

Architectural tours of projects carried out by women architects awarded the ARVHA Woman Architect Prize

Dominique Jakob, jakob+macFarlane Architects, Woman Architect Prize 2019



Conservatoire Nadia et Lili Boulanger
Musique et Danse
Noisy-le-Sec

The municipal conservatory of dance, music and dramatic art of Noisy-le-Sec is located in the city center, near several major facilities of the municipality including the theater and the media library. The site marks a transition between buildings of the «small collective» type and higher elements of the bar type. In this sense, the project extends the block from a programmatic point of view and articulates the scales of the building on the urban territory. The agency proposes a single U-shaped building. It is organized on the periphery of the parcel around a courtyard in its heart and open to the public space. Taking advantage of this cultural program, Jakob+MacFarlane reinvested the public space by networking the various surrounding facilities through a common ground made pedestrian and crossing the block.

Imagined as a sort of strange musical instrument by the architects, this building is functional, a place of welcome and a source of inspiration.

Its geometry is the result of a matrix that unites the two unifying disciplines of the conservatory, namely dance and music. We obtain an architecture of movement created as much by the movements of the dancers as by the musical scores; our objective is to explore and complete the relationship between these two artistic disciplines, as if to form with the architecture, a triangular relationship.

Inside the building, we want to create an environment conducive to learning and relaxation, where the social aspect is as valued as the classes. The Music, Dance, Administration and Logistics functional areas are located in the U-shaped R+2 building, which extends from the western corner of the Auditorium to form a building front between Saint-Denis, 19 March 1962 and des Bergeries streets. This layout allows for a free median exterior space in direct relation to the main entrance hall and the Parvis. The exterior facades on the public domain are made of reinforced concrete sails with architectural facings tinted in the mass, while the interior facade made of glass and metallic products thermo-lacquered in green-yellow on the Square develops like a ribbon.

The geometry of this architecture creates fluidity and aims to soften the air movements that can result from heavy traffic. Les programmes s'enroulent sur 3 niveaux plus un niveau technique partiel en sous-sol le long du U pour terminer sur la face Est par l'auditorium.

The programs are spread over three levels plus a partial technical level in the basement along the U to end on the east side with the auditorium.

On the first floor is the reception area which directs the flow of students to the levels of the conservatory by means of a steel staircase; this reception area extends towards the auditorium and offers an additional access from the forecourt during performances, allowing the rest of the conservatory to be blocked off and secured.

The school's administration and the recording studios, which require significant acoustic insulation, are also located on this level. On the first level, the dance rooms face either the front of the building, or the rue des Bergeries through large windows facing the city. The spaces dedicated to early learning and some training rooms are also on this level, which promotes the relationship between music and dance.

The second level is dedicated to musical training. There are various rooms of different scales that allow for learning in small or larger communities as well as piano rooms. This level also has a terrace.

Finally, the auditorium is a place to gather around performances of different disciplines. It is a place that can be autonomous, intended for teaching as well as for the public. Its shape is a parallelepiped in simple first floor all height, with a footprint of 22.00x13.00m.

The auditorium is inscribed in a relatively compact form. The slope of the tier, partially retractable, allows a homogeneous visibility on the stage and an enlargement of the scenic space. A set of risers offers different configurations of orchestra podiums.

The stage, backstage, storage and logistic areas are on the same level, allowing a great fluidity of circulation (technical, artistic), adapted to the setting up of the orchestras and to the movement of heavy instruments.

The backstage forms the same volume with the stage, the separation being able to be carried out by the curtain of bottom of stage.

The stage and the hall are equipped with a false grill, allowing the movement of technicians on the surface covering the stage and the hall.



Acoustically, the hall has been designed to provide the necessary modularity for the different configurations: amplified music, non-amplified music (small orchestra for public concerts or auditions) and dance. A system of acoustic reflectors sliding on the walls and adjustable on the ceiling in the grill area allows these different configurations and to vary the reverberation time from 1.3 seconds to 0.9 seconds depending on the use.

All the interior spaces are designed in a very programmatic, almost informal way, with no real hierarchy between the classrooms and the meeting or break areas. This creates a relationship between the building and its function. It becomes the shell of a universe dedicated to music, dance and performance.

**Jakob+MacFarlane
Architectes**

• Program: 189-seat auditorium including 5 PRM / dressing rooms / dance halls / rehearsal rooms / music rooms, administrative offices

Contracting authority: Public Territorial Establishment Est Ensemble - Greater Paris / City of Noisy le-Sec

Architect: Jakob + MacFarlane

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