

FICHE DOCOMOMO

1- IDENTITY OF THE BUILDING OR GROUP

Building's original name: Headquarters and laboratories of Sandoz, Rueil-Malmaison 92

Current Name: Housing complex Novartis, Rueil-Malmaison 92 (Departments Novartis Animal Health and Novartis Consumer Health are located on the site.)

Name and street number: 14 boulevard de Richelieu

City : Rueil-Malmaison

Zip Code: 92500

Country: France



SIEGE DE LA SOCIETE SANDOZ à RUEIL MALMAISON - VUE D'ENSEMBLE

CURRENT OWNER

Name: Novartis

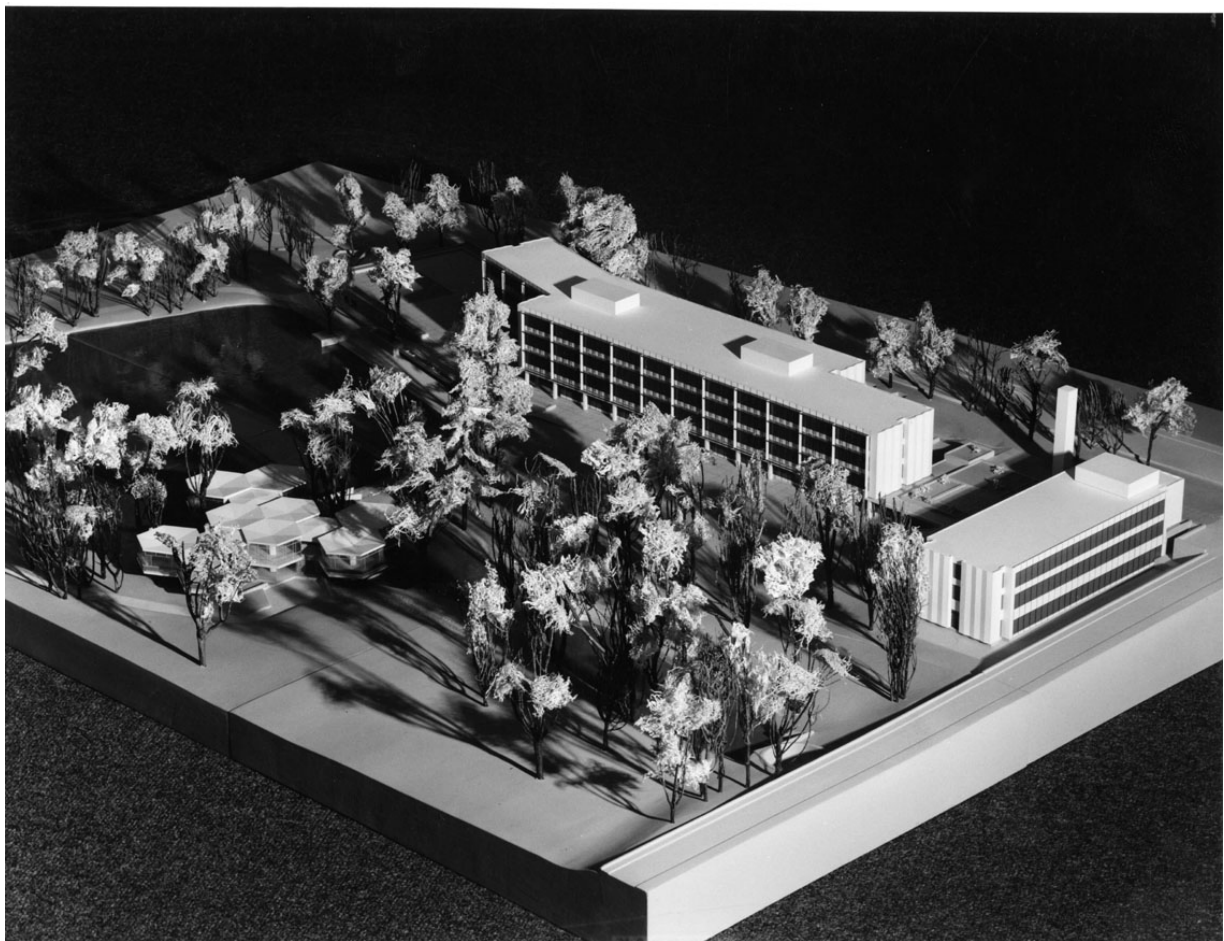
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PROTECTION STATUS

Located within a classified area in the field of Malmaison, this property was built in the former area of Richelieu Park, listed in the Inventory of Historical Sites (August 2, 1946).

A statement on "Novartis Garden Address: 14 Boulevard Richelieu. Type: General Inventory of Cultural Heritage (prior documentation).

Period: 2nd quarter of the 17th century & 20th century. Year of construction: 1633. Appears on the list of

historic “jardins remarquables” - monuments and protected buildings in the city of Rueil.

None of the buildings owned by Novartis can be altered or demolished without prior advice of the Architect of the Buildings in France.

A DEMOLITION PERMIT PENDING

In the fall of 2010, the Regional Directorate of Cultural Affairs (DRAC) Ile de France sought advice from Christine Desmoulins – a historian and author of a thesis and a book on the work of the architect Zehruss- because the main building overlooking the boulevard de Richelieu was highly threatened. The principle of demolition seemed to have already been accepted by the municipality late 2010, although the DRAC was then consulted. A review of the PLU was then announced in order to densify the site. This decision seems unrealistic when one considers the Richelieu domain fortunately protected by its historical monument status.

The owner cunningly chose a famous, undisputed architect, Patrick Berger, to build the new building . * (see note at end of sheet). This is a formidable technique to modify or remove buildings of high quality while not being blamed for that.

It is now hoped that the CRPS (Regional Commission for Heritage & Sites) can be referred for consideration of our building, and give it a ‘historical monument’ protection, regardless of the current protection of the Richelieu domain, which already protects the garden of any significant changes.

AGENCY RESPONSIBLE FOR PROTECTION

Name: DRAC Ile de France

Address: 45, rue Le Peletier 75009 PARIS

Phone: 33 (0) 1 56 06 50 00

2- THE MAKING OF THE BUILDING

The original order:

When the building up of the new French headquarters of Sandoz, a Basel-based pharmaceutical company of international renown- was decided, the management expected a tertiary architecture at the forefront of modernity to echo the image of a prestigious company on a site that is a protected landscape.

This set of buildings responded to a request for 12,000 m2 of offices, laboratories, meeting rooms, a restaurant and a cafeteria. The selected site is the former estate of the Richelieu park. (Before choosing Versailles is in this area, dating from the early seventeenth century, it was the place where Louis XIVth aka Le Roi Soleil” decided to build his residence. Richelieu began to erect a castle with cellars, triumphal arches and ponds. When Sandoz bought the property, there were only a few ponds left as well as remains of the more recent past, such as the artisan workshop where Georges Claude invented the liquid air in 1902. His property had been confiscated after the Liberation and the property was then sold to Sandoz.) In order to respect height constraints and preserve the harmony of the wooded area, a rather low building (R + 3) was installed around a large mere, and built upon a two level basement partially immersed. So were a restaurant and an auditorium. The site chosen in the cascade of ponds that fed the laundries of Versailles supposed the need to drain the pond and install temporary pipes during the time of the construction.

This is because they felt cramped in their Paris headquarters, located the Rue de Metz, that Sandoz, a pharmaceutical company of international repute, decided to build new headquarters. At the head of cutting edge company, and very careful about its image, the Sandoz family believed that modern architecture

would serve the project. Jean Tschumi (1904-1962) had designed the Sandoz laboratories in Orleans (1949-1953). As for Martin Burckhardt, he had achieved the Basel headquarters before he worked in Rueil. When Jean Tschumi died in 1962, M. Landolt, President of the French branch of Sandoz and stepson of the founder, launched the idea of new headquarters in the Paris region. As the former headquarters responded poorly to flourishing economic perspectives of the time, he wanted new "prestigious, easy, practical and functional headquarters, both to provide staff with a pleasant working environment and to facilitate the relations between the company and administration. "Easily accessible, the western suburb was selected for the virtues of this land in a deserted park of four hectares close to the Mount-Valerian.

André Geyser, Chief Financial Officer assisted by his young assistant, Jean-Bertrand Drummen, endorsed the responsibility for project management. In 1961, Sandoz bought back the shares of SCI Domain Richelieu despite the known constraints of a listed land : the land is reputed to be unsuitable for any construction. "Management has agreed yet to obtain all necessary approvals, knowing that they also had to convince the Development Committee of the Paris region and Datar who wanted the company to leave Paris and go to the province," said Jean-Bertrand Drummen during an interview in December 2002. On the basis of a program written by an organizational consultant, Sandoz engaged the services of two architects at a very early stage. This time, Martin Burckhardt would be associated with Zehrfuss because the company wanted the intervention of "a first class architect, able to make this operation a prestigious project and facilitate the administrative permit process." Zehrfuss was also a Chief Architect of Civilian Buildings and National Palaces could only make things easier, and it is true that it turned out Marcel Pourtou, the Mayor of Rueil, did not raise any objection to the project. While a wall used to circle the old property, the idea of open, transparent, fence-less headquarters designed by the two architects came through, and the opening view over the park proved very successful.

The contract signed on 1 October 1962 described how the different tasks were allocated :

- Burckhardt was in charge of the draft of the project, of the final version of the project, of the implementation plans, the general direction of implementation, verification and collaboration in monitoring the progress made ;
 - Zehrfuss was to assist him in the preparation of the project, specifications (film processing and testing), he was in charge of the quotations (measurements, control), the conduct and supervision of works (including the preparation of proposals for payments to contractors and settlement of accounts) as well as assistance to André Geyser regarding administrative issues.
- According to this logic, Burckhardt's fees amounted to 4.7% and Zehrfuss's 2%.

The two architects did not know each other, but, as confirmed by Martin Burckhardt himself, Jean-Bertrand and Werner Drummen Stutz, they would work in perfect harmony. Highly complementary, they shared the same poetic vision. Burckhardt also added an artistic touch and an Helvetic approach to the environment ; Zehrfuss was known to a manufacturer sensitivity and a great taste for innovation.

Being more senior, and also the second to be called upon, Zehrfuss accompanied the work of the Swiss architect rather than interfering with totally different ideas. He played this difficult role in a very elegant manner, worthy of a gentleman and at the same time, he was an architect of high class, "says Martin Burckhardt.

Bernard Zehrfuss rigorously selected companies including Thinet, general contractor, who will be responsible for structural work. A joint office was installed on site. Most of the plans were under the responsibility of the Burckhardt agency, where Claude Bourgain a former employee of Zehrfuss, coordinated the project. "Very attentive and very open, Zehrfuss was a charming man and conveyed a

great humanity, recalls Werner Stutz today. We used to meet during site meetings because I was involved in studying laboratories buildings myself. Zehrfuss showed a strong presence on the project, he always brought ideas to enrich the concept and the architectural consistency of the project. "He would also work on developing technical solutions, and Marcel Faure, head of his agency, would control the facades lot with Jean Prouvé.

Jean-Bertrand Drummen provides further insight and recalls Zehrfuss as a "very distinguished" man, "calm, refine, but with a lot of charisma!". "He had his vision and knew how to share it, sometimes drawing on a piece of tracing paper an element which would give a decisive turn to the project, just like when he designed the porch roof on the front entrance or on the restaurant. This restaurant was a key element as we decided to locate it off of other functions to avoid any smell of food in the commercial premises."

As any architect keen to innovate, Zehrfuss took very seriously his role of client advisor. He would invite sponsors to visit modern headquarters, such as Bouygues' Decaux's, showing his taste for this type of programmes (see the chapter on the office building). "The important thing for us was to have nice offices, we were glad to make the visits with him, adds Jean-Bertrand Drummen. At the time, the first plan offices appeared but we did not make this choice, except for the accounting department, because we preferred air-conditioned cellular offices. Rare at the time, the air conditioning was necessary here because of the glass and metal enamel of the facades." This option also enabled architects to locate the archive department and the meeting rooms at the heart of the building, in rooms without windows but artificially ventilated, contributing to making the most of space.

It is in perfect harmony that the two architects of international stature worked together between 1965 and 1968 to meet the constraints of the site punctuated by ponds, to set up a composition of low buildings leaving the park open by following the access boulevard. The main pond dictated the fragmentation of the program into three entities. In a game of transparencies and reflections, the main building articulated the axis towards the restaurant landscape and a functional axis towards the laboratories. We must now admit that these very constraints due to the location of the project in a rare site are at the origin of the remarkable series we admire today.

"The whole point of the project was to maintain the spirit of the park and build around the lake, knowing that the Swiss are wonderful people who have such a respect for nature. "(Bernard Zehrfuss, autobiographical manuscript.)

"In Rueil, we found nothing but positive opportunities, a wonderful park with its ponds and old trees, a customer who wanted a neat group of buildings, a high-class Parisian colleague, Zehrfuss, Premier Grand Prix de Rome." Martin Burckhardt, July 2003

The horticulturist-geneticist Roger de Vilmorin was in charge of the park.



Architects: Martin Burckhardt, Bernard-Henri Zehrfuss,

Other architects involved: Charlotte Perriand contributed to the interior of the restaurant and the auditorium.

Decurtins was the representative of the Basel-based architects Burckhardt agency on the site of Rueil and Bourgain, the project manager was a former colleague of Zehrfuss', and Werner Stutz, was a young assistant to Burckhardt. Marcel Faure, head of the agency worked on the finalisation of the project, along with Jean Prouvé and finally Maria Deroche worked on the interior offices.

Engineers:

Jean Prouvé (façades/ curtain walls). Zehrfuss who had worked with Jean Prouvé in the past, asked him to work on the facades of the office building and laboratories. These façades illustrated an innovative industrial technology for metal facades without mastic seals. This was their first architectural implementation after Prouvé earlier developed this technique for the National Railway Company (SNCF).

Spillmann, Gregory (engineer B.A.)

Horticulturist and landscape: Roger de Vilmorin

Companies:

Trouvin: heating and conditioning

Clin Simonot : electricity

CHRONOLOGY:

Project launching: 1962

Studies and production: 1965-1968

Present condition of buildings

Usage: these buildings are still in use.

Buildings' condition : regularly serviced and well maintained, the three buildings are in good condition and still in business. The Prouvé facades, the spiral staircase and the entrance canopy drilled by a plane tree is completely preserved along with the spirit of the original developments in the main building. If the mobile home furniture was long kept in the lobby of the main building, there are little remaining signs of Charlotte Perriand's intervention in the restaurant and the auditorium buildings

Summary of work done, with dates: The architect Werner Stutz, collaborator of the initial project, restructured the laboratory building in 2003. Regularly consulted to date by Sandoz and Novartis, he was also consulted for two extension projects of the site overlooking the street Massena. The projects for which building permits had also been obtained before they were delayed, and those projects fully respected the integrity of the administration building and the restaurant.

3 -DOCUMENTATION / ARCHIVES / ORAL SOURCES

-Pictures, photos and work site plans. Réception PC / Fund Zehrfuss Architecture Academy / CAPA Archives of the twentieth century. Boxes 55 / 68 and 74.

- October 1, 1962 contract between the real estate company of Domaine de Richelieu, represented by Mr. Y. Dunant and A. Geyser, attorneys, and architects Burckhardt Architects SIA, Oberer Heuberg 16 in Basel, and Bernard Zehrfuss, architect - 9, rue Arsene Houssaye, in Paris. Zehrfuss Fund. AA/CAPA/Archives/B2. Bernard-autobiographical manuscript Zehrfuss, Fund Zehrfuss Academy of Architecture / CAPA Archives of the twentieth century

-Some documents are available to the agency headed by Werner Stutz 17 rue Félicien David 75016 PARIS. Tel: 01 45 24 40 83. While working on this project, he gave Novartis original documents, notably the façades plans of Prouvé. He stayed in touch with Mr. Geyser, Chief Financial Officer of Sandoz France at the time of construction of the original buildings. His deputy at the time was Jean-Bertrand Drummen.

- Apparently, other archives are still available at the City House of Rueil Malmaison.

-It is possible that other archives are not necessarily inventoried in the fund Burckhardt in Switzerland.

Other sources:

- This building was mentioned on several occasions by Zehrfuss during radio shows, which have been kept amongst the archives of the INA or the Maison de la Radio.

- As it illustrated perfectly under-modern iconic headquarters of prestigious companies, this set was used as a framework for several films of François Truffaut, Domicile Conjugal and Le Distrain (video showing the inside of the main building (hall, stairs, corridors and office spaces -visible on the Internet:

http://www.youtube.com/watch?v=Onofi_-tCT4&feature=related)

Publications:

In "Rueil-Malmaison, Sandoz," Techniques and Architectures 6, 31st series, March 1970, p. 34-40.

In "Life as an architect," typescript autobiographical Bernard Zehrfuss. C. Archives Desmoulins, p. 124. And AA / CAPA.Archives Architecture of the twentieth century.

Christine Desmoulins, Zehrfuss Bernard, co-published in Folio / Publishing Heritage Christine al. "Books architects," 2008, p. 192

-Desmoulins, Zehrfuss Bernard, a French architect (1911-1996). A figure of

War boom, Ph.D., eds. François Loyer, Specialty: History of Architecture Laboratory: LADRHAUS, Ecole Nationale Supérieure d'Architecture de Versailles, 2008.

-This building would also have been published in journals Swiss and Italian that we have not met to date references.

4-DESCRIPTION OF BUILDINGS

Located in the center of Rueil-Malmaison in the classified area in the field of Malmaison and the former estate of Richelieu park, listed in the Inventory of Historical Monuments, this buildings were designed to host an administrative department, a laboratory and social facilities including a restaurant. The 12,000 m² premises were split into three buildings facing the boulevard de Richelieu, the adjacent street and the park.

In this park of 37,500 m², the choices made then were dictated by the need to incorporate the volumes of the buildings while keeping a maximum existing plantations and ponds. Respecting the constraints of height and harmony of the wooded area, a low (R + 3) building was built around a large pond, on two floors of basement partially immersed, as well as an auditorium. This resulted in three buildings differentiated by their architectural design and implementation.

The architects benefitted from all the constraints attached to the ground to provide a successful illustration for the inclusion of contemporary architecture in a protected site.

Combining steel, enameled metal and glass, the main building offered four floors of offices (425 people) in two basements (control local, garage and service station). The transparency of its lobby highlighted the framing values towards the park and the pond. Longitudinally shaped, it was designed to allow the office space to be subdivisible with movable partitions and still enjoy natural light. This building is connected to the laboratory on the ground floor and basement premises partially lit by atriums. Characterized by its facades almost blind, the laboratory building is along the street perpendicular to the boulevard. On the other side of the water, the "social facilities" building is a small piece of architecture in its own right that blends among the trees in the park with its concrete trunks. In the basement, the building hosted an auditorium, a conference room and a kitchen. In connection with the lobby there was the cafeteria, and, on the first floor, two dining rooms (for the staff and the management) and another kitchen room.

On three levels, the composition low marries the route of the boulevard Richelieu, leaving the park free. From the outset, the topography around the pond to the architects suggested a breakdown of the program in three separate structures. Housing the lobby and administrative functions, the main building, limited in height, stretches to the east on the boulevard. Under the vegetation, an underground link connects perpendicular to the building of laboratories. With their glass and metal facades and repetitive frame, these two buildings grow their relationship in contrast to the restaurant-puzzle of hexagons in glass and concrete - which formally stands out. Edge of pond, it combines the two dining rooms for staff and management and a conference room. This in itself is a small piece of architecture that redirects the composition and changes the direction of the project. Connected to the main building with a crawl space under water, this component more organic seeks transparency in the trees. The tension between these two architectures highlights the landscape of the park, where the presence of a small bridge Romantic "in Giverny" could incite pastiche of designers less sophisticated. As to evoke the memory of a historic site mutilated and long neglected, it was necessary for completing the project architects aware of the issues.

The fragmentation of the program across multiple volumes contributes to the landscape dimension when the walk of a building on the other, reveals the architectural harmony in the context of plant. The main building articulates both directions of an overall composition. The first landscape is focused on the restaurant, the second most functional to the laboratories. Upon entry, an awning drilled by a plane directs the eye to the park across the hall, located at the bottom of the truncation concrete perspective of restaurant and dining room door overhang on the pond. Soil treatment emphasizes that sequence. A washed concrete pavement,

complete with a pool, the lobby extends the terrace before descending gently toward the water, while covering the underground car park to the edge of the field. The simple lines, the balance of volumes and materials accompanying the Agreement promenade. Joined the site facing the boulevard, the administration building to install the project in the city.



Perpendicular to the landscape, the functional axis develops opposite the boulevard Richelieu and the pond. The pace of sunscreens chanted his long facades of glass and enamelled sheet and draw vertical abstract that among the reeds, are reflected in the water.



The reflection

The fineness of the ends of the main building, the north wing a little inclined to conform to the topography and its gables make it slightly behind the architecture. Across the hall, opening offices without any height and reduces the traffic to the laboratories to ground floor accentuate this impression. The building is designed on a 7.20 m metal frame with steel concrete composite floors. The supporting pillars are formed of steel profiles. With the shading of the facades, their slats and gear-cutting, it vibrates in the light.



Zehrfuss later regretted not having sought a more original, stopping on the tree structure of the restaurant: "... Yes, that's what I call the way [...] And in every country, you will find the same hex that has been done at the same time ... "One way to challenge the proliferative mode of architecture that attracted so many of his colleagues. The structure, which, if one believes Martin Burckhardt, was "mostly" child "of Bourgain," consists of nine 'mushrooms' concrete, supporting six hexagonal tiles juxtaposed on one level around a central area that households everywhere large bays and narrow frames around. Bar concrete elements zinc, transom windows and radiators band contribute to the ambiance of a place for which Charlotte Perriand had been given an order for furniture.



The restaurant

Internal organization, frames and materials

The activities are divided by levels in the administrative building, without distinction for management. Inside, some materials set the tone: Carrara marble in the lobby and the staircase, mahogany veneer in public areas, white walls and floors in offices anthracite. The scroll of the helical staircase, a wooden trellis ceiling and furniture of Le Corbusier, Breuer and Mies Van der Rohe highlight the elegance of the lobby with glass walls of any height.

Note that these interiors were part of a broader reflection of Zehrfuss on modular office space and the search for a frame in which the flexibility needed as a rule. Bernard Zehrfuss did research on the basic modules offices Burckhardt and the team designed the interior modules. Used to satisfy the appetite of surface Unesco Zehrfuss knew the constraints of commercial properties: flexibility and extension. Here, on each floor, stage right, rub a conference room adjacent to the level of expectation, the office of the Department, its Secretariat and the offices of his deputies. Toilets, changing rooms and meeting rooms occupy the central areas. The office side facade is composed of modules of 1.44 mx 2.88 m or 5.10 m, in which a band forming box houses all wiring. These spaces are separated by movable partitions for flexibility, are isolated from the circulation by wood cabinets. Shooting a transom window hides the return air system by broadcasting natural light in the corridors.

This building won an architectural award illustrates the concern of the Swiss sponsors, attentive to the sustainability of their investment, which helps explain the quality of construction. Werner Stutz said that

details of the development site was a very important job. Indeed, a structure of five people had settled there to refine the details "live". Zehrfuss, through its project manager, Marcel Faure, a key to the implementation of ideas, has been involved in the choice of solutions and Maria Deroche has contributed to the design of the built-in furniture. And if, from the beginning, it was planned to build a fourth building ever built, the hall of the administration building was closed in gear with the addition of conference rooms. More recently, Werner Stutz laboratories turned into offices.

This is clearly not a coincidence that François Truffaut, filmmaker interested in architecture, appropriated this image *Domicile conjugal* (1970). He needed a site rich in contrast to a scene where he confronts modern society with traditions rooted in traditional Japanese culture. The scene is set on the edge of the pond in front of the restaurant. Jean-Pierre Léaud, his favorite actor, drives the prototype models of a port facility for Anglo-Saxon society.

5 - REASONS FOR SELECTION AS A BUILDING OF OUTSTANDING VALUE

1 - technical assessment

Summary of expertise of manufacturers and Zehrfuss Burckhardt in processing information, thinking about the frames of office buildings and structural options and landscape.

If Jean Prouvé does not appear in the project management team, he acted as assistant to the company and that four years after being ousted from his own company because Zehrfuss wanted on the facade elements standardized enamelled sheet implemented according to a new industrial technology. This is the first building designed with metal facades without mastic seals. The panes are held by the lips of rubber and neoprene seals, according to a principle developed by Prouvé with the company of metal joinery CIMT for railway wagons. The lot "metalwork" has been entrusted with the ICBL Prouvé had joined the department "building" in 1957. Werner Stutz indicated that the fronts have also been conducted under the supervision of Swiss companies already developing technologies very close and Martin Burckhardt adds: "The intervention of Mr. Prouvé was very impressive. After inspecting our proposals for metal facade, he took me aside to tell me that with regard to his person, there was nothing to add. I was very pleased, especially since the proposals were developed by specialists in Switzerland. "

2- social appreciation

"Practical and functional staff to offer a pleasant working environment and to facilitate relations between business and government," according to the expectations of the sponsor, this set shows the Tertiary evolution of life at the office late 60 in relation to the definition of a new framework for modern and comfortable. The opening coincides with the Grenelle agreements that mark a change in working conditions.

3- artistic and aesthetic appreciation

- This package involves technical knowledge perfectly assimilated, while developing an aesthetic discourse on architecture and contextual notion of "invisible architecture" (theme from Zehrfuss with the building of patios of UNESCO or the museum Lyon. In 1962, when he signed his contract with Sandoz, patios buried the second building of UNESCO (1962-1965) are under construction. Soon after the delivery of the head of Sandoz, he began studies of Gallo- Roman Lyon bury it in the Fourvière by framing the Roman Odeon). Fruit of the shared thoughts of Zehrfuss and Burckhardt, this set is designed for facades with Jean Prouvé and, for some of the interior, combined with Thus to the project of famous people in a desire for synthesis of talents and skills.

4 - arguments for the canonic status (local, national, international)

The first is the joint work of two architects of international stature. Bernard Zehrfuss (Premier Grand Prix de Rome and architects civilian buildings and the National Palace) is one of the architects of the CNIT and UNESCO. Parallel to the headquarters of Sandoz, it performs the extensions of the headquarters of

UNESCO and the issue of head offices and office buildings adapted to changing business and the world of work is then to him a subject of research. Shortly before working on the headquarters of Sandoz, he realized the building patios buried IV of Unesco or the allegiance due to landscape architectural design feeds already. His colleague Martin Burckhardt, co-founder of a large Swiss architecture firm, for its part, signed a number of industrial and tertiary buildings. In addition to their culture of rationalist architecture, they share other aesthetic values, which probably also adds to the respect they have for each other. Zehrfuss was Vice President of Space Group with Fernand Léger, Burckhardt Commissioner Art Basel.

-At a time when the tertiary and industrial architecture was a challenge, indeed relayed by the international architectural magazines, this site is representative of the architectural policy of Sandoz. Before applying to Burckhardt and Zehrfuss, the company had already entrusted the design of other buildings the architect Jean Tschumi. Attached to aesthetic values, the Sandoz family is also involved in the arts. In 1964, Marcel - Edouard Sandoz, sculptor and painter, son of the founder, created the Foundation and Edouard Marcel Sandoz.

All done in Rueil is a remarkable example which combines international style architecture and rationalism in one area, in a subtle balance between the constraints and programmatic and urban development of a long abandoned historic site, which expecting no a priori construction. Built more than a set is the creation of a place that is at stake at the time to write in this very constrained site landscaped intervention contemporary copy. The two architects will get rid of the old fence to open the site in full view of passersby. In a game of transparencies and reflections, the facades studied with Jean Prouvé play their role when the main building articulates the landscape axis transverse to the pond and the restaurant and the functional axis parallel to the boulevard to the laboratories. Of shading façades punctuate the long glass and enamelled iron, drawing vertical abstract among the reeds.

This example very subtle integration of contemporary architecture in a rare site with high heritage and landscape is even more relevant if it also meets the constraints of height and location so determined by the urban regulations. The challenges of the site have really captured the two architects. This is the Domaine de Richelieu, with its ponds within an area classified at Malmaison in conjunction with the cascade of ponds that once fed the laundries of Versailles. The horticulturist - geneticist Roger de Vilmorin was responsible for the park, a composition of low buildings left free by marrying the boulevard access. The pond dictates the fragmentation of the program into three entities (administrative building, laboratories and restaurant) and the three buildings are in tension in their relationship to the environment very meditative. As such they are not only a testimony of their time, but also a lesson in architecture for the creators of today (in fact we lack in France of the successful transplantation of contemporary architecture sensitive sites) . In a game of transparencies and reflections, the main building articulates the axis to the restaurant landscape and a functional axis to the laboratories. Of shading facades punctuated his long glass and enamelled sheet and draw vertical abstract among the reeds. Pierced by a plane, under the canopy entrance to the prospect of concrete truncation of the restaurant. With its dining rooms is at odds over the pond, it is a small piece of architecture in its own right that blends into the environment with trees. It makes sense in its relationship with the main building and incorporates in its interior interventions Charlotte Perriand.

Because of its architectural and landscape qualities, but also its modernity, this site has provided the framework for many films of François Truffaut *Domicile conjugal*. Beyond the symbolic image of a head office for an innovative and dynamic company, we note that in this film Francois Truffaut - who himself would have loved to be an architect - addresses the issue of aesthetic links between tradition and modernity, concept appears to be a substantial value of the headquarters of Sandoz.

On a strictly local, we measure also the ambition of achieving this without leaving Rueil-Malmaison, when compared to that of Ciba Cegy site, built nearby at the same time, with a budget and a comparable area.

Ciba - which merged with Sandoz in 1996 - then with its main competitor, too, is headquartered in Basel. Between 1961 and 1963, Ciba had asked the Swiss architect Denis Honegger (1907-1985) for its French headquarters, the Quai d'Orsay in the Seventh Arrondissement. As part of a turnkey operation, the company had acquired a property in Rueil built by Jean de Mailly. Strictly functional, these offices represent a form of standardization, can, by contrast, to appreciate the talent and Zehrfuss Burckhardt in the valuation of the image line of Sandoz.

Regularly serviced and well maintained, this set has been assigned to extensions careful Werner Stutz, architect of the team during the initial Burckhardt. The administrative building and the restaurant so representative of twentieth century architecture, and in perfect agreement with the site in their links, therefore deserve to be protected as historical monuments: the relationship between the administration building and the restaurant is essential as well as the views from outside the site.

5-Evaluation of the building as a reference point in the history of architecture in relation to comparable buildings

Valuable witness searches Zehrfuss and Burckhardt on contextual architecture, this set also illustrates their research on the topic of the office building (frame, air conditioning, ...), when the architectural quality of this type of program s 'imposed both as a challenge to improve working conditions and as a vector image for modern businesses.

Having a passion for experimentation in the field of social housing early in their careers, moving away Zehrfuss such programs, which seems less and less conducive to innovation. In the 60 and 70, its private client asked him to many office buildings which situate in a more experimental, especially as the various programs it builds for Unesco tend to make him a true expert the subject. (1959 to 1961. Tunzini Company headquarters, Paris, 1962-1965. Unesco Building IV, 1965-1968. Danish Embassy, Paris, 1966-1969. V Unesco, Paris, 1968 Sandoz company headquarters - in France Rueil-Malmaison, 1970: Danish Embassy in Paris, 1972: Siemens headquarters - France to Plaine - Saint-Denis, 1976: Headquarters Jeumont - Schneider in Puteaux)

Also studied with Jean Prouvé, Marcel Faure and Jean de Vilmorin, Unesco V, rue Miollis, Paris is not unrelated to the headquarters of Sandoz and in 1969, Bernard Zehrfuss writing on architecture office. "Amid the uncertainty of the architectural expressions of our time, it has found a strict accuracy. [...] Architecture in this area is an exact balance defined by a series of rules and measures which do not undergo little variation. Indeed, if man still hesitates on its mode of housing, the workplace has become, against a real machine with all the workings are known and accepted and the dimensions were measured at fair function. "

Facilitate the daily life and flexibility, creating a positive work environment by adapting to budget more or less comfortable ... Zehrfuss returns to the constraints of industrial control. The plants that have a good school, choices are driven by a common concern, that of obtaining a flexible organization. Whether buildings like vertical towers Unesco VI, the headquarters of Siemens Jeumont - Schneider, or grip the site more horizontal at Sandoz, everywhere there is an ingenious and rational distribution of the elements the program. All these buildings are also still in use and their intrinsic qualities favored adaptations.

Variety of materials, structures apparent purity of the volumes, functionality, transparency to optimize the light, each project is unique because of the technical approach and landscape. Each time, the passion of Bernard Zehrfuss for materials and attention to detail reflected. Filmed in the cafeteria at Sandoz, he

emphasizes the impression of wood in concrete, "the traces of nails", "and then the ice-free woodworking." The headquarters of Sandoz is presented in the journal *Technology and Architecture* in March 1970 where the smoothness of the party is required. It is published in conjunction with pharmaceutical Sarget Merignac, in Gironde, where Marcel Breuer opted for a brutalist architecture on stilts.

Each time, the constraints of the site to become an asset Zehrfuss to play with the landscape or renew the city by bringing this modernity to which it is. For the fifth building of UNESCO (see Part 3), he creates with the landscape architect André de Villemorin, a new piece of town on a particularly complex plot dominated by terraced properties. "The colors of modern architecture, it is primarily black, white and black. Inside it has to be very gay. "Run by the templates, it connects the infrastructure with rough concrete" ice and aluminum "in front of a sunscreen that caress not without glee.

Sandoz or Tunzini, stairs, light curl ribbon.

Martin Burckhardt founded in Basel in 1951, the office will become Architekten Burckhardt Burckhardt and Partner. His achievements include the Interfaculty Institute Biozentrum (1967-1970), the Bank for International Settlements in Basel (1972-1976) and the Nestlé Research Centre in Lausanne (1980-1987). Between 1957 and 1977, he built several buildings for Sandoz Laboratories in Basel and a factory, headquarters in East Hanover, New Jersey, headquartered in Milan and a research center in Vienna.

By the mid-1950s, *L'Architecture d'Aujourd'hui* devoted many articles to the architecture and the tertiary structure of the office buildings which, after the factories, will change the framework. In these columns, where Unesco is naturally presented, we also see the Caisse Centrale de Paris Family Allowances by Marcel Raymond Lopez and Reby, functionalist beautiful set with large floor areas for gardens and lobbies, the Radio House of Henri Bernard, head of Olivetti in Milan, by Bernasconi, Fiocchi and Nizzoli, the archives of the Haute-Garonne in Toulouse by Viatge and Castaing, the building of Air France to sign Albert Edward Orly, the French Petroleum Institute by Pierre Dufau or Reinsurance Fund for the Rue de la Victoire in Paris by Jean Balladur, and Lebeugle Tostivint. Mies van der Rohe is the subject of a special issue and other examples relate to administrative units in New York, Brasilia, or the Pirelli Tower. In 1964, No. 111 associate offices and industrial buildings to show including American Skidmore Owings Merrill and buildings of Stephenson and Turner IBM center in Sydney. In addition a record of "Offices IBM laboratories and factories in the U.S. and Europe," Structural building, transparent, lightweight and functional, the tone.

In all these projects, the common goal was to define a new architecture and new "working machines" at a time when the face of the most entrenched was forced to move to the influx of "people in office." Zehrfuss "the builder" there is a new field of action. When housing is governed by standards repetitive office allows it to expand its range while caring for the details.

6. PHOTOGRAPHS AND VISUAL TO BE FILLED WITH PHOTOS TO BE REQUIRED OF DAVID Peyceré (SEE MY FILE COPIES)

See AA / CAPA / Archives of the twentieth century

list of documents collected in the folder

1. original visual archives:

2. Recent photographs and drawings:

Rapporteur: Christine Desmoulin

* Note on the draft Patrick Berger:

Studies on the construction of a new building in R 5, entrusted to architect Patrick Berger is under way. (See <http://94.23.47.159/immeubles/FR-92063-31124.html>) or <http://www.pss-archi.eu/architecte/374/>.

Number 283 of January 2011 the journal municipal Rueil Info (http://www.mairie-rueilmalmaison.fr/pdfs/rueil_infos/ri283.pdf) reported on the ongoing revision of the PLU which provides a series of major projects with the aim to modernize the constructability and to change planning rules for building permits, with the desire to

"Keep in Rueil of the jewels of the local economy, such as Vinci and Novartis. (...) Major challenge for the image of the city, the vitality of employment and, of course, for local taxation. If these major contributors to local taxes are leaving, the report will necessarily rueillois on households, we cannot accept, "indicates the elected officials in this article.