

APPENDIX

APP. 1. History of building :

The site, with a surface area of six hectares, lies in Montgermont, five kilometres from the city of Rennes and offers a large view to the south across the surrounding woodland and fields.

The administration centre is a production building in which, with traditional offices and more technical activities : the processing of cheques and credit cards microfilms and so on...

The social centre is a multifunctional building with restaurant, a training centre and accommodation for the employee board, trade unions and medical department.

In its conception and design, by the choice of construction methods and materials, by the technological innovations of the facade in structural suspended glass and the innovative nature of the spaces themselves, the administrative centre expresses the rigour, the precision, the technology and the activities undertaken by the BPO.

By the complete transparency of the south facade, devoid of any internal frame, the administrative centre radically expresses the wish of the bank to open out to its surroundings (countryside consisting of gently undulating groves) and to express, further that nothing is hidden...

A collection of complex spaces are contained within a pure form, a form which is expressed as two volumes : the first is a "stretched" section 120 m long, whilst the second consists of 1.000 m² of extra offices. These were added after the original competition following a request by the BPO.

A covered gallery, with totally glazed lateral walls, links the two volumes. This gallery, a square in plan, encourages the interaction between staff by its function as the articulation between the two halves of the building and the point of liaison between the horizontal and vertical circulation. The simultaneous presence of the staircase, bridge and lift converging as the focal point in this space, at the heart of the working environment, and the function of the hall as the staff entrance give this space its stature.

The functioning of the Administrative Centre rests on a rigorous grid of 12 m x 13,20 m, completely coordinated with all the materials on a module of 0,60 m. This coordination assures the complete flexibility of the building which is organised into open plan offices.

More particular spaces, adjacent to the technical cores inserted into the grid, insure an articulation and a transition between the office areas and the halls, which are largely open to the exterior. These spaces also divide the free plan offices into units of no more than 500 m². Furthermore between the services to the right of the conference rooms which open upwards, they create relaxation areas and meeting places.

Only a few principal offices situated on the north facade are partitioned off. Despite this spatial enclosure the transparency is dominant since the partitions are completely glazed.

At all stages of the preliminary studies, the architect, the engineer (Peter Rice and the offices of Rice, Francis & Ritchie) and the thermal engineer worked together and decided upon the resulting solution. These solutions are subsequently investigated and tested in cooperation with the manufacturers, which provided constant feedback to the team of designers. For our part, the architectural study of the facade was based on our conceptual vision, on the technical constraints of the design resulting from the location, and on the objectives of the client.

The development of such an innovative and effective solution which meets the requirements of the B.P.O. is specially characteristic of the work normally carried out as architects, and this entailed Decq and Cornette to work closely with engineers and manufacturers both during the development of the project and during the construction. The flexible use of buildings, both with regard to time and space, leads to the development of ever increasingly flexible systems for control and maintenance.

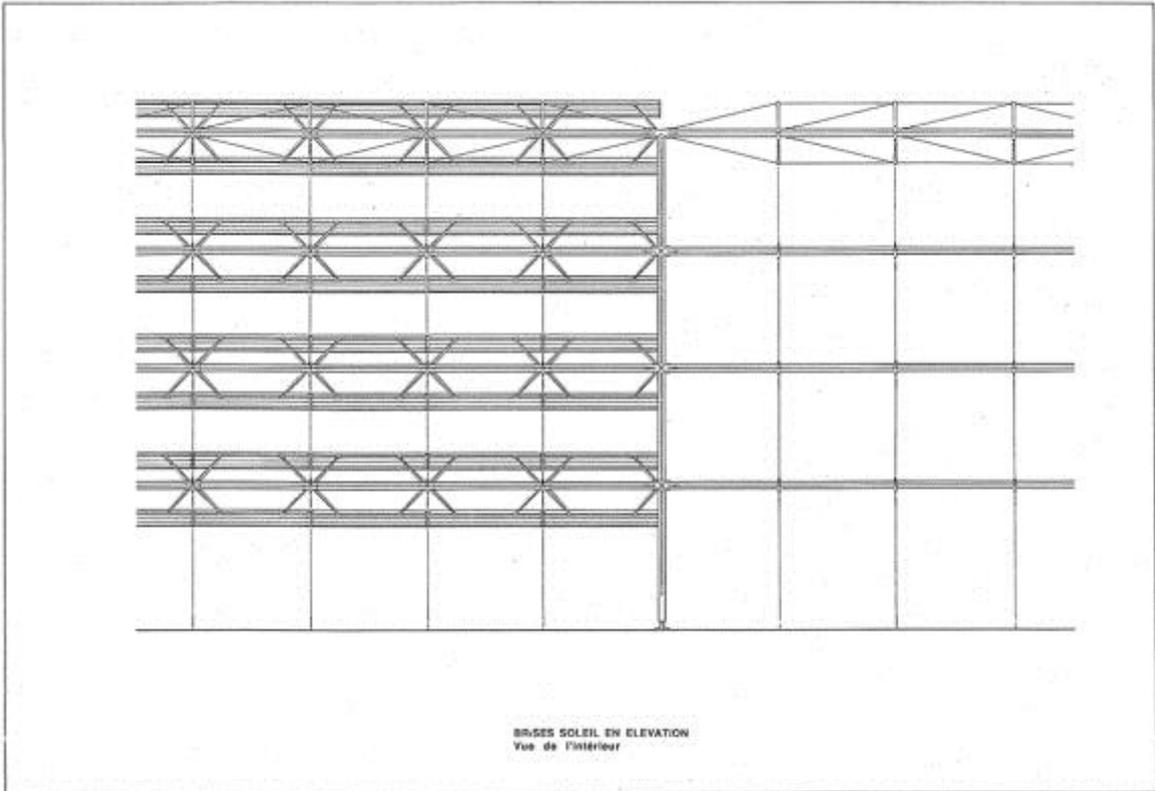
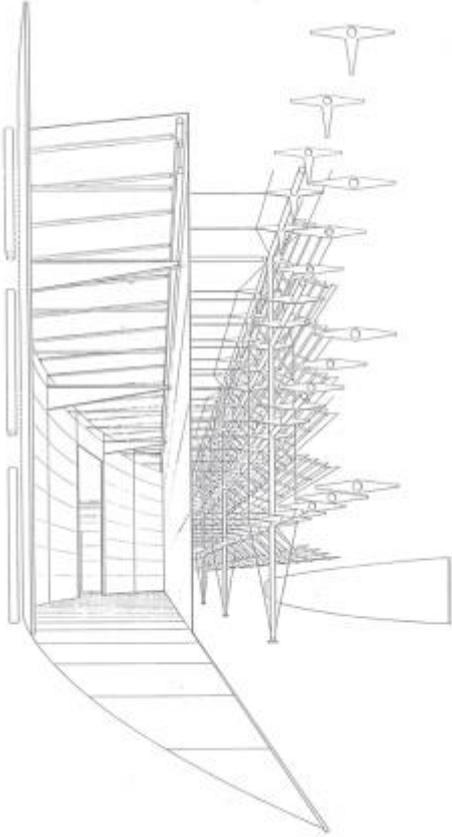
After the fixed sunshading of Le Corbusier and the mechanical systems, after, for example, the rotating strips of Naco, more complex modular systems were developed. Ideas in the field of architecture and the utilisation of space, and ideas of a technical nature were subsequently leading to a multiple of systems being able to be combined.

There is a gradual tendency from sunshading and protection against heat, to the control of the light intensity in buildings. Fixed and/or moveable sunshading on the outside, the treatment of the glass facade itself, and finally the way in which heating and ventilation is realised.

The relationship between the choice of the systems used, the vision of the design and architecture of the facade guarantee an efficient entity. Fitting sunshading into a total vision of the design strategy for facades and architecture. This strategy is aimed at two points: the construction and temperature control. Sunshading cannot be considered as an element to be added to the building at a later stage.

The double glazing screwed suspended facade

By the absolute quality of transparency, the south facade of the Administration facade represents: the absolute rejection of using mirror glass, the acceptance of using the materials in their truth and the Banks will to open itself to the outside.



The concept of the facade consists in two separate vertical surfaces fits in with a vision of transitional space, a vision of the entrance system which is more complex than a simple door. The stratification of the facade creates an ambiguity in the spatial perception, the space in between is inside and also outside.

These Intentions and choices caused:

- A fully transparent south facade, and behind which working at computer terminals has to be possible;
- A strict temperature control without air-conditioning.

The facade system is based on the traditional Italian arcades (as seen in San Marco Square in Venice, for example). The sunshading screens under the arcades creates temperature differences, and refreshing air circulation was obtained while the street is still fully in the sun. Because of the entrance concept and the technical answers, the following solutions have been chosen:

- A suspended structural glass facade on the edge of the building;
- A separate external structure, 2 meters before the glass facade; this structure serves as a support for the sunshading system, and also as a wind bracing for the glass facade.

The technical and formal reference of the system concept are taken from the American racing yacht "Stars and Stripes" which won the America's Cup in 1988. The sophisticated technical answer used on this yacht was a source of inspiration for Odile Decq and Benoit Cornette.

The structural glass facade does not have the same form at all places : the hall it of a single glass screen, while for the offices is of a double glass screen. In both cases it's suspended on the roof girder of the building. The glass facade is divided into a grid of 12 metres long by 8 metres high and consists of glass panels of 2 x 2 metres which are suspended in vertical rows of 4 panels. Each panel is fastened to the panel directly above by means of steel components cast in place. The idea of transparency entails the perceptual surface through which you can look.

The perception of the glass surface allows one to appreciate the structural capacity of the glass and understand that it is suspended to itself without any other fastening.

The glass screen is stabilised by a structure 2 metres in front of it.

The structure consists of three elements a mast column each twelve meters ; a beam binder in the top of the masts and 3 horizontally running beams. the wind bracer is hidden by the beams. All beams has the same shape a central tube in compression in association with tension rods and is connectors when of force of the wind is exerted on the beams, the entity reacts as follows : the tension rods on one side of the beam come under a tensile stress and the central tube is compressed. When the wind direction changes the force on the tension rods changes to the other side. The shear strength is obtained by small, round diagonal tension rods no pre-stressed.

Cables in an upside down V ensure the stabilisation of the beams, prevent buckling and leaning over on keeping them in their horizontal position. Small articulated rods connect the glass facade to this structure.

Sunshade elements are fastened to the external structure, in front of the facade by large stars from connection points of the (guyed) beams. The application of the strips and their angle are accorded to the outcome of a study on the direction and the intensity of the sunshine.

The sunshade elements are manufactured in natural colour anodised aluminium, a black bottom side with small perforations. The strips could be moved in two ways : by turning the whole construction element and by rotating the small louvres themselves This movements and angles improved the ratio between transparency and sunshading.

All these standards were considerably higher than the Anglo-Saxon standards from which we had departed – in regards of the lack of French norms for this type of structural design.

According to all the forces before, it was necessary to conduct again some of the studies, the construction would become longer, and some already finished components had to be reinforced. It was not possible to obtain a supplementary budget for studies or alternative designs. Neither to extend the periods of construction.

So, we searched for a new sunshading system, on

the basis of the already achieved elements and in the respect of the time and the budget.

Then we began the study of a matrix system :

- Roll-up sunscreen placed on the vertical axis of the structure

- Complemented by a system of fixed sunshading strips which would be placed horizontally in the top part of the space between the glass screen and the structure.

So, when the sun is at its highest point the sunlight is resisted by the sunshading louvres. The roll-up sunscreen ensures the screening of the facade with all other positions of the sun while regulating the internal incidence of sunlight. The sunscreens are operated by a solar cell which regulates their up and down and by an anemometer which initiates the raising of the screens in the event of strong winds.

The choice of the fabric for the sunscreens was very important, firstly because of the idea of the transparency of the facade from the inside, and secondly because on this location gusts of wind occurred, sunshine and cloud quickly followed each other, and thirdly the sunshading was fitted at a distance from the facade, where it would be subjected to greater forces. It was necessary to provide : a power generated system which would remain reliable after frequent ups and downs ; an extremely strong fabric ; and a fabric of which the fibres and the colour would guarantee transparency, and on the other hand would offer sufficient protection against the light and the sun. Sunshading of pre-stressed glass fibre weave have been chosen, with a PVC coating on both sides. The metal-grey tint was selected bearing the aluminium cladding in the other facades in mind .

The fabric is quite densely woven so that sufficient protection against the sun is obtained and yet the view is retained.

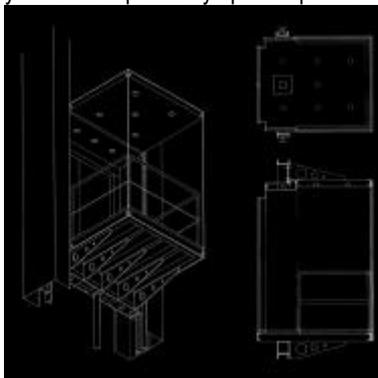
The panoramic elevator

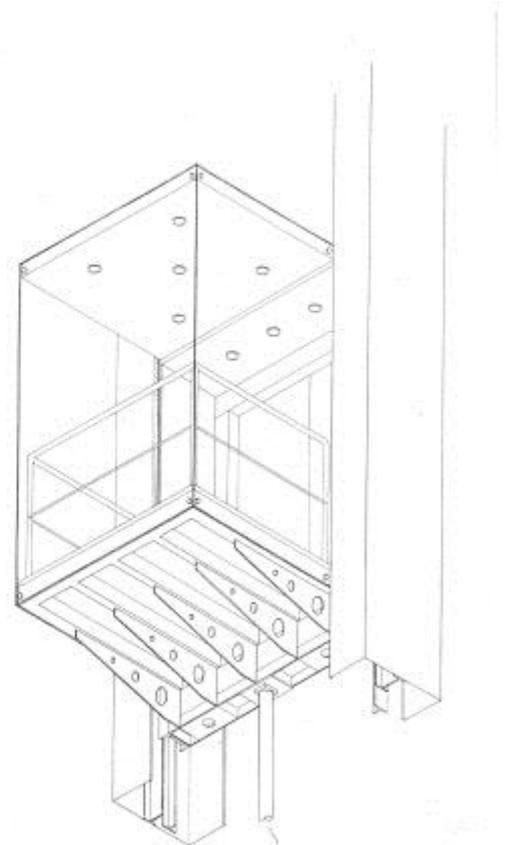
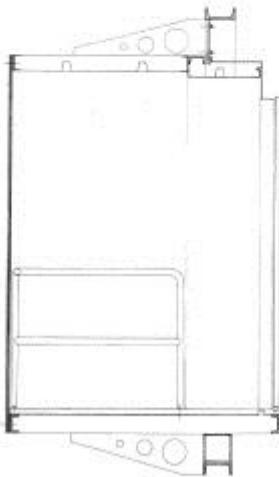
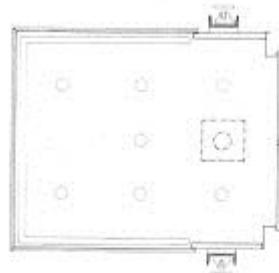
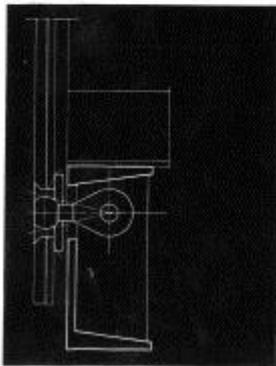
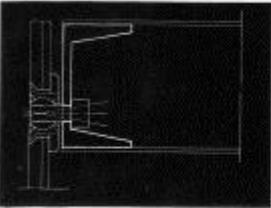
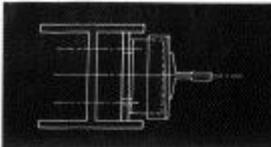
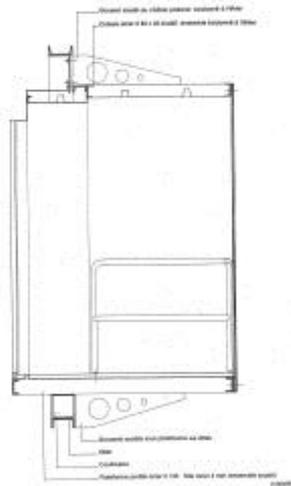
When Odile Decq and Benoit Cornette have designed the BPO elevator, they perfectly knew that no additional budget will be allowed for this functional tool.

Yet, at this time, totally transparent elevators didn't exist.

Therefore, they decided to make it with existing components available on the market. In total agreement with the elevator company contracted for the construction of the building, ABH, they started collaborating with the Siminor Company. This company, that no longer exists today, wasn't a proper elevator specialist but a supplier of industrial elevator components, from small to big pieces for companies such as Otis, Schindler or local elevators companies.

Siminor immediately started to share its knowledge to help conceiving this unusual project. In Siminor warehouse of Gennevilliers, Odile Decq and Benoit Cornette did their "shopping" so to speak. And they designed an unique elevator that yet didn't request any specific production.





Few adjustments have been made however: the cabin has been lightened to its strict minimum weight. The platform and its wales reduced. The glass wall was suspended to the top platform and stabilised by the lower one. These particular details allowed to remove the vertical supports, leaving this way the corners joints free and has allowed to avoid the cumbersome detail of the ventilation system.

The goods-lift system used on three levels has allowed to choose an hydrolic actuator.

Following this experimentation, the Siminor Company, associated with Otis, produced the panoramic elevators of the Carré d'Art de Nîme conceived by Norman Foster.

APP. 2. PUBLICATIONS

1999 99 ARCHITECTURES EN 99 (France – China)

Projet : Banque Populaire de l'Ouest
Ed. A3 Architecture Art Association

1999 SENSUOUS-Christian W. Thomsen (USA)

« The Art of Erotic Building »
Projet : Banque Populaire de l'Ouest
Ed. Prestel
p.171 et 172

1995 NEW OFFICE DESIGN (UK)

« Banque Populaire de l'Ouest et d'Armorique »
Banque Populaire de l'Ouest
p.208 à 211

1995 Hyper-Tension (Germany)

Galerie AEDES – Berlin
Ed. AEDES

1994 THE BENEDICTUS AWARD (Glasgow)

ACSA for the AIA/ACSA Council
in Architectural Research
p.10 – 13

1994 STRUCTURES TUBULAIRES EN ARCHITECTURE (Holland)

Mick Eekhout
Ed. TUDlft (Technische Universiteit Delft)
p.43 (B.P.O.)

1994 Three French Architects (UK)

Frédéric BOREL, Odile DECQ et Benoît CORNETTE,
Michel KAGAN
R.I.B.A. – Londres
Ed. A 3

1994 ACOUSTIQUE et BATIMENT (France)

Bernard GREHANT – SOMFY
Ed. Lavoisier Tec et Doc
p.196 (B.P.O.)

1993 CONSTRUIRE UN BATIMENT (France)

L'art et la manière
A.M.O
p.12, 20, 39 (BPO)

- 1993 NOUVEAUX CREATEURS, REGARDS D'ECOLE, ATLANTE (France)**
p.30 à 33
- 1993 CONSTRUIRE LE DIALOGUE (France)**
Pour la qualité architecturale
A.M.O.
Dauphine Edition et Communication
p.40 – 41 (B.P.O.)
- 1992 THE GLASS ENVELOPPE (Holland)**
TU Delft (Technische Universiteit Delft)
p.4-24 à 4-28
- 1991 L'ARCHITECTURE AUJOURD'HUI (France)**
TERRAIL
p. 3 – 202 – 203
- 1991 PREMIO INTERNAZIONALE DI (Italy)**
ARCHITETTURA ANDREA PALLADIO
Carlo MAGNANI
Ed. ELECTA
p. 40-45 (B.P.O.)
- 1991 IRITECNA PER L'EUROPA (Italy)**
SPECIAL MENTIONS (B.P.O.)
p.84 – 85
- 1991 BIENNALE DE VENISE (Italy)**
40 + 40 Architectes de – de 40 ans
Ed. FRANCE
p.20
- 1991 A DECADE OF ARCHITECTURAL DESIGN (UK)**
Andreas PAPADAKIS – James Steele.
Ed. ACADEMY EDITIONS
p.5 (Maquettes invraisemblables)
- 1991 GUIDE DE L'AMENAGEMENT (France)**
DE BUREAUX
Frédérique DE GRAVELAINE. Ed. LE MONITEUR
ECONOMIE DU PROJET – PERFORMANCES
p.47 (B.P.O.)
- 1991 IMMEUBLES DE BUREAUX (France)**
Marc BEDARIDA et Milka MILATOVIC. Ed. LE MONITEUR
"ARCHITECTURE THEMATIQUE"
p.58 – 61 (B.P.O.)
- 1991 9th INTERNATIONAL PRIZE (UK)**
FOR ARCHITECTURE 1990
p.6 et 7 – 42 à 45 (B.P.O.)

- 1990 LE VERRE STRUCTUREL (France)**
Peter RICE – Hugh DUTTON . Ed. LE MONITEUR
p.112 – 116 (B.P.O.)
- 1990 40 JEUNES ARCHITECTES (France)**
EN-DESSOUS DE 40 ans
Catalogue d'exposition de
l'Institut Français d'Architecture
Ed. LE MONITEUR
p. 25-67-110-150-193-252-253 (B.P.O.)
- 1990 B.P.O. (France)**
Hubert TONKA – Georges FESSY
ETAT & LIEUX. LES EDITIONS DU DEMI-CERCLE
BANQUE POPULAIRE DE L'OUEST
56 p.
- 1990 AC – ARCHITECTURE CONTEMPORAINE (Switzerland)**
Anthony KRAFT
Ed. Presses Polytechniques et Universitaires Romandes
N°12 90/91 – p. 148-153 (B.P.O.)

PRESS

- 03/02 ARCHITECTURAL DIGEST (France)**
«AD exclusif»
(Portrait, Port de Rotterdam, Apple Computer, BPO,
MACRO, Université de Nantes, UNESCO, Memoires of
Highland light)
N° 30 – p. 62, 63 ,64
- 01/03 MINIMA + Edition limitée (France)**
«Odile Decq Benoît Cornette »
(Portrait, BPO, Metamorphosis, Université de Nantes
N° Collection hiver – p. 2
- 09/99 DBZ (Pays Bas)**
«Preise für Glas»
(Université de Nantes)
N° 8471 – p. 18
- 09/98 LES CAHIERS DU BATIMENT (France)**
«Une experience de création industrielle reussie»
(Banque Populaire de l'Ouest)
N° 191 – p. III (Dossier spécial)
- 10/97 SPACE DESIGN (Tokyo – Japon)**
« B.P.O. Administrative and Social Centers »
N°9710 – p. 55 à 59

- 12/96 BEAUX ARTS (France)**
« LA DECQ ET LE CORNETTE »
N° 151 – p. 10 (Portrait)
- 11/96 LETTRE D'INFORMATION U I A**
PRIX BENEDICTUS (B.P.O.)
P. 8
- 05/96 La Revue du Verre et de l'Architecture (France)**
LA PASSION DU VERRE «Face à face
Il n'y a pas lieu d'être pour ou contre le verre »
N° 3 – p. 6 et 7 (B.P.O. – Mât Antenne)
- 04/96 ARCHITECTURE (Hong Kong)**
Science in France Today
« Odile Decq and Benoît Cornette
Tension and Movement in Architecture »
N° 3 – p. 26 à 32 (B.P.O.)
- 01/96 NEW OFFICE DESIGN (UK)**
Banque Populaire de l'Ouest et d'Armorique
p. 208 à 211
- 01/96 HINGE Magazine (Hong Kong)**
What value Architecture ?
« La méthode française
Odile Decq and Benoît Cornette »
n° 21 – p. 10 à 16 + FRONT COVER
- 1996 WORLD ARCHITECTURE (China)**
Banque Populaire de l'Ouest
n° 9601 – p. 40 – 41
- 08/95 Paroles (Hong Kong)**
«Odile Decq et Benoît Cornette
Une architecture de tensions et de mouvements »
Banque Populaire de l'Ouest – Centre d'Exploitation
des Autoroutes – Tour de Contrôle Bordeaux Mérignac
n° 07/08-95 – p. 26 à 29
- 07/95 Nuova FINESTRA (Italy)**
« Tecnologia per una trasparenza totale »
Banque Populaire de l'Ouest
n° 7/8 – p. 162 à 164
- 02/95 FINESTRA INTERNATIONAL (Italy)**
“Laminated to create”
Banque Populaire de l'Ouest – Benedictus Award 94
n° 1/95 – p. 109

- 1995 NUOVA FINESTRA (Italy)**
"Un velotra realtà e fantasia » (B.P.O.)
N° 5 – p. 214 à 217
- 10/94 DBZ (Deutsche Bauzeitschrift) (Germany)**
"Banque Populaire de l'Ouest in Rennes"
N° 10 – p. 55-62
- 12/93 L'ACIER POUR CONSTRUIRE (France)**
"Construction évolutive" (BPO)
N° 50 – p. 54 et 55
- 10/93 APRIRE (Italy)**
"PORTICHI HIGH TECH"
(B.P.O.)
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- 08/93 URBANISTES ET CITES (France)**
B.P.O
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- 03/93 DEVELOPPEURS (France)**
UTILISATEURS
"La BPO investit dans l'architecture" (B.P.O.)
p. 22
- 02/93 ARCHI CREE (France)**
PERSPECTIVE
"Métal, arme de reconquête" (B.P.O.)
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- 12/92 TERASRAKENNE (Finlande)**
"Ranskalainen visiitti" (B.P.O.)
N° 4 1992 – p.18 à 21 + FRONT COVER
- 12/92 LE MONITEUR (France)**
"Des prix pour la Construction industrielle"
PRIX (B.P.O.)
N° 4647 – P. 11
- 12/92 DEVELOPPEURS (France)**
"Le goût du verre gagne l'entreprise »
n° 6 – p. 28 (B.P.O.)
- 11/92 L'AUTRE JOURNAL (France)**
"Air du temps, ère du vide » (B.P.O.)
N° 29 – p. 104

- 10/92 DECORS (Belgium)**
"Architecture Internationale
L'architecture comme objet de séduction"
(B.P.O.)
N° 976 – p. 60 à 65
- 08/92 F.P. (FUSION PLANNING) (Japan)**
"International Design Forefront" (B.P.O.)
N° 51 – p. 85
- 07/92 ARCHI CREE (France)**
"Les 10èmes Oscars du Design" (BPO)
N° 248 – p. 22
- 07/92 INTRAMUROS (France)**
"DIX ANS D'OSCAR, UNE HABITUDE"
N° 43 – p. 11 (B.P.O.)
- 06/92 A. A. SCHOOL OF ARCHITECTURE (UK)**
"Recent work" (B.P.O.)
- 06/92 LE POINT (France)**
"Points de Mire"
OSCAR (B.P.O.)
N° 1028 – p. 122
- 06/92 MUSEART (France)**
"Façade" par Serge BARRET
OSCAR (B.P.O.)
N° 21 – P. 90
- 05/92 D'A (France)**
"BPOA : LE BON PLACEMENT"
OSCAR (B.P.O.)
N° 25 – P. 11
- 05/92 l'ARCA (Italy)**
B.P.O. – Rennes – P. 6 à 13
N° 60 – p. 6 à 19
- 05/92 TECHNIQUES & ARCHITECTURE (France)**
"L'oscar du Design1992" (BPO)
N° 401 – p. 158
- 04/92 LE NOUVEL ECONOMISTE (France)**
OSCAR ENVIRONNEMENT (ARCHITECTURE)
B.P.O. – LAUREAT
N° 842 – P. 41 et 50 à 52

- 03/92 PROGRESSIVE ARCHITECTURE (U.S.A.)**
BANK MACHINES (B.P.O.)
p.80 à 85
- 10/91 BAUWELT (Germany)**
Die suche nach einem image (B.P.O.)
N° 38 – p. 2031 – p. 2042 à 2047
- 09/91 HABITAT UFFICIO (Italy)**
La banca a vela – a sailing bank (B.P.O.)
N° 51 – p. 3 – p. 92 à 99 + **FRONT COVER**
- 08/91 DEVELOPPEURS (France)**
L'ARCHITECTURE, IMAGE D'ENTREPRISE (B.P.O.)
N° Hors série – p. 30
- 06/91 CITY (France)
L'invasion des néo-modernes (B.P.O.)
N° 71 – p. 60 – 65
- 05/91 TECHNIQUE ET ARCHITECTURE (France)
CULTURE TECHNIQUE
L'ASCENSEUR : DE LA FONCTION A LA SEDUCTION
(B.P.O. et TELESERVICE)
N° 395 – p. 144 à 146
- 06/91 F.P. (Fusion Planning) (Japan)**
BUILDING IDENTITY (B.P.O.)
N° 38 – p. 13 à 17
- 02/91 DOMINO (Belgium)**
SOFT TECHNOLOGY
N° 6 – p. 52 à 54 + **FRONT COVER** (B.P.O)
- 01/91 ARCHI CREE (France)**
9ème Prix International d'Architecture BPO
N° 240 – p. 15 (B.P.O)
- 01/91 AD "ARCHITECTURAL DESIGN" (UK)**
"The New Modern Aesthetic"
The Second Annual Architectural Forum
at the Royal Institute
(LONDON – Sept. 90)
p.65-69 : Recent Projects "the Model is the Message – B.P.O
+ **FRONT COVER** "The Model is the Message" –
- 01/91 BULLETIN DE L'I.F.A. (France)**
Prix Architecture & Lieux de Travail (B.P.O)
N° 145 – Siège APPLE

- 01/91 TECHNIQUE ET ARCHITECTURE (France)**
9ème Prix International d'Architecture BPO
N° 393 (B.P.O.)
- 01/91 D'A (France)**
Rétrospective 90
N° 12 – p. 16 (B.P.O.)
- 01/91 MAGAZINE DE LA CONSTRUCTION (France)**
Lieux de travail, DE LA BANQUE DU TROISIEME TYPE...
N° 31 – p. 36 (B.P.O.)
- 12/90 LIBERATION (France)**
Le travail, quadrature de l'architecture
22-23 / 12 / 90 – p. 36 (B.P.O.)
- 12/90 LE MONITEUR (France)**
Prix Architecture et Lieux de Travail
(B.P.O.)
- 12/90 MAGAZINE DE LA CONSTRUCTION (France)**
9ème Prix International de l'Architecture BPO
N° 30 (B.P.O.)
- 12/90 TRENDS (Belgium)**
"Soft Technologie"
N° 49 – p. 138 à 141 (B.P.O.)
- 12/90 TECHNIQUE ET ARCHITECTURE (France)**
Bulletin AMO n° 3 – Prix Architecture & Lieux de Travail
N° 393 (B.P.O.)
- 12/90 AMC – LE MONITEUR (France)**
Une année d'ARCHITECTURE 1990
N° 17 – p. 143 – 203 (B.P.O.)
- 12/90 D'A (France)**
Industriels pour l'architecture
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- 11/90 BUILDING DESIGN (UK)**
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- 11/90 AMC – LE MONITEUR ARCHITECTURE (France)**
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- 11/90 D'A (France)**
PARCOURS – Duo bouillonnant
N° 10. p.16-19 (B.P.O./APPLE) + **COUVERTURE** (Portrait)
- 10/90 TRENDS (Belgium)**
9ème Prix International d'Architecture BPO
p.164 (B.P.O)
- 10/90 LE MONITEUR (France)**
9ème Prix International d'Architecture BPO
- 09/90 COMMUNICATION DESIGN – CB NEWS (France)**
3 jeunes architectes inspirés
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- 09 /90 BUILDING DESIGN (UK)**
9th International Prize For Architecture 1990
N° 1004. p. 14-15 + **COUVERTURE** (B.P.O.)
- 09/90 LE MAGAZINE DE LA CONSTRUCTION (France)**
Actualité Architecture
9ème Prix International d'Architecture BPO
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- 09/90 ARCHITECTURE INTERIEURE – CREE (France)**
Banque Populaire de l'Ouest
N° 238. p.130 à 137 + **COUVERTURE** (B.P.O.)
- 09/90 TECHNIQUES ET ARCHITECTURE (France)**
Hérissé et poli
N° 391. p. 108-111 (B.P.O.)
- 09/90 TECHNIQUES ET ARCHITECTURE (France)**
Le verre mis en oeuvre
N° 391 – p. 82-85 (B.P.O.)
p.60 – 9ème Prix Internationale de l'Architecture BPO
- 09/90 CITY (France)**
Odile DECQ, archi destroy (BPO)
N° 63. p.56
- 06/90 SCIENCES ET TECHNOLOGIES (France)**
Nouveaux matériaux, l'union fait la forme
N° 27/28. p.23-25 (B.P.O.)
- 05/90 d'A (France)**
Navire amiral à l'horizon
N° 5. p.12-15 + **COUVERTURE** (B.P.O.)

04/90 BULLETIN D'INFORMATIONS ARCHITECTURALES (France)

A Rennes, une usine pour banquiers
N° 139. p.1-2 + **COUVERTURE** (B,P.O.)

04/90 AMC – LE MONITEUR ARCHITECTURE (France)

Détails : façades de verre
N° 10. p.45-52 (B.P.O.)

04/90 LE MONITEUR – TECHNOLOGIES 90 (France)

Des rideaux en verre vissé
N° spécial. p. 216 + **COUVERTURE** (B.P.O.)

12/89 D'A (France)

VEC : le nec plus ultra ?
N° 1. p.32-36 (B.P.O.)

12/89 BOUW WERELD (Pays-Bas)

BANQUE POPULAIRE – BRISE-SOLEIL

11/89 LE MONITEUR (France)

Un rideau de verre accroché à une fine structure
N° 4486. p.76-81 (B.P.O.)

APP. 3. WEB LINK

<http://savethebpobuilding.com/>

<https://www.facebook.com/sauvonslebatimentbpomontgermont>

<http://www.odiledecq.com/>

<http://nl-nl.vi-vn.fb.me/Stuudioodiledecq>

<https://mobile.twitter.com/StudioOdileDecq?p=i>

<http://www.architectes.org/actualites/save-the-bpo-un-batiment-a-l-architecture-remarquable-menace-de-demolition>

<http://www.pressreader.com/france/ouest-france-redon-pays-de-vilaine/20150704/281973196315993/TextView>

<http://www.ouest->

[france.fr/leditiondusoir/data/525/reader/reader.html#!preferred/1/package/525/pub/526/page/12](http://www.ouest-france.fr/leditiondusoir/data/525/reader/reader.html#!preferred/1/package/525/pub/526/page/12)

<http://www.arketipomagazine.it/en/ace-sector-study-architecture-is-a-growing-profession-in-europe/>