

# Livres : la sélection de la librairie Volume



Markus Heinsdorff, *Mobile Spaces*, Klaus-Dieter Lehmann, Gottfried Knapp, Christian Schittich, Andrea Hoferichter, éd. Jovis, 184 p., Berlin, 2014, 53 €.



The New Nomads. *Temporary Spaces and Life on the Move*, Michelle Galindo, éd. Gestalten, 256 p., Berlin, 2015, 45 €.



Dé-livré. Centre Pompidou provisoire de Maubeuge, Emmanuel Caille, éd. Fourre-tout, 500 p., Liège, 2015, 30 €.

FR Pour promouvoir le savoir-faire de l'Allemagne à l'étranger, l'artiste concepteur d'installations Markus Heinsdorff a développé des pavillons de tissu, bambou et métal. Conditions indispensables à la réussite de ces constructions temporaires, celles-ci devaient être transportables, robustes, rapides à monter et à démonter, faciles à réparer, aisément recyclables et utilisables sous différents climats. Réalisés avec l'aide des ingénieurs Schlaich, Bergermann und Partner, les structures devaient également utiliser des matériaux locaux. C'est ce travail que présente en détail *Mobile Spaces*, après que les structures ont voyagé en Chine entre 2007 et 2010 et en Inde entre 2011 et 2013.

*The New Nomads* montre, en images, un grand nombre de propositions de petites constructions mobiles et/ou démontables s'accordant avec un style de vie hyperconnecté et un mode de travail nomade.

Quant au provisoire qu'évoque le sous-titre de l'ouvrage *Dé-livré*, il n'invite pas à simplement découvrir un projet comparable à celui, éphémère, de Patrick Bouchain pour le Centre Pompidou mobile, mais à comprendre comment il a été sacrifié en raison des aléas de la vie politique. Ce petit livre rouge, compilant les archives du projet, montre en détail le Centre Pompidou pour Maubeuge conçu par Pierre Hebbelinck et Pierre de Wit, donnant ainsi une existence de papier à ce bâtiment dont l'architecture n'aura été que temporaire.

EN **Volume bookstore's selection**  
To promote Germany's expertise abroad, the artist and installation designer Markus Heinsdorff developed buildings made of fabric, bamboo and metal. In order for these temporary constructions to be successful, they had to be transportable, solid, quick to assemble and dismantle, easy to repair, easily recyclable and suited to all types of weather. Designed with the assistance of engineers Schlaich, Bergermann und Partners, these structures are also supposed to use local materials. This work is presented in detail in *Mobile Spaces*, after the structures were used around China from 2007 to 2010 and in India from 2011 to 2013.

*The New Nomads* shows, in pictures, the great number of proposals for small mobile and/or dismantable constructions that fit in with hyper-connected lifestyle and nomadic working methods.

The temporary theme hinted at in the subtitle of *Dé-livré* does not simply present a project comparable to the fleeting structure by Patrick Bouchain for the mobile Centre Pompidou, but explains how it was sacrificed due to the ups and downs of politics. This little red book, a compilation of the project's archives, shows in detail the Centre Pompidou for Maubeuge designed by Pierre Hebbelinck and Pierre de Wit, thereby creating an existence on paper for a building whose architecture was only temporary.

Samuel Hoppe

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# Porosité

nom féminin décodé par Jean-Philippe Hugron

FR Si la stratégie du ni-ni en politique est discutable, en architecture, elle est résolument condamnable ! Un espace qui n'est ni public ni privé, bref un espace au statut bâtard paraît particulièrement injustifiable auprès d'une maîtrise d'ouvrage sourcilieuse de ses deniers. Cela dit, il y a bien un mot pour qualifier ce flou en architecture et le rendre acceptable. Il faut aller le chercher du côté des sciences naturelles : poreux ! Comprenez alors que cet « entre-deux » indéfinissable est un espace « poreux »... En somme, il n'est, par exemple, ni dedans ni dehors. Il est poreux, puisque dedans et dehors s'interpénètrent joyeusement. Et maintenant que dire, sur ces belles images, des porosités

EN **Porosity, feminine noun decoded by Jean-Philippe Hugron** Although the neither-nor strategy in politics is questionable, in architecture it is definitely reprehensible! A space that is neither public nor private, in short, an illegitimate space is difficult to justify to a contractor worried about being out of pocket. This said, there is a word that describes this vagueness in architecture and it makes it acceptable. For this, we must look to the natural sciences: porous! We understand that this undefinable "in-between" is our "porous" space. In short, it is neither inside nor out, for example. It is porous, since both inside and out intermingle joyously. So what can we say of these beautiful images of visual

visuelles ? Ne comprenez-vous pas ? Voyons... la porosité est, par définition, « l'aptitude d'un matériau à se laisser traverser par un fluide ». Mais... comment

La porosité visuelle est un art du trou et de la percée

porosity? Don't you understand? Let us see... Porosity is, by definition, "the ability of a gas or liquid to pass through material!". But... how can this be? This

building still at the paper stage, is likely to leak? Certainly not. Visual porosity is, diagrammatically, an art of holes and of piercing. Thus the architect creates a perspective that seeps out – without flooding – towards a remarkable tree on the one hand and on the other a notable statue or extinguisher. So, does this mean that Haussmann was an exalter of visual porosity? In all likelihood. The finest example of all is the porosity of the Opera. Sorry, the avenue of the Opera. Today, in other places, a few leaders, at once architects, urbanists, geographers and sociologists – responsible for porosity between disciplines – claim to represent... porous... urban planning, and, for a while, that the Grand Paris would be the return of "Pores to the city"! However, it should be said that to renounce on such an adjective would be a demonstration of the greatest lack of precision, leaving everything utterly vague...

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