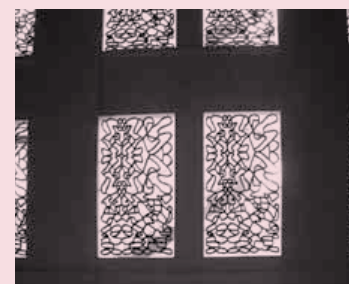
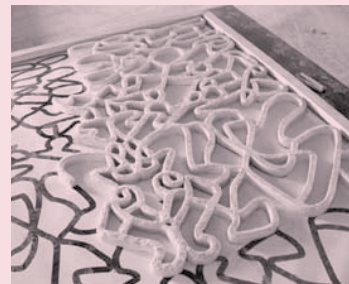


TRUST IN DESIGN

Text **Terri Peters**
Photos **Trust in Design**

MIXES CONCRETE WITH FIBREGLASS

TRUST IN DESIGN USED A HANDMADE CLAY MOULD TO MAKE THE SILICONE MASTER MOULD THAT PRODUCED RAILINGS OF FIBREGLASS-REINFORCED CONCRETE FOR LES GRANDS MOULINS DE PARIS.



‘The intention was to express the handcraft involved in the making of the panels’

— Arthur de Chatelperron —

Concrete Railings

Grands Moulins de Paris
(architect: Rudi Ricciotti)
Student dormitory
Paris / 2006

CONCRETE RAILINGS SET INTO WINDOW OPENINGS ALLOW LIGHT, AIR AND WEATHER INTO THE RENOVATED INDUSTRIAL BUILDING.

THE ARCHITECTS DREW INSPIRATION FROM THE AESTHETICS OF 19TH-CENTURY PARISIAN IRON RAILINGS. PHOTO PHILIPPE RUVAULT



Young Parisian design studio Trust in Design is becoming known for its attention to detail and material experimentation. The multidisciplinary design office works from an open-plan, creative warehouse space in northeast Paris and is building a portfolio of interior design, graphic design, exhibition spaces and furniture.

The twenty-something trio – architect Arthur de Chatelperron, environmental engineer Etienne Vallet and product designer Joran Briand – got its big break while the three were still students. They persuaded architect Rudy Ricciotti to let them design a series of bespoke concrete railings to be set into window openings on the

façade of his Grands Moulins de Paris (GMP) project. ‘We knew Rudy Ricciotti from a conference at our School [Les Arts Décoratifs de Paris], and after his presentation we contacted the building firm involved in the realization of Les Grands Moulins de Paris – and then the architect,’ says De Chatelperron. The high-profile project, a renovation of a historical industrial mill near the Seine in Paris, is part of architect Christian Portzamparc’s master plan for the area. The building was completed in 2006, the same year Ricciotti was awarded the prestigious Grand Prix National de l’Architecture. With Trust in Design’s curly, decorative windows, the building is now a cultural

hub of the Paris Diderot University campus.

Ricciotti’s minimal brief gave the young designers sufficient freedom to create a series of textured concrete railings, which are set into deeply punched openings on the austere façade, allowing light, air and weather into the building in these areas. Ricciotti was inspired by the aesthetics of 19th-century Parisian iron railings, and their unusual windows add a welcome sense of depth and scale to the imposing industrial building, as well as permitting light and shadow to filter through the openings. In the stairwell, where visitors get close to the concrete, it’s surprising to see fingerprints, and an almost furry look to

express the technical and aesthetic qualities of this kind of concrete.’

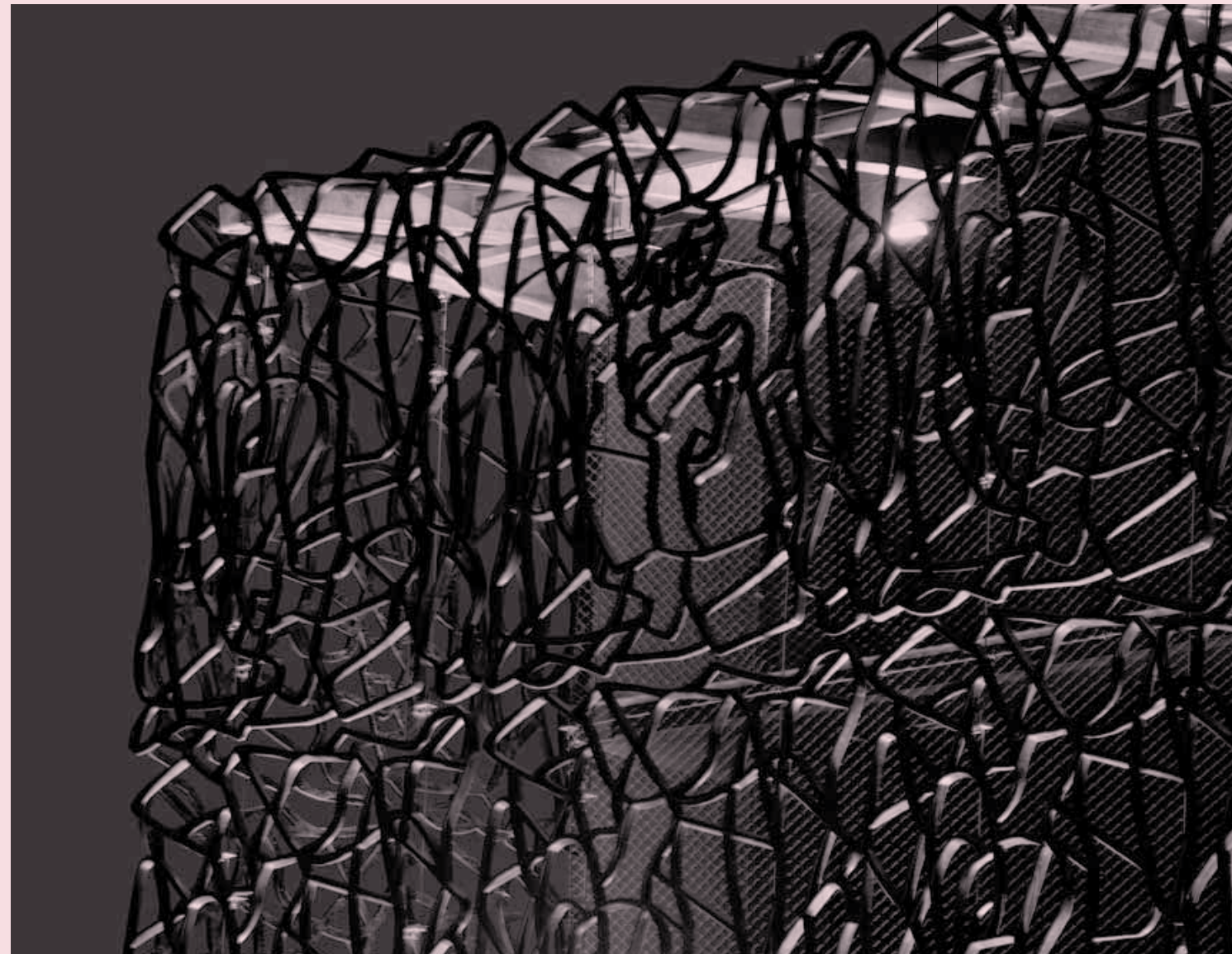
Mixed with fibreglass, the concrete is an ultra high-performance material. Trust in Design had 35 variously sized composite concrete panels cast using a silicone master mould made from a handmade clay mould. The designers were inspired by the aesthetics of 19th-century Parisian iron railings, and their unusual windows add a welcome sense of depth and scale to the imposing industrial building, as well as permitting light and shadow to filter through the openings. In the stairwell, where visitors get close to the concrete, it’s surprising to see fingerprints, and an almost furry look to

the walls as a result of the fibreglass. ‘Fingerprints have been deliberately made to give a craft-like aspect to the work. These are our finger impressions in combination with those of Rudy Ricciotti,’ says De Chatelperron. The intriguing surface adds another layer of history to the building. ‘The intention was to express the handcraft involved in the making of the panels.’

Ricciotti was so pleased with the organic concrete designs in Paris that he asked Trust in Design to employ a very similar method for the façade of a cinema and housing block in Chartres, Les Enfants du Paradis, which opened last summer. In this project, 72 railings have been hung on the building to

preserve and veil the historic façade, and the designers used three different moulds. ‘The master moulds of Chartres were made with a numerical machine – so no fingerprints,’ says De Chatelperron. And there could be more of these latticed-concrete patterns in the future. Ricciotti has asked the designers to use the material again in his upcoming design for a new rugby stadium in Paris.

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SEVENTY-TWO RAILINGS HUNG ON THE BUILDING FORM A SECOND SKIN THAT PRESERVES AND VEILS THE HISTORIC FAÇADE.

PHOTO RUDY RICCIOTTI ARCHITECTE

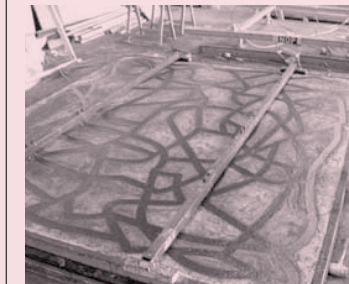
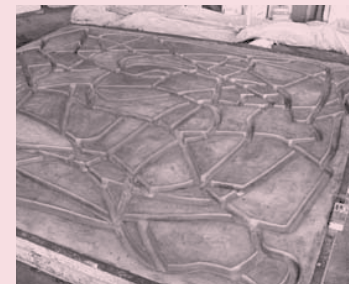
THE PLAY OF LIGHT GRANTS THE BUILDING A FESTIVE CHARACTER.

PHOTO RUDY RICCIOTTI ARCHITECTE



Concrete Skin

Les Enfants Du Paradis
(architect: Rudi Ricciotti)
Cinema and housing
Chartres / 2008

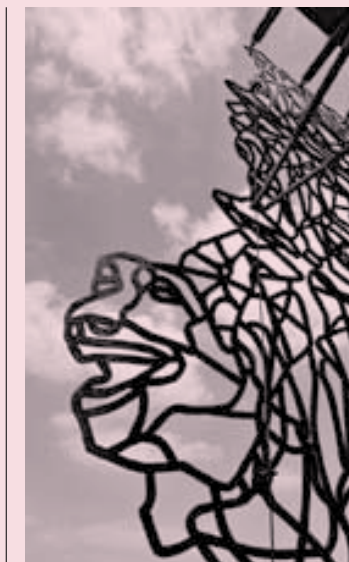


FABRICATION PROCESS.



‘The intention was to express the handcraft involved in the making of the panels’

— Arthur de Chatelperron —



FAÇADE DETAIL.

