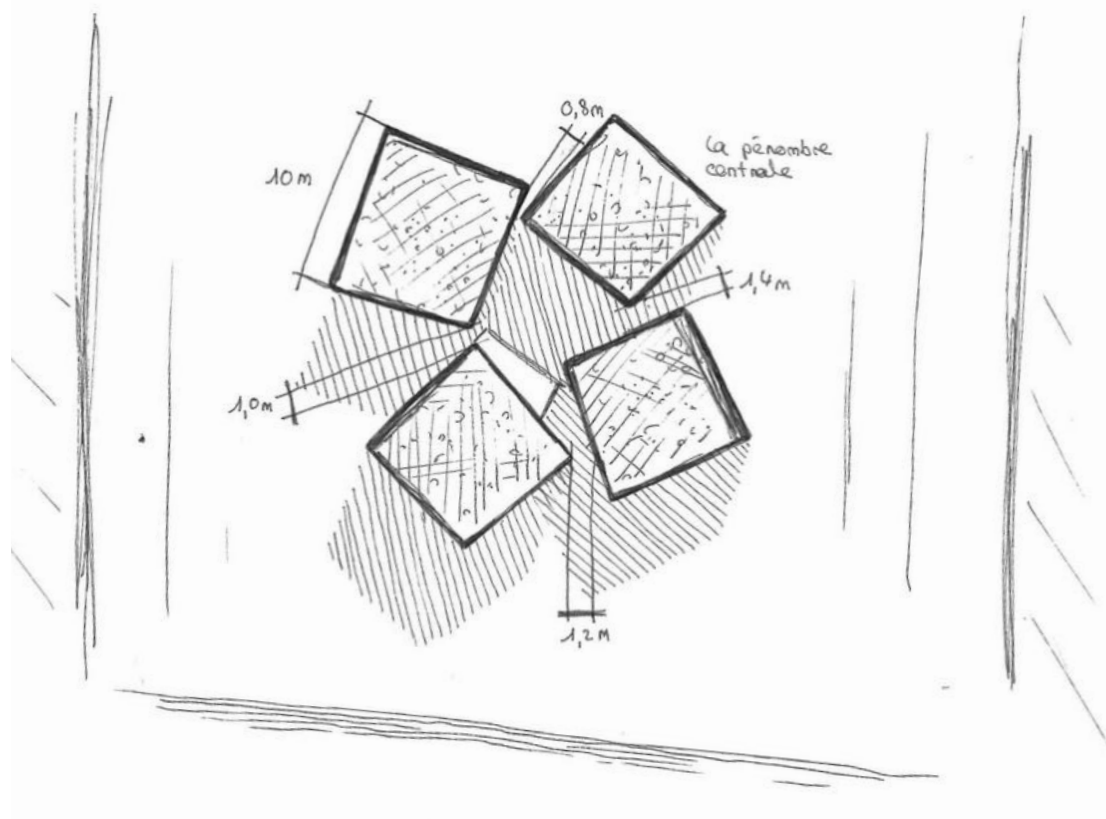
si on formerait des
cubes à partir des carrés
dessinés sur la photo,
ils seraient de 30,5 m³ chacun.

On a donc besoin de 13
cubes environ, pour recréer
la masse de la tour-Eiffel

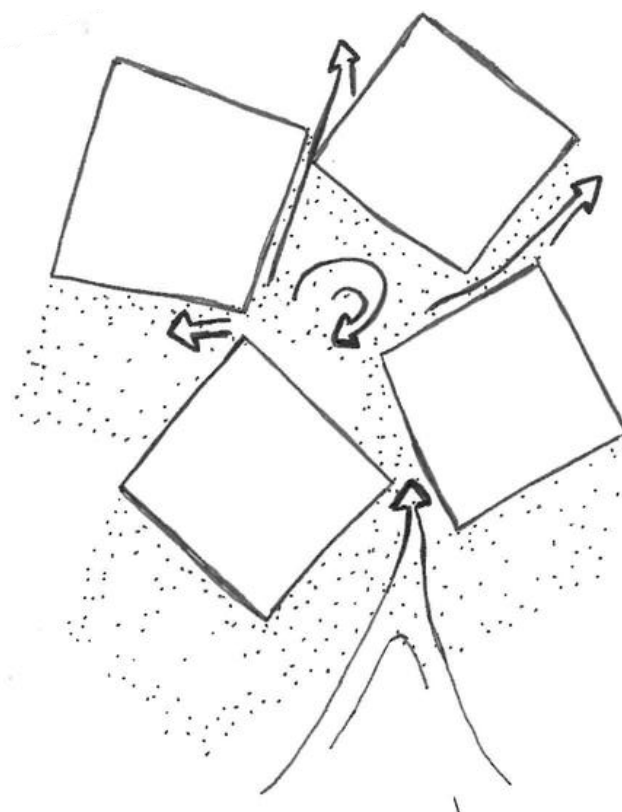
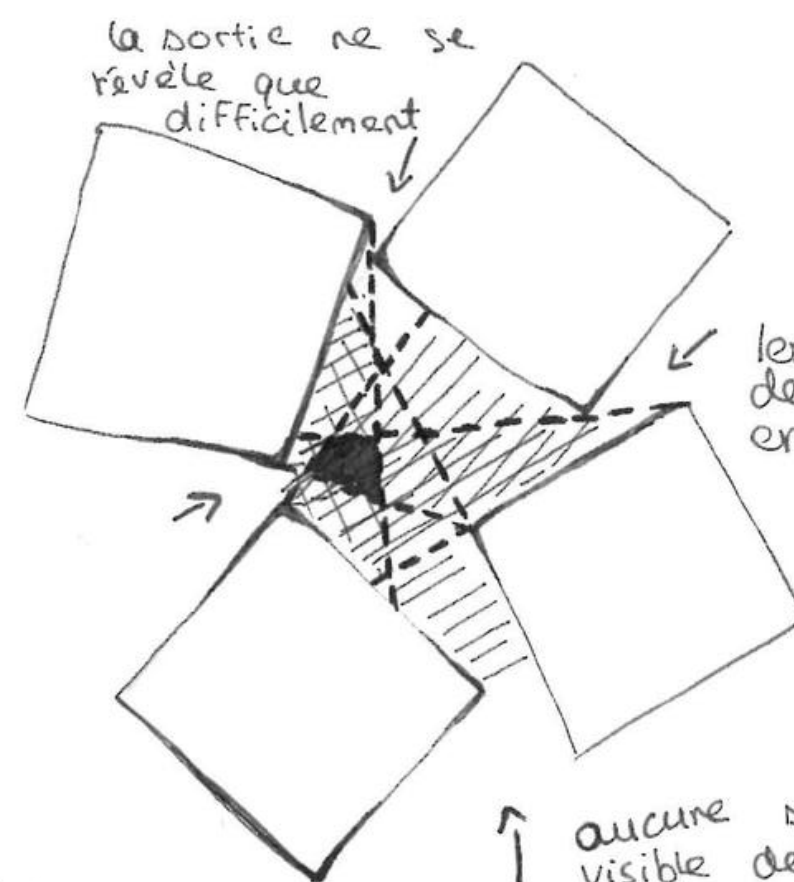


rivets métalliques de
la tour-Eiffel

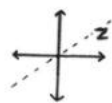




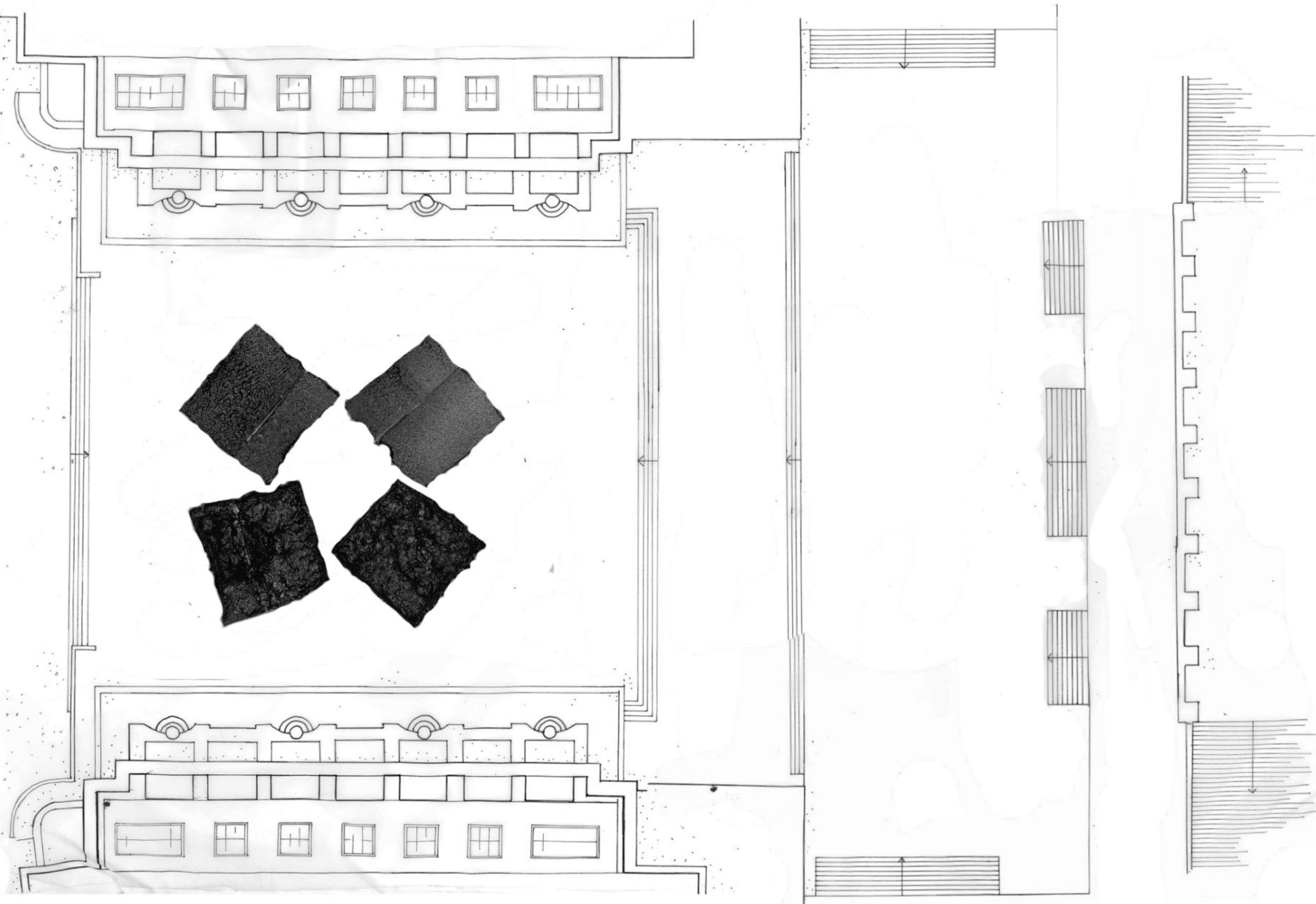
• tour-Eiffel jamais visible depuis l'intérieur de la structure

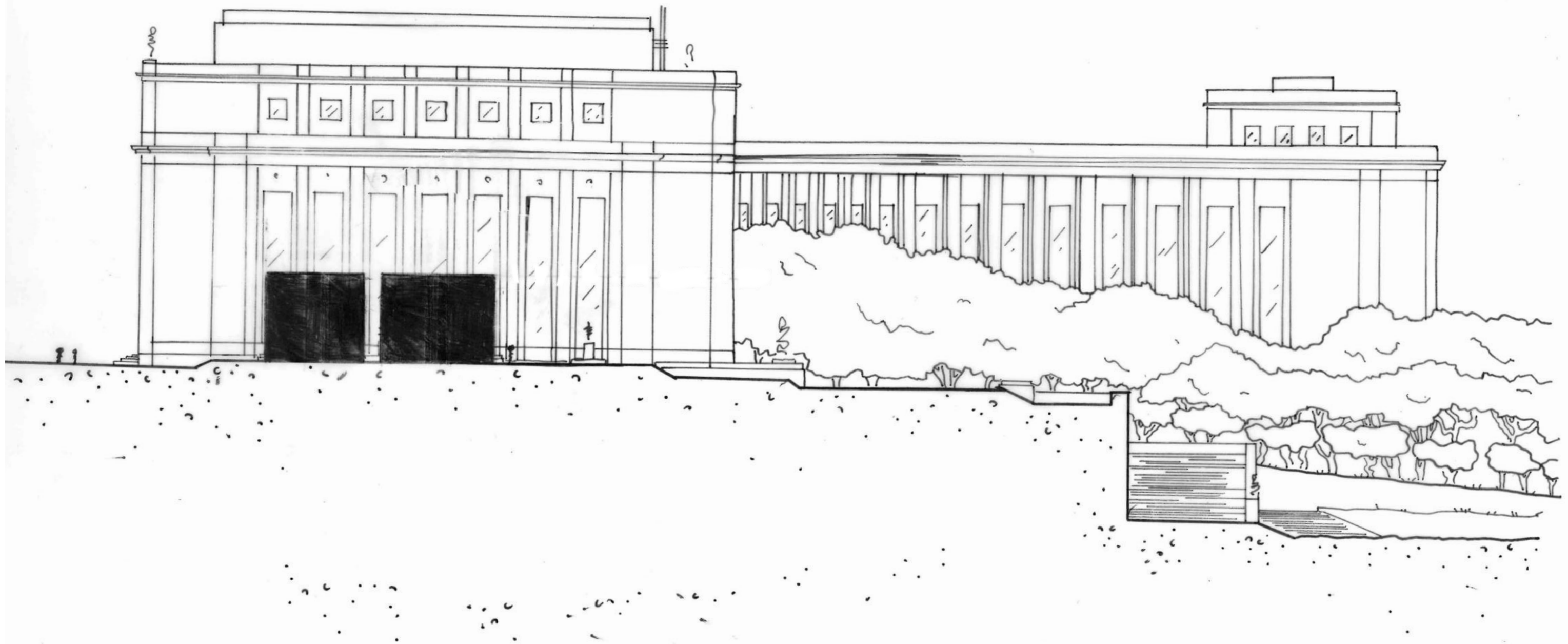


• bouche de metro

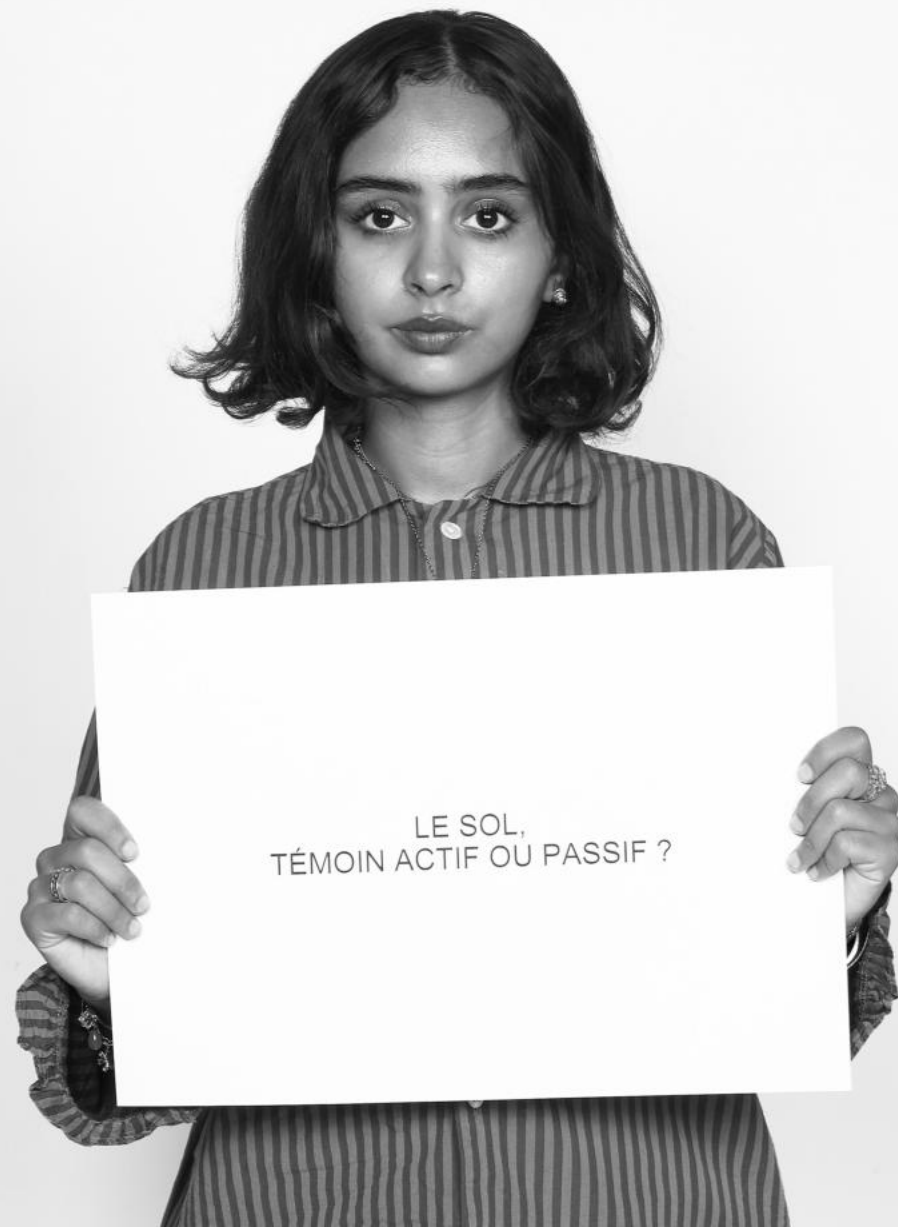


0 2m 10m

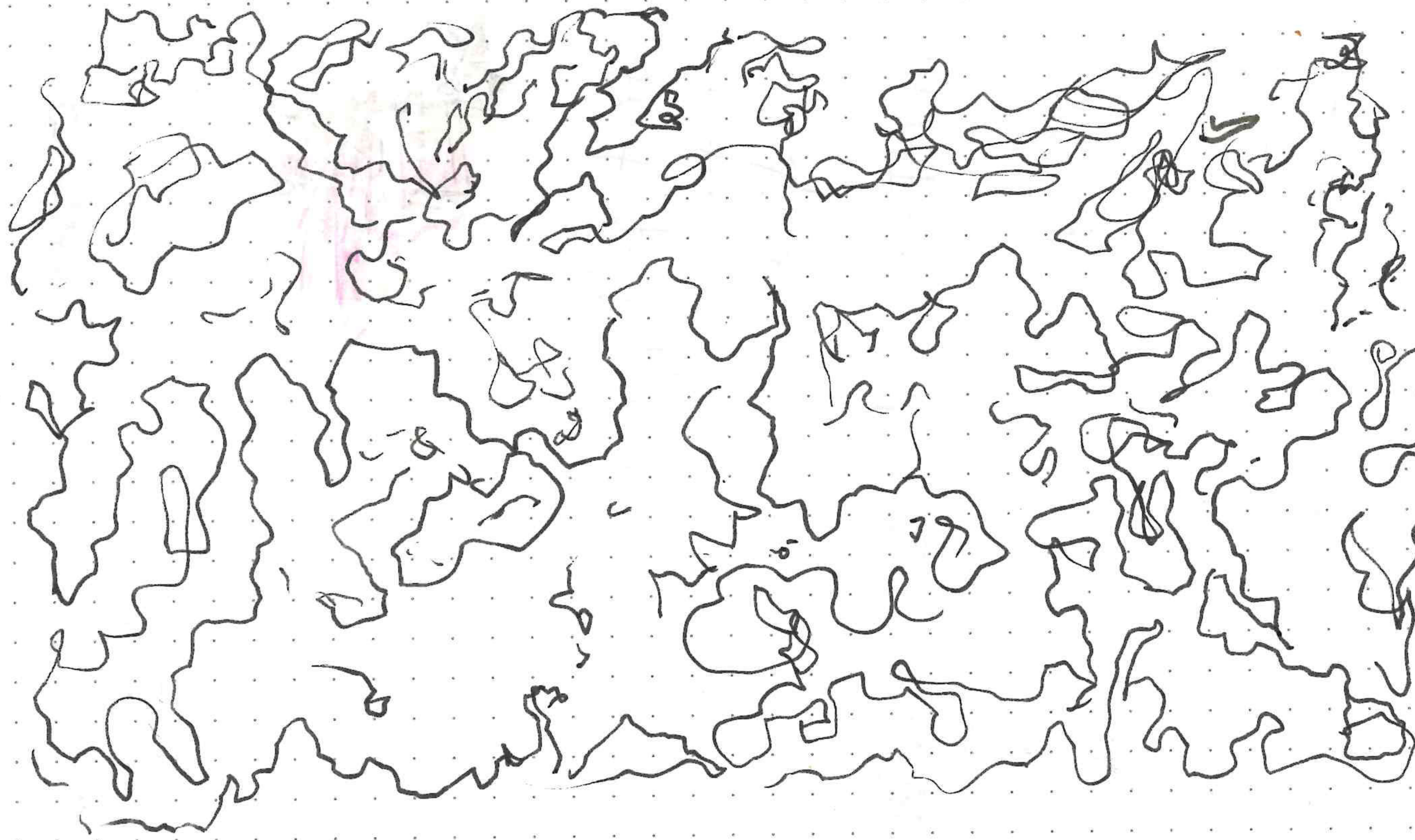




0 25m 50m



LE SOL,
TÉMOIN ACTIF OU PASSIF ?



CHANGEMENT DE LIGNE D ~~HORIZON~~ HORIZON

TRIPLE

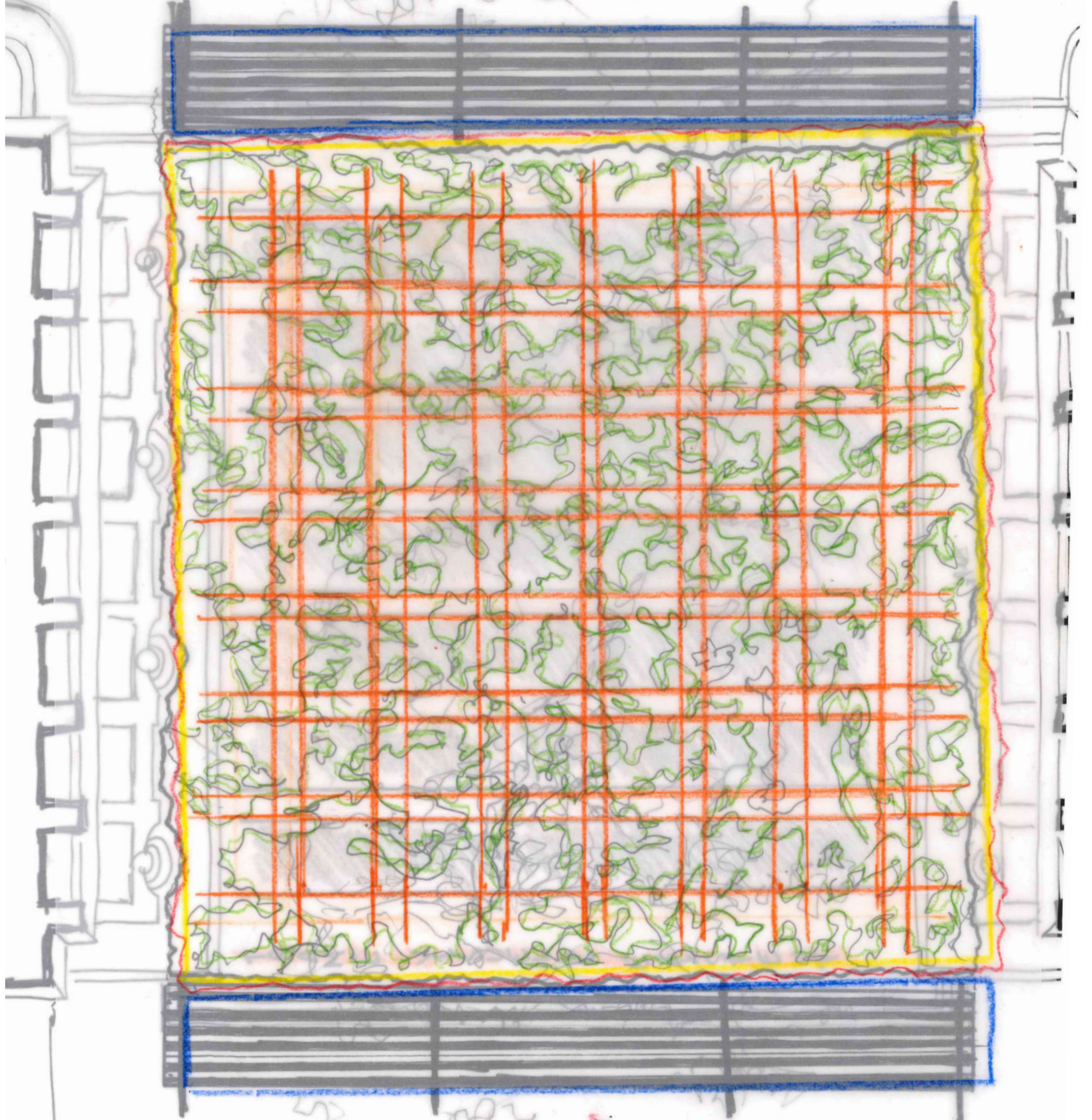
ACT II

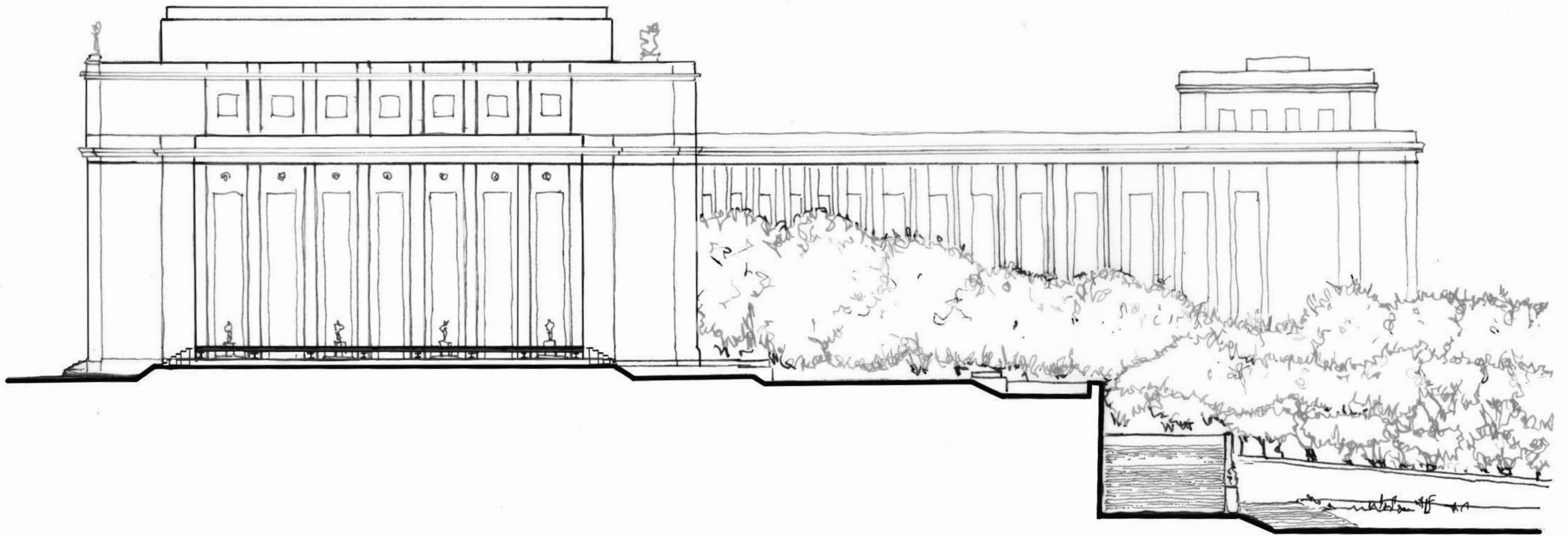
THE CHANGEMENT

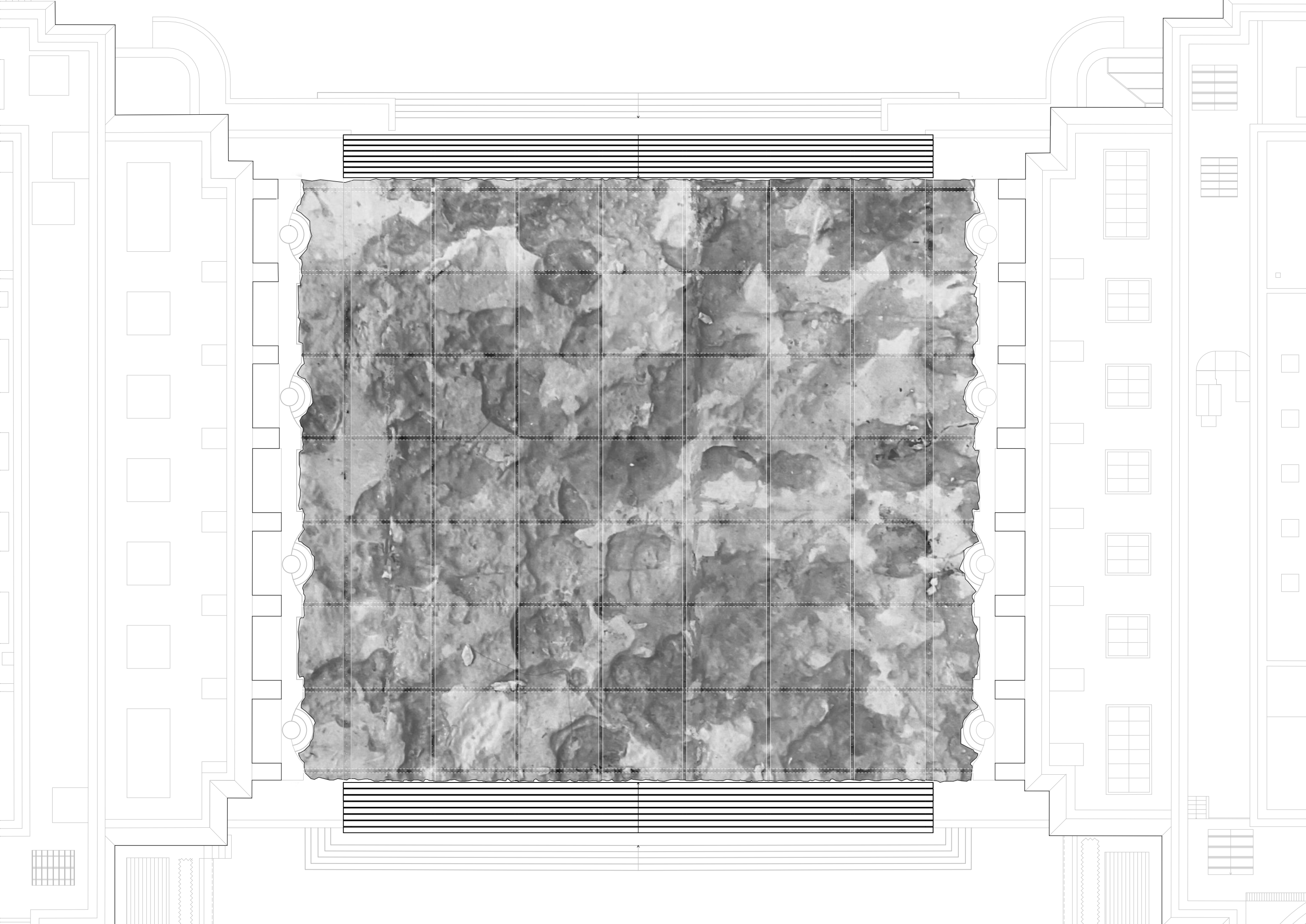
BY BEE

A hand-drawn architectural sketch of a building facade. The drawing is done in black ink on a light background. It features a large, rectangular window with a decorative frame. The window is divided into several vertical sections by thin lines. To the right of the window, there is a small, dark, stylized figure standing on a ledge or platform. The overall style is sketchy and expressive, with some areas of the drawing appearing to be made with a marker or thick pen. The background of the sketch is a light, textured surface, possibly a piece of paper or a wall.

Étendue
qui flotte.
VIDE ABSOLUE
L'ESSESTUNE
OEUVRE FRAGILE
PRESQUE RIEN
D'ESSENE. LE
GESTE DU MOUVEMENT.
FIENT. FIENT. FIENT.
AU NOU DE FIENT
DES FIENT, C'EST UN
PRIVIS. UN SEUL
DE VIDE EN PERSPECTIVE
EMPLISSE LE FLOTTEMENT
EN PERSPECTIVE LE SUPPORT
EST LE GUARDRAGE
TRANSFORMÉ POUR LA
FORME STRUCTURELLE.
FIENT, C'EST LE SEUL
UN MÊME QUE FIENT
ET PROPRE MEMOIRE.











COMMENT FAIRE UN
MONUMENT LÉGER ?

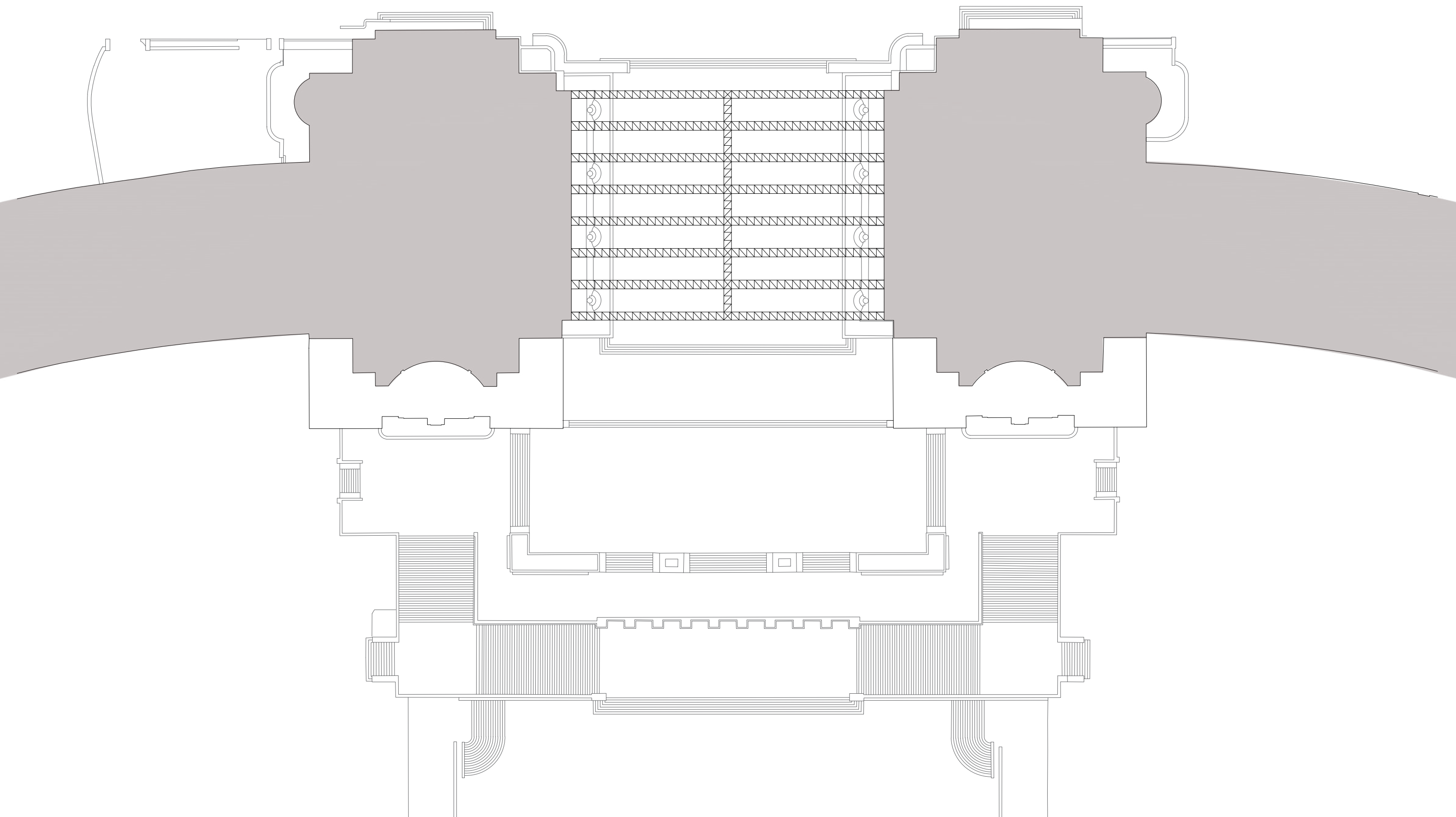


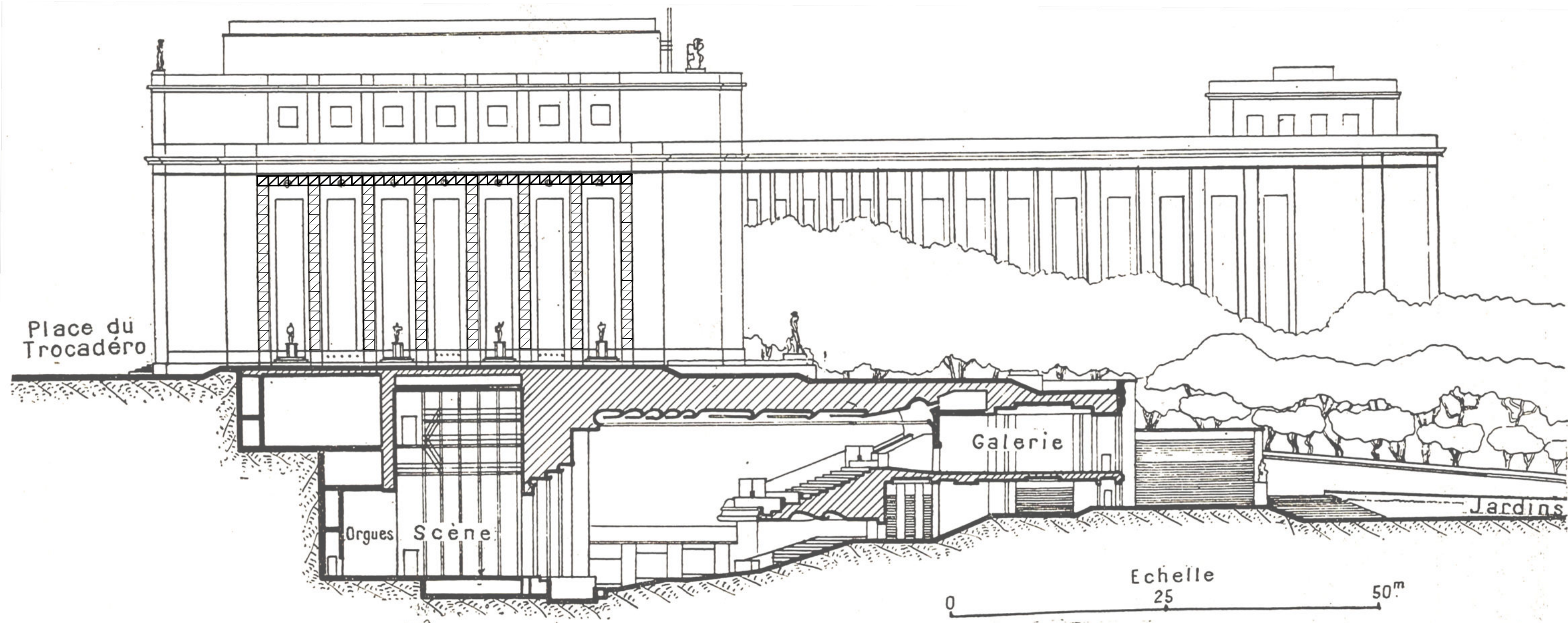












Place du
Trocadéro

Galerie

Orgues Scène

Jardins

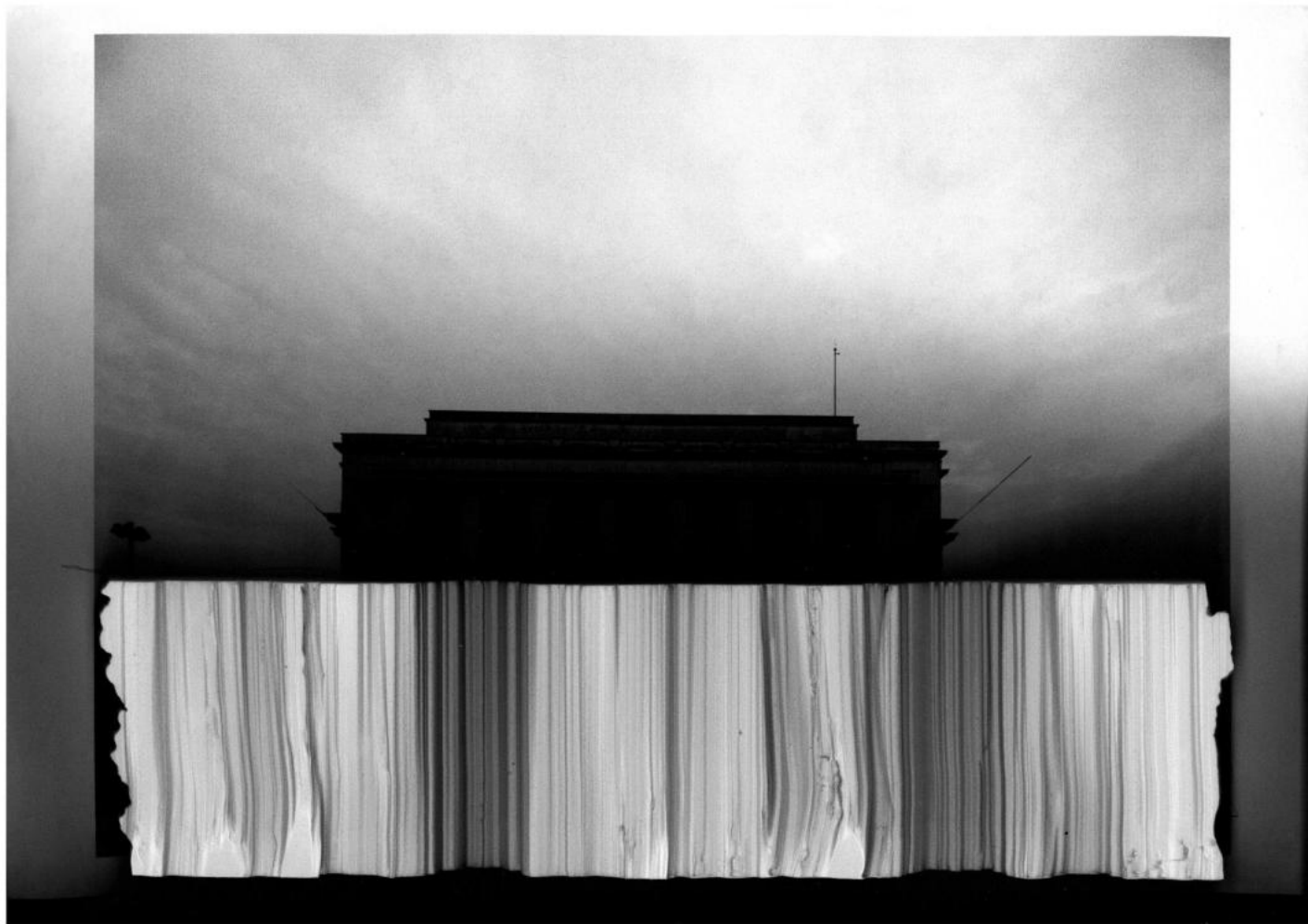
Echelle
0 25 50^m



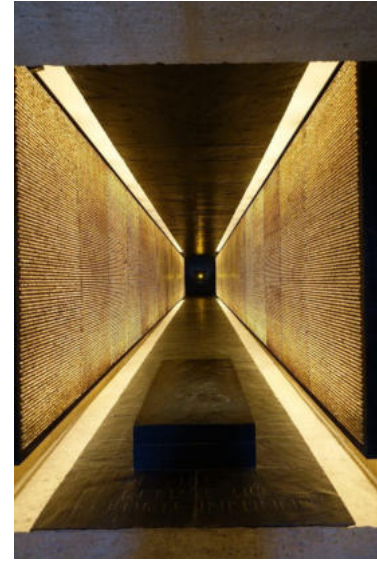


COMMENT L'ARCHAÏQUE
FAIT MÉMOIRE ?

Comment l'archaïque fait mémoire?



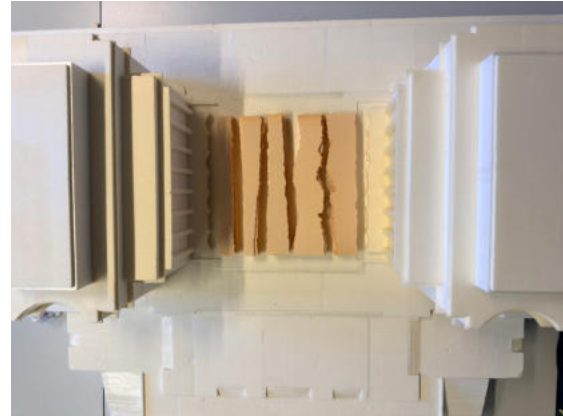
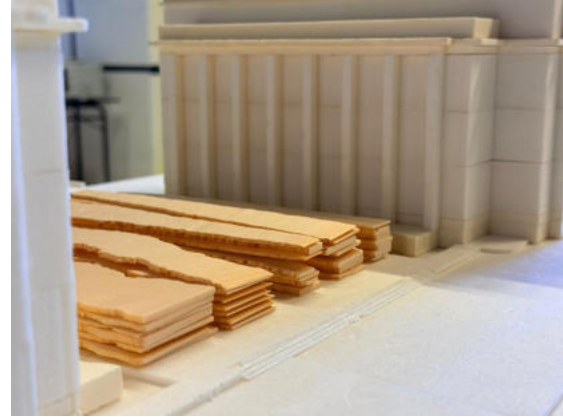
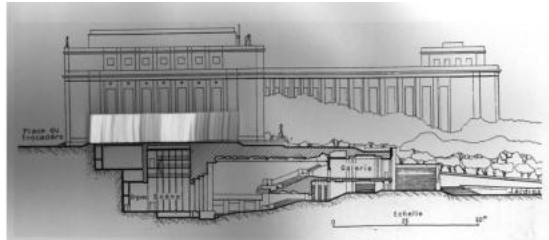
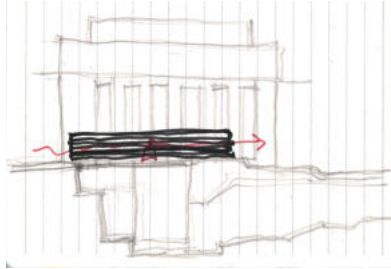
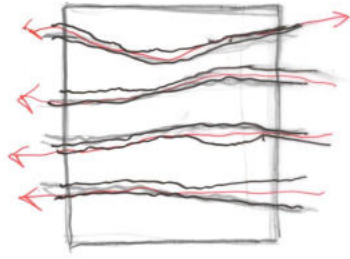
L'archaïque: revenir aux gestes premiers



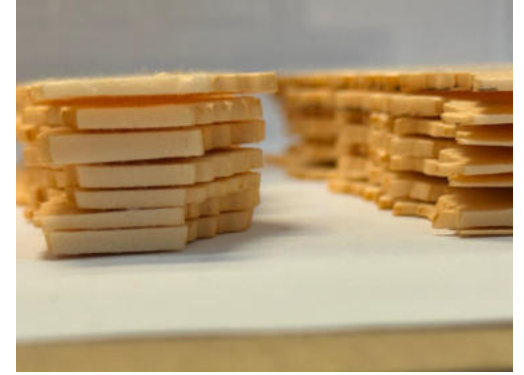
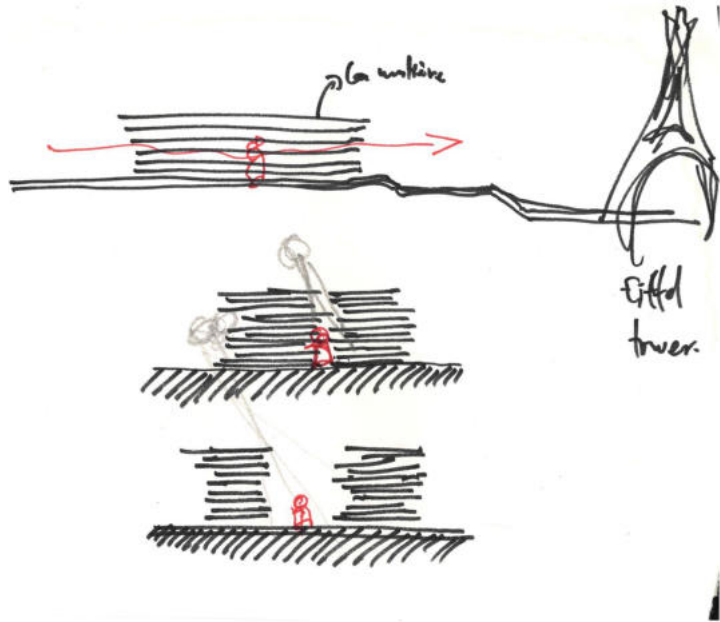
L'archaïque: revenir aux gestes premiers



La faille devient un lieu



Faire éprouver l'absence, incarner la mémoire



Alors, comment l'archaïque fait-il mémoire ?

**«La matière garde la trace;
le parcours la rend sensible.»**

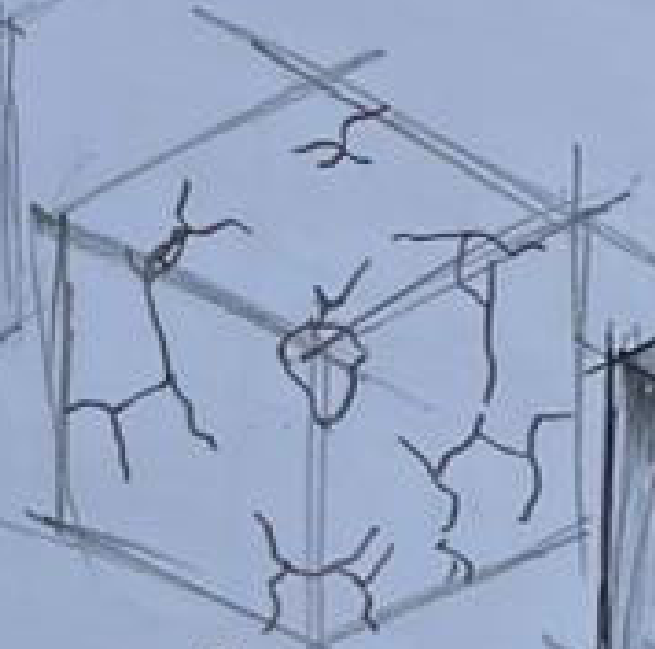


COMMENT S'ABSTRAIRE
DU CONTEXTE ?



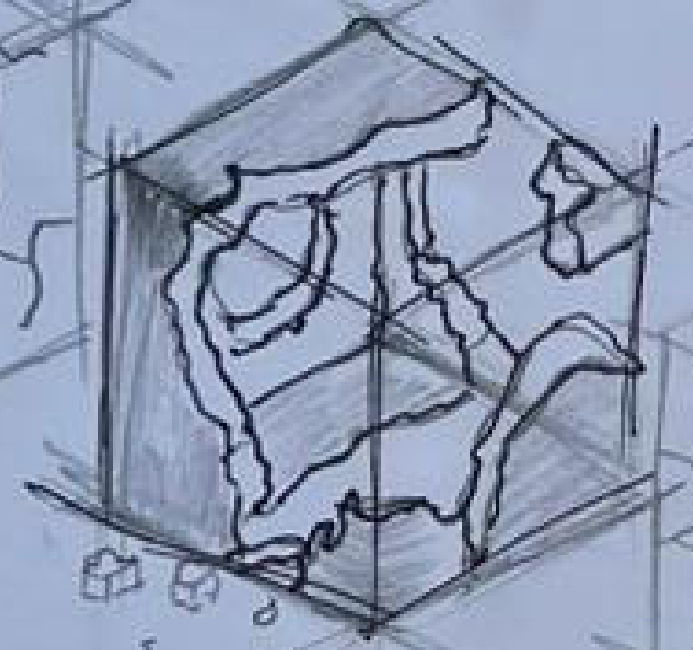


OBJET



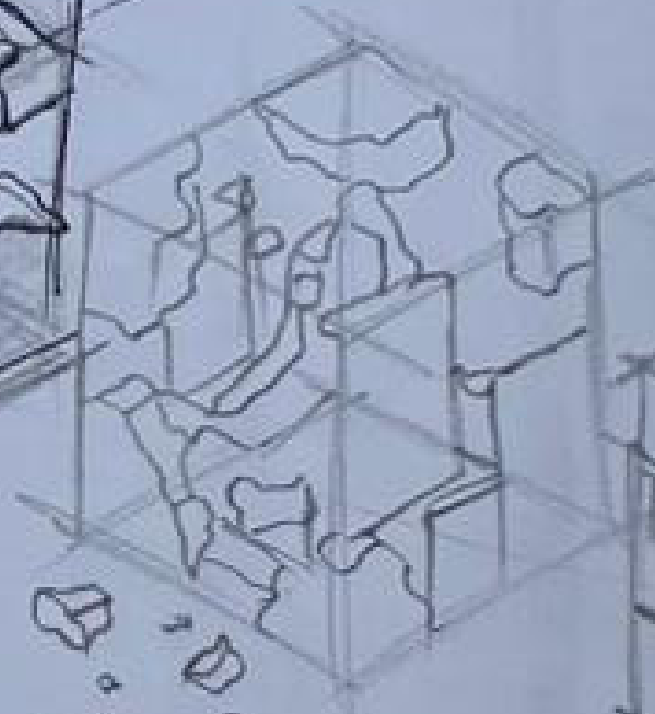
TRACE

impact bruit
mouvement

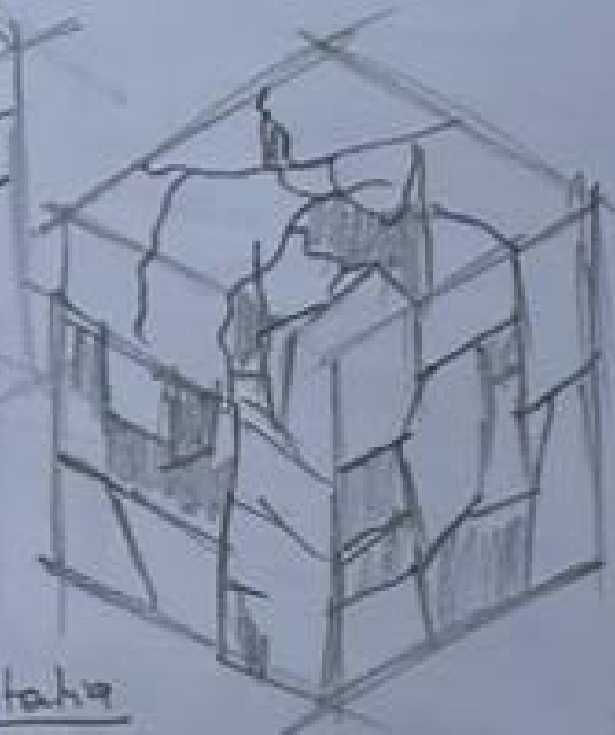


ABSENCE

traces
partie de matière
le vide

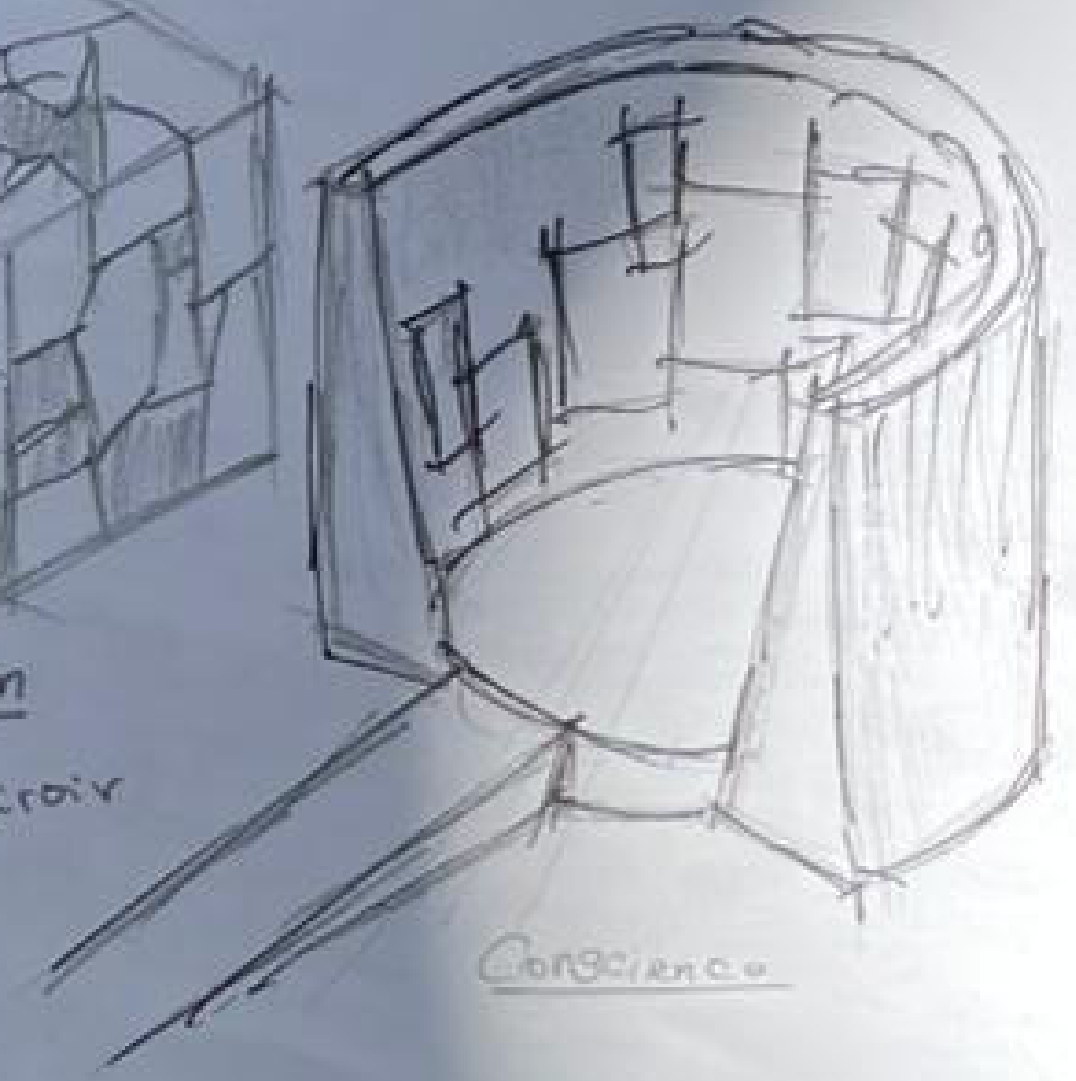


Mémoire / Fragmentation



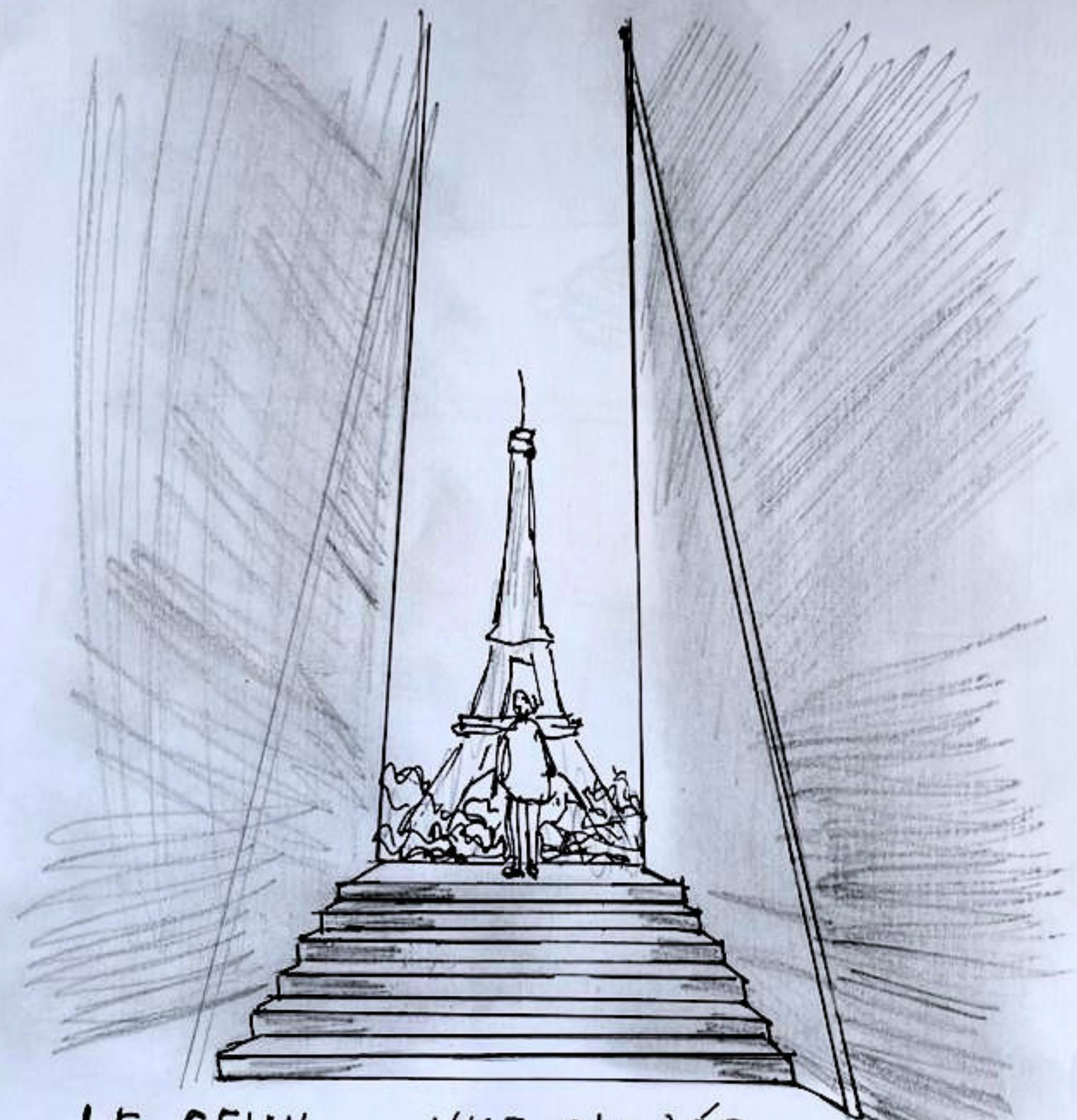
Reflection

Jeu de miroir

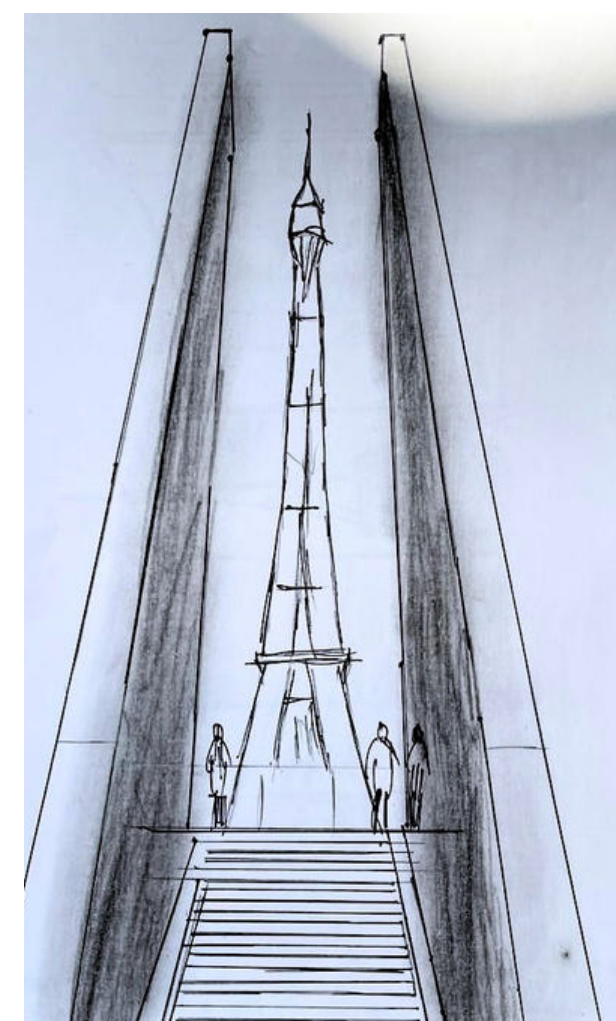
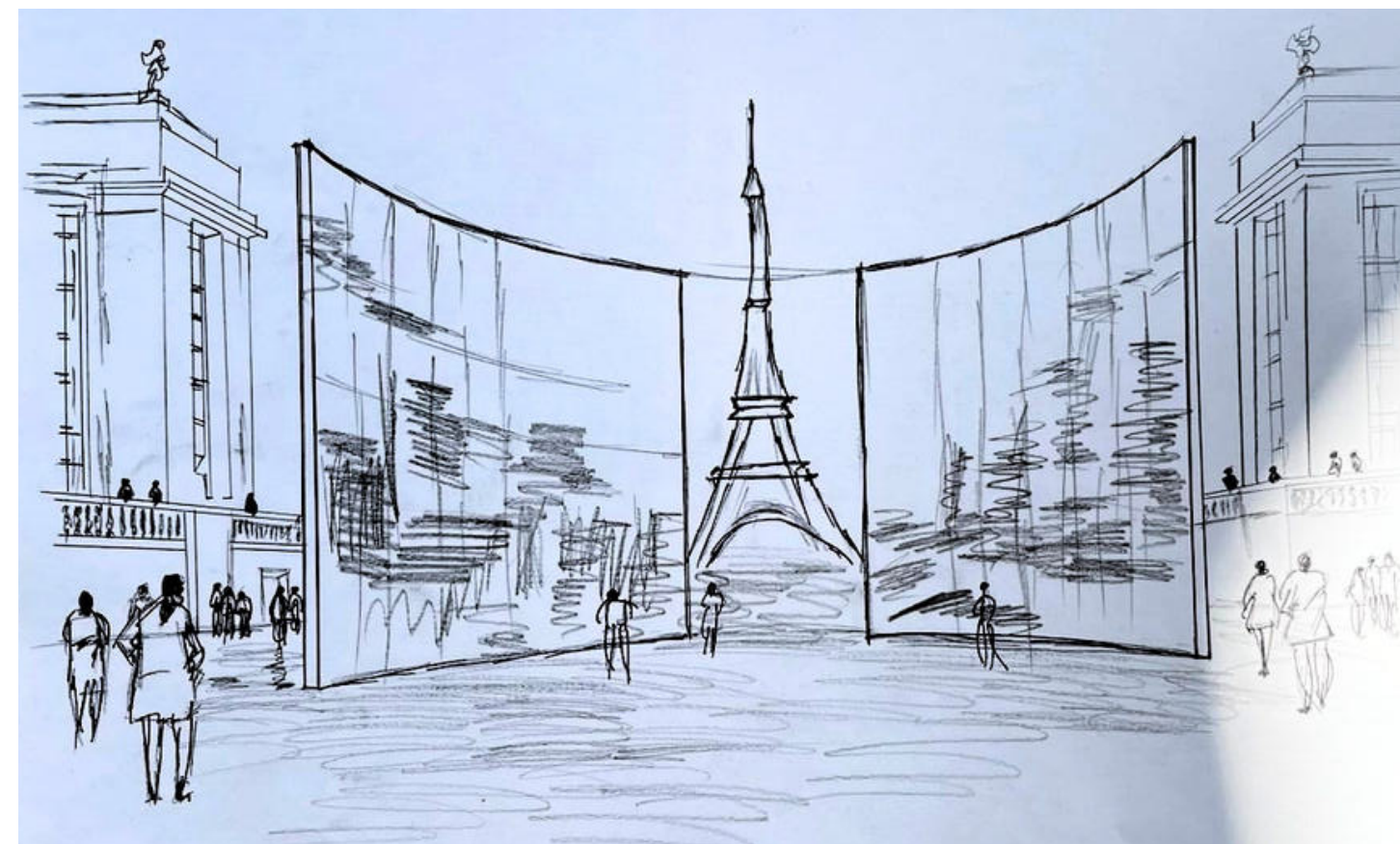


Conscience





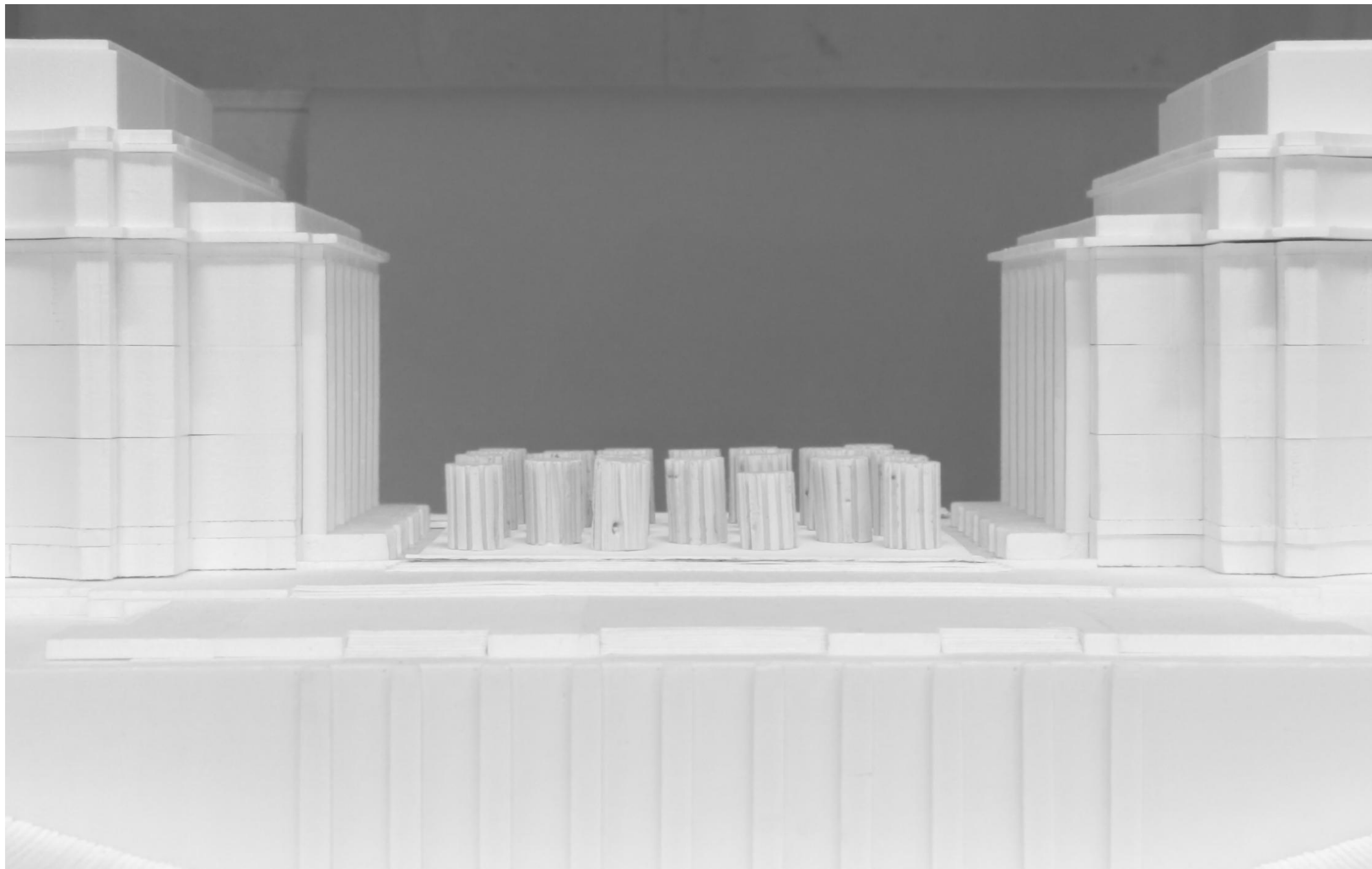
LE SEUIL — VUE CADRÉE.

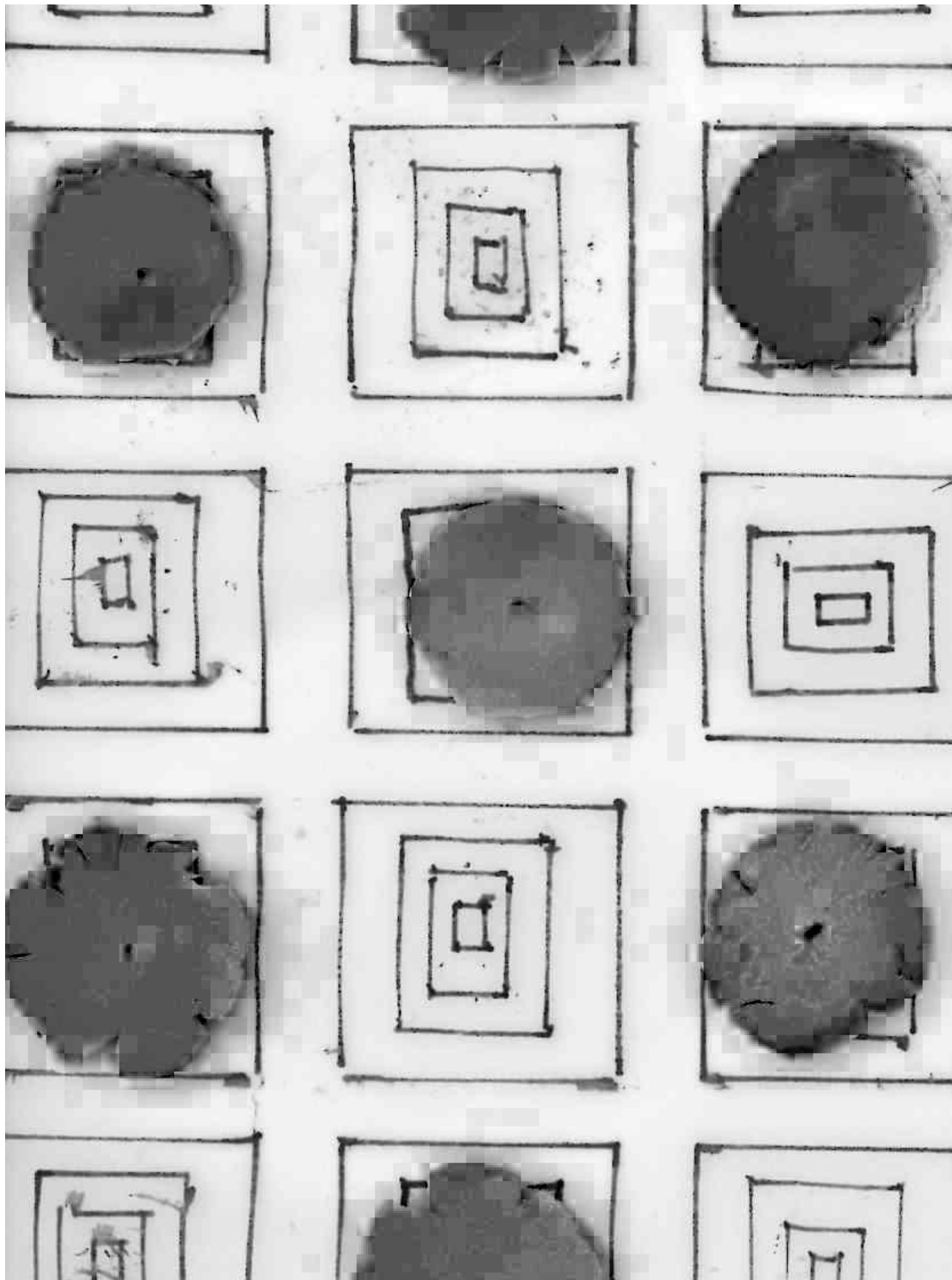




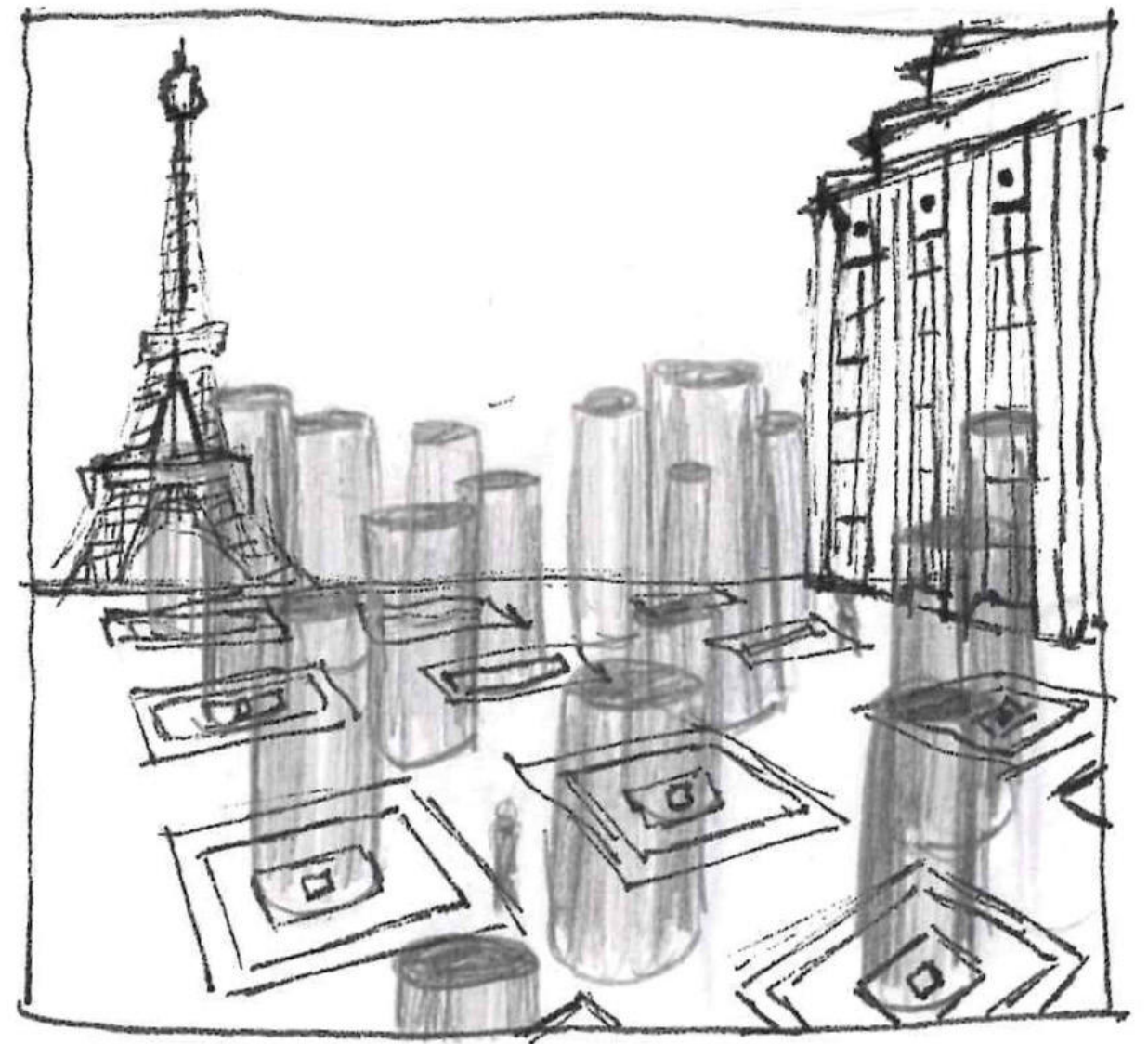


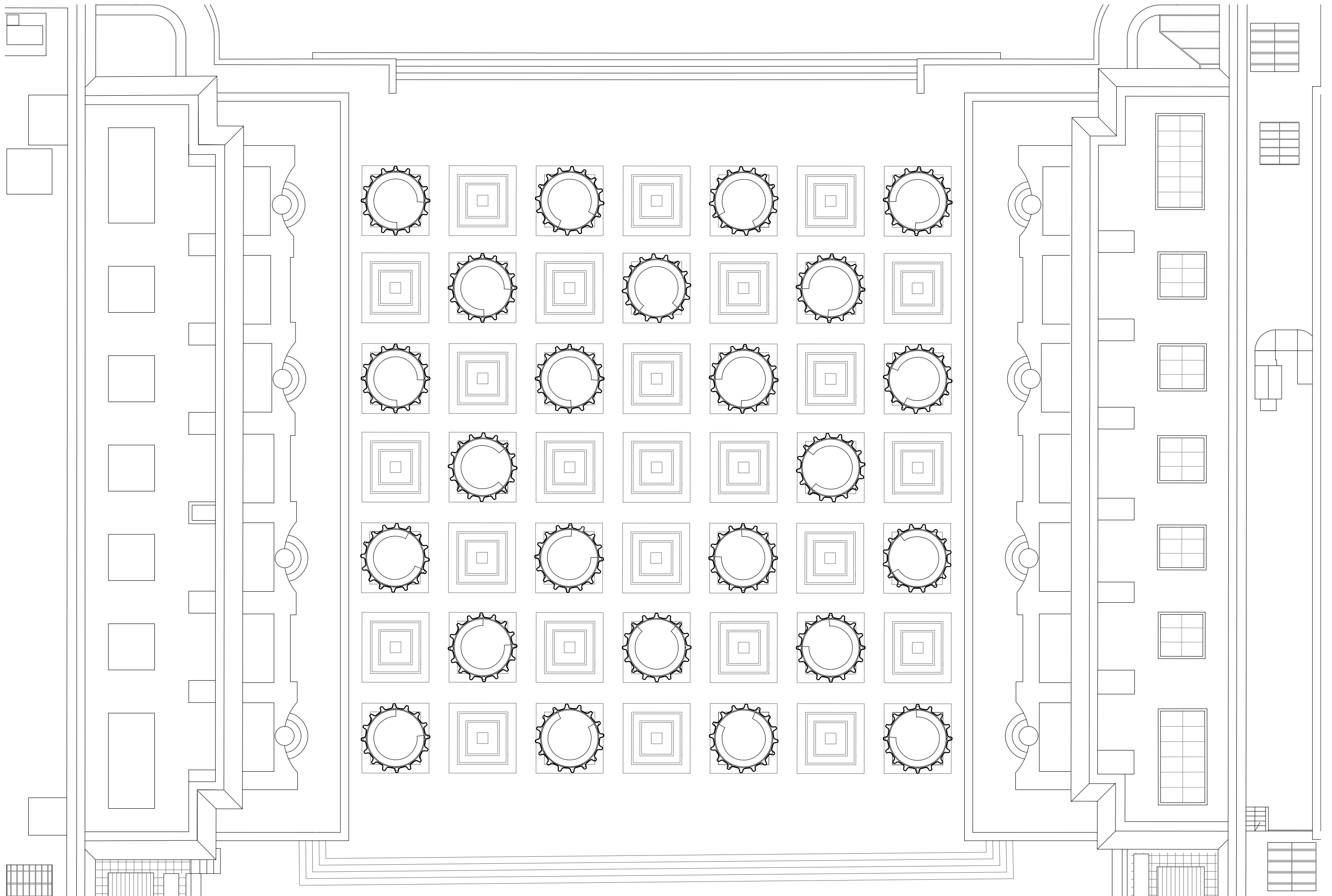
QUE PORTE
LA COLONNE ?

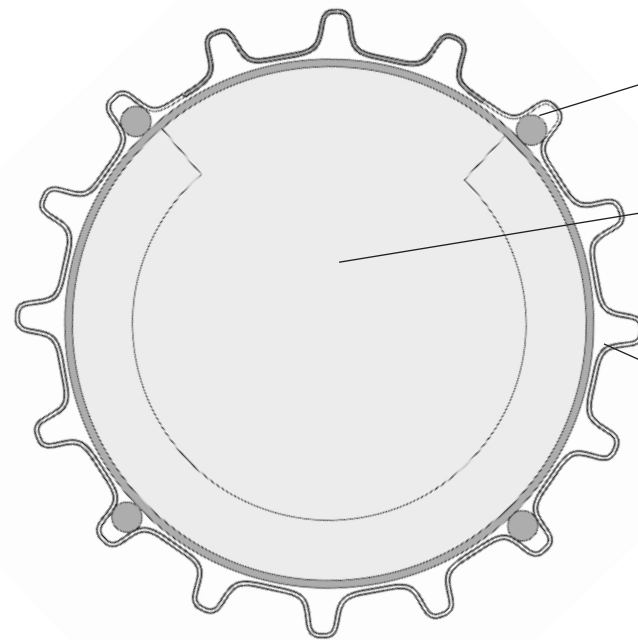
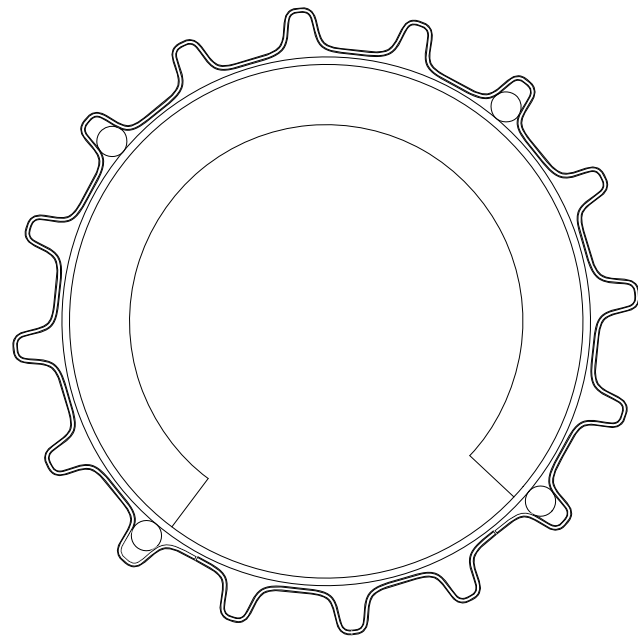




Lieu de Mémoire
Maquette Aplatie



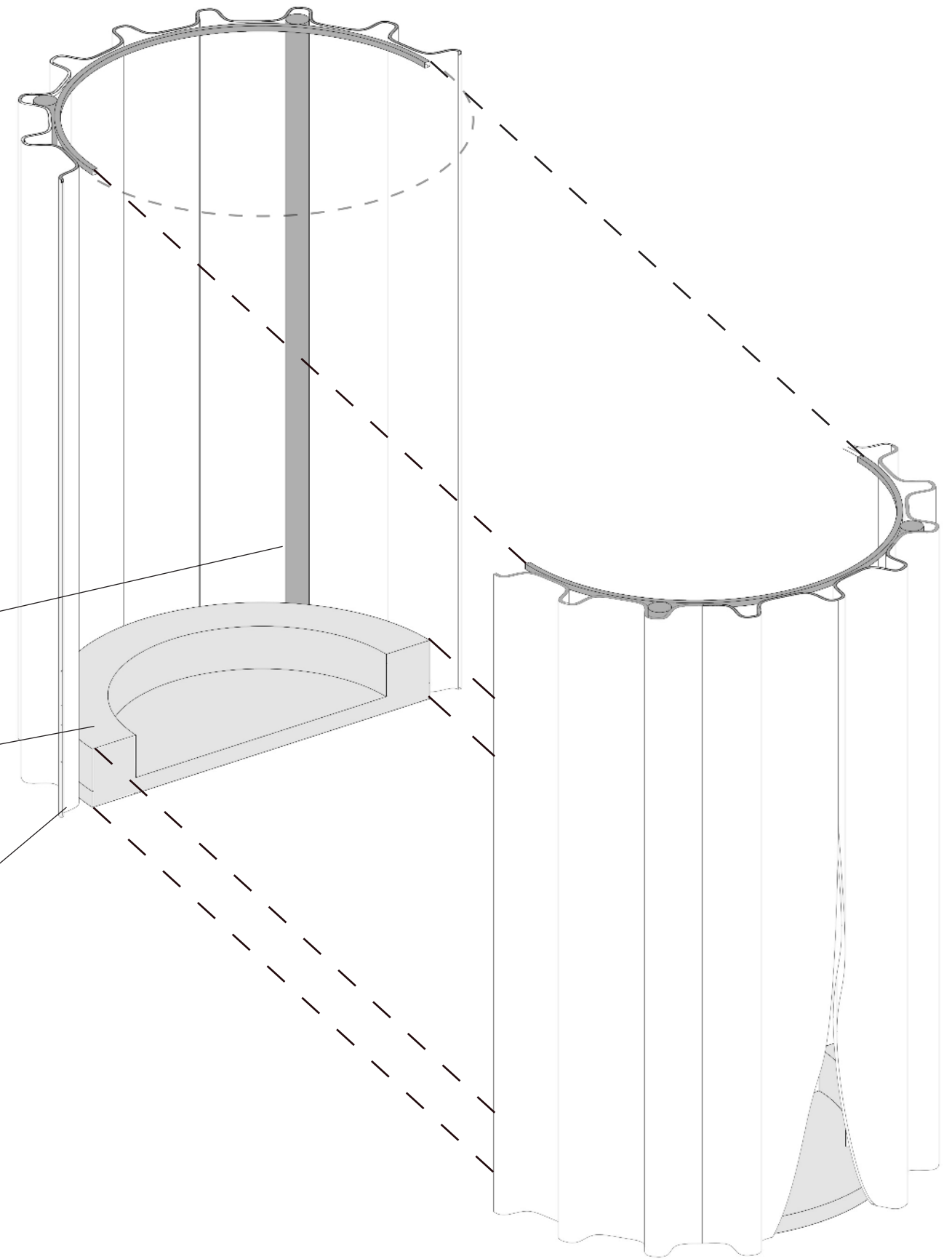


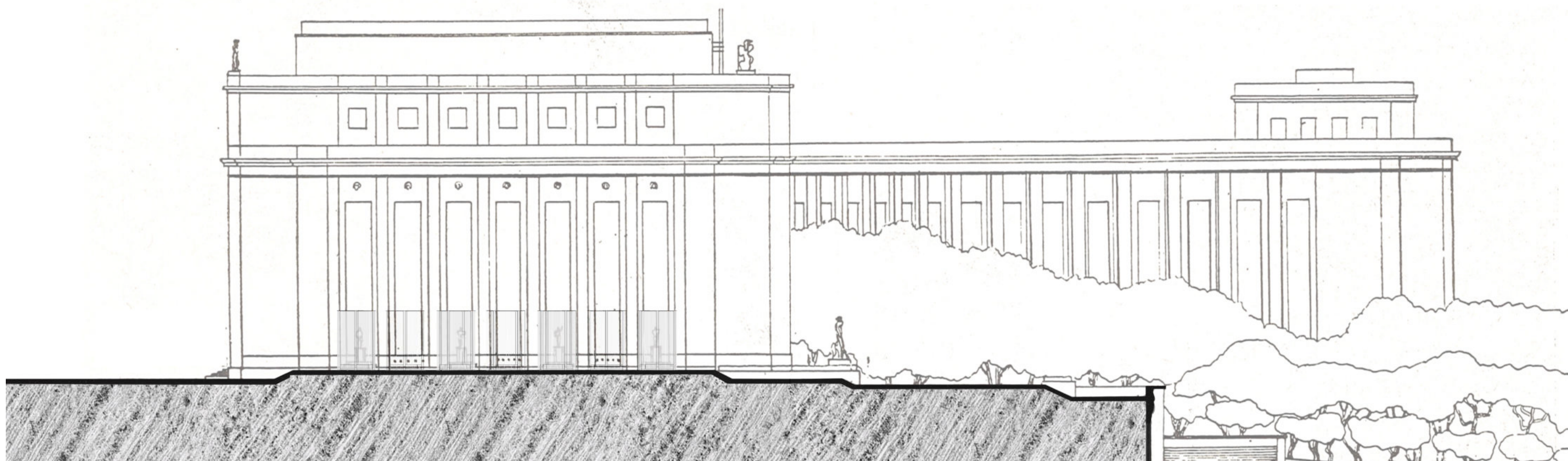


Acier

Béton

Voilage







Que porte la Colonne
TRIPTYQUE MAQUETTE AU VENT

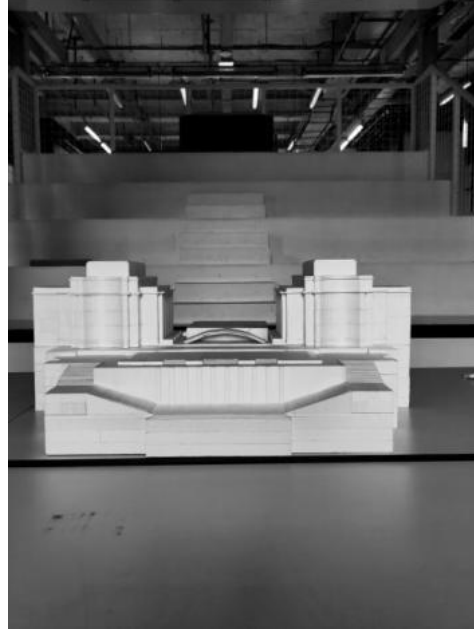
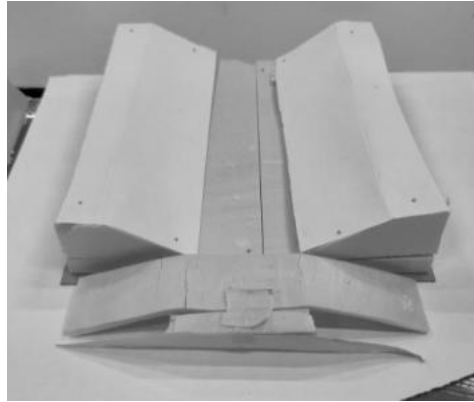
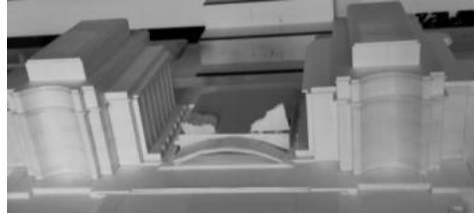
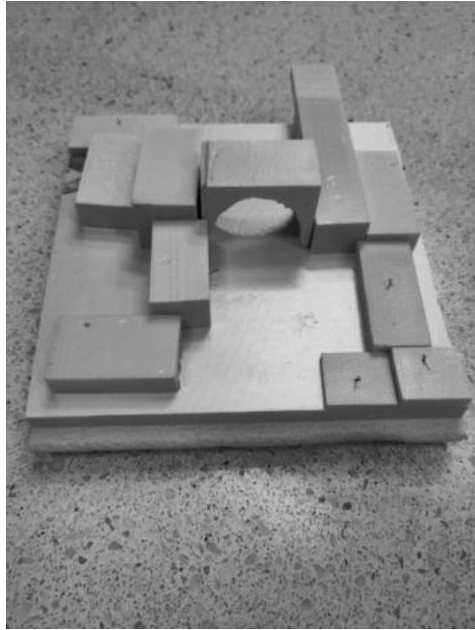
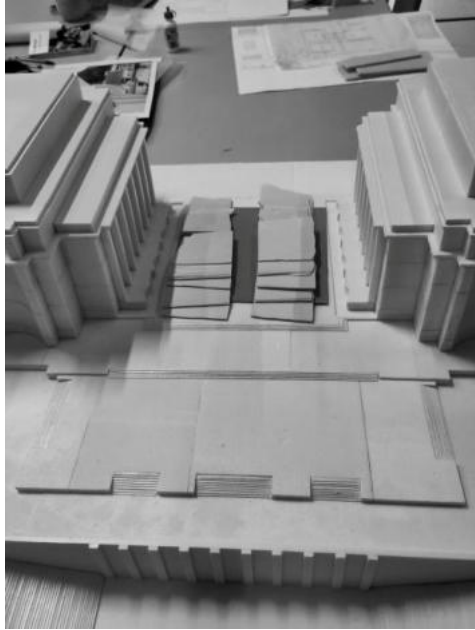
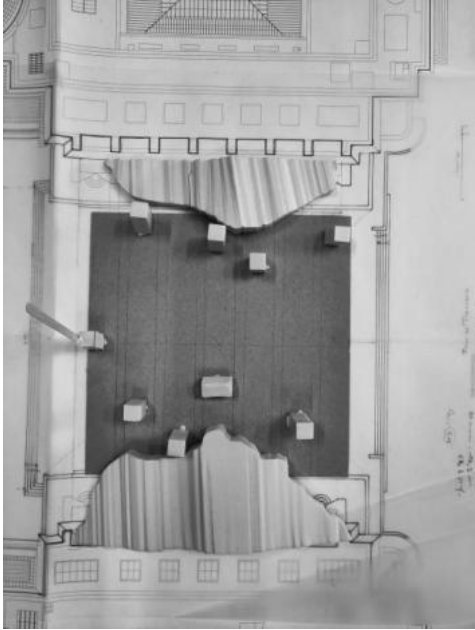
BOURDIM Elwane

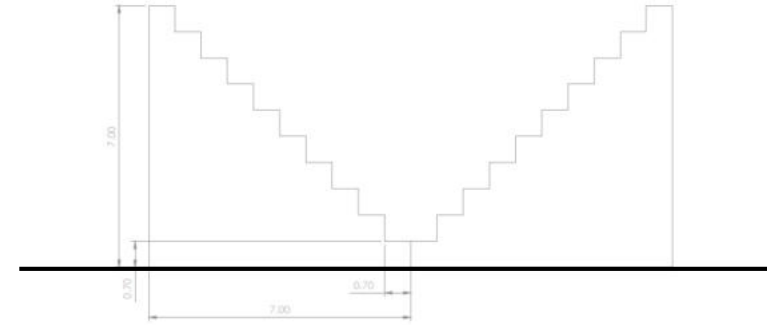
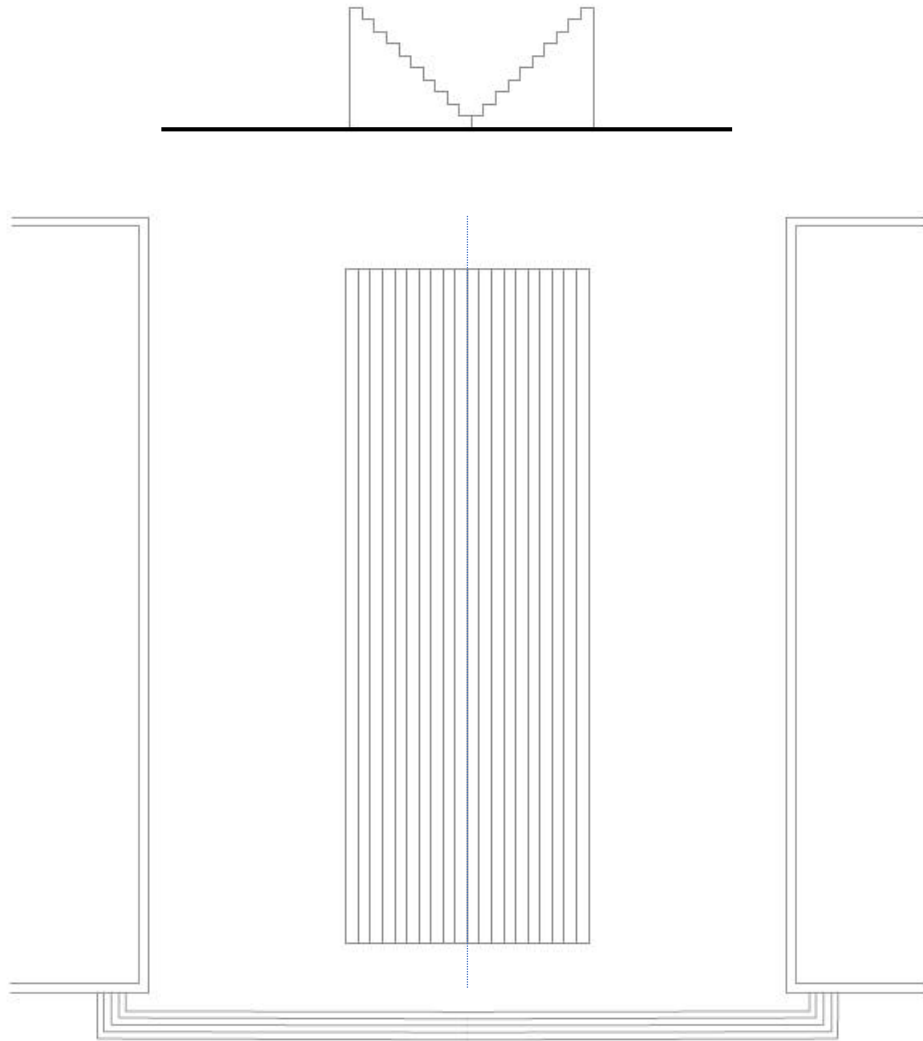


Que porte la Colonne
Collage d'Ambiance



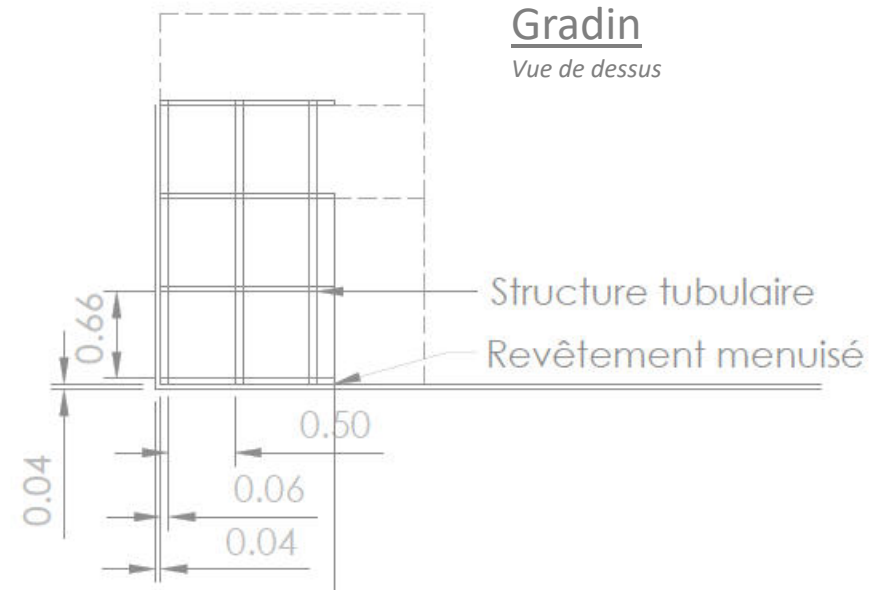
COMMENT FAIRE
ASSEMBLÉE ?

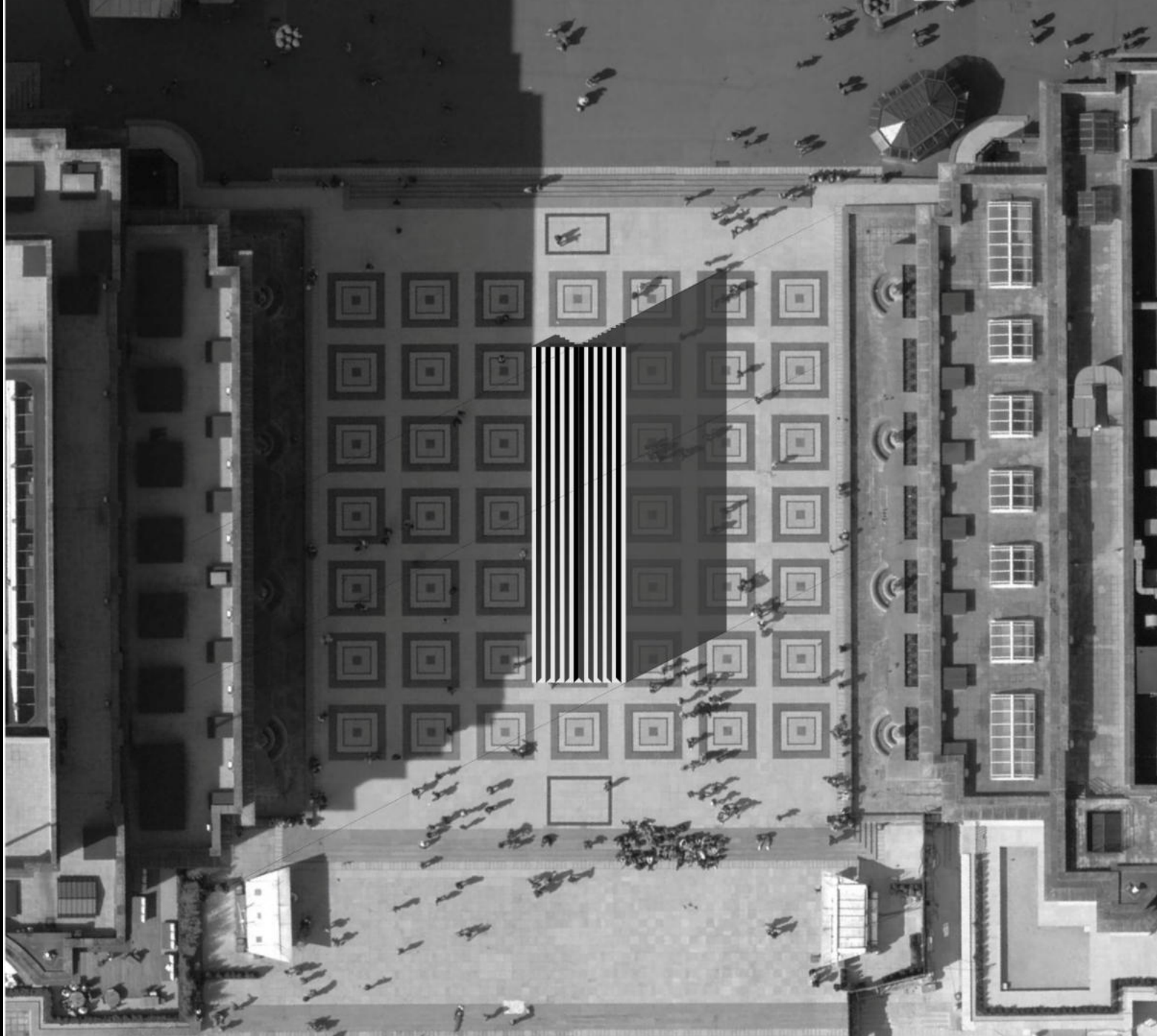


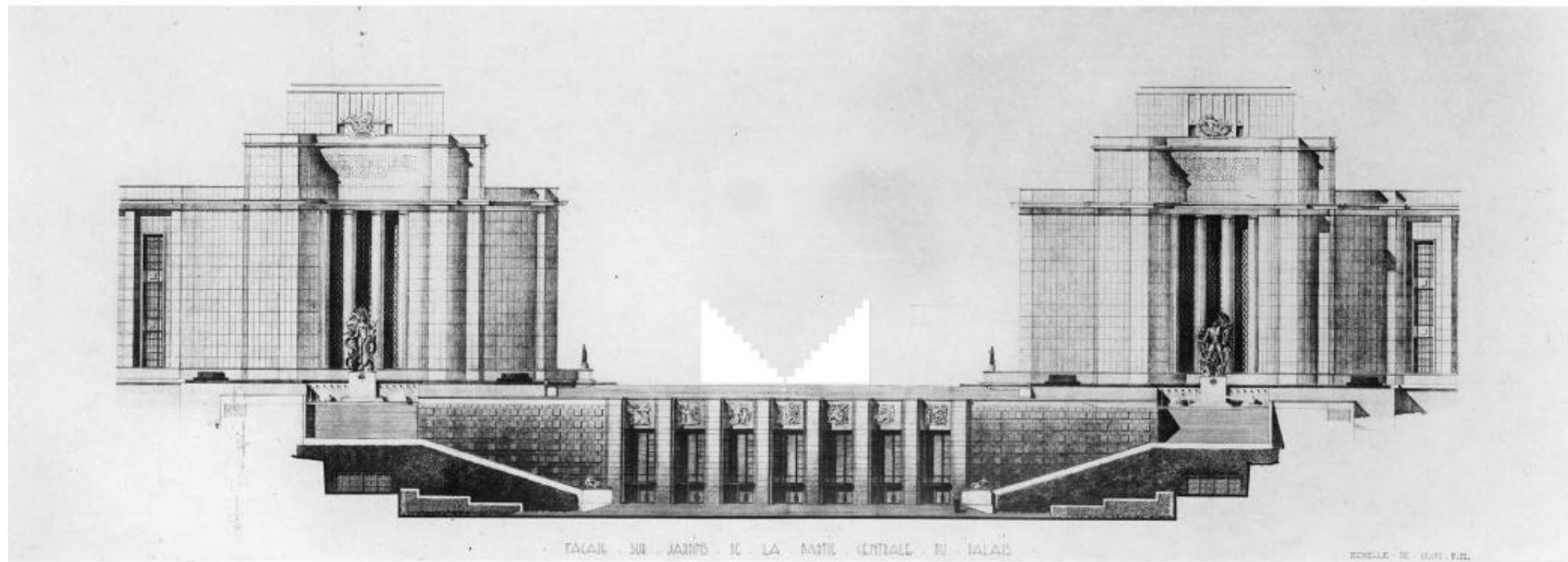


Gradin

Vue de dessus

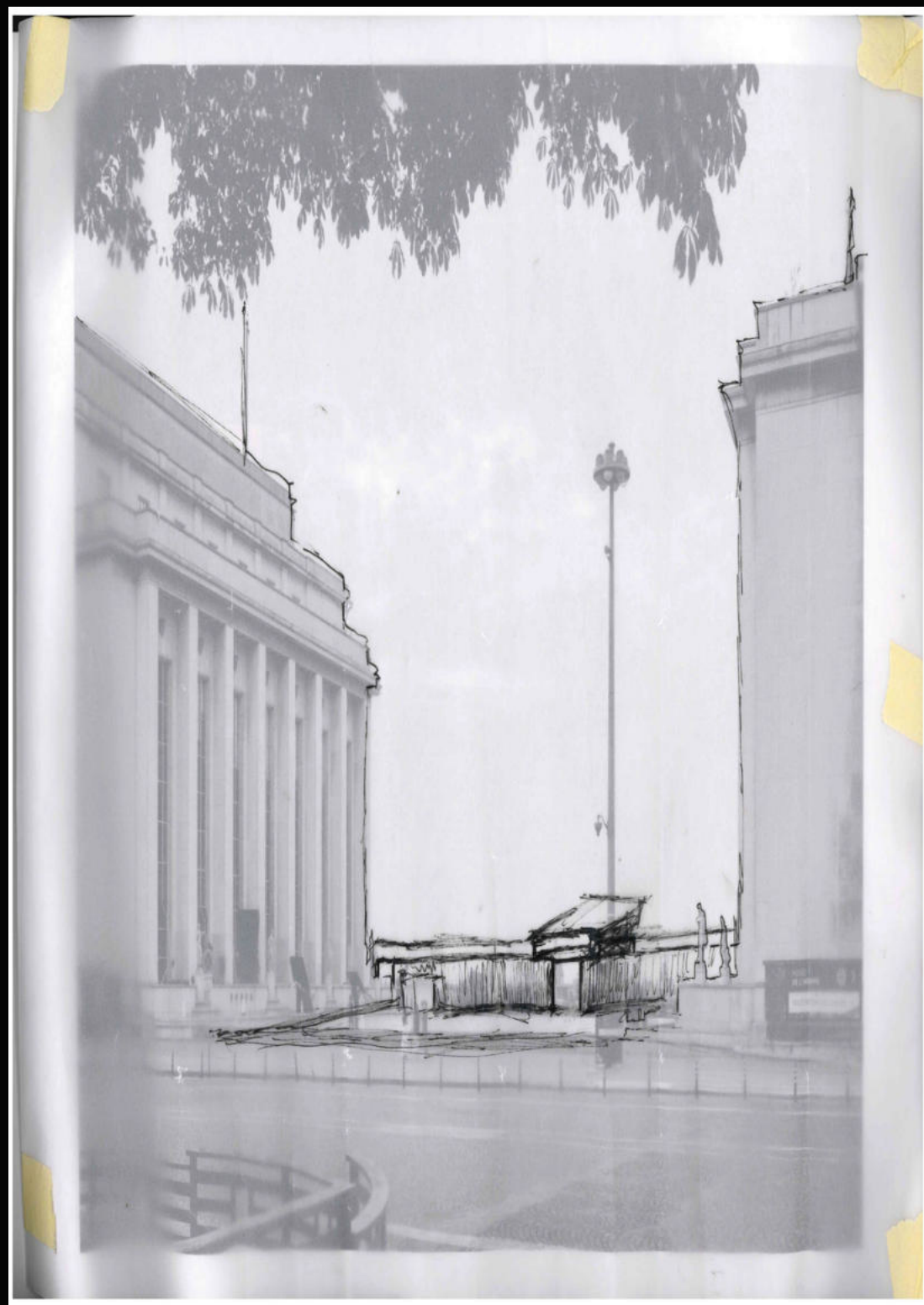


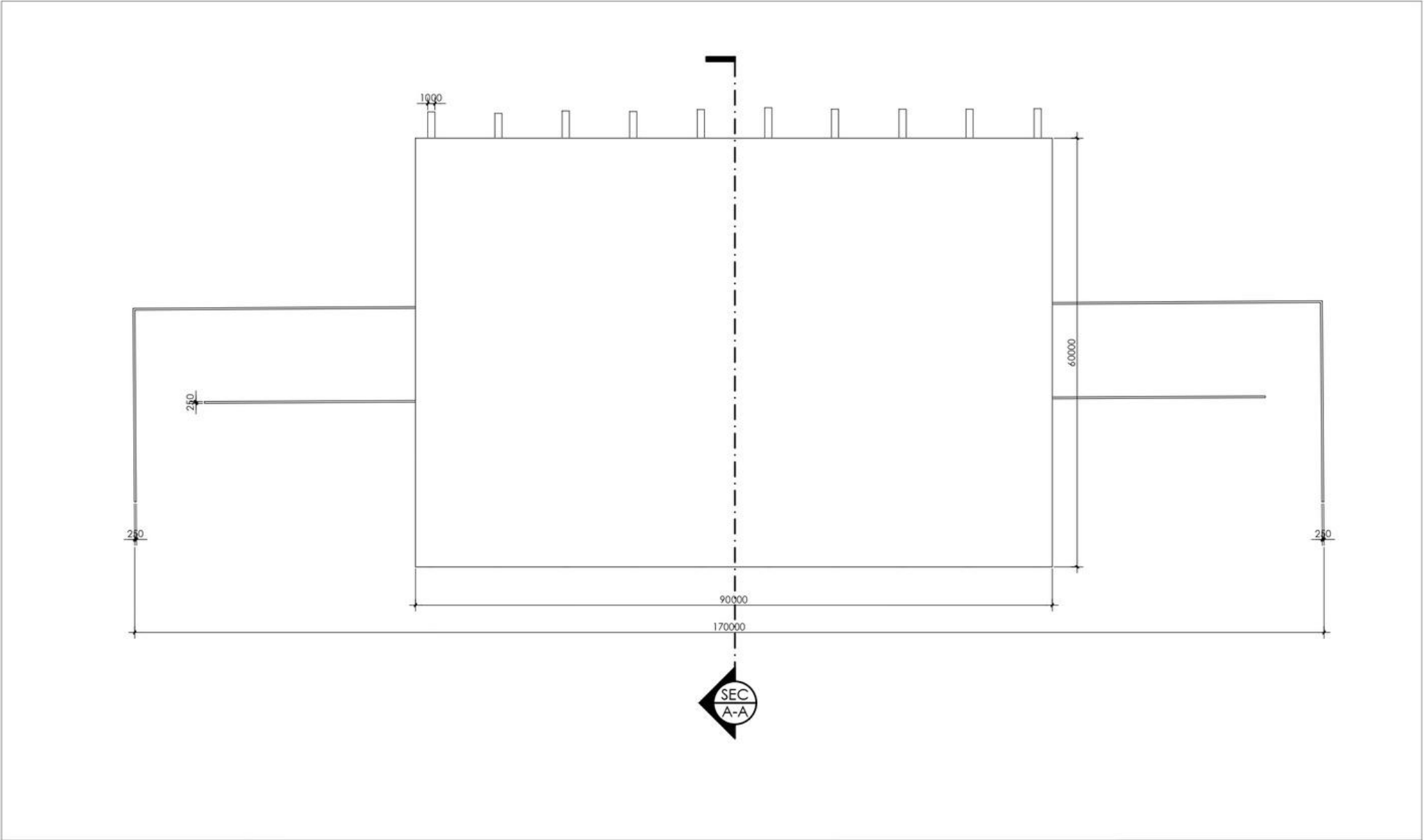


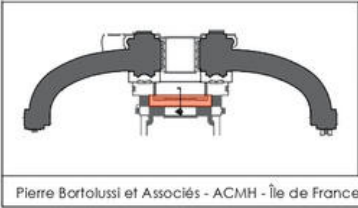


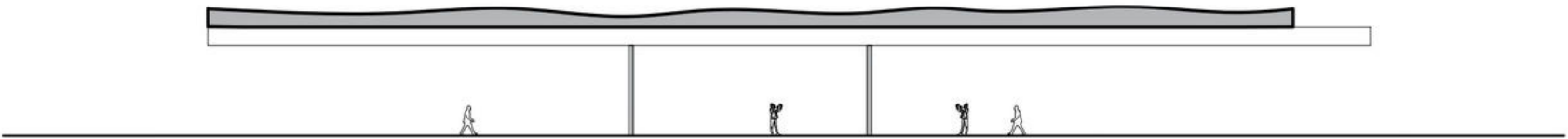


HOW MUCH SHADOW
DO WE NEED?

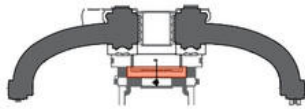




		PARIS - 16^{ème} PALAIS DE CHAILLOT APD Restauration du clos et couvert Jun 2026
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SECTION A-A
SCALE: 1/300



Pierre Bortolussi et Associés - ACMH - Île de France

PARIS - 16^{ème}
PALAIS DE CHAILLOT

APD
Restauration du clos et couvert

Juin 2026

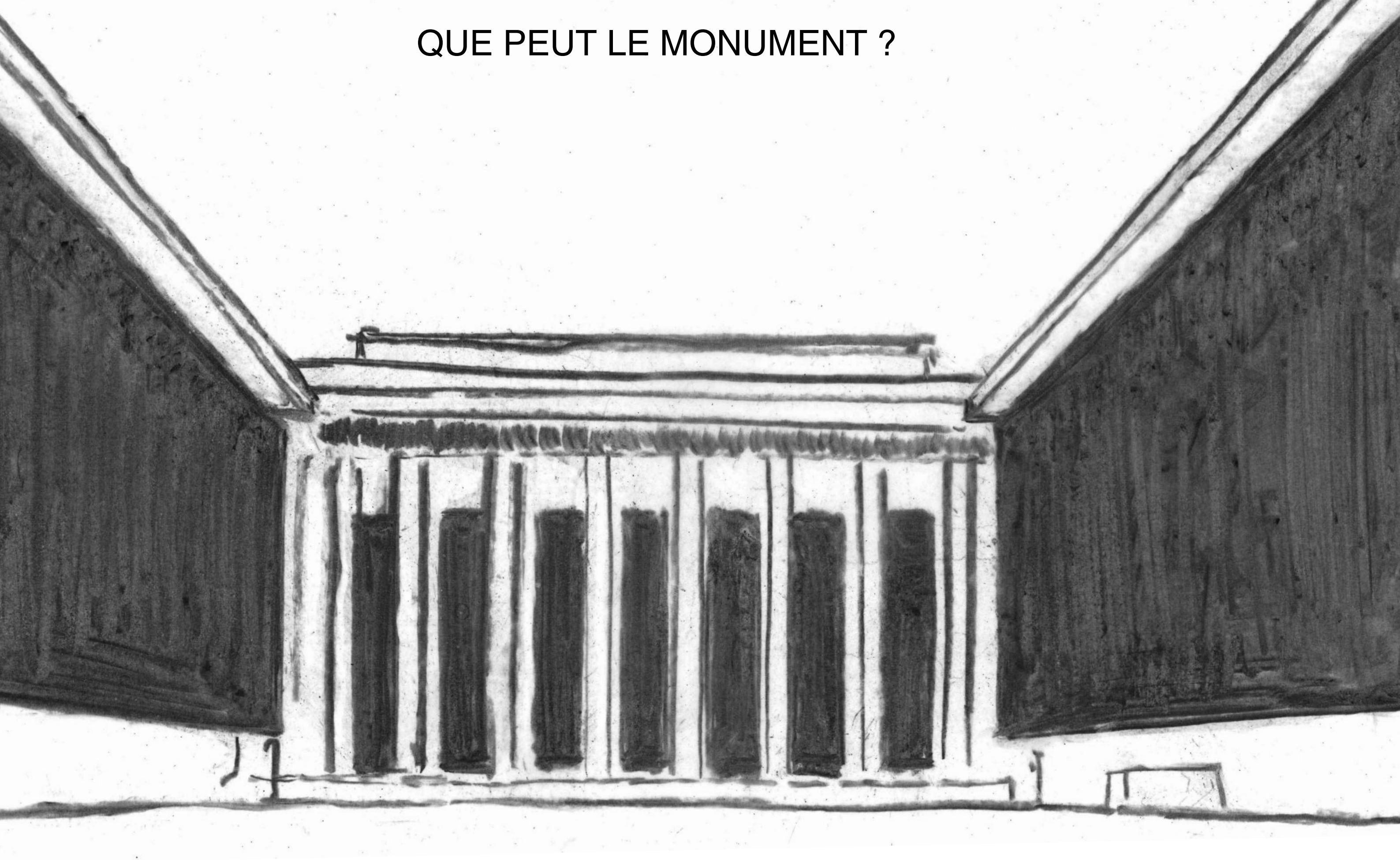


WHAT I HAVE LEARN FROM THIS PROJECT?



QUE PEUT
LE MONUMENT ?

QUE PEUT LE MONUMENT ?



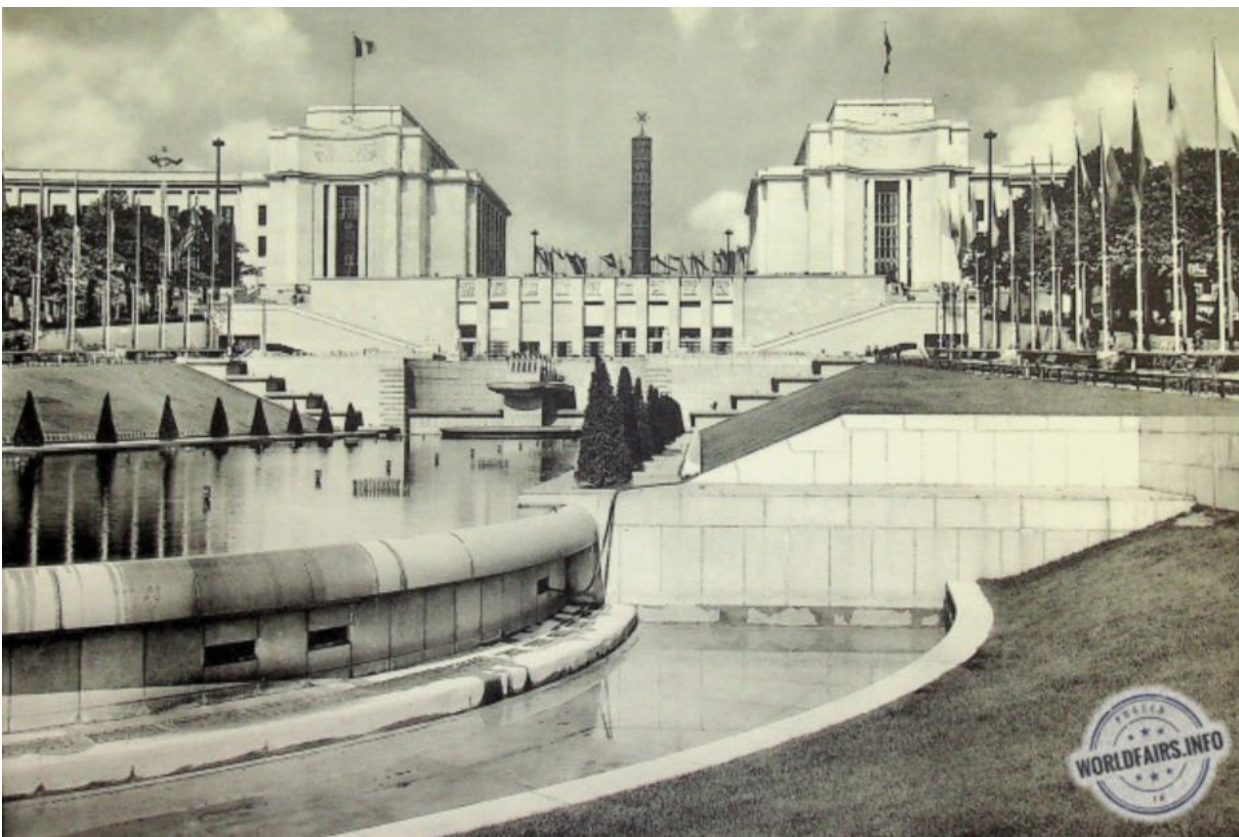
Imaginer un lieu de mémoire - Masterclass d'été
Asma Belhadj & Felix Hournau



Exposition universelle de 1889



Pavillon colonial français, Exposition universelle de 1889



Le palais du Trocadéro à sa livraison en 1937



Pavillon tunisien à Londres, Exposition universelle de 1851



Photos aériennes: Atlas marocain, Région du Mopti au Mali, Bir-el-jir à Oran, Bassin région du Matam au Sénégal



Nuancier des terres

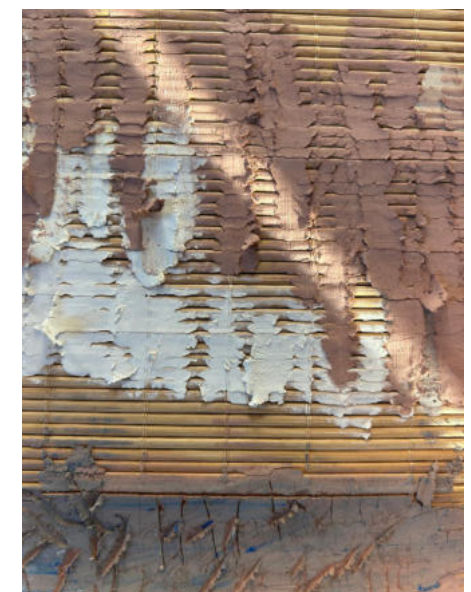
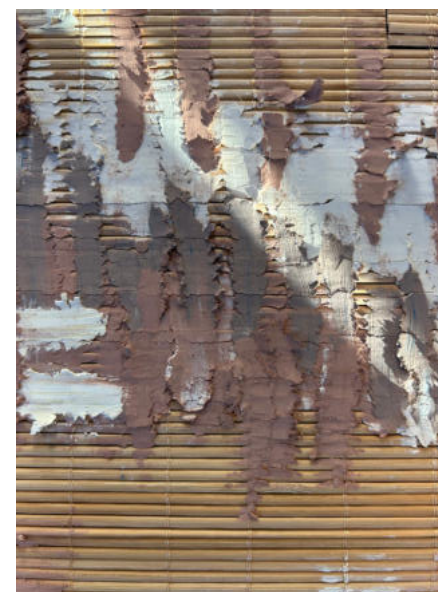
DIVERSITÉ / FRAGILITÉ



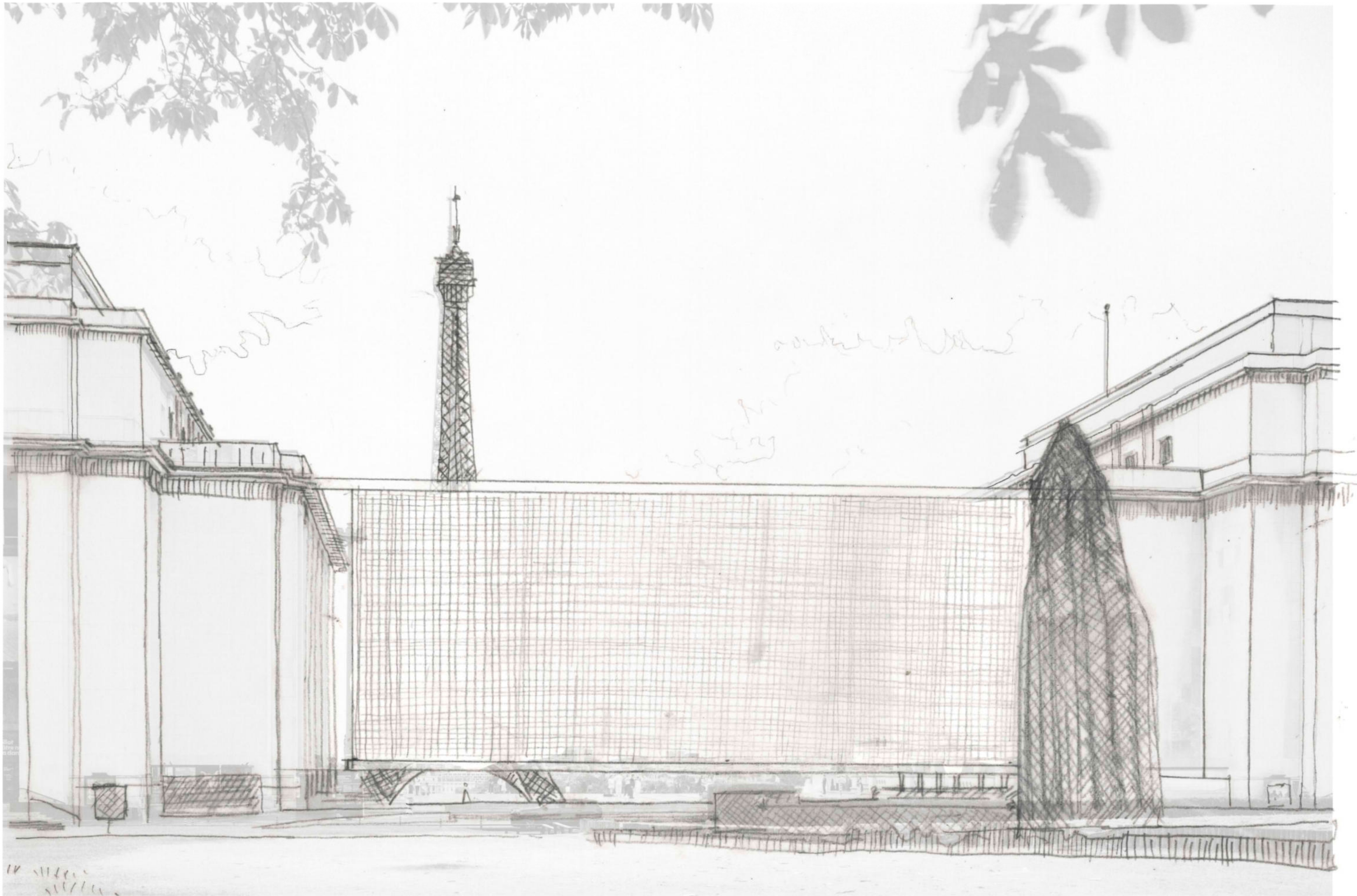
Nuances & Bambou



Atelier Terramano, préparation des enduits terres



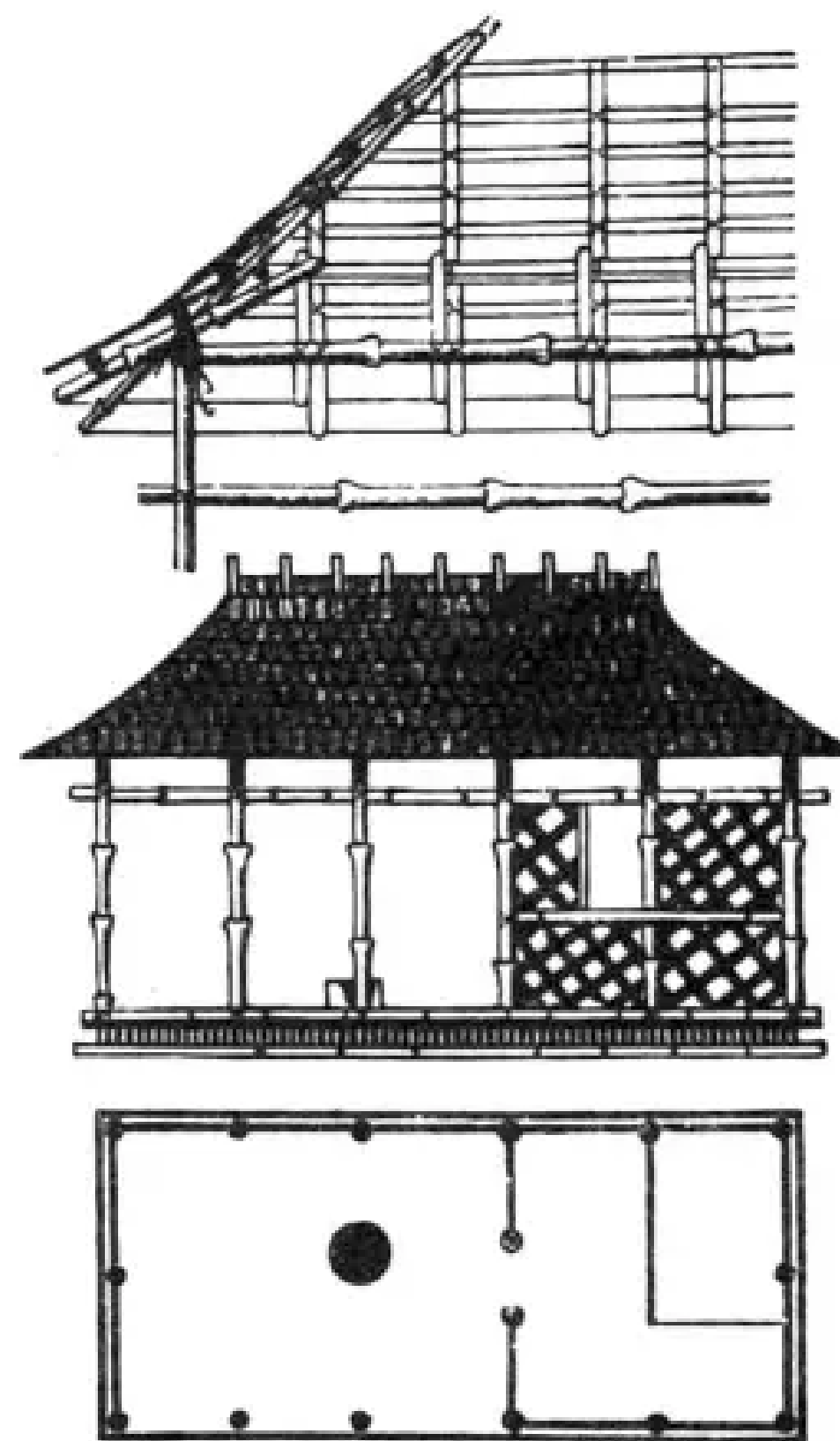
Application du torchis



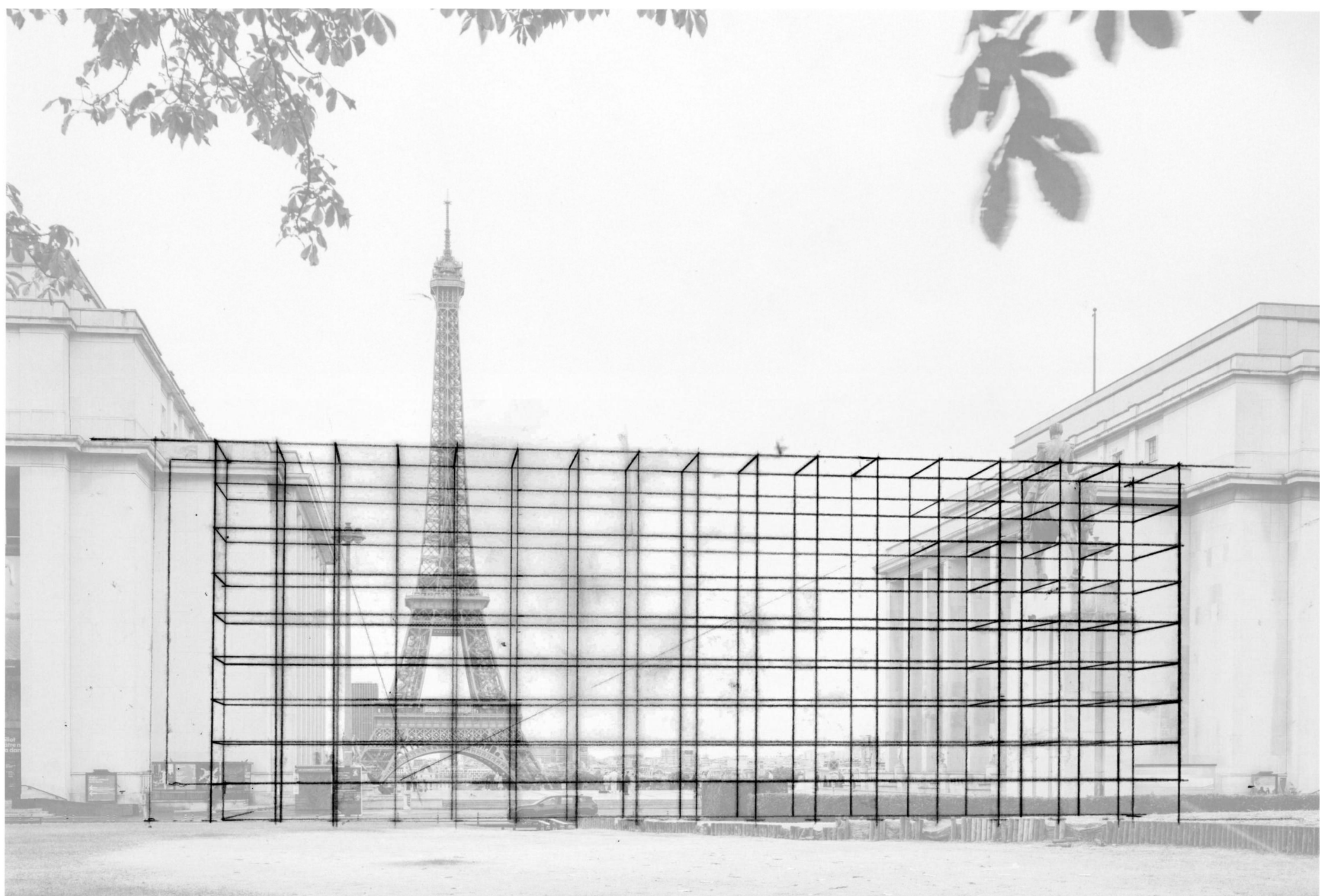
CACHE TOI OBJET !



Crystal palace, exposition universelle de 1851

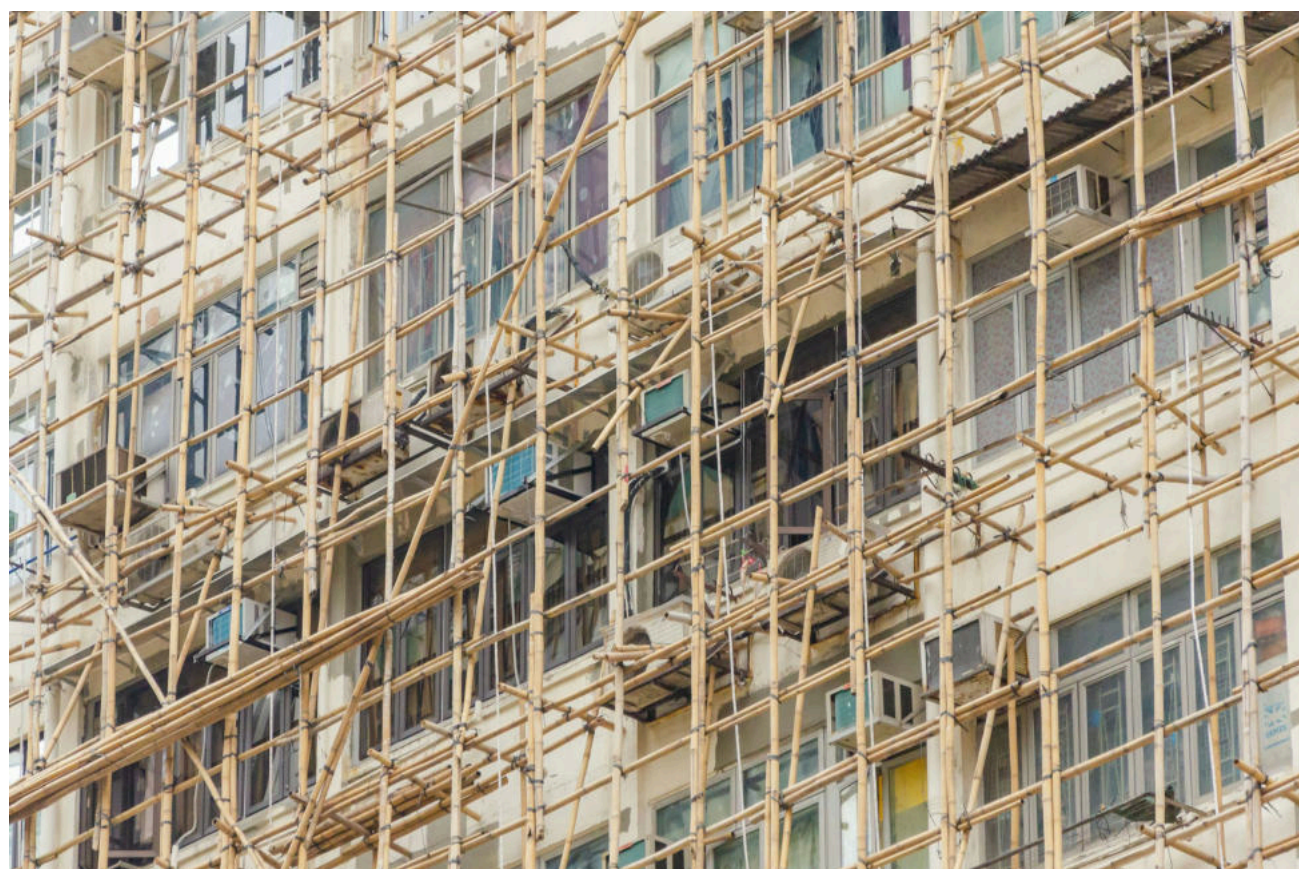


Les quatre éléments de l'architecture, Gottfried Semper

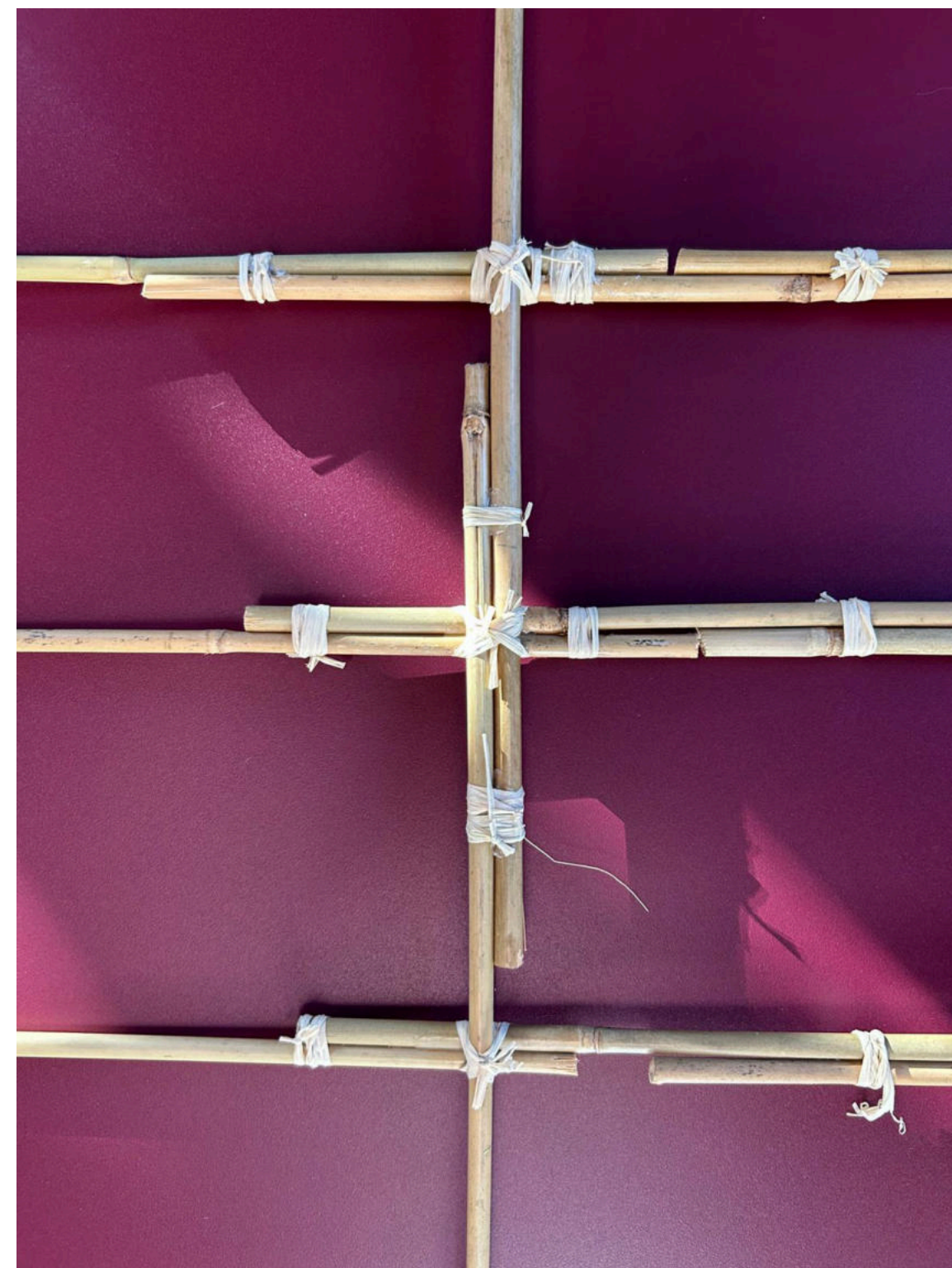




Biennale de Venise 2025



Échafaudage à Hong Kong



Assemblage Bambou & Raphia

