

DVVD

ACCORHOTELS ARENA

PRESS KIT



THE ACCORHOTELS ARENA

REBIRTH OF AN ICON

Ranking as one of the most emblematic structures in the landscape of the capital city, the Palais Omnisports de Paris-Bercy has been reborn under a new light, thanks to the work of the architects from the DVVD agency. Modernized, expanded, upgraded to 21st-century norms and standards, and above all delivered to the public in record time, the new AccorHotels Arena stands out as one of the strong points in the candidature of Paris to host the summer Olympics in 2024.

The largest venue for concerts, shows and sports events in France, the Palais Omnisports de Paris-Bercy (POPB) was opened in February 1984, in the 12th arrondissement of the capital. At that time, it formed part of a major urban development project for eastern Paris, which was already exceptionally well-served (thanks to the proximity of the Gare de Lyon, the RER rapid transit system, the Métro, the Right Bank expressway and the Boulevard Périphérique). Designed by

the architectural team of Andrault, Parat, Prouvé and Guvan to replace the Vel d'Hiv stadium, it rapidly became a key venue in the cultural life of Paris. Its blue metallic web structure, its sloping lawns and its bold pyramidal design made a strong imprint upon the panorama of the city and captured the imagination of the public, who thronged there to attend the performances of leading signers or sports stars. From funboarding to stock car racing, from Madonna concerts to acrobatic ski-ing,

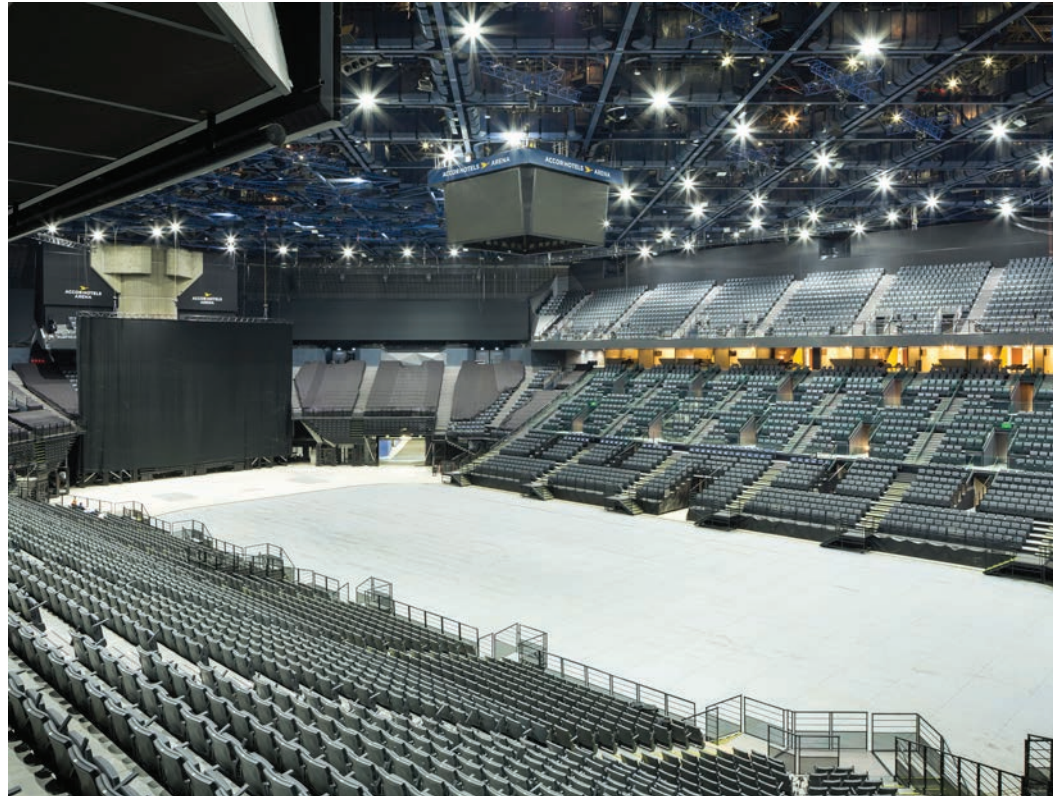


this venue already enjoys a globally unique multi-purpose capability, which has made its reputation. However, after three decades of intensive use, the venue is no longer consistent with the practices and requirements of organizers and spectators in the 21st century. Renovation was therefore needed to bring the venue up to the level of the greatest arenas in the world, whether in terms of the hosting of events, the comfort of users or performances. As Julien Colette, the new General Manager of the facility puts it: “The objective was the rebirth of the Bercy stadium as a modern and innovative arena, highly focused on the quality of the visitor experience for all its audiences”. An ambitious programme, in technical, functional and upgrading terms, was formulated by the DVVD architecture, design & engineering agency, selected in 2011 by a tendering procedure organized by the POPB operating company. This was a salutary intervention, conducted with respect for the history of the existing structure, and delivering fresh impetus and new prospects in the run-up to the 2024 summer Olympics.



Economic and organizational prowess

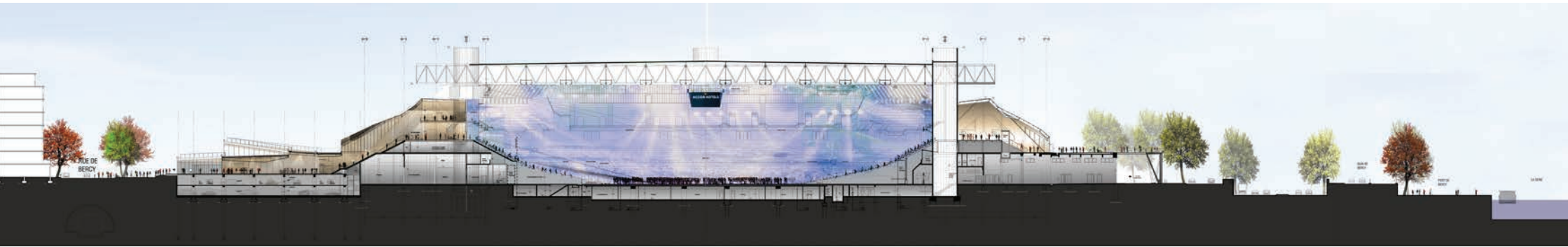
The challenge posed to the DVVD agency was huge, primarily involving the skilful management, with no overrun, of 17 months of works, divided into two phases. A first phase of 7 months, for the renovation of the ice rink and the start of works on the main hall, with a 2-month interruption in works for an interim reopening to host the BNP Paribas Masters tennis tournament and some thirty concerts. The second phase of 10 months, to be executed at a brisk pace, was to involve the reconstruction of the concert hall, the fitting-out of reception rooms, dressing rooms, public spaces, sports facilities, press rooms and show production facilities, the reworking of technical premises and the acoustic and thermal treatment of the outer shell of the building. All this was to be done without the slightest adjustment to due dates and costs, there being no possibility of an extension to the works budget of 110 million euros, and the Masters tennis tournament being an annual event. A just-in-time schedule, with an extremely precise sequencing of phases, was devised as a result.



THE REDEVELOPMENT SCHEME WAS TECHNICAL, FUNCTIONAL AND SAFETY-RELATED. WHAT WE HAVE ATTEMPTED TO DO IS TO GO BEYOND THIS SCHEME BY DELIVERING A SENSITIVE ARCHITECTURE WHICH IS EMBLEMATIC OF ONE OF THE GREATEST ARENAS IN THE WORLD, AND EVEN INFLUENCING URBAN DEVELOPMENT BY OPENING THE BUILDING OUT ONTO THE STREET, PROVIDING SPACES AND WALKING FACILITIES FOR LOCAL RESIDENTS.

— Daniel Vaniche

Works supervisors were to operate zone-by-zone; design analyses were completed to an extreme degree of detail, in order to avoid any change in design in the course of works. At the peak period, nearly 1,200 people were working on-site under extreme demands in order to ensure the on-time official delivery of the project on 18th October 2015. The venue has also changed its name: the Palais Omnisports de Paris-Bercy has made way for the AccorHotels Arena, following a naming operation which forms part of the economic model for the financing of schemes with no public subsidy. In this major achievement, praise is due to the disparity between the economy of resources and the resulting quality of spaces and ambiances, unparalleled in modern arenas.



Bringing the arena closer to its public, and opening it up to the city

The DVVD agency faced another challenge: changing the image of the old POPB, frequently perceived as an inward-looking facility, substantially unconnected to its surroundings, with confusing access routes and little encouragement for public appropriation. By redefining its attachment to the ground, the architects have created a new perspective: the interminable granite stairways and the high-level car parks on the Rue de Bercy have made way for 2,500 m² concourse, which bridges the gap between the concert hall and the street, and provides an opening onto the city. Backing onto the existing structure, this lobby space serves as a linking structure, allowing the public

to meet “under shelter” before the show. The 90 parking places replaced have been recreated in the former storage spaces, previously reserved for the retractable terraced seating, which can now be stored in the concert hall, thanks to an ingenious system of stacking drawers. While the renovated pedestal structure is punctuated by a number of modifications, including the VIP entrance, the glass canopy on the River Seine side, the walkway on the park side, the ice rink entrance and the press entrance, the project retains the strong identity of the building which, with its metal web structure or its sloping lawns, forms a distinctive feature of the Parisian skyline.

WORKING ON SUCH A STRONG AND EMBLEMATIC BUILDING HAS BEEN INTENSE: THE CHALLENGE WAS TO DELIVER SOMETHING NEW WITHOUT CHANGING THE BUILDING'S ORIGINAL NATURE, BRINGING IT INTO THE 21ST CENTURY WHILE RESPECTING ITS ICONIC ARCHITECTURE. WE HAVE ENDEAVOURED TO USE THE SAME SPACE TO ACHIEVE MUCH MORE, COMBINING COMFORT, INNOVATION, FUNCTIONALITY AND ENVIRONMENTAL QUALITY.

— Daniel Vaniche



A generous architecture for the neighbourhood

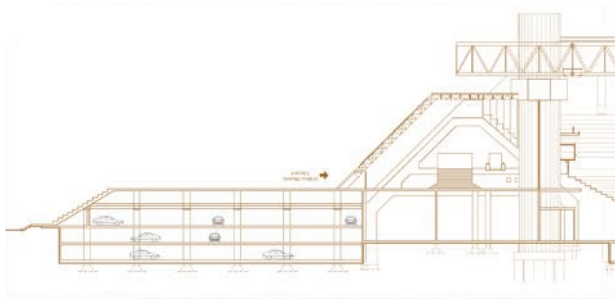
With its street level opening onto the Rue de Bercy and the Seine, the arena consequently radiates a near-intuitive invitation to discovery. On the interior, new reception areas, constructed of timber, structural steelwork and glass, as if to mark the boundary with the existing structure of lawns and concrete, provide spaces for meeting and conversation, as well as providing



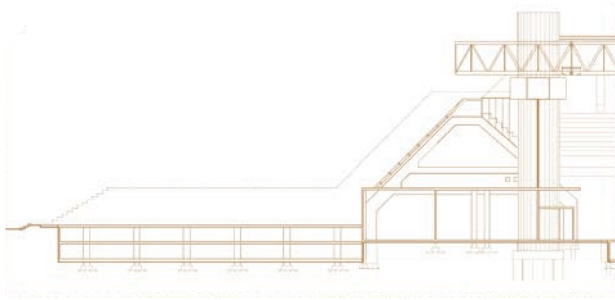
a clear view through to the concert hall. These spaces are accessible to the public (ticket-holders or otherwise) throughout the day, serving the new intent of performance venues, which are endeavouring to transform themselves into genuine living spaces, beyond the scope of events themselves. Here, the convivial and elegant atmosphere, together with the abundant provision of bars, restaurants or dedicated spaces for commercial partners, inevitably generate the incentive for a return visit.

The concourse on the Rue de Bercy, slightly set back from the highway, defines the frontal boundary of a new public space, which fundamentally changes the face of this district and the habits of local residents. Along similar lines, the inclined roof spaces, accessible to all, are becoming a favourite spot for relaxation, reading in the sunshine, talking with friends or even learning to ride a bike. Their gentle incline incorporates a ramp which is accessible to persons with reduced mobility, while a pedestrian overpass connects this new walking space to the Parc de Bercy, creating a continuous link between the Rue de Bercy, the Parc de Bercy and the municipal library via the Simone de Beauvoir footbridge. The AccorHotels Arena has therefore been transformed into a fully-fledged urban interchange, where well-being, ease of access and sociability are just as important as sound quality.

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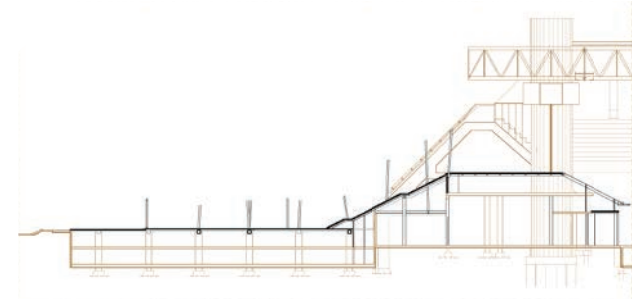


Simplification enhances functionality

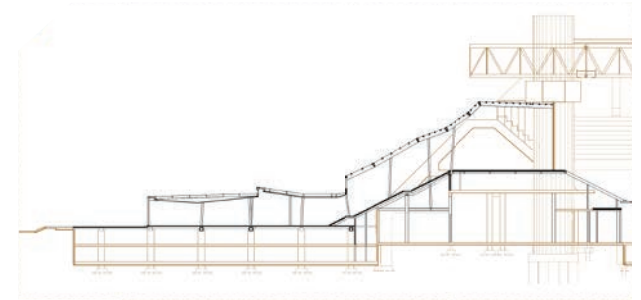
The sloping roof outlines are reflected on the interior of the reception space, reinforced by false ceilings of timber lath construction, the horizontal structure of which emphasizes the lines of force generated by the enclosed space. The concourse is bathed in light, thanks to the glazed canopies which reinterpret the layout of the metal web structure and, in places, frame astonishing views of the sky and the sloping lawns, which can also be seen from the stairways and escalators leading to the new gallery. The latter, previously a charmless and inconvenient pedestrian area, is now rational and

ultra-functional. It reflects the times perfectly, with its timber cladding and its dynamic and sophisticated signage. For the entertainment of spectators, this structure is punctuated by fourteen themed bars. Here, as in the concourse, the tonality and ambiance of the premises are delivered by materials: the mineral quality of concrete, the warmth of timber, and the brilliance of copper and gold. On the Boulevard de Bercy, the special VIP entrance reproduces these colour schemes, in this case with a ceiling enlivened by a glass canopy, which becomes sculptural in its structural form.

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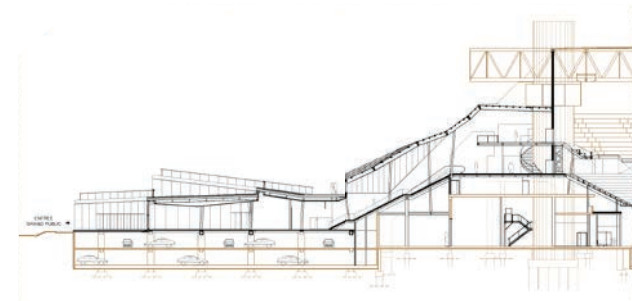
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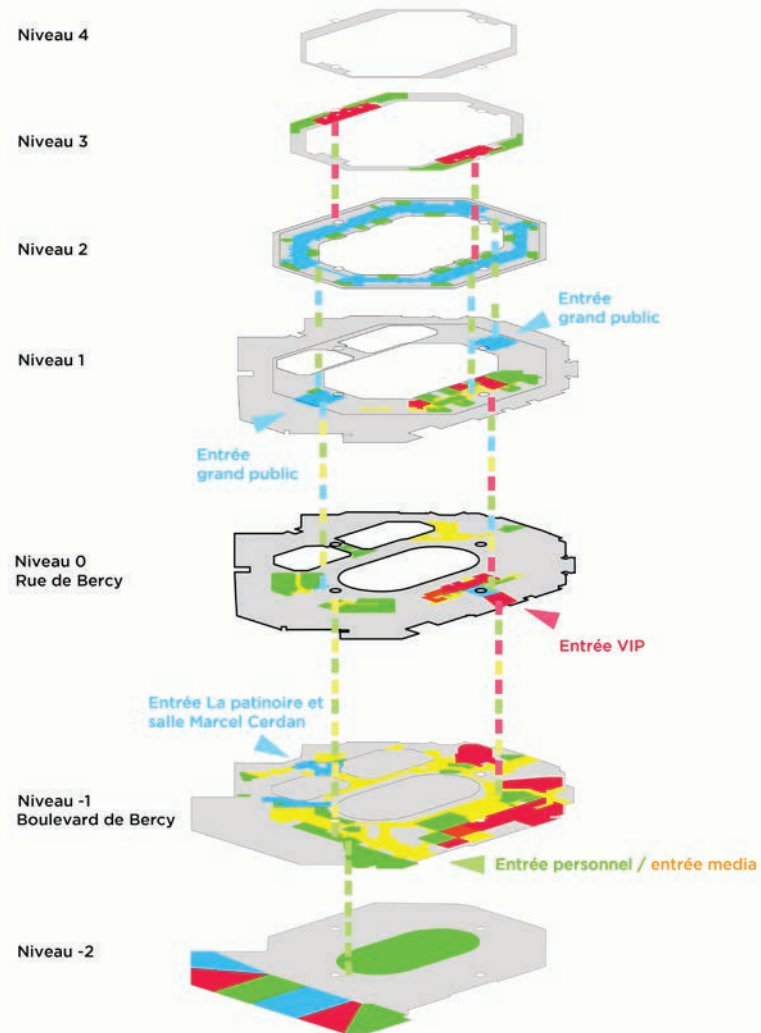


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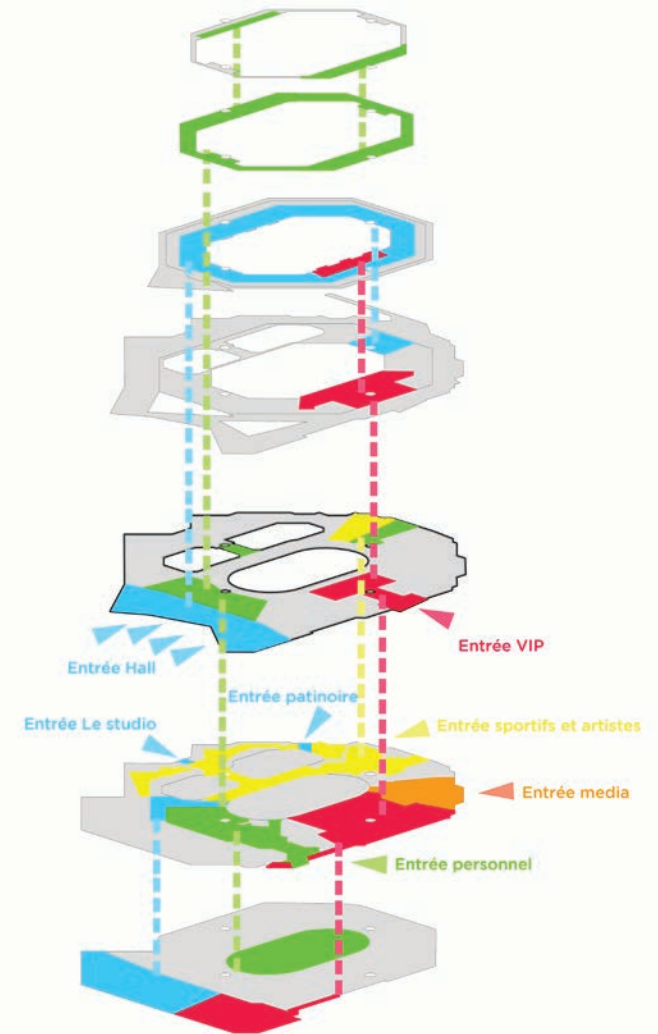




Before and after flux



BEFORE RENOVATION

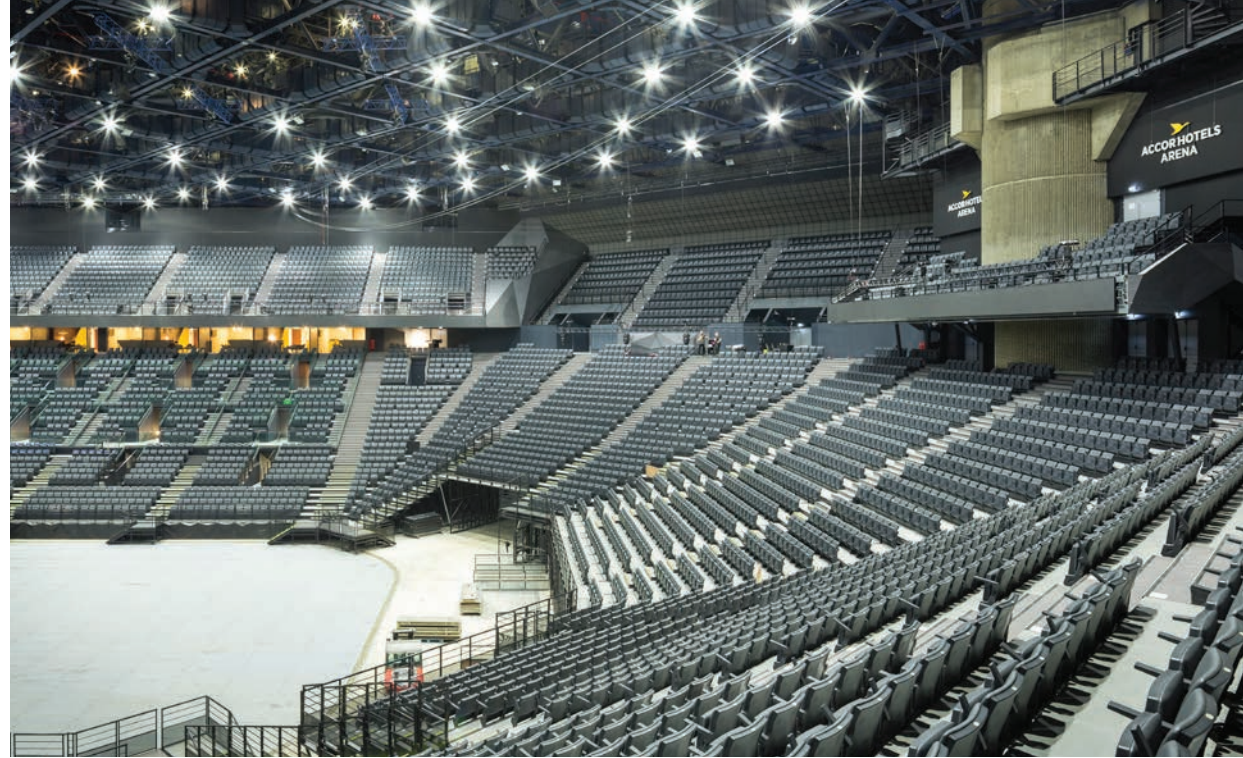


AFTER RENOVATION

Grand public	Accueil VIP	Sportifs et artistes	Espace personnel	Espace media

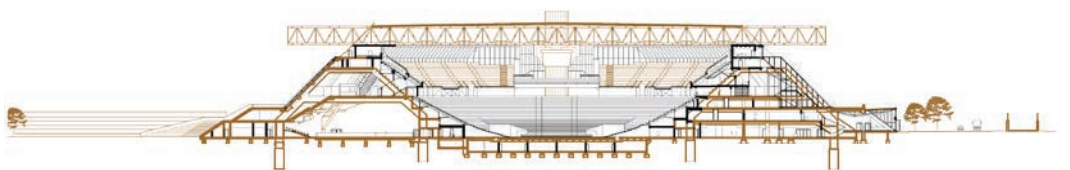
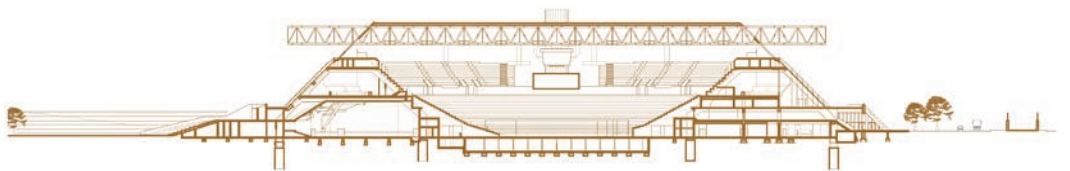
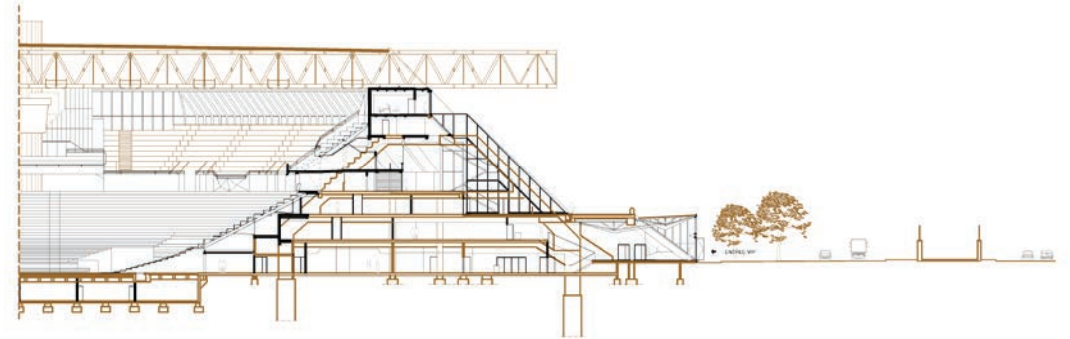
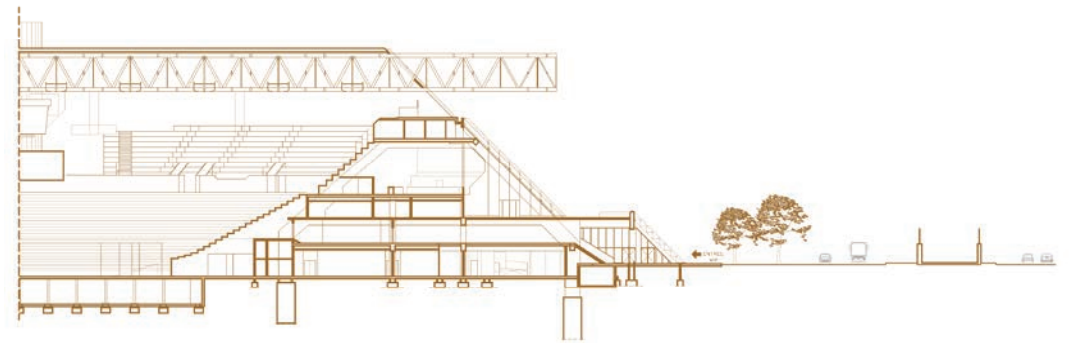
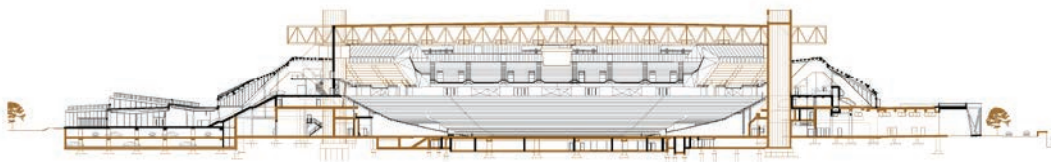
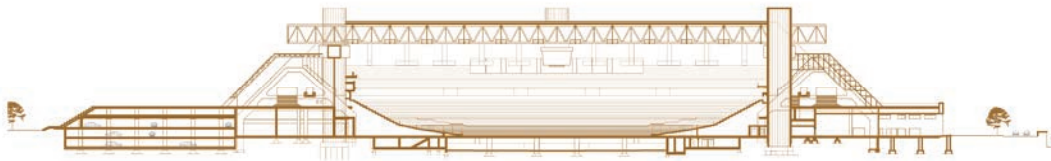
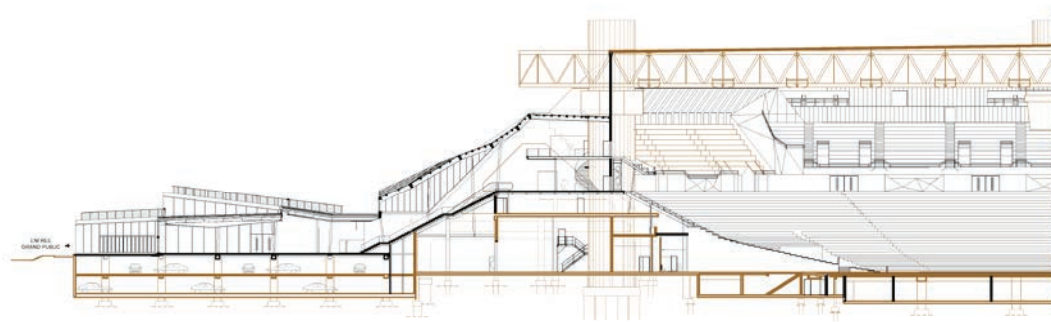
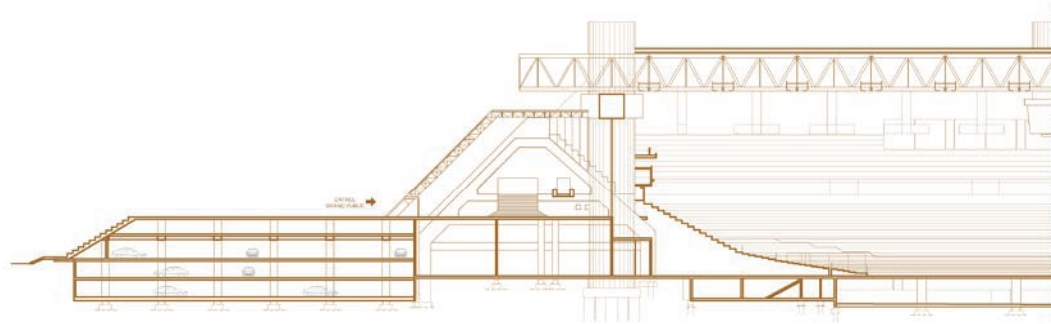
Achieving more within the same context

A further substantial challenge for DVVD lies at the very heart of the arena: whilst remaining within its existing shell structure, the concert hall will nevertheless be required to increase its audience capacity. Balconies, cantilevered on existing structures without modifying the latter, have satisfied this major constraint, increasing audience capacity from 17,000 to 20,300 seats. For the convenience of users, visibility has been improved through the redesigned geometry of the arena and its seating, lighting and acoustics have been analyzed in detail, with the selection of high-performance materials, including new seats comprised of an absorbent shell which maintains a



consistent sound quality, even when unoccupied. To switch between any one of the thirty possible configurations, it was previously necessary to remove the additional terraced seating. Now, retractable terraces have accelerated this process, ensuring optimum modularity. In total, 4 to 5 thousand seats can now be stowed in just a few hours, thereby facilitating the use of manpower. Finally, the washed-out and uncomfortable red seats have been replaced by elegant armchair seats in dark grey shades, which adapt to any type of show. The colour of the room is now dictated by the audience, before the show takes over.









Convenience of use for all

The scheme also dictated an increase in the availability of value-added seating, whilst observing existing clearances: the number of boxes has thus increased from eighteen to fifty-three, including ten open boxes with panoramic views over the arena, ideally situated for a unique and immersive experience. The building also has four private lounges for its corporate partners, with access to luxury seating. In total, 3,000 square metres of new high-end reception spaces have been added. Leading-edge technologies have been favoured throughout, with high-density WiFi allowing up to 20,000 people to go on line simultaneously.

The upgrading of premises to current tastes also involves the enhancement of their attraction and their multi-functional capability, whilst increasing

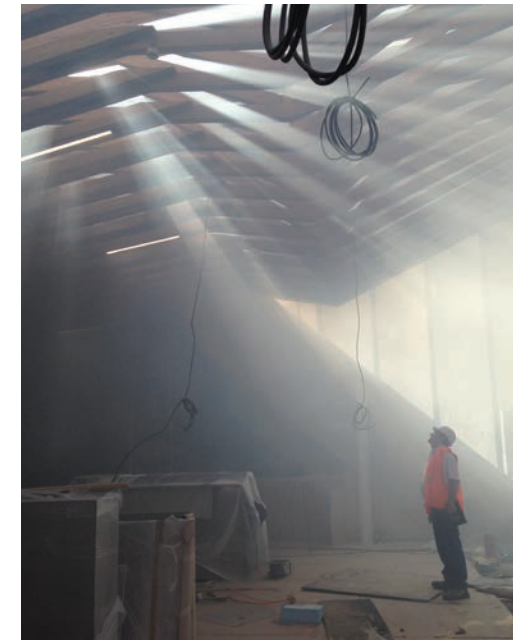
the comfort of the people putting on the show. The dressing rooms, lounges and technical facilities have therefore been expanded, refitted and redesigned for more contemporary applications. These operations have been undertaken in the interests of improving working conditions for staff, saving energy and rationalizing operating costs, under a policy which is consistent with the City of Paris Climate Plan.

This complete redesign of dressing rooms and production facilities is also an important factor in the competition between major cities and major arenas throughout the world to host the most prestigious events: world championships, concert events, and now the Olympic Games.

The challenge is also technical

All the functional modifications, the movement of spaces, the creation of the concourse, the large glazed canopies and the tunnel between the car park and the VIP lounge have a substantial structural impact: the assumption of new loads by existing facilities, the penetration of thirty year-old structures, cantilevered balconies, the reinforcement of floor slabs, beams and columns, etc. – all these operations can rapidly become expensive, if not impossible. Happily, architectural choices have been adopted by the design team to ensure perfect symbiosis between architecture and engineering, sometimes to the point of modifying the project design in the interests of financial viability or the achievement of due dates.

Beforehand, detailed archaeological work was undertaken for the location of the 1,000 original piles and deep foundations, and the analysis of surrounding soils, in order to recalculate the new loads to be applied to these elements, to minimize these loads and, where applicable, to enhance load-bearing capability by the injection of concrete and the installation of additional micropiles. It will be understood why additions to the structure are to be as light as possible, in the interests of load-bearing capability and, insofar as possible, prefabricated to permit rapid installation.

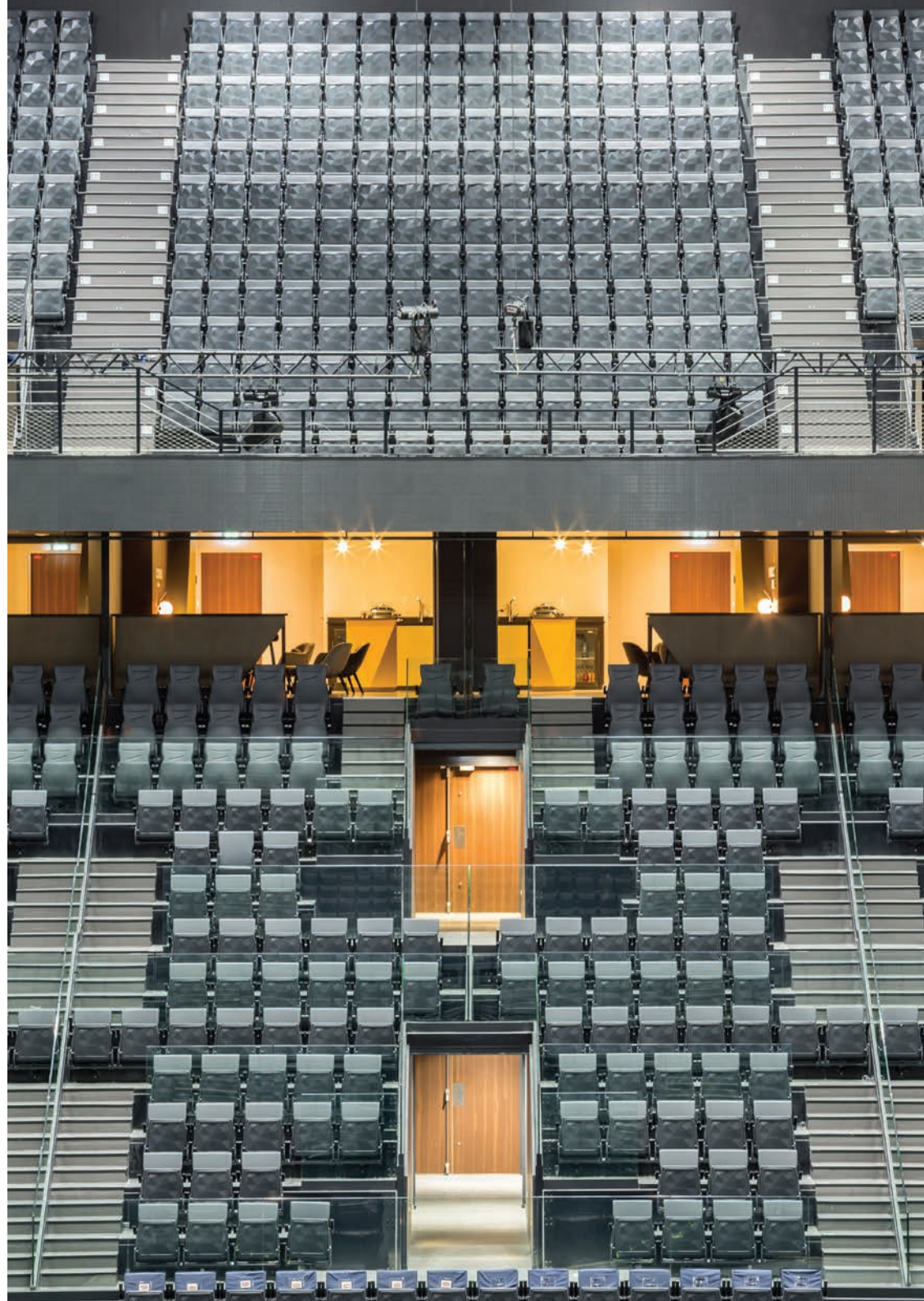


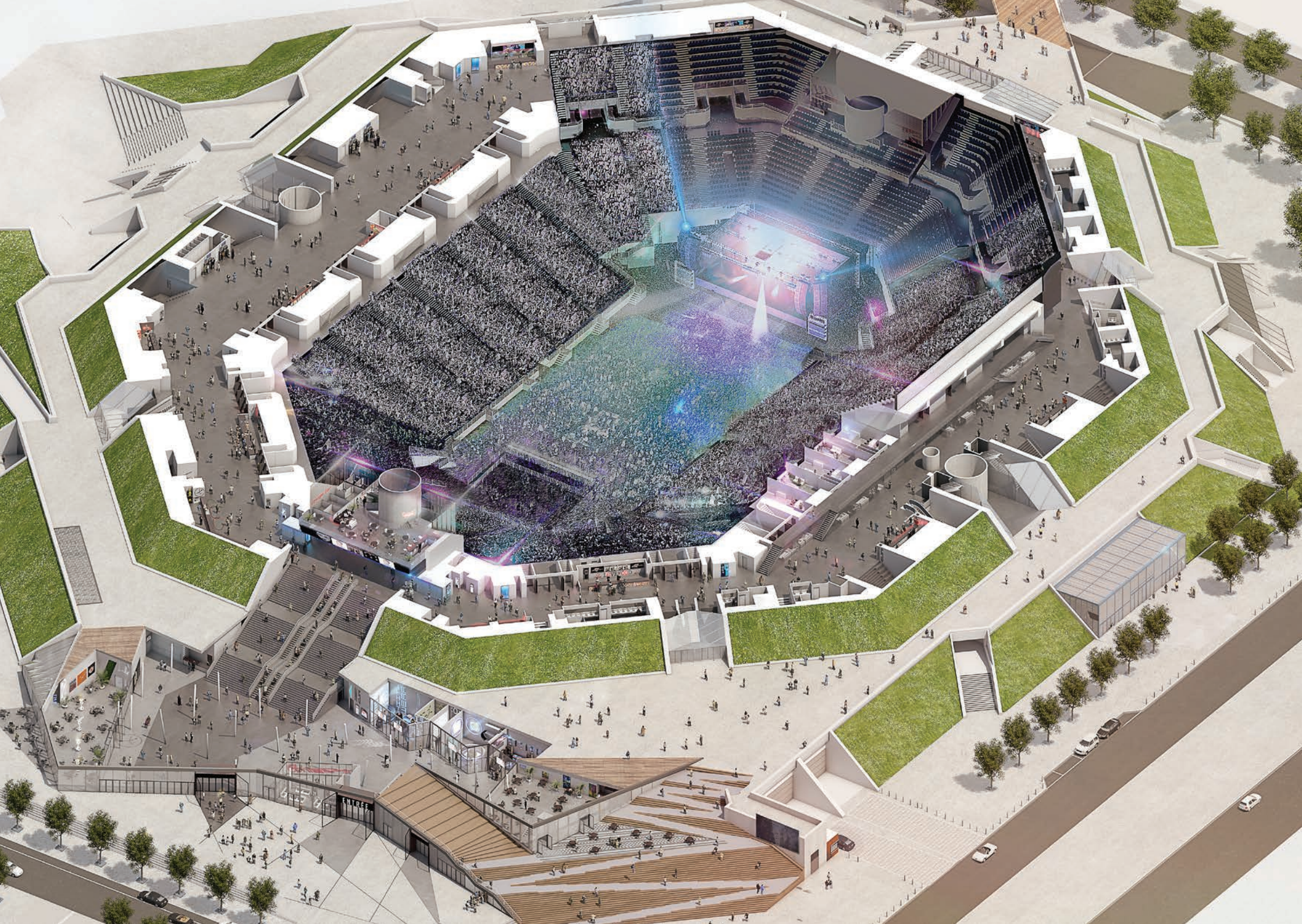
An Arena rooted in its age

Again in the context of the City of Paris Climate Plan, the energy consumption of the AccorHotels Arena will be reduced by one quarter in relation to the old POPB, and it is intended that the arena should obtain HQE environmental certification in the operational phase. The glazed canopies, for example, after structural reinforcement, have been refitted with high-performance double glazing. While the lawns have been retained, they have been thermally insulated for the elimination of energy losses. The embankments were supported on prefabricated L-shaped concrete receptacles, arranged as a series of steps and covered with a geotextile material. Sealing has been completed in four stages: removal of turf and soil, cleaning and repair of the concrete receptacles, the application of the sealing course in the form of cast resin, the reinstatement of the original soil and the application of new turf. Interior insulation is provided by mineral wool panels of thickness 15 cm, secured below the concrete frame of the structure. A new dispersion sprinkler system has been installed. At the base of embankments, run-off water is collected by a system of drains

and gutters, then routed to specially-created reservoirs for the optimization of the water cycle. Technical facilities, ventilation or air-conditioning units, or even the fluid used as a coolant for the ice, have been adapted to these high-quality environmental objectives. Everything has been studied down to the last detail, to make the Arena a truly contemporary facility.

The architects from the DVVD agency have breathed new and joyful life into a legendary Parisian venue. Thanks to an ingenious and meticulous renovation, the AccorHotels Arena now ranks among the three leading multi-purpose sports arenas in the world, whether in terms of performances, hospitality, functional capabilities or facilities. Adroitly reconnected with its users, the arena has lent a fresh dynamism to the surrounding area. By its impeccable response to the latest dictates of the 21st century, this facility has been transformed into a global destination for sports and entertainment in the heart of the capital city. The arena has made a spectacular return to centre stage.





DVVD : 8 questions to Daniel Vaniche

WAS THIS COMPETITION SIMILAR TO OTHERS ?

Absolutely not. This project was born of a competition based upon complex considerations, including a business model associated with the operation of the site, over and above an architectural scheme. The key issue was naturally the anticipated generation of income to cover the costs of this major conversion project. Architecture was therefore required to take account of the rationale dictated by site operations. In other words, we needed to know how much the project would cost but also, exceptionally, how much it would bring in.

WHAT DID THIS REDEVELOPMENT SCHEME INVOLVE ?

As a minimum requirement, this scheme dictated an upgrade for the fulfilment of technical standards, fire safety standards and accessibility standards for persons with reduced mobility (PRM). Everything else was left to the discretion of the teams of architects, engineers and operators, each of whom was required to determine the service level of public spaces, the quality of sporting and production facilities, the surface areas of lounges or the number of boxes.



Nor was the capacity defined. The scheme even anticipated a reduction in seating, specifically for the incorporation of additional spaces for persons with reduced mobility.

BUT YOU HAVE INCREASED THE NUMBER OF SEATS ...

That was probably why we won. We have actually increased the capacity of the Bercy stadium, taking it from 17,000 to 20,390 seats, including 120 spaces for persons with reduced mobility. This has allowed us to create the anticipated VIP seats, whilst increasing capacity for the general public.

ULTIMATELY, SOME MIGHT QUESTION THE RATIONALE OF REDEVELOPMENT, RATHER THAN DEMOLITION AND RECONSTRUCTION...

Can you imagine Paris without the Bercy stadium for three whole years? For the city, in any event, this was unthinkable. We would have had to waive the organization of some of the most prestigious tournaments in the world, which might then never have come back. In the event of demolition, it would also have been necessary, prior to any dismantling operation, to construct a peripheral venue elsewhere, in the interests of the continuity

of events, while simultaneously sacrificing a strategic address, given that Paris is the only major capital to boast a facility of this type in the heart of the city, in common with Madison Square Garden in New York.

DID WORK ON THE EXISTING STRUCTURE INVOLVE A RESPECT FOR THE ORIGINAL ARCHITECTURE OF ANDRAULT AND PARAT ?

We were given no guidance on this matter. However, we defined our own limits. In our opinion, there was a self-evident requirement for the conservation of the roof, the four exposed concrete pillars which support it, and the sloping lawns which define the image of this facility.

That being said, while the outline of Andrault and Parat's building has been preserved, we have undertaken the complete transformation of the interior of the arena, which was originally designed as a velodrome only. The decision to hold concerts here was only taken some time later. As a result, the venue has enjoyed 30 extraordinary years. However, Bercy has recently proved to be less and less appropriate for increasingly elaborate musical productions and shows, or for the increasing demands associated with the hosting of sports events. It should be borne in mind that, in the field of arenas, international competition is particularly keen.

HOW HAVE YOU IMPROVED THE ARENA WITHOUT RADICALLY CHANGING THE PHYSIOGNOMY OF THE EXISTING STRUCTURE?

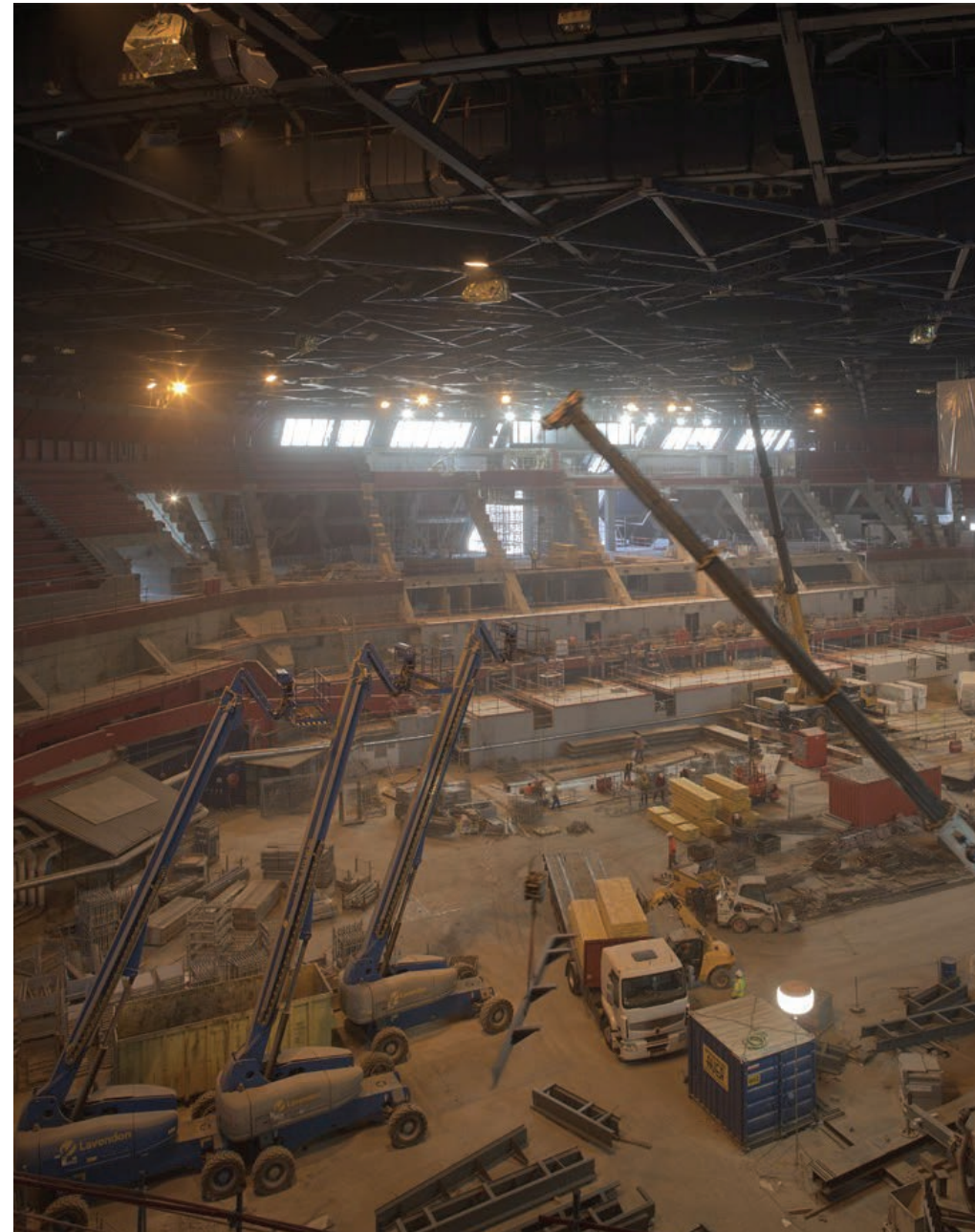
This was a real brainteaser; everything that was moved had to be found a better location elsewhere. Firstly, we created a reception lobby, which did not exist previously. This lobby incorporates a restaurant and bar. We then reclaimed, not only parking spaces, but also the residual spaces below the sloping roofs, providing nearly 10,000 m² of additional space. We then envisaged the redistribution of site facilities. Two technical spaces have been redesigned for the development and delivery of stage productions, together with a larger and better-distributed VIP area, more functional press facilities, changing rooms which are worthy of the name, and an adjoining zone for the production of shows, permitting the pooled use of these facilities. Planning has been rationalized by drawing a distinction between three different traffic flows: spectators, VIPs and production staff, sportsmen or artistes.

WHY WAS THE PROJECT COMPLETED IN TWO STAGES?

Preparatory works were undertaken over a period of seven months, working around the arena without affecting it to any fundamental extent. The Bercy stadium was then re-opened to host the Masters 1000 tournament, an event which could not be moved elsewhere. Immediately thereafter, works were resumed for a further ten months, this time for the complete redevelopment of the arena and all the adjoining spaces. If the arena appears to be substantially unchanged, this represents an achievement, as the only two features which we have retained are the octagonal design layout and the meshed roof structure.

ULTIMATELY, THE BERCY STADIUM, PREVIOUSLY UNSUITED FOR ITS PURPOSE, HAS BEEN TURNED INTO ONE OF THE MOST MODERN ARENAS...

The pyramidal design of the overall structure was particularly restrictive. That being said, we have managed to achieve everything needed for the Bercy stadium to secure its place among the finest arenas in the world. Moreover, an entirely new 55,000 m² project on the same scale would undoubtedly have been more imposing and intrusive in its surroundings. Respect for the architecture of Andrault and Parat has probably steered us towards superior integration. In brief, the subtlety of this project has been born of the restrictions applied.



5 Questions to Julien Collette, Chief executive officer of the Accorhotels Aréna

WHY DID THE CITY OF NEED
A NEW FACILITY FOR SPORTS
AND INDOOR SHOWS?

Since the opening of the “POPB” stadium in 1984, Paris, the City of Light and the world’s leading tourist destination, has had one of the five largest and most attractive multi-functional arenas in the world for the hosting of sporting competitions and shows. However, after the thirty years of good and faithful service, the POPB is showing its age, and no longer matches the economic and functional standards of its counterparts in other countries (Madison Square Garden in New York City, the O2 Arena in London, and the Mercedes-Benz-Arena in Berlin). Its transformation into a modern and well-connected arena, with facilities for every type of audience, was therefore essential for securing the future of this facility in its current form, and confirming the status of Paris as one of the world’s leading venues for concerts by pop stars, the most prestigious family shows and major indoor sports events.

WHAT WERE THE MOST
PROBLEMATIC CONSTRAINTS
ASSOCIATED WITH THIS PROJECT?

The major constraint associated with this renovation, which was common to all the parties involved, stemmed from completion dates which could not be moved as a result of scheduled events, during a period of several weeks for the suspension of works in the autumn of 2014, and thereafter upon the opening of the Arena. Missing out on the annual BNP Paribas Masters tennis tournament or a concert by U2, the greatest rock band in the world, would have been inconceivable.

WHAT IS YOUR OPINION OF THE
PROPOSAL OF THE DVVD AGENCY?

The project proposed by the DVVD agency perfectly satisfies the key issues associated with the renovation of the old POPB. The Arena is now a genuine living space, accessible, light-filled and environment-friendly, in the very heart of Paris.



WHAT WERE THE CHALLENGES
IN TERMS OF ACCESSIBILITY (FOR
PUBLIC TRANSPORT, MOTOR
VEHICLES, PEDESTRIAN ACCESS AND
PERSONS WITH REDUCED MOBILITY)
ASSOCIATED WITH THE RENOVATION
OF THIS BUILDING FROM THE 1980'S?

The challenge was to make the Arena entirely accessible to persons with reduced mobility and disabled persons. The building is now accessed via two entrances, including one on the River Seine side. A new reception concourse of nearly 2,000 square metres and large glazed canopies provide an expansive opening onto the Rue de Bercy and the Metro station.

WHAT ARE YOUR INITIAL
CONCLUSIONS ON THE
TRANSFORMATION OF THE ARENA,
SEVEN MONTHS AFTER OPENING?

Just hearing Bono, lead singer of U2, declare on stage that he was playing the finest arena in the world is evidence enough of the success of this project. The AccorHotels Arena has now taken over the primary function of the POPB: hosting a diverse and high-quality programme of cultural and sporting events, whilst becoming a key venue for the presentation of major brands and public relations operations for companies of all types. A “must-play venue”, as the British would say, which is the pride of Paris and has already lent the capital the cachet of an Olympic city...

7 Questions to engineers

T. Janus, O. Rinn and A. Joly A. Millard

FROM YOUR VIEWPOINT, WHAT SIGNIFICANT TECHNICAL CHANGES HAVE BEEN ASSOCIATED WITH THE REDEVELOPMENT OF THE ACCORHOTELS ARENA?

N°1 T. JANUS O. RINN

For users, significant technical changes are associated with the retractable stands, the Wi-Fi facility, with the possibility for the simultaneous connection of 15,000 spectators, but also the LED ring lighting system, which permits high levels of interaction between the arena, productions and spectators.

WHAT SPECIFIC TECHNICAL FEATURES ALLOW THE ARENA TO BE ARRANGED IN NEARLY 30 POTENTIAL CONFIGURATIONS?

N°2 T. JANUS O. RINN

At the series of six concerts by Muse at the end of last winter, the Arena hosted the largest number of spectators in its history, over 19,000 per show, in an “amphitheatre” configuration with the stage in the middle of the pit; this was made possible by the geometry of the hall, the retractable stands and the creation of hanging balconies.

Dividing curtains associated with the LED ring lighting system allow the capacity of the hall to be reduced almost imperceptibly, without impairing the balance of the arena.

This modular facility allows an exceptionally rapid transition from one configuration to another, in order to allow the hosting of events of different types, the scale of which may vary from 8,000 to 23,000 spectators.

WHAT ARE THE QUALITIES OR CHARACTERISTICS WHICH MAKE THIS ARENA ONE OF THE BEST-PERFORMING IN THE WORLD?

N°3 T. JANUS O. RINN

What are the qualities or characteristics which make this arena one of the best-performing in the world?

More functional, more welcoming, more modern and with a higher capacity, the new AccorHotels Arena has confirmed its position among the top 5 performance arenas in the world (Pollstar classification).

Sustained and detailed attention has been paid to the selection of materials used in the renovation project, thereby contributing to a significant improvement in the acoustics of the hall.

WHAT IMPROVEMENTS HAVE BEEN MADE FOR THE COMFORT OF SPECTATORS?

N°4 T. JANUS O. RINN

Substantial work has been undertaken on sight lines, in order to ensure optimum viewing comfort from all parts of the hall.

The ergonomic seating is a genuine improvement, as is audience circulation between the seating rows, which has been improved by the extension of stair heads in the stands and balconies. Extensive work on the ventilation system has also been undertaken for the achievement of a uniform temperature in the hall. All the single-flux air treatment units have been replaced with twin-flux units, thus ensuring the more effective preheating and mixing of the ambient air.





IN COMPARISON WITH THE OLD POPB, WHAT OUTSTANDING CHANGES HAVE BEEN MADE IN THE INTERESTS OF OPTIMUM CONVENIENCE OF USE FOR ATHLETES, MUSICIANS, ORGANIZERS, ETC.?

N°5 T. JANUS, O. RINN & A MILLARD

Within the AHA, each zone has been conceived with end users in mind. The Arena features a new zone which harmoniously combines the various spaces available for the use of events organizers and sporting federations. This zone is divided between a production space (with offices), catering facilities (restaurant), hospitality lounges where production guests can relax and socialize, and dressing rooms for artistes with high-end facilities.

WHAT OPTIONS HAVE BEEN PREFERRED, IN TERMS OF MULTIFUNCTIONAL CAPABILITY AND MODULARITY, IN ORDER TO OFFER THE WIDEST POSSIBLE RANGE OF EVENTS?

N°6 A. JOLY A. MILLARD

The use of retractable stands, rather than removable seating, and the installation of dividing curtains.

IN WHAT RESPECTS IS THE ACCORHOTELS ARENA PROJECT NOTEWORTHY, IN TERMS OF ENERGY SAVING?

N°7 T. JANUS

Under the terms of the City of Paris Climate Plan, the energy consumption of the AccorHotels Arena is to be reduced three-fold.

The company is aiming to achieve HQE certification in the operating phase of the Arena.

A key feature of the project has been the replacement of insulation and the installation of high-performance insulation in those areas where the building was deficient, while the development of recycling mechanisms also contributes to the achievement of environmental objectives (the recovery of energy from all the heat released by cooling installations can be used to provide space heating under mid-season conditions).

The building has been equipped with presence and light detection functions, in order to limit energy consumption in unoccupied spaces.



5 questions to Thierry Omeyer, Goalkeeper for the Paris-Saint-Germain HB Handball Team, capped 335 times for the French National Team

WHAT ARE YOUR FIRST IMPRESSIONS OF THE EXTERIOR, AND THEN OF THE ENTRANCE TO THE NEW ACCORHOTELS ARENA?

The impression created is fresh and modern. A very fine reception area, with easy access for wheelchairs. The boxes are a genuine asset to the Arena, as are the VIP lounges.

WHAT WOULD BE YOUR COMMENTS ON THE NEW CHANGING ROOMS?

The changing rooms have been entirely redesigned, and are very accessible, practical and spacious. It is also good to have lockers which are sufficiently large, allowing everyone to have their own space.

WHAT NEW IMPROVEMENTS HAVE YOU TAKEN ADVANTAGE OF AND EXPERIENCED IN THE AREAS RESERVED FOR PLAYERS?

Everything has been updated, and the results are very pleasing. The feeling is good here.



HAS THE RENOVATION OF THE ACCORHOTELS ARENA CHANGED YOUR RELATIONSHIP WITH THE COURT AND THE CROWD DURING A GAME?

The relationship with the crowd has always been a special feature of this arena. Even before the renovation, there was a real sense of closeness to the public, and now even more so. As an athlete, it is a pleasure to experience this renovated Arena, and the impressions out on the court are highly favourable.

IN YOUR OPINION, HAS THE DVVD AGENCY SUCCESSFULLY RISEN TO THE CHALLENGE OF CREATING A NEW ARENA FROM THE OLD POPB?

In my view, this challenge has been met for both players and spectators. Artistes and athletes have everything they need to prepare and embark upon their competition or show under the best possible conditions. The reception facilities, levels of comfort and infrastructures for the hosting of the general public all contribute to ensuring that everyone will enjoy the various events on offer, in the best possible way. I have attended a concert as an audience member, and spent a very enjoyable evening.

5 questions to Mouhammadou Jaiteh, key player at the JSF Nanterre Basketball Club, capped 9 times for the French National Team

WHAT ARE YOUR FIRST IMPRESSIONS OF THE EXTERIOR, AND THEN OF THE ENTRANCE TO THE NEW ACCORHOTELS ARENA?

The impression created is really very good: a restrained exterior with a clearly visible entrance, and a rather stylish aspect which is in keeping with the image of Paris. The interior has been renovated, and is consequently very pleasing, with new and less flashy colours which lend an air of class to the overall structure.

WHAT WOULD BE YOUR COMMENTS ON THE NEW CHANGING ROOMS?

There is a sense of freshness, and these changing rooms are distinguished by their new design. The new colours are extremely pleasing.

WHAT OBVIOUS CHANGES HAVE YOU OBSERVED ON THE ROUTE TO THE COURT?

Access from the changing rooms to the courtside has been made easier.

HAS THE RENOVATION OF THE ACCORHOTELS ARENA CHANGED YOUR RELATIONSHIP WITH THE COURT AND THE CROWD DURING A GAME?

Not particularly. As a sportsman, I try to focus on what is happening on the court. Coming courtside, however, I couldn't help but be struck by the beauty of the arena.

IN YOUR OPINION, HAS THE DVVD AGENCY SUCCESSFULLY RISEN TO THE CHALLENGE OF CREATING A NEW ARENA FROM THE OLD POPB?

Yes, I believe this challenge has been met successfully. Most people arriving here respond with a sensation of pleasure, and have a good long look around. As soon as they come into the entrance lobby, people feel at ease. I was struck by the new design of the arena, and particularly by the black colouring, which is really very classy.



6 questions to Catherine Baratti-Elbaz, Mayor of the 12th arrondissement

WHAT WERE YOUR INITIAL IMPRESSIONS UPON THE OPENING OF THE ACCORHOTELS ARENA?

Renovation has transformed this venue, including a highly intelligent rethinking of spaces and traffic flows, for example using a new walkway to the Seine. The presentation is highly elegant, and the comfort unparalleled.

HOW COULD YOU AND WOULD YOU DEFINE THE ACCORHOTELS ARENA?

Beauty in the service of functionality. A very fine example of architectural design, providing an arena which is capable of delivering events with an international dimension to the general public.

WHAT HAVE BEEN THE EXPECTED AND UNEXPECTED REPERCUSSIONS FOR THE CITY?

The City has anticipated repercussions in terms of tourist numbers, as the AccorHotels Arena merits its place on the international map of the finest arenas in the world. It is our intention that it should host the foremost events, whether artistic or sporting. One unexpected repercussion has been the renewed curiosity shown by Parisians in this arena and its surroundings. This has been a genuine process of rediscovery.

WHAT DO YOU THINK OF THE PROPOSAL OF THE DVVD AGENCY, AND WHAT WERE YOU EXPECTING FROM THIS TYPE OF PROJECT?

I was really attracted by the idea of opening up this venue to local residents, particularly the very extensive reception area, which incorporates ticketing facilities, entertainment spaces, bars and restaurants. Giving full rein to sociability is a genuinely sound intent, which we would encourage.



WHAT FEEDBACK HAVE YOU RECEIVED FROM RESIDENTS?

They are happy that the works have been completed on schedule, and have been pleasantly surprised by the successful transformation of their Arena. The latter makes a full contribution to the pride of local residents, both in their district and in its appeal.

IN YOUR OPINION, HAS THE DVVD AGENCY SUCCESSFULLY RISEN TO THE CHALLENGE OF CREATING A NEW ARENA FROM THE OLD BERCY STADIUM? IN YOUR VIEW, WHAT IS THE MOST STRIKING FEATURE?

The challenge has been more than met. This is a true renaissance. The most striking elements are the comfort of the arena, in terms of both seating and acoustics, together with its modular capability, making it suitable for hosting a wide variety of events with a variable capacity.

5 questions to Bernard Mounier, Chairman of Bouygues Bâtiment Île-de-France

WHAT ARE THE MAJOR STAGES IN THE CONSTRUCTION PROCESS?

The operation was completed in two main phases, with a public re-opening in the interim. For every phase, we prepared construction design analyses having first secured a grasp of the existing structure, which is complex in terms of both its geometry and its spaces. For the execution of works, the building was divided into a number of simultaneous projects: entrance lobby, main arena, walking areas and exterior facilities. This organization allowed us to keep to the ambitious project schedule, whilst facilitating the management of contingencies which are inherently associated with this type of renovation.

HOW COULD YOU AND WOULD YOU DEFINE THE ACCORHOTELS ARENA ?

The AccorHotels Arena represents a combination of a historical structure in the City of Paris, a true signature feature of local architecture, and a state-of-the-art multi-cultural venue which allows the public to enjoy new sporting and entertainment experiences.

WHAT HAVE BEEN THE TECHNICAL CHALLENGES FOR YOUR COMPANY ?

The challenges were quite naturally associated with the overall schedule for the commissioning of a modern and well-connected Arena. In technical terms, the metal structure of the main arena was one of the key features of the project.

WHAT DO YOU THINK OF THE PROPOSAL OF THE DVVD AGENCY, AND WHAT WERE YOU EXPECTING FROM THIS TYPE OF PROJECT ?

The proposal of the DVVD agency was bold, as it involves the reconciliation of the past and the present, in architectural terms, endowing the Arena with a multitude of living spaces (lounges, boxes, restaurants, bars, etc.) which were virtually non-existent hitherto. This was a proposal for a “living” Arena.

HOW WOULD YOU DESCRIBE YOUR COLLABORATION WITH THE DVVD AGENCY IN THE EXECUTION OF THIS PROJECT ?

Collaboration with the DVVD agency has been consistently constructive, in the context of an extremely tight time schedule. This experience will live long in the memory.





5 questions to Pierre Damolis, Project manager, Alto Ingénierie

WHAT SIGNIFICANT CHANGES HAVE YOU OBSERVED, IN TECHNICAL TERMS, SINCE THE DEVELOPMENT OF THE ACCORHOTELS ARENA?

This major renovation involved a number of highly visible technical elements: exterior lighting, message distribution, etc., but was primarily focused on aspects which are not perceptible to visitors: improvements in insulation, energy efficiency, etc.. If I were to highlight a single feature in the substantial list of improvements to this building, it would be its capacity for communication: within the performance arena, in the boxes, with the exterior, etc..

WHAT HAVE BEEN THE TECHNICAL CHALLENGES FOR YOUR COMPANY?

The technical challenges were numerous: major redevelopment, upgrading to current standards, particularly for fire safety, incorporation of ancillary facilities for shows (restaurant, bars, etc.), upgrading of technical installations (in respect of energy efficiency, cooling systems, VDI systems, scenic installations, etc.). However, the key challenge of this project was the achievement of compliance with opening dates. This was dependent upon all the parties involved: contractors, the developer and associated consultants, architects and design offices. Looking back now with a degree of perspective, this has been a fine success.

For ALTO Ingénierie, the availability of our staff teams during the design analysis phase, but also during the works phase, was a key element in this success. Our presence on-site allowed daily interaction with all the parties involved in this project: contractors, architects and the technical services of the AccorHotels Arena.

WHAT ARE THE QUALITIES OR CHARACTERISTICS WHICH MAKE THIS ARENA ONE OF THE BEST-PERFORMING/HIGHLY-RENOUNDED FACILITIES IN THE WORLD?

Having increased its capacity, the AccorHotels Arena is now one of the largest in the world. Technical renovation has made this arena a high-performance facility, incorporating state-of-the-art technologies for the distribution of images, sound and light. The central control room has thus become the nerve centre of the building, as the centralizing facility for all information: VDI and scenic systems.

WHAT IMPROVEMENTS HAVE BEEN MADE FOR THE COMFORT OF SPECTATORS?

Improvements have been made in a number of areas:

Thermal comfort, including the modification of air diffusers in the main arena in the interests of optimum atmospheric management; customized thermal treatment for individual spaces, incorporating treatment systems which adapt to actual requirements;

Visual comfort, including the major overhaul of lighting systems and associated controls;

User convenience, including the incorporation of dynamic signage for the improved orientation of spectators and the encouragement of interaction with their environment.

HOW WOULD YOU DESCRIBE YOUR COLLABORATION WITH THE DVVD AGENCY FOR THE EXECUTION OF THIS PROJECT?

Throughout the duration of this operation, we have been part of the prime contractor's team. This concept of teamwork was fundamental to the success of the project. During the design analysis phase, the constitution of an ALTO Ingénierie on-site project team, just a few minutes from the DVVD agency, was conducive to interaction in all areas, thus permitting the adoption of a concerted approach to the various issues arising. This organizational structure was necessary to an effective grasp of the existing situation, and in the interests of rapid but coordinated action or reaction. During the works phase, DVVD and ALTO Ingénierie shared the same working space for a number of months, in order to meet the requirements of this very particular project. In brief, our collaboration with the DVVD agency has been both professional and extremely friendly.



6 questions to Mr Didier Dely, CEO of the Semaest



WHAT WERE YOUR FIRST IMPRESSIONS UPON THE OPENING OF THE ACCORHOTELS ARENA?

Immense joy and an incredulous relief, particularly during the first musical show. The flashes of the audience's mobile phones in the twilight created the simultaneous impression of both an immense curved space and the intimacy of a great collective community.

HOW COULD YOU AND WOULD YOU DEFINE THE ACCORHOTELS ARENA?

The most insane challenge in which I have ever been involved, but also one of the successes in my professional career of which I am most proud. Pride in the consolidation of all the individuals concerned in a unified project team, cutting through administrative barriers, taking risks and sparing neither time nor effort to achieve the impossible: delivering the new Arena within an incredibly short time scale and to an extremely tight budget. After the gestation phase, we have to accept that this fine facility is no longer our own, but has become this magnificent multi-purpose arena in the heart of Paris, to be adopted by local residents and audiences.

WHAT WERE THE VARIOUS STAGES IN THE RENOVATION PROJECT?

It goes without saying that the execution of works, however complex they might be, is just the «tip of the iceberg». Preparatory work was critical, from the completion of the preliminary project review (or reviews, as there were three in this case), the filing of the construction permit application and the award of permit, the organization of an invitation to tender based upon a professional project agreement scheme, in the light of the limited time available, the analysis of bids and the award of contract in January 2014, followed by the start of works in April 2014, with an impressive demolition phase. This first phase was completed in the autumn of 2014, with a partial re-opening to host the BNP Paribas Masters tennis

tournament and a number of shows. The bulk of renovation/modernization work was completed in the second phase of the project, between December 2014 and September 2015. This was a performance on a major scale, involving up to 1,000 workers on the site and a hundred different contractors. The organization of the 2015 Masters was dependent upon compliance with the October 2015 opening date. Even though the final seats in the mobile stands had to be installed during the knock-out phase of the tennis tournament (involving the combined efforts of all parties – the developer, the delegate developers, the prime contractor and the project contractors – over those October nights), the challenge was met, and the arena was operational in time for the last sixteen phase.



WHAT DO YOU THINK OF THE PROPOSAL OF THE DVVD AGENCY, AND WHAT WERE YOU EXPECTING FROM THIS TYPE OF PROJECT?

The challenge was substantial: preserving the work of Andrault-Parat while transforming the POPB into a 21st century arena. In spite of all efforts, perspective drawings and plans provided only an imperfect impression of actual conditions in the new Arena, specifically on the grounds of the complexity of the interior fittings and traffic routes.

When I survey the AccorHotels Arena today, the results have exceeded my expectations. A new and aesthetic element, reflected by the huge entrance lobby, the new exterior walkway etc., has been combined with visual continuity, and what I would call a complementary approach to the existing structure. The DVVD agency has not betrayed the past, but has enhanced it.

HOW WOULD YOU DESCRIBE YOUR COLLABORATION WITH THE DVVD AGENCY IN THE EXECUTION OF THIS PROJECT?

Collectively, we have achieved the transformation of the old POPB into the AccorHotels Arena within an incredibly short time scale and to a very tight budget. Under these conditions, the traditional top-down operating structure of developer/ delegate developer/prime contractor/ project contractors was entirely inappropriate. This structure was replaced by a project-based operating mode, combining the forces of all the men and women who were enthused by this great project. The team from the DVVD agency was fully committed to this project-based mode, and each of them went well beyond the call of duty in the interests of securing success. I cannot name them all individually, as I am collectively indebted to them all, but I would like to mention Vincent and Fulvia in particular.

IN YOUR OPINION, HAS THE DVVD AGENCY SUCCESSFULLY RISEN TO THE CHALLENGE OF CREATING A NEW ARENA FROM THE OLD BERCY STADIUM? IN YOUR VIEW, WHAT IS THE MOST STRIKING FEATURE?

Most emphatically yes – the results are there to be seen. One of the comments which satisfied me most came from the sound engineer of the group U2, as the show was being filmed: he said that, in his opinion, the new arena was the second best in the world, in terms of acoustics. Not bad for a building which dates back to the 1980's.

5 questions to Guy Forget, tournament Director of the BNP Paribas tennis Masters

WHAT ARE YOUR FIRST IMPRESSIONS OF THE EXTERIOR, AND THEN OF THE ENTRANCE TO THE NEW ACCORHOTELS ARENA?

The entrance through the great glass-canopied lobby, exceptionally well-lit and modern, is magnificent, and a thing of beauty in comparison with what went before. Taking a step back, however, and casting a glance around the arena, it will be seen that the turfed roof panes, which were a strong identifying feature of this facility, have been retained. Then, as the spectator focuses on the arena once more, the overriding impression is one of novelty. Everything has changed: the colour schemes, the seating, the balconies, etc.. The impression is created of a far larger space, even though the walls have not been pushed back. The major achievement has been the comprehensive upgrading of the premises. Thanks to the architects, the identity of the stadium has been successfully modernized, but not lost – the spirit and style of the arena have been preserved. All the players entering the court for the first time

have been equally impressed.

WHAT WOULD BE YOUR COMMENTS ON THE NEW CHANGING ROOMS?

When the old POPB was configured for a tennis tournament, the changing rooms were a weak point. They were extremely cramped. Today, the surface area of the changing rooms has been virtually doubled, with colour schemes which are substantially lighter, brighter and more welcoming. The showers are also far more convenient and modern. The changing rooms are a very important facility, as this is ultimately where the players spend the majority of their time – and they have

had nothing but praise.

WHAT ARE THE OBVIOUS CHANGES WHICH YOU HAVE OBSERVED ON THE ROUTE OUT TO THE COURT?

Additional changing rooms for team sports have been created courtside. These are used by tennis players as warm-up areas or recovery areas. These facilities, which did not exist previously, are a real bonus, as today's players have a far larger back-up staff, including physiotherapists and physical trainers, who have their players go through longer pre-match warm-ups and post-match warm-down routines. Previously, this would not have been simple to achieve.

WHAT ARE THE KEY FACTORS IN AN OPERATION OF THIS TYPE?

We live in a rapidly-changing world, where competition is universal, with many other projects throughout the world, and other tournaments which would happily supplant the BNP Paribas Masters. The players also travel far and wide, and observe the improvements and developments in other tournament sites throughout the year. It was therefore essential for us to modernize in order to retain our place among the leading tournaments. Our event was held in an ageing stadium and, by definition, our tournament shone with just a little less brilliance than others. I now believe we can claim to have the finest indoor tennis tournament, and we are proud of it.

IN YOUR OPINION, HAS THE DVVD AGENCY SUCCESSFULLY RISEN TO THE CHALLENGE OF CREATING A NEW ARENA FROM THE OLD POPB?

Yes, absolutely – and this was their master stroke, as the project involved the comprehensive upgrading of an existing structure, rather than a new build. The agency has succeeded, whilst retaining the lines and the geometry of the previous building, in delivering an incredible breath of fresh air, with a vast improvement in facilities for the public, with brighter circulation areas and more extensive catering facilities.



Technical boards

équipe française grand public.

- Les normes principales sont variables pour les places à projection à 115° ou 120° car l'assise est complètement rembourrée.

- Lignes plus rationnelles
- Dossier et assises moins écartés, avec des angles plus marqués

de design des pièces de fixation pour rapport au dossier et/ou au dossier selon la modélisation.

Possibilité d'avoir les cage au dossier et/ou de l'assise sculptées au 3D

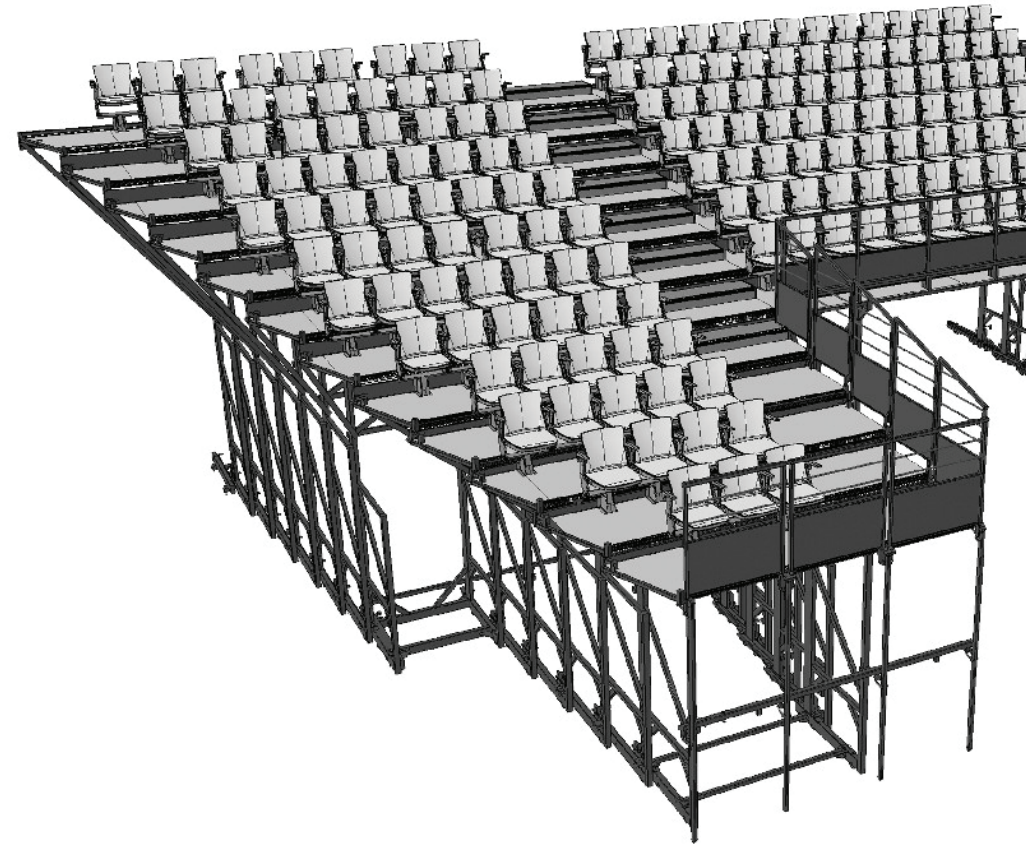
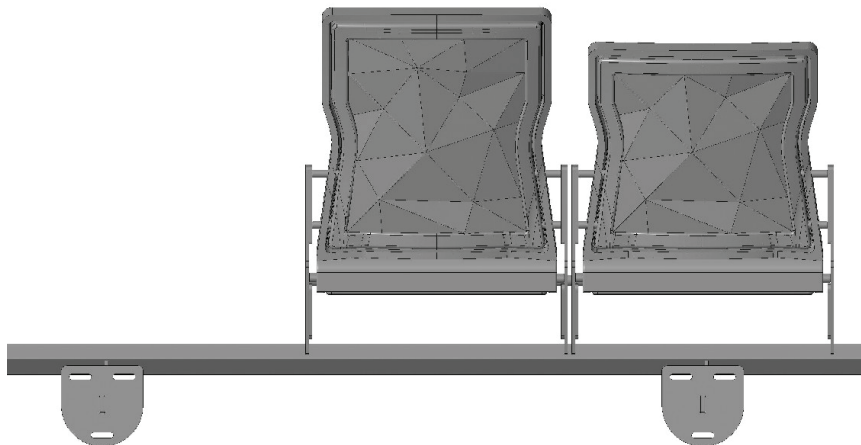
1/04/2014
DND

Accroir attaché directement à la pièce de fixation principale

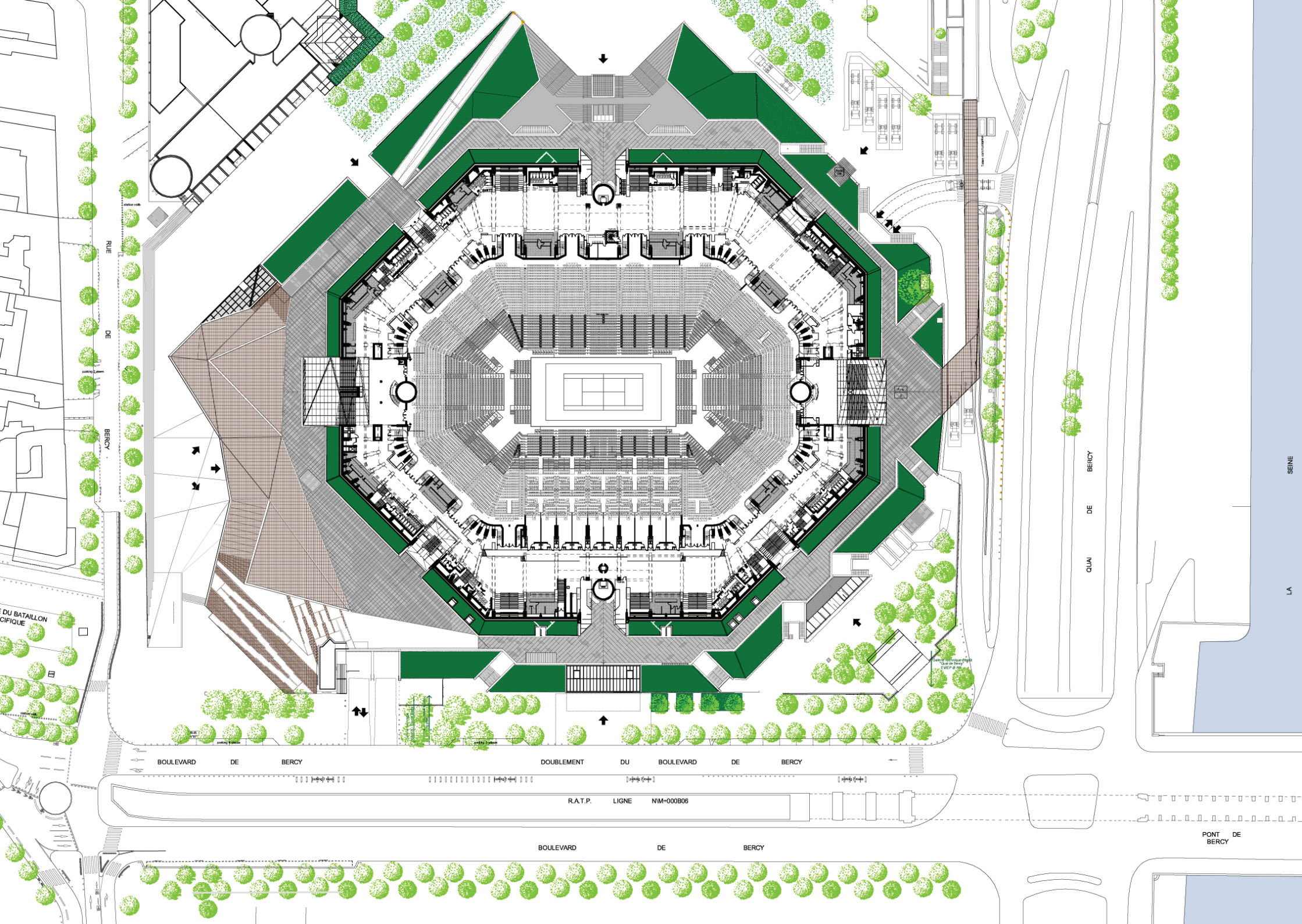
Détail plastic/acier interchangeable

Pièce de fixation rembourrée avec des lignes caissées

armchairs



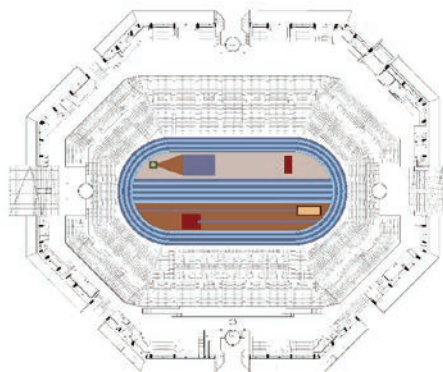
telescopic seating block assembly / front view



30 Configurations après rénovation !

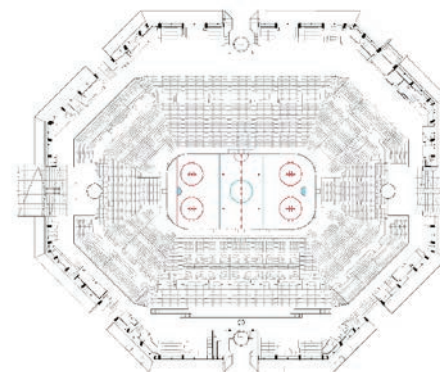
ATHLETICS

Number of spectators
11 540



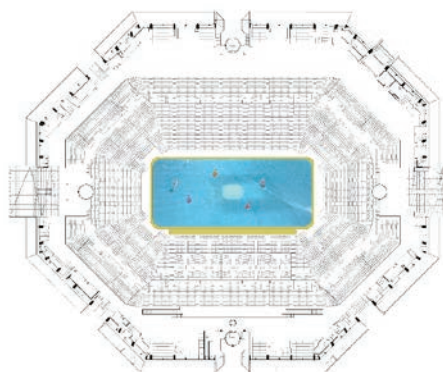
ICE SPORTS

Number of spectators
14 447



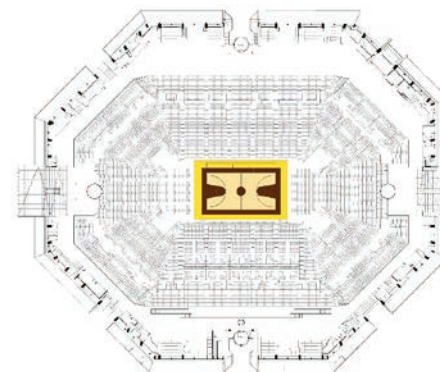
SAILBOARD

Number of spectators
14 417



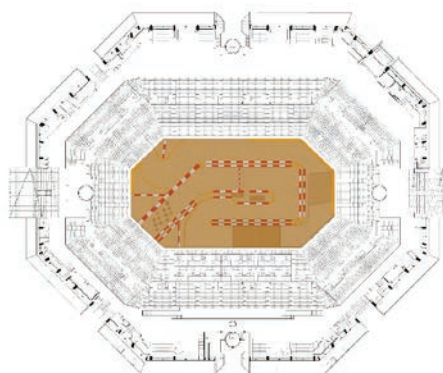
BASKETBALL

Number of spectators
16 321



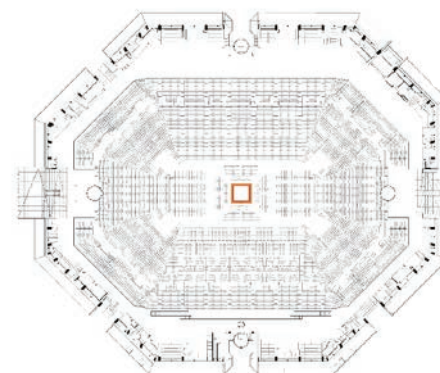
MOTOCROSS

Number of spectators
12 548



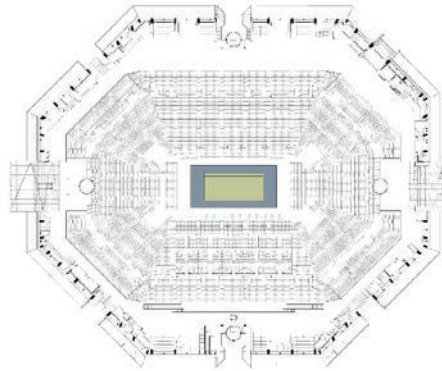
BOXING

Number of spectators
17 112

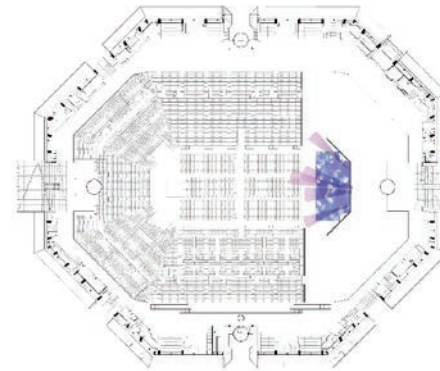


TENNIS

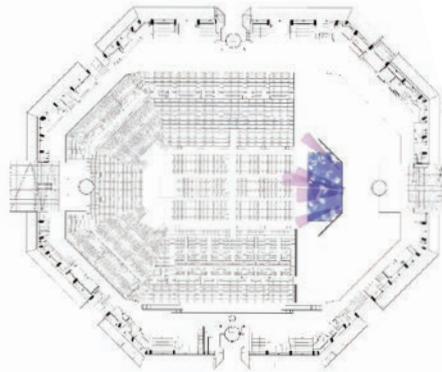
Number of spectators
16 321

CONCERT
HALL FRONT STAGE
PODIUM OPERA

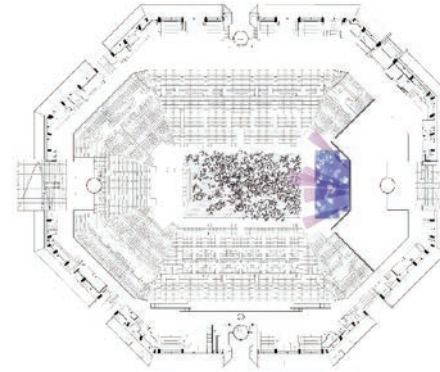
Number of spectators
12 702

CONCERT
HALL FRONT STAGE
(SEMI-ARENA)

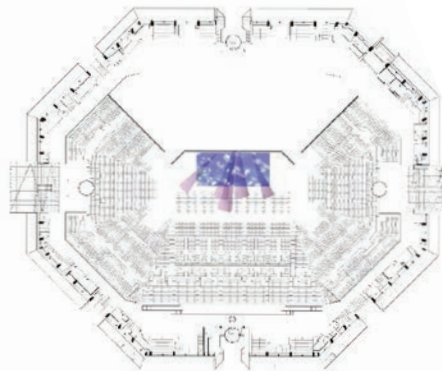
Number of spectators
10 200

CONCERT
HALL FRONT STAGE

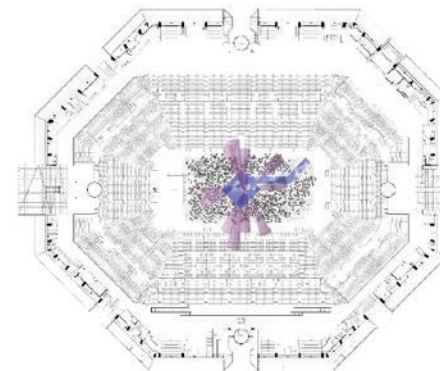
Number of spectators
19 332

CONCERT HALL
TRANSVERSE STAGE
(SEMI-ARENA)

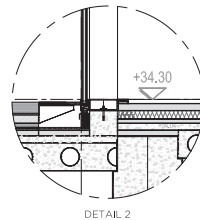
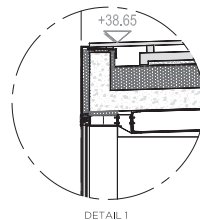
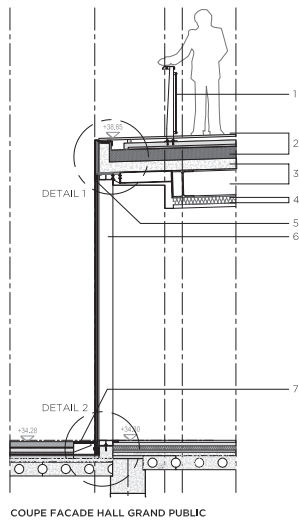
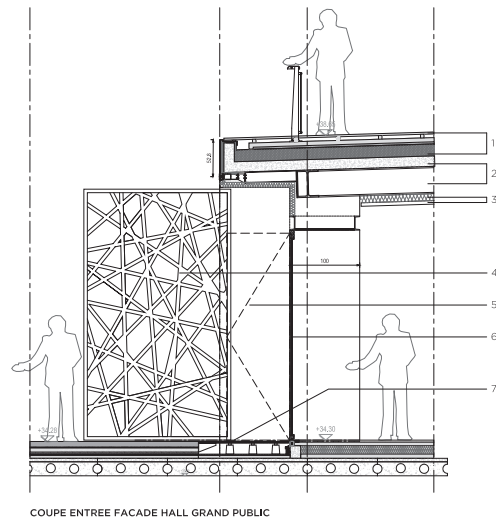
Number of spectators
12 231

CONCERT HALL
CENTRAL STAGE

Number of spectators
20 325



Technical data sheet



section of public concourse façade entrance

Location : Paris (12th arrondissement)

Contracting authority : POPB operating company

Structural engineers, facades specialists and cost control :
DVVD : Paula Castro, Céline Cerisier, Vincent Dominguez,
Toma Dryjski, Bertrand Potel, Louis Ratajczak, Daniel
Vaniche. Project directors : Vincent Dominguez and Daniel
Vaniche. Project managers : Fulvia Parlati, Louis Ratajczak,
Monica Sierra. Deputy project managers : M. Dominguez,
M. de Feo, N. Didier, B. Frati, E. Glass, J.Chelza, A. Hery,
C. Lapassat, R. Pericaud, L. Piciocchi, A. Rivera, C. Walsh

General contractor : Bouygues Bâtiment Île-de-France

Design offices :

Alto Ingénierie (fluids, HQE, fire safety systems), Casso
(technical assistance for the coordination of fire safety
systems), Cronos conseil (safety and risk prevention), Peutz
(acoustics), QS Cube (economics), Sepia GC (geotechnical and
civil engineering), Systal (kitchens)

Consultant architects for the concert hall : Populous

Budget : 110 million euros (30 % for phase 1 and 70 % phase 2)

Floor area before renovation : 59 100 m²

Floor area after renovation : 62 000 m²

Total duration of works : 17 months

Delivery : october 2015

Crédits : Sketches : AccorHotels Arena / DVVD

3D : AccorHotels Arena / DVVD / Yam Studio

Photos of the chantier : AccorHotels Arena / DVVD / L.

Piciocchi et AccorHotels Arena / Bouygues / AC. Barbier

Photos : AccorHotels Arena / DVVD / Sergio Grazia

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The agency 6 questions to Daniel Vaniche

WHAT IS SPECIAL ABOUT DVVD?

Our work is based upon the idea of combining engineering and architecture, with no barrier between these disciplines. The agency also started out with a very particular project, an overbridge at Evry, which has since won numerous awards. In my opinion, the design of a civil engineering structure is an exercise in which there is no demarcation between design and engineering.

HOW DOES THIS PARALLEL MANAGEMENT OF ARCHITECTURAL DESIGN AND ENGINEERING INFLUENCE YOUR WORK?

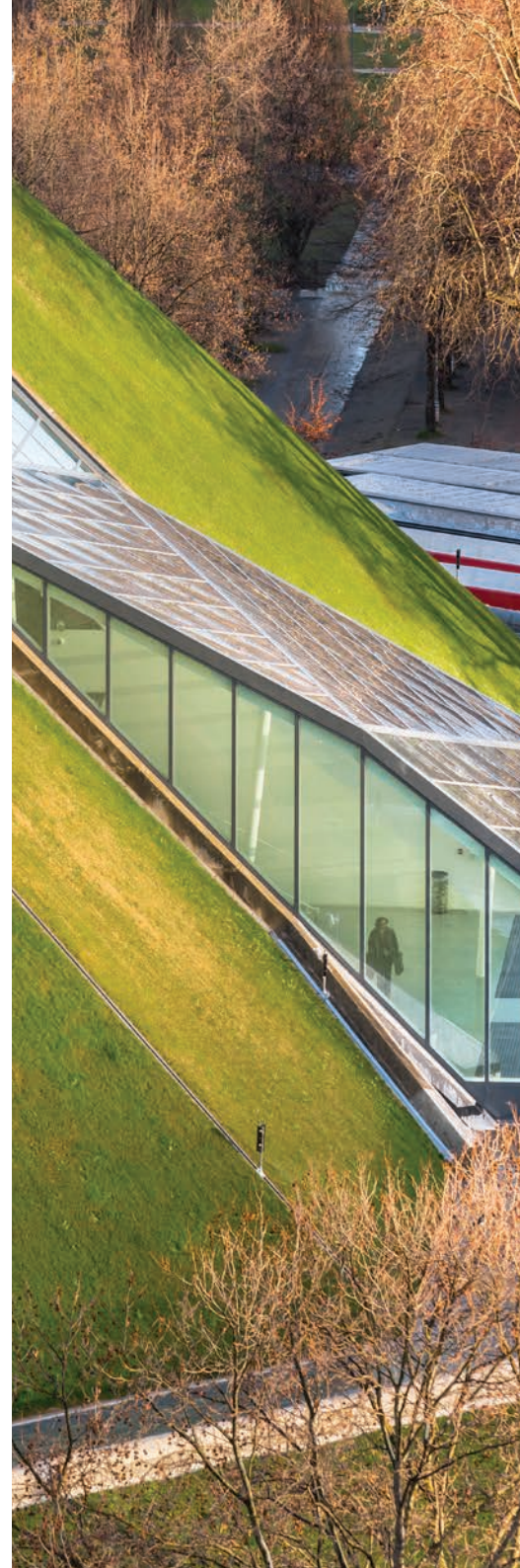
Firstly, I believe that the separation of functions represents a trap for the architect. Today, the architect is caught up in the division between architectural project management, technical project management and construction project management. In practice, the architect is increasingly involved in design, and less and less in construction. By incorporating not only engineering, but also works management into our business, we are able to manage projects more effectively, and to proceed more rapidly at the design stage.

MIGHT THERE NOT BE A RISK THAT THE ENGINEER WILL GUIDE THE HAND OF THE ARCHITECT?

This is where discipline comes in. We always endeavour to push the boundaries of architecture further, for example by developing a number of projects in parallel during the schematic design phase. Engineering is sometimes a core element of the initial idea, but may also come later. We have no rules on this point.

UNDER THESE CONDITIONS, IT IS EASIER TO MANAGE PROJECT ECONOMICS?

In our opinion, the management of project economics is a core element of design. We have two economists at the agency, who assist us as much as our engineers in the real-time validation of the various project options available. Many of our engineers also have the skills required for impeccable cost management.



HAS THE SPECIFIC NATURE OF THE AGENCY ALLOWED YOU TO SECURE PARTICULAR PROJECTS?

We work, for example, on complex projects which involve the superimposition of different schemes. We also continue to work on civil engineering structures, and recently completed an overpass in Paris, over the Boulevard Périphérique. We also work on major reinstatement and redevelopment operations. The Bercy stadium is the most significant example. We are also working on designs for the transformation of the Salle Pleyel concert hall in Paris, and the Arènes theatre in Evry.

AS AN ENGINEER, DO YOU WORK FOR OTHER ARCHITECTS?

While we have our own signature projects, we continue to work for other agencies. This allows us to interact with other professionals, but also to explore new materials and alternative options. We choose not to limit ourselves. By working with Jean Nouvel, MVRDV, Wilmotte & Partners, or with Vincent Parreira and Stéphane Maupin, we remain open to different forms of contemporary architecture. Together with Anthony Béchu and Tom Sheehan, for example, we recently realized the first steel-framed skyscraper to be built in France for decades. The D2 Tower in La Défense therefore represents the work of a number of agencies. In any event, this structure reflects the importance of the engineer's work.

DVVD is a Paris based group of architects, engineers, designers, builders and thinkers effective within the fields of architecture, urbanism, research and development. The office gathers over forty people, involved in a large number of projects throughout Europe. To deal with today and tomorrow challenges in urban design and architecture, we explore new fields by overlapping conventional approaches, taking advantage of our solid know-how, with new concept to better fit the future life forms. Finally, we create unique, lively, sustainable projects that reach beyond themselves and become a durable value to the users, the society and the culture they are built into.



VINCENT DOMINGUEZ

Co-founder, he has contributed to the experience in engineering, architecture and design right from the earliest days, not only regarding design itself but also in terms of expertise, methods and work-site techniques. His focus is on large scale public buildings in various cultural contexts. His overview and attention to detail strongly influence the office approach.



DANIEL VANICHE

Founder and CEO, Daniel Vaniche is a graduate of the Ecole Polytechnique and Ecole Nationale des Ponts et Chaussées engineering schools, and architect. His experience both as an architect and an engineer convinced him that to bring these two skills together within a single structure made sense.



BERTRAND POTEL

Managing director since the first days and now partner, his design approach englobes a large identity-creating projects with a focus on designing strong, complete solutions based on complex design parameters. With a strong focus on the user aspect, design and organization of space, he has a special ability to maintain a strong concept throughout the project stages up to the construction.



TOMA DRYJSKI

Architect and urban designer, founder of the award winning archi5 practice, he recently joined DVVD as a partner. His international experience convinced him of the necessity to a constant overlapping of conventional approaches with free new concepts to fit with the future life of the projects. His experience covers developing of innovative sustainable concepts and building designs to complex masterplans and urban developments.



LOUIS RATAJCZAK

Both engineer and architect, with his rich experience of complex projects he is naturally the referent of the engineers team. His department purpose is centered on structural innovation, for architecture and bridges, as well as complex envelopes design. He is also in charge to develop visions and solutions in the field of sustainable architecture and design.



PAULA CASTRO

Architect, she has successfully combined building design and technical matters with a particular attention to envelopes and environmental aspects. She attaches a high priority to achieving the highest possible architectural quality and value for clients and users – based on a unique interaction between the brief requirements, technical solutions and other factors such as budget and time schedule.



CÉLINE CERISIER

Graduated in neuroscience and human resources, she has developed her skills in various service companies before joining the DVVD agency in 2006. She has supported the establishment and development of the administrative, financial and human resources pole for both agencies (DVVD and Daniel Vaniche & Associates). She constantly takes into account their respective evolution.

Awards

EQUERRE D'ARGENT PRIZE

Nominated for the **Footbridge ZAC Claude Bernard** in 2015 and for the **Footbridge Quai aux Fleurs à Evry** in 2007

A+ AWARDS 2013, NEW YORK

Double winner (Jury and Popular Choice) of the 2013+*Mobility category* for **Footbridge pôle multimodal de Villetaneuse (The Leaf)**

CONSTRUCTION AND INNOVATION BATIACTU TROPHY

Winner in 2013 for the **Footbridge pôle multimodal de Villetaneuse (The Leaf)**
et 2011 for the **Footbridge over the river Marne**

SALON D'AUTOMNE 2012 ARCHITECTURE 2012 PRIZE

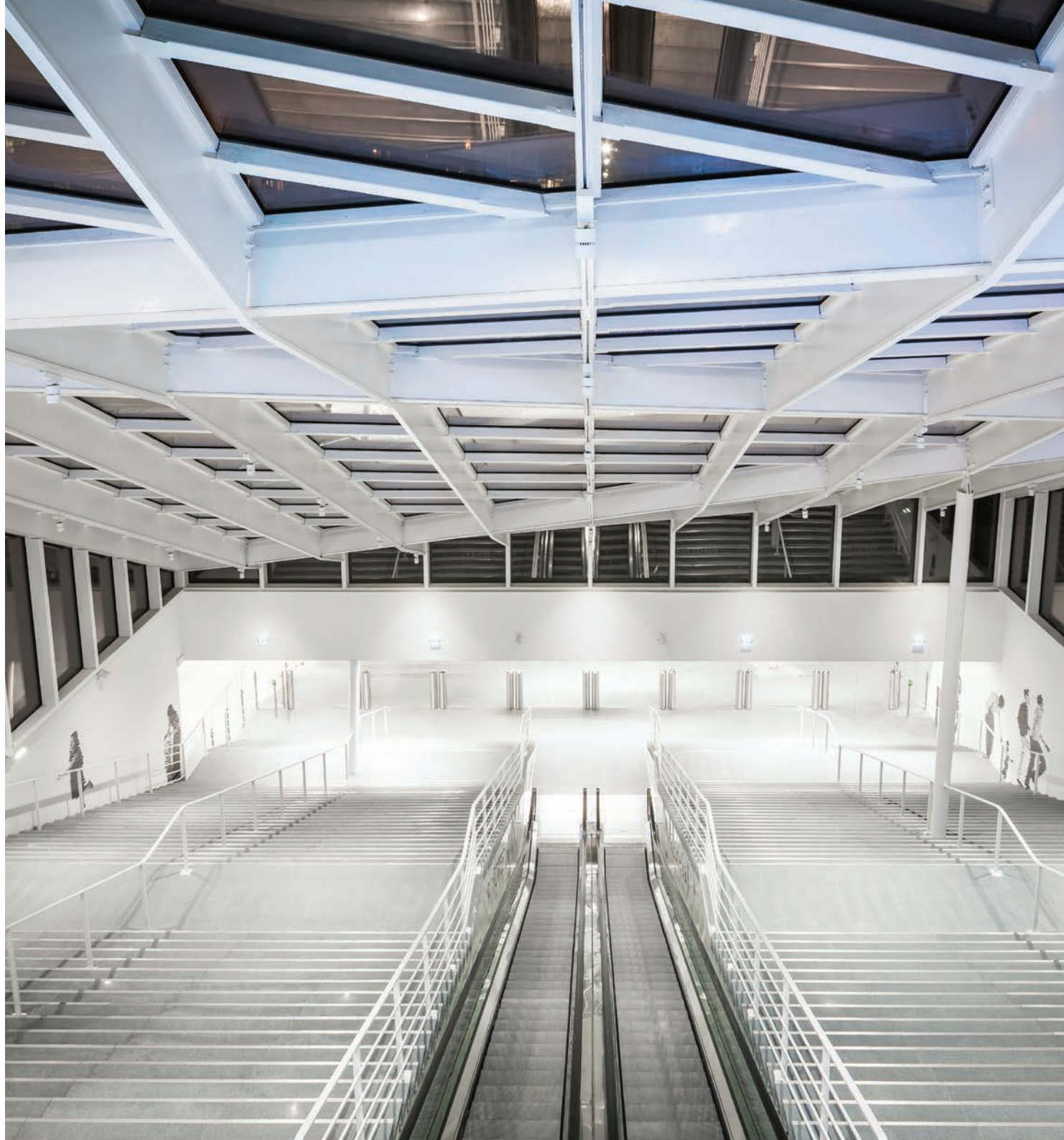
Winner for the Footbridge
Quai aux Fleurs à Evry (The Propeller)

PARIS METROPOLIS GENERAL PUBLIC 2005-2010 AWARD FOR CONTEMPORARY ARCHITECTURE

Winner in *Public Spaces category* for the
Footbridge Quai aux Fleurs à Evry

PRIX CONSTRUCTION ACIER DU LUXEMBOURG 2007

Winner for the **Footbridge Quai aux Fleurs à Evry (The Propeller)**



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