



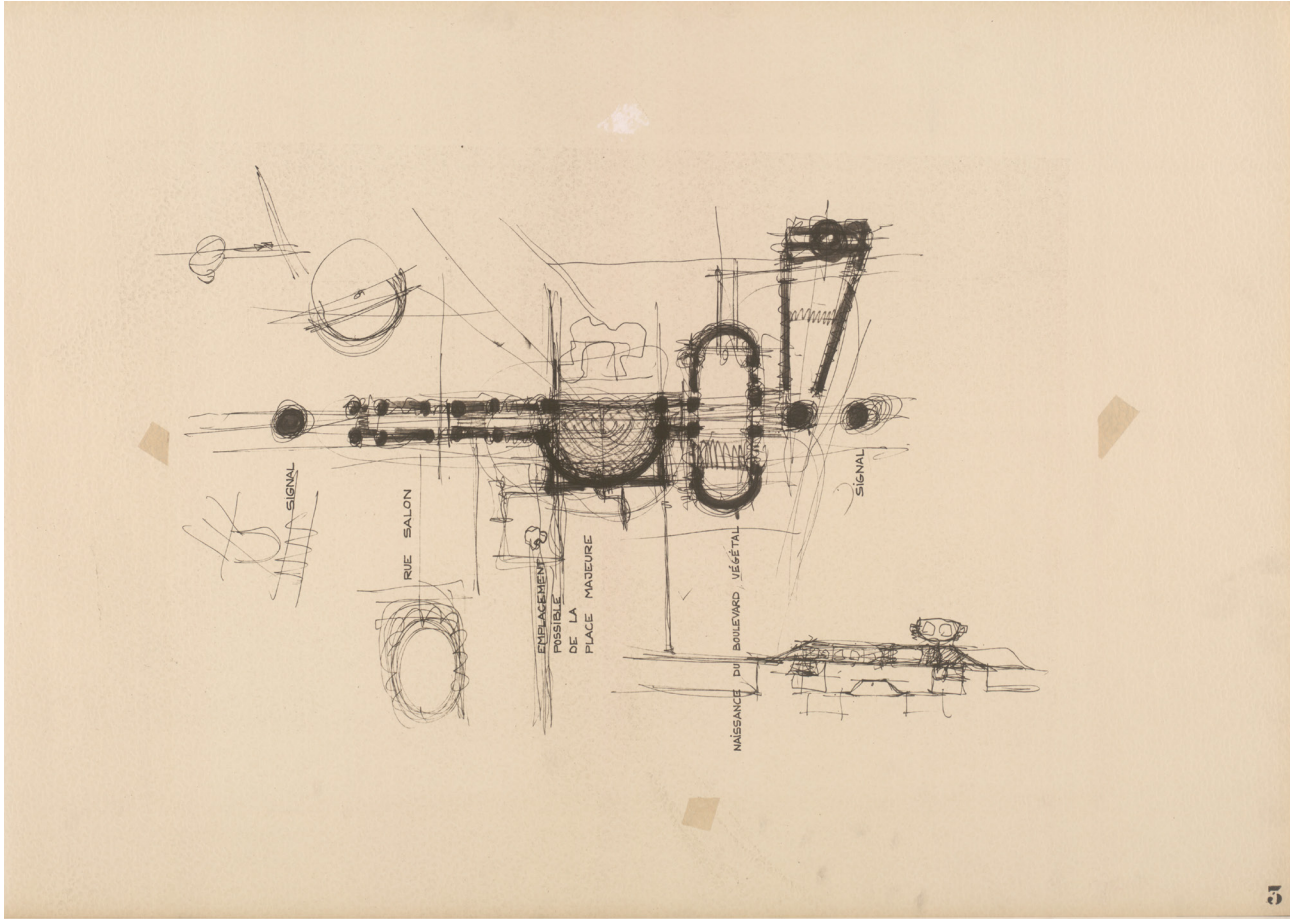
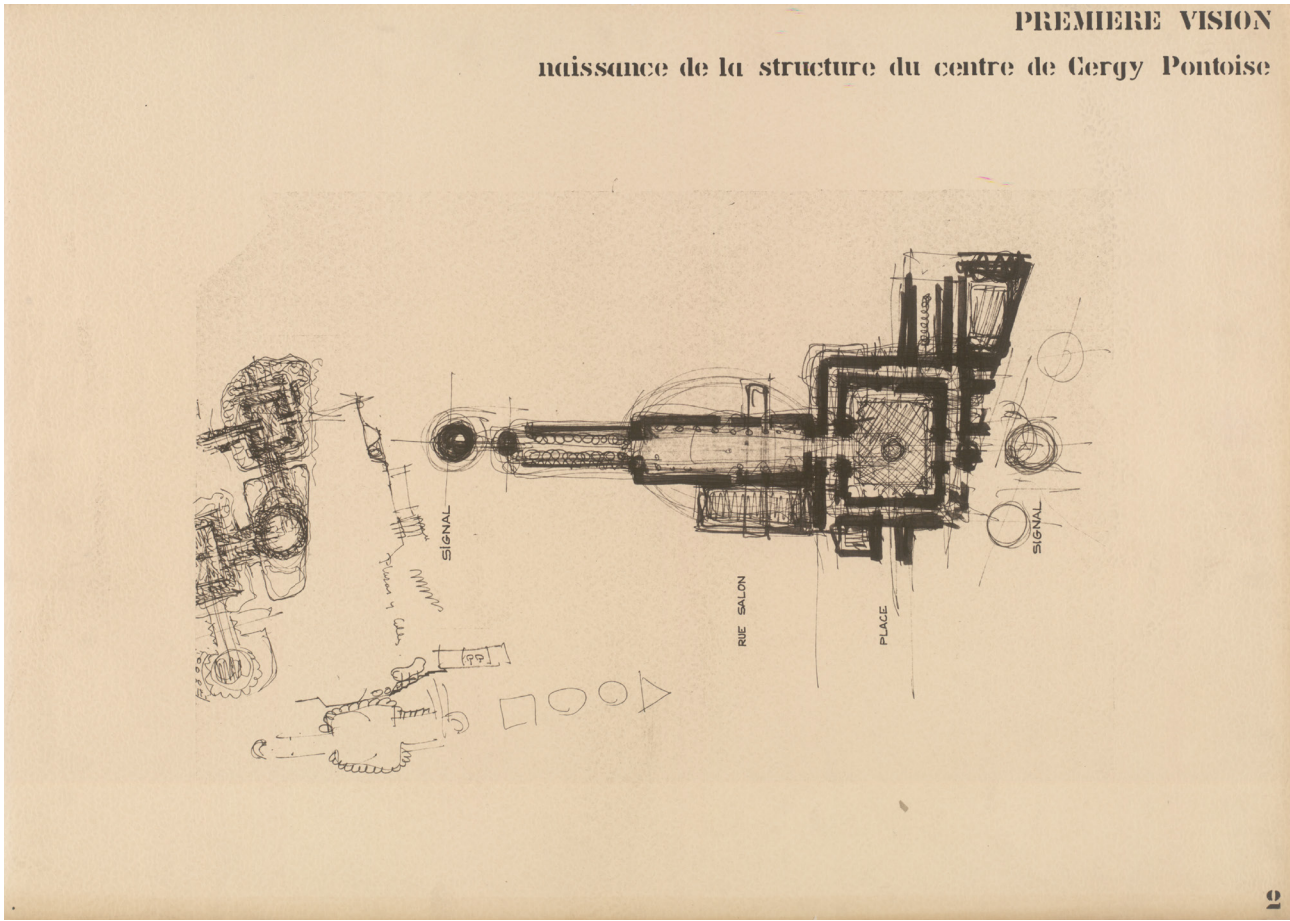
IMG.1: Cover of the album Cergy-Pontoise, proposal urban plan for the new town, Apr. 1976; IMG.2-3: Cergy-Pontoise, first proposal, conceptual plan studies, sketches from the album, BTA Archive.

Le Crescent Vert

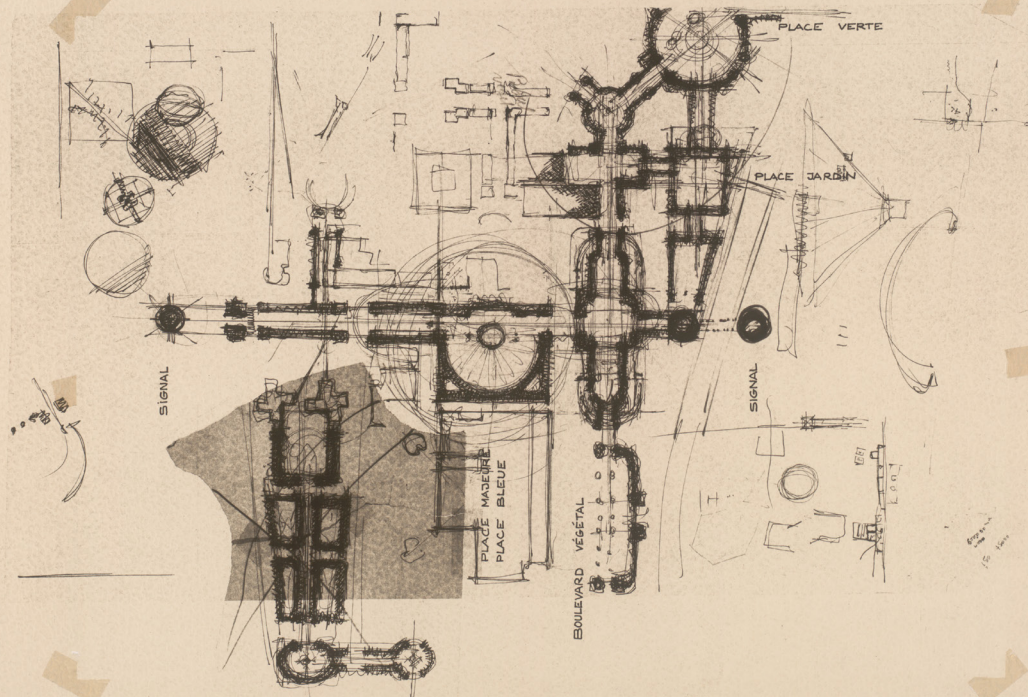
ARCHIVAL DATA	
DATE	1981 (design) 1985 (realization)
PLACE/ADDRESS	Cergy-Pontoise, Puisseaux, Paris
COLLABORATORS	Peter Hodgkinson (design), Dani Karavan, Patrick Genard, Rogelio Jiménez Pons, Ramón Collado, Bernard Torchinsky, José María Rocías
CUSTOMER	Établissement public de la ville nouvelle de Cergy-Pontoise, Housing: Foyer du Fonctionnaire et la Famille, Business: SODES Paris
SOURCES	RBTA Archive

ESSENTIAL BIBLIOGRAPHY

D. Serrell, *Ricardo Bofill: les années françaises/the French years* (Paris: Norma, 2023), 281-283; B. Cruells, *Ricardo Bofill. Obras y Proyectos/Works and Projects* (Barcelona: G. Gili, 1992), 32-35, 230-231; R. Klanten, M.E. Niebus, V. Marinai (eds.), *Ricardo Bofill: visions of architecture* (Berlin: Gestalten, 2019), 110-117; A. d'Huart (ed.), *Ricardo Bofill: Taller de arquitectura. El dibujo de la ciudad, industria y clasicismo* (Barcelona: G. Gili, 1984), 66-69; "Ricardo Bofill, Taller de arquitectura, obra en Francia", *Diseño*, no. 77 (1986); P. Favole, *Squares in Contemporary Architecture* (Amsterdam: Architectura & Nature Press, 1995); "The Green Crescent. Cergy Pontoise, Paris 1985", *Arquitectura COAM*, no. 258 (Jan.-Feb. 1986): 52-61; R. Bofill, L. Krier, *Architecture, Urbanism and History* (New York: Museum of Modern Art, 1985), 2, 8; B. Warnier, *Cergy-Pontoise du projet à la réalité. Atlas commenté* (Sprimont: Mardaga, 2004); L. Engrand, O. Millot, Cergy-Pontoise, *Formes & Fictions d'une Ville Nouvelle* (Cergy-Pontoise: Pavillon de l'Arsenal, 2015); F. Irace, "Ricardo Bofill Taller de Arquitectura", *Domus*, no.668 (1986): 1-7; W.A. James (ed.), *Ricardo Bofill Taller de arquitectura: buildings and projects, 1960-85*, (New York: Rizzoli, 1988), 113-119, Cergy-Pontoise, *20 ans d'aménagement de la ville, 1969-1989* (Paris: Moniteur Images, Institut français d'architecture, 1989); B. Hirsch, *L'Invention d'une ville nouvelle: Cergy-Pontoise, 1965-1975, récit d'un témoin* (Paris: Presses de l'École nationale des Ponts et Chaussées, 2000); DRAC IDF and ENSA Paris-Bellevill, "Ensemble Les Colonnes Saint-Christophe", Patrimoine architectural (Mérimée), Ministère de la Culture France (2022), ref.ACR0001689.

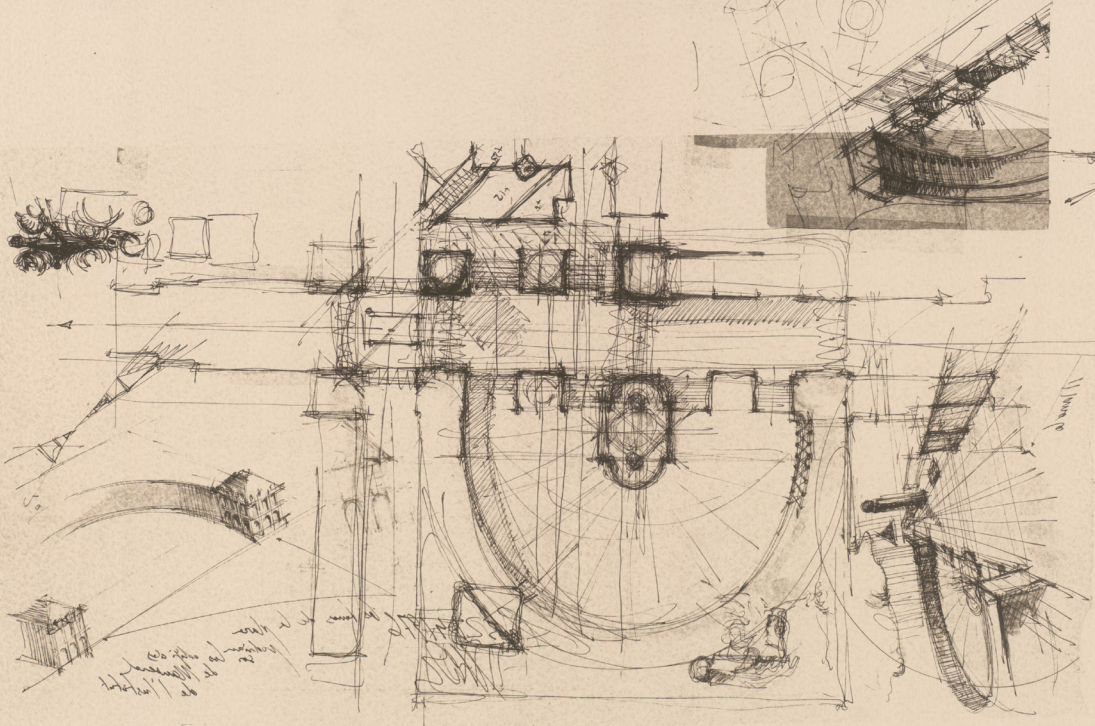


esquisse de la structure architecturale de Cergy Pontoise

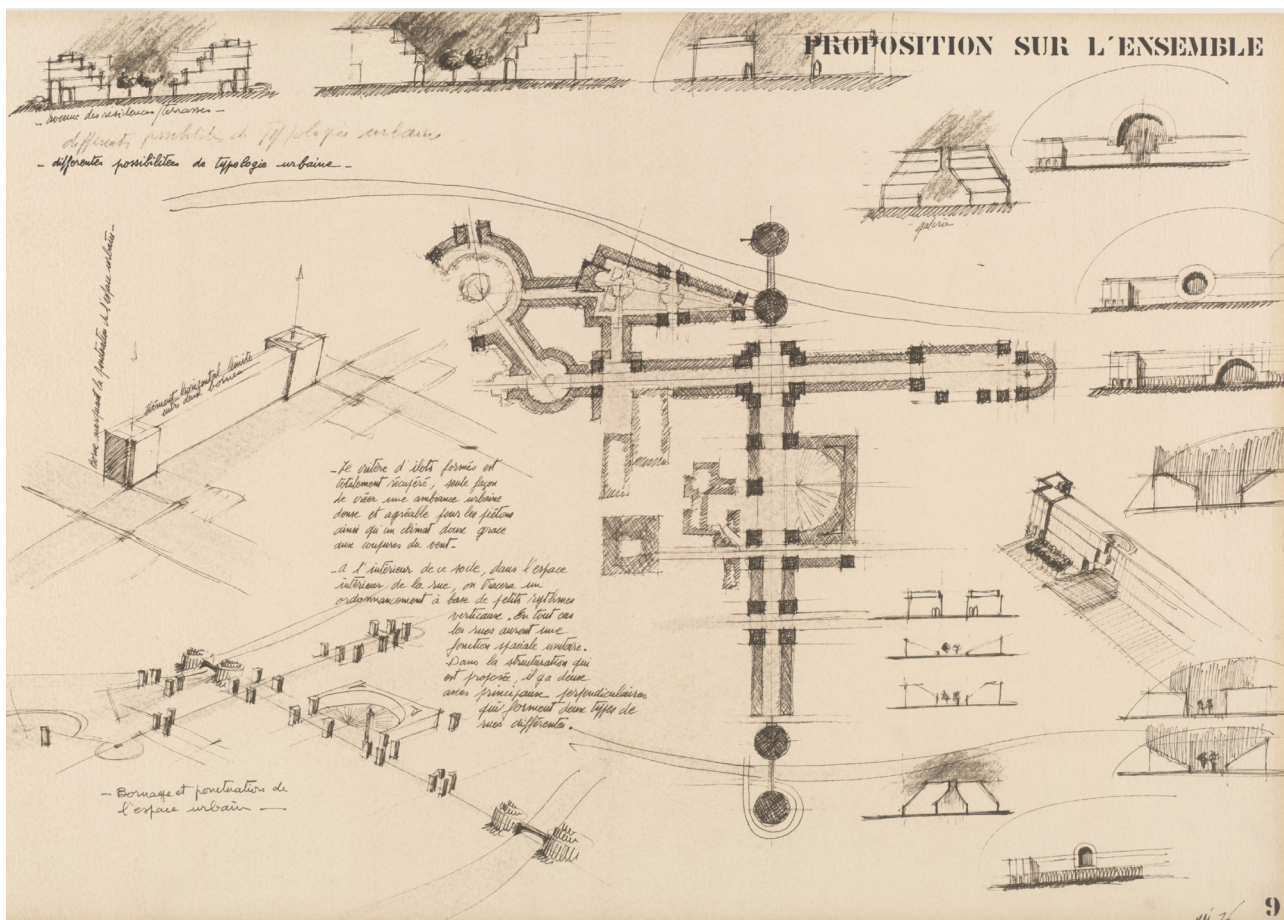
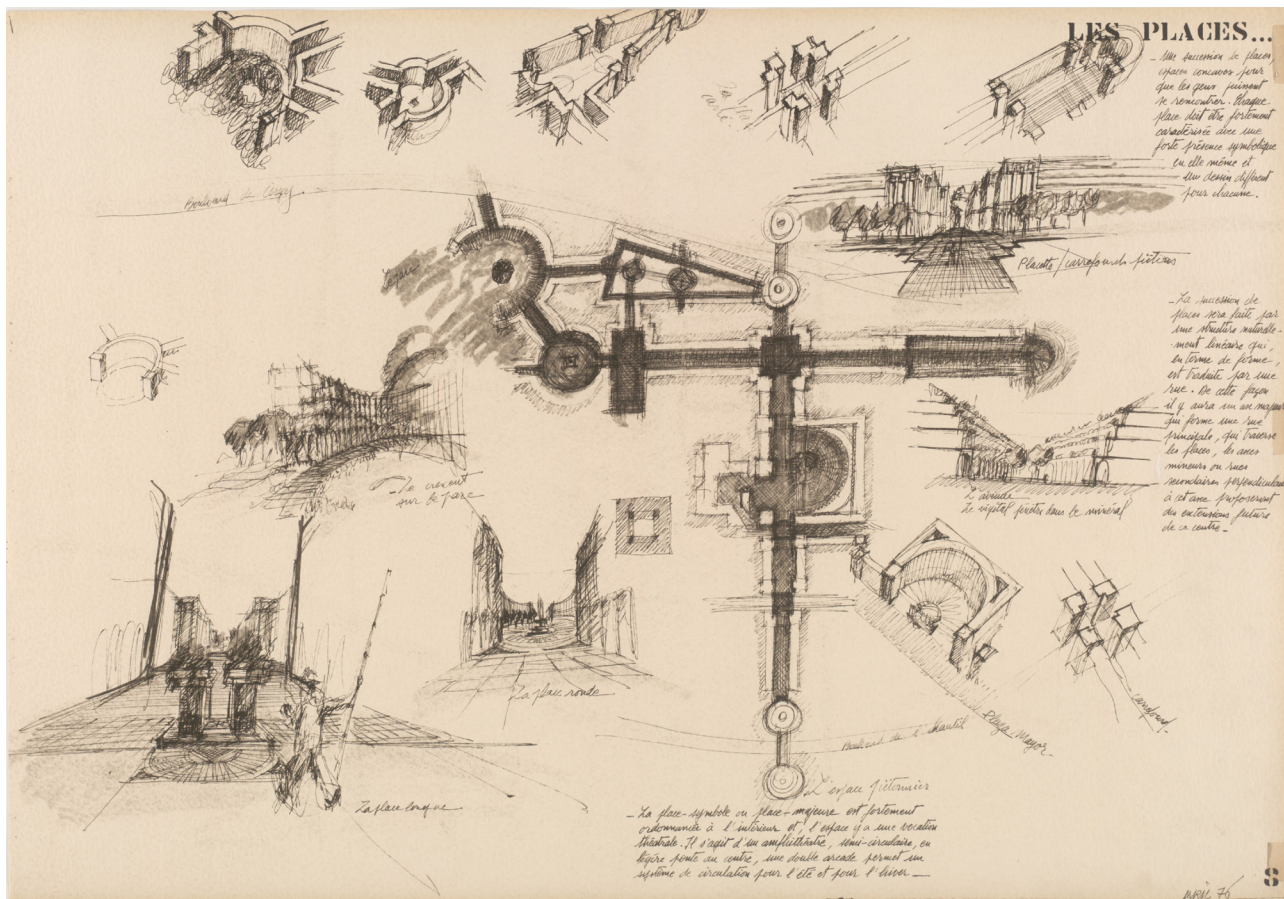


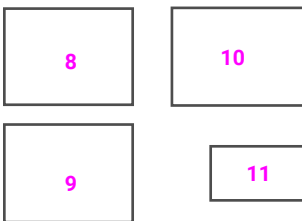
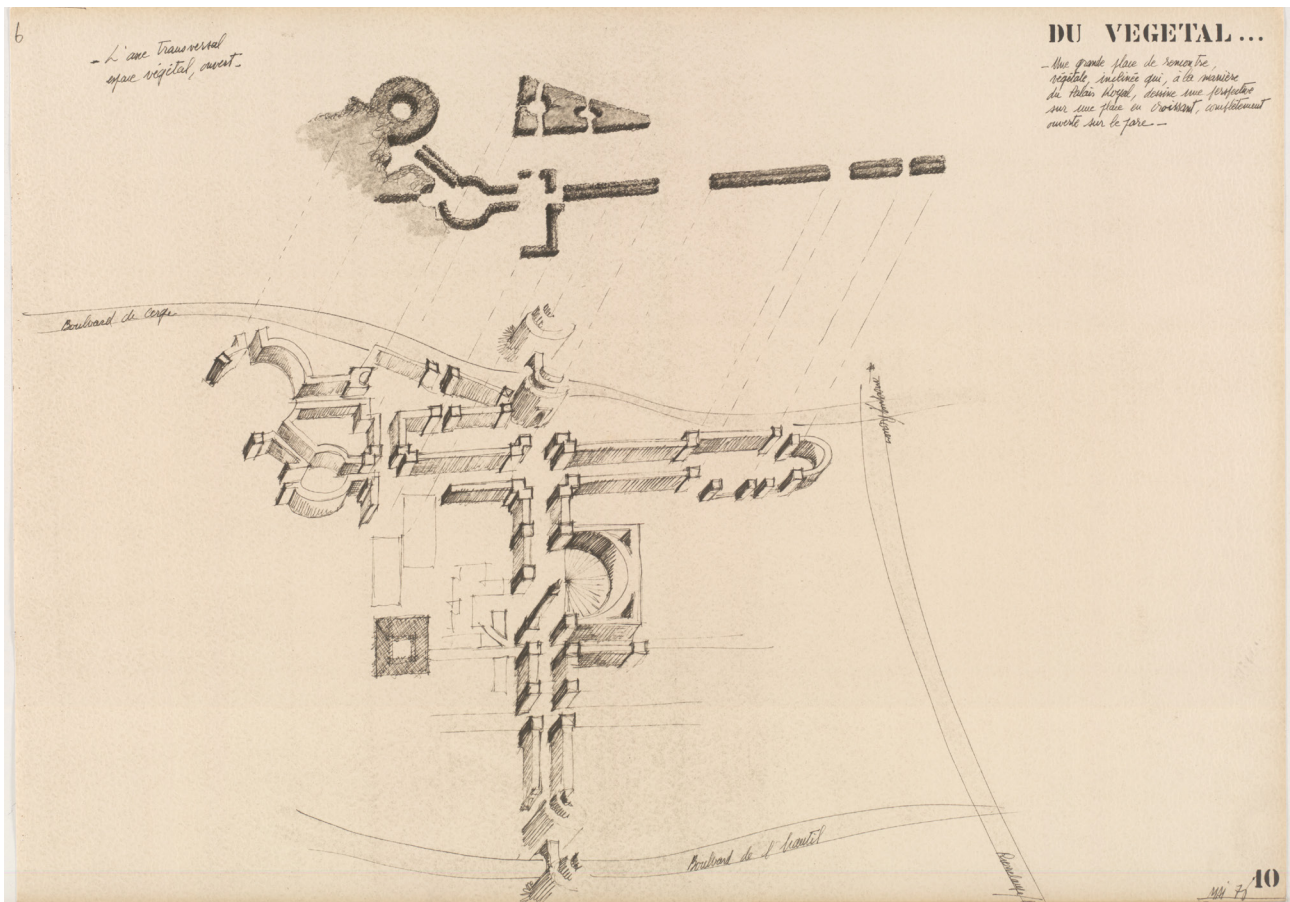
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PREMIERE IDEE POUR LA PLACE MAJEURE

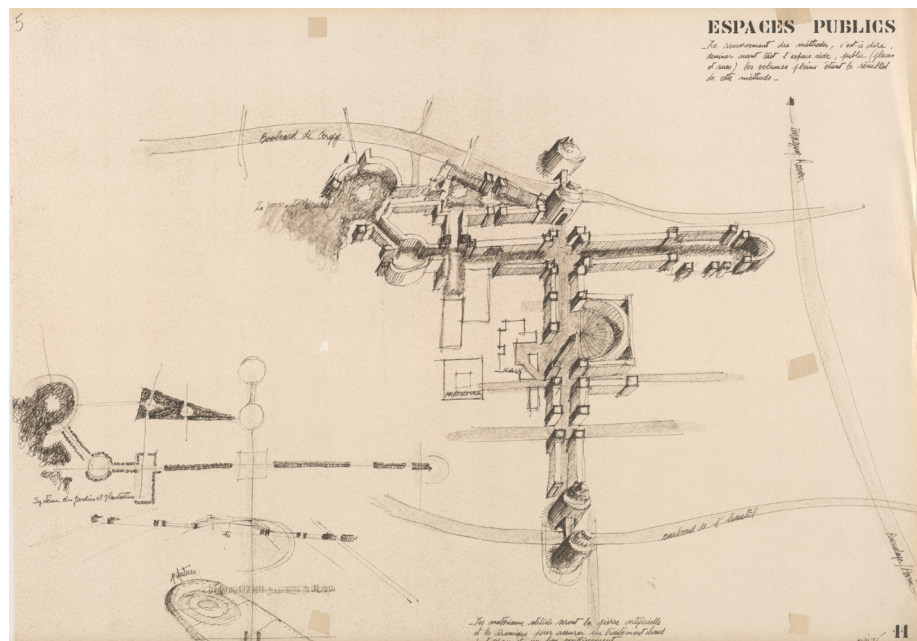


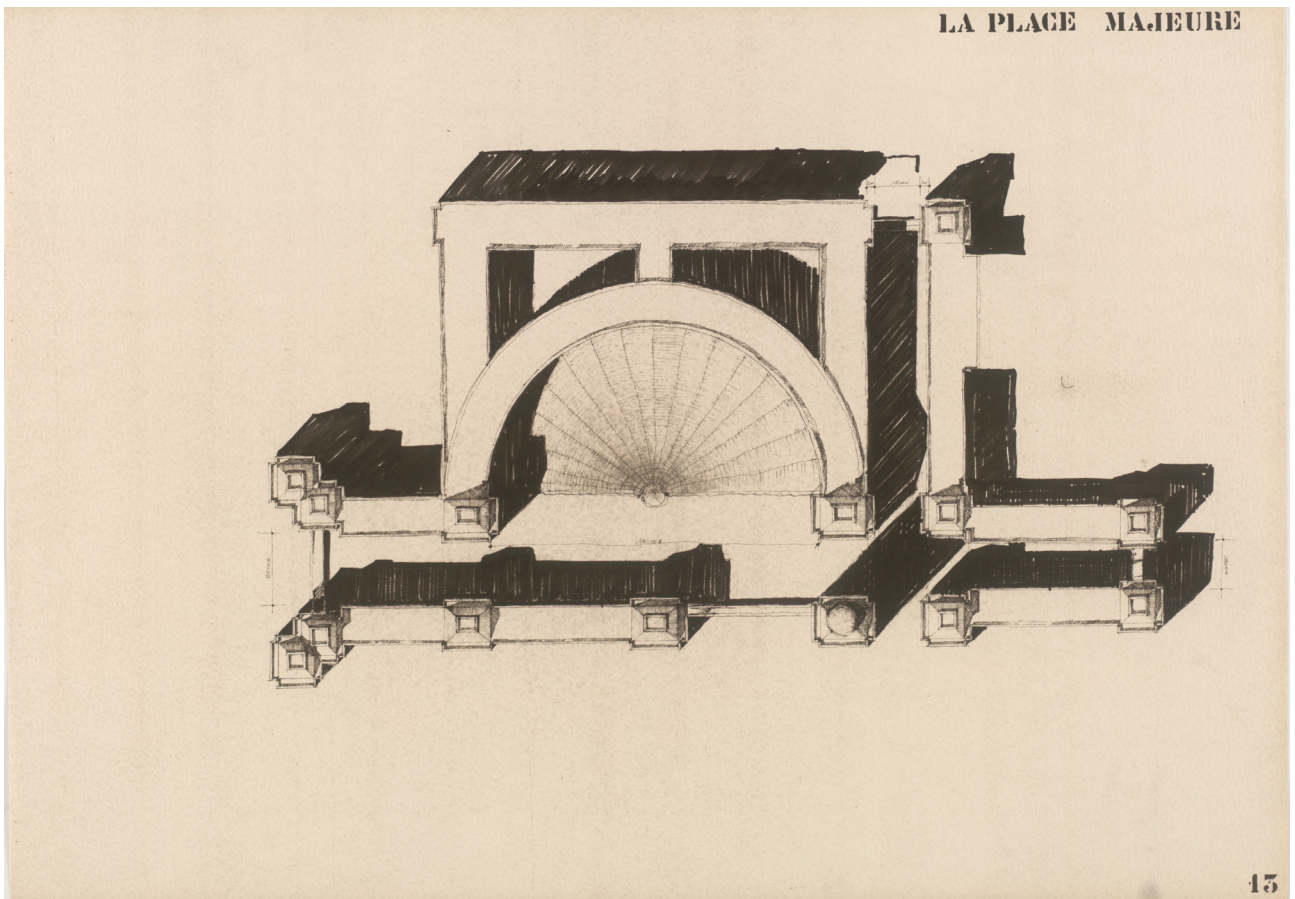
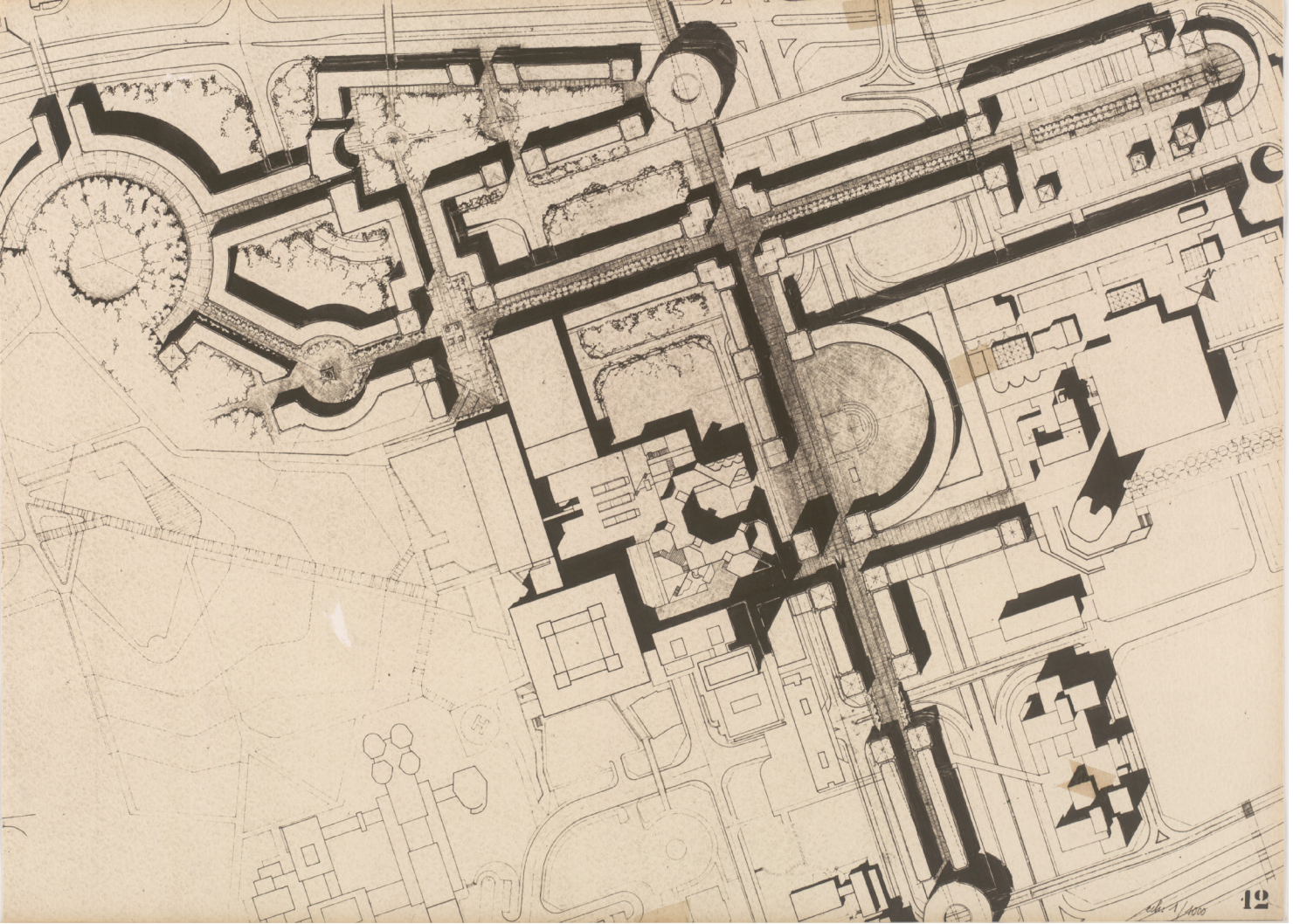
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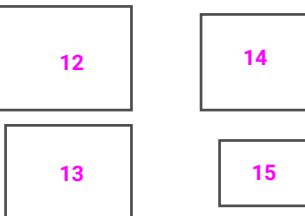
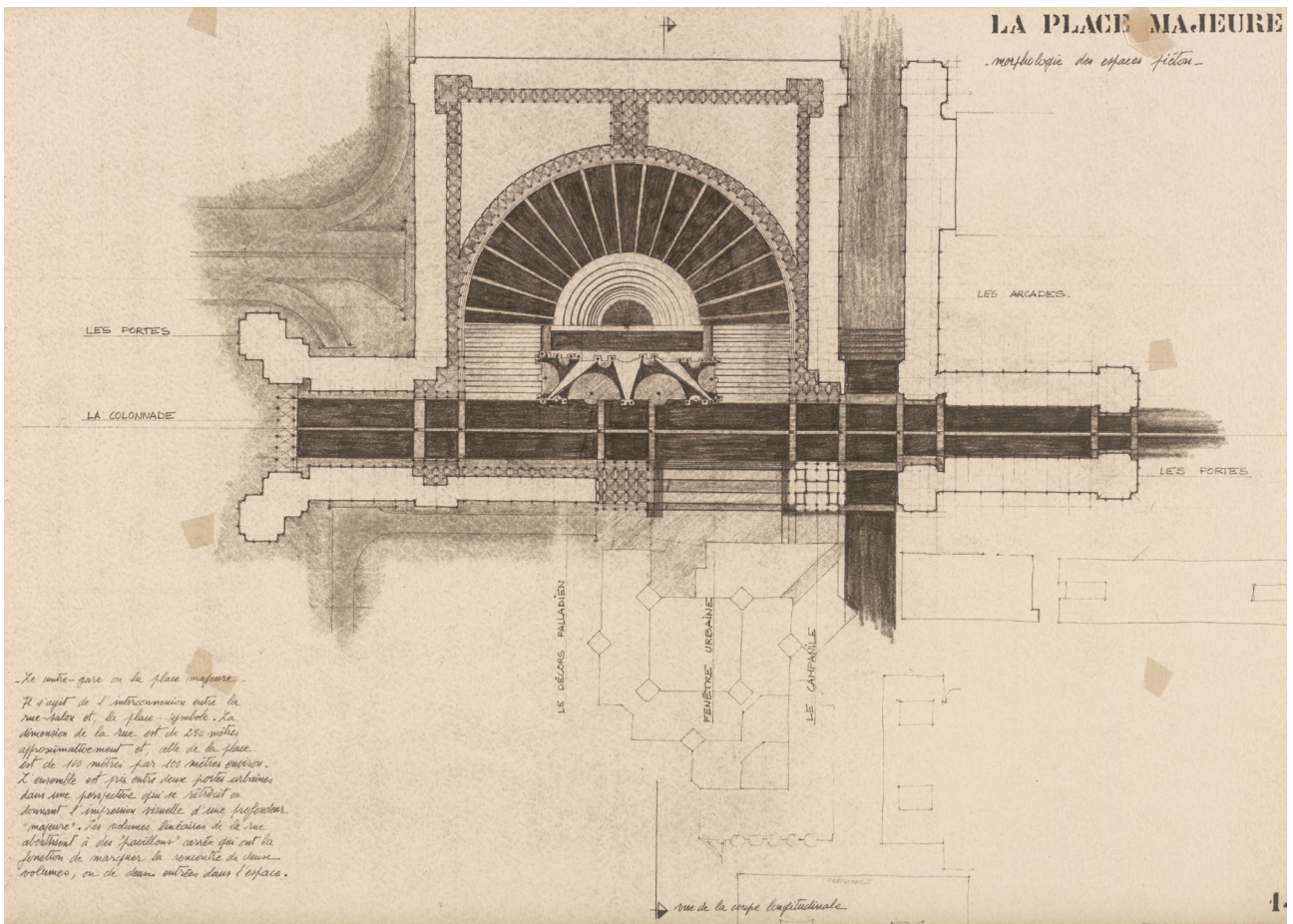




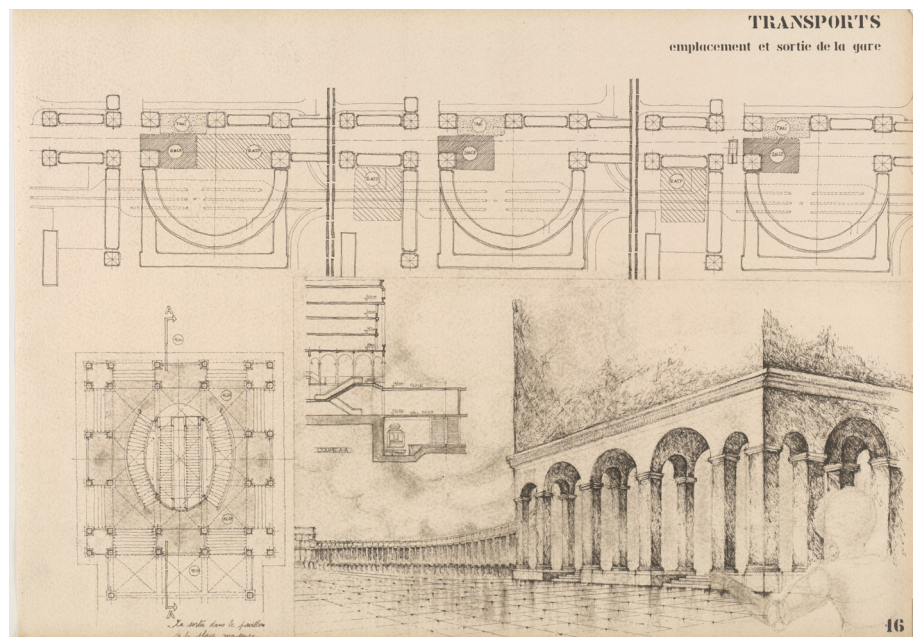
IMG.8: Cergy-Pontoise, "the squares" plan and perspective sketches; IMG.9: Cergy-Pontoise, general master plan and perspective sketches; IMG.10: Cergy-Pontoise, green master plan and perspective sketches; IMG. 11-12: Cergy Pontoise, public spaces plan and perspective sketches, BTA Archive.





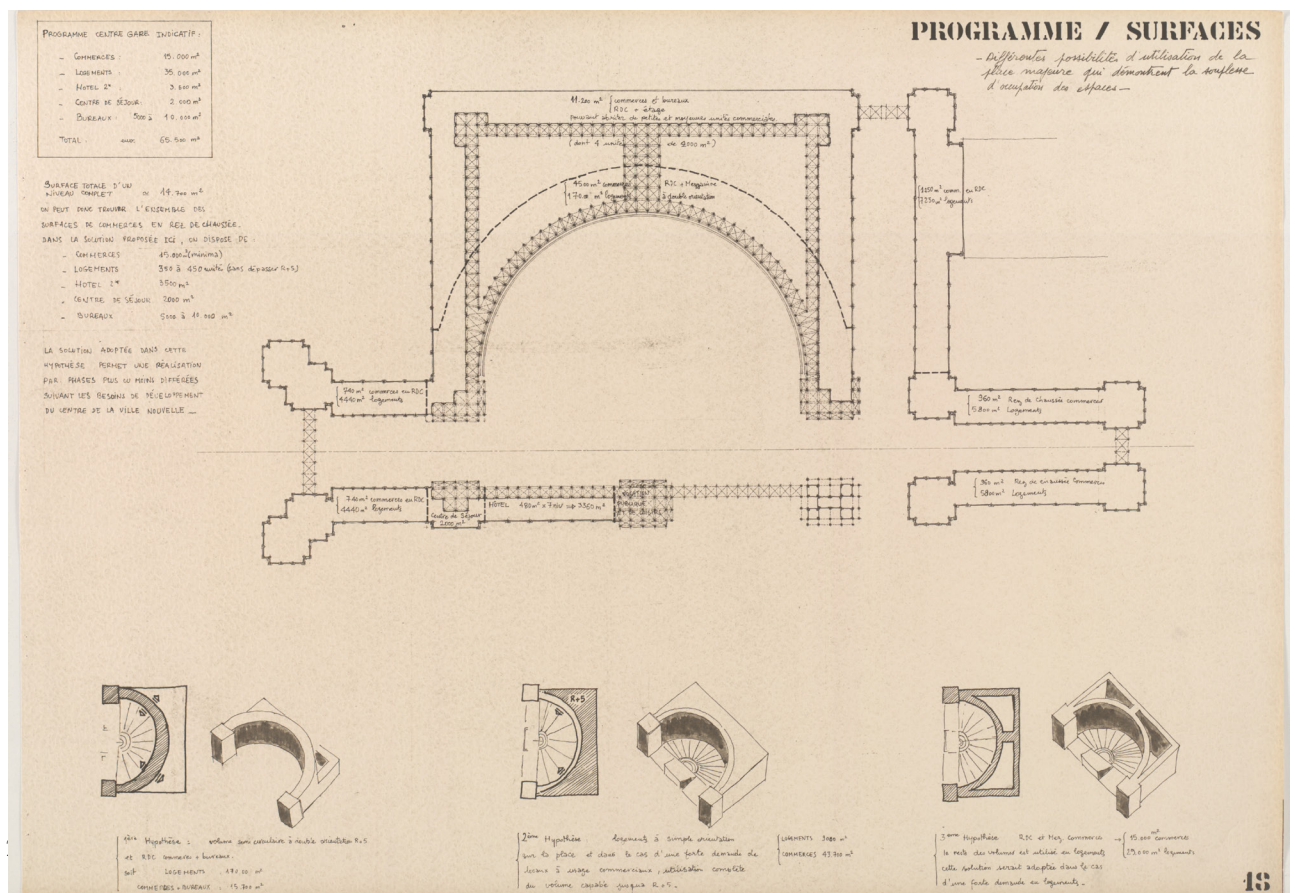
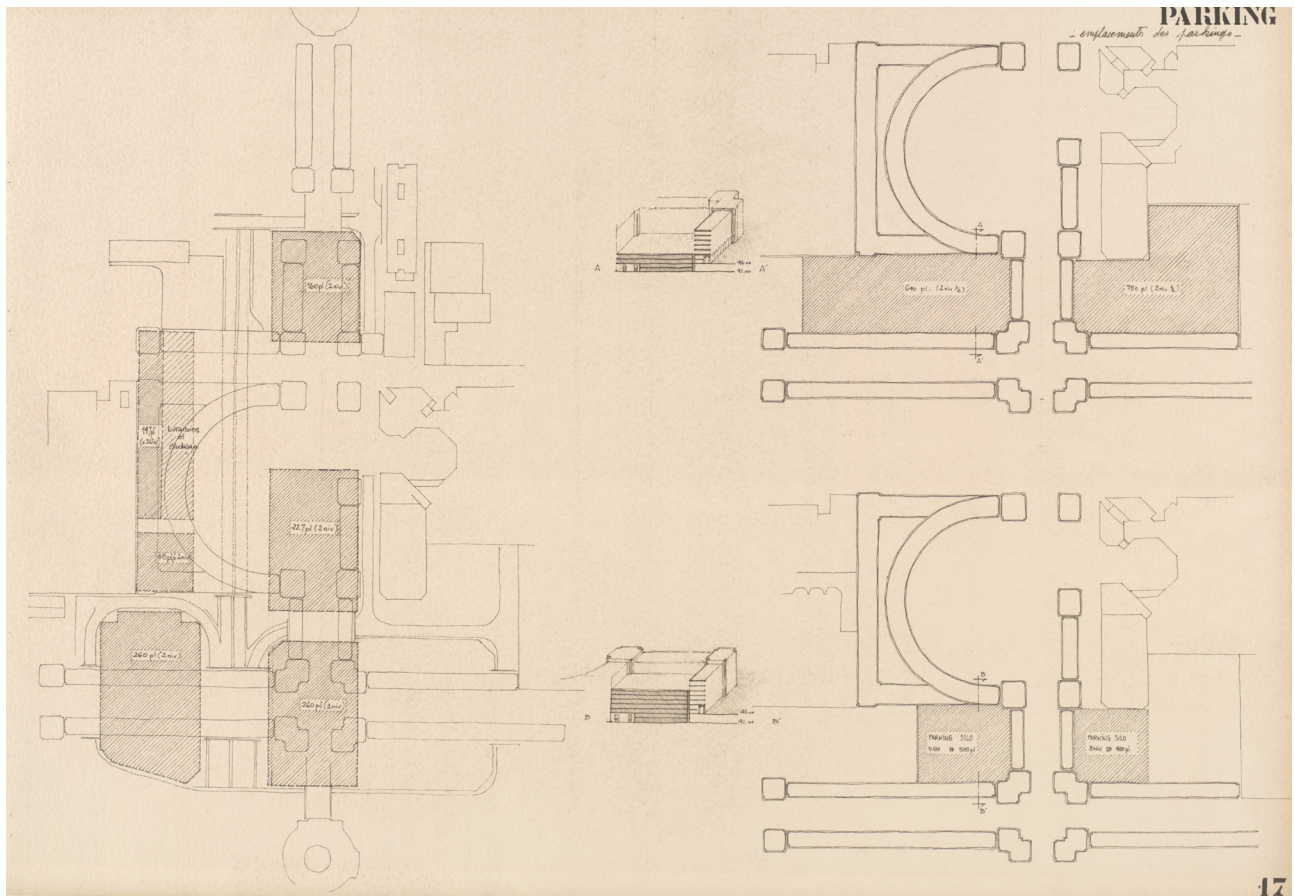


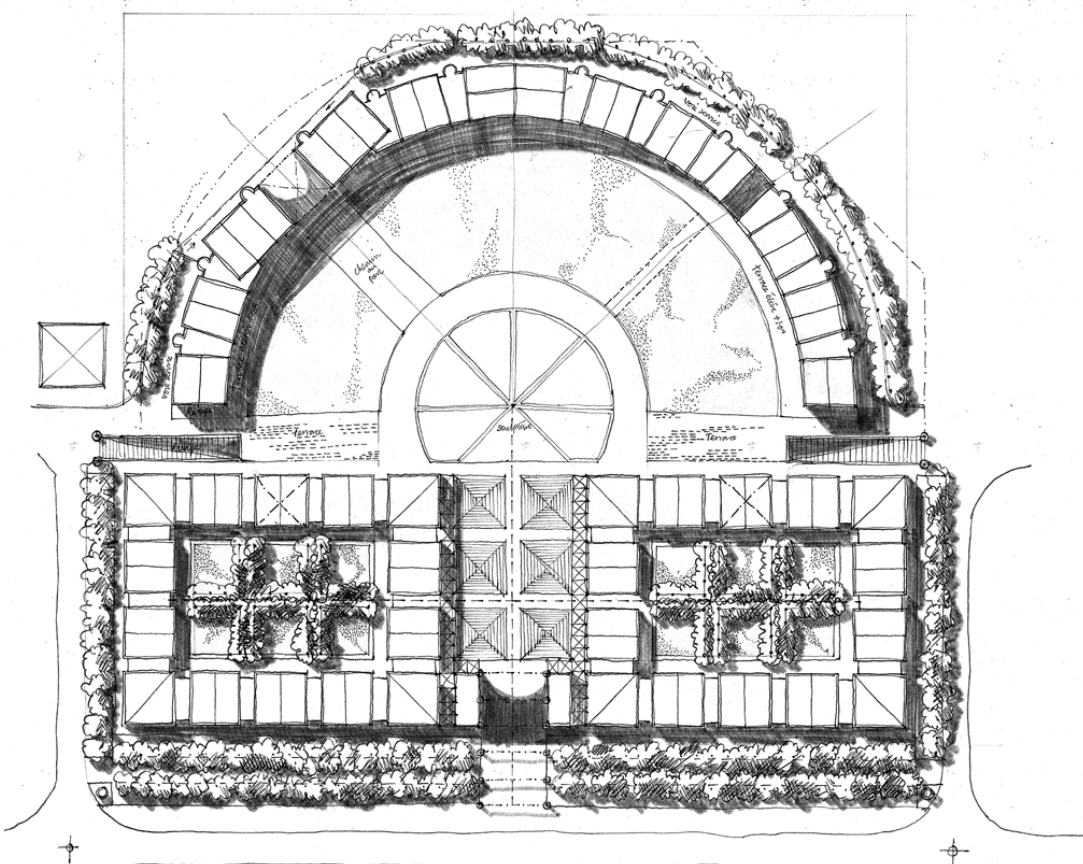
IMG.13-14: Cergy-Pontoise, town square, volumetric and general plan; IMG.15-16: Cergy-Pontoise, site plan of transportation facilities, train station esplanade, perspective sketches and plan of parking distribution, BTA Archive.



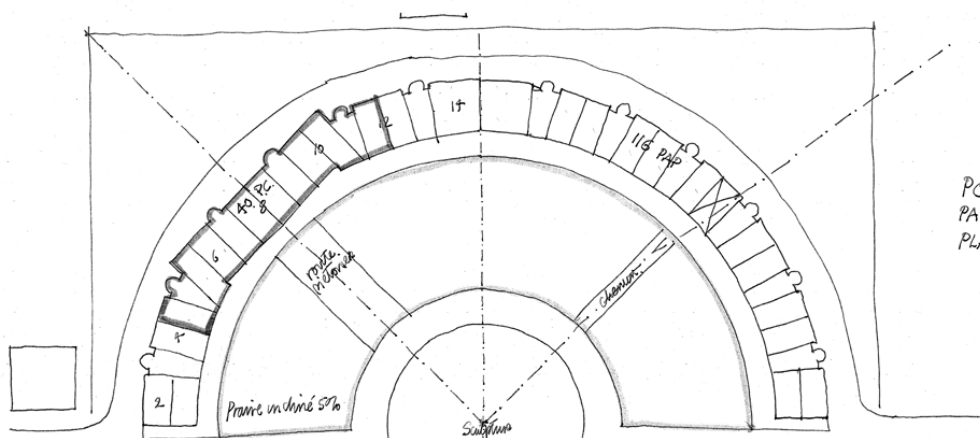
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IMG.17: L'Amphitéâtre: exterior and courtyard facade elevations; IMG.18: Les Colonnes de Sainte-Christophe: site plan and geometry sketches. Jun. 1981, BTA Archive.



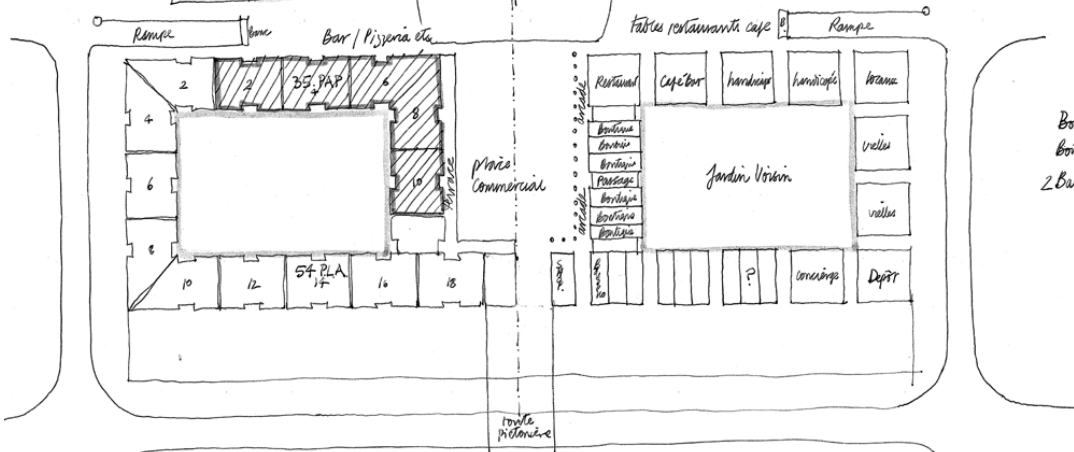


Taller de Arquitectura 15/10/11 "Olympus Interruptus" Cergy Pontreux escala 1:500



$$\begin{aligned} PC &= 40 & 40 \\ PAD &= 116 + 70 = 186 & 186 \\ PLA &= 54 \times 2 + \text{port} = 108 & 120 \\ &+ 16 \text{ kg chaise} \end{aligned}$$

logement approx 340



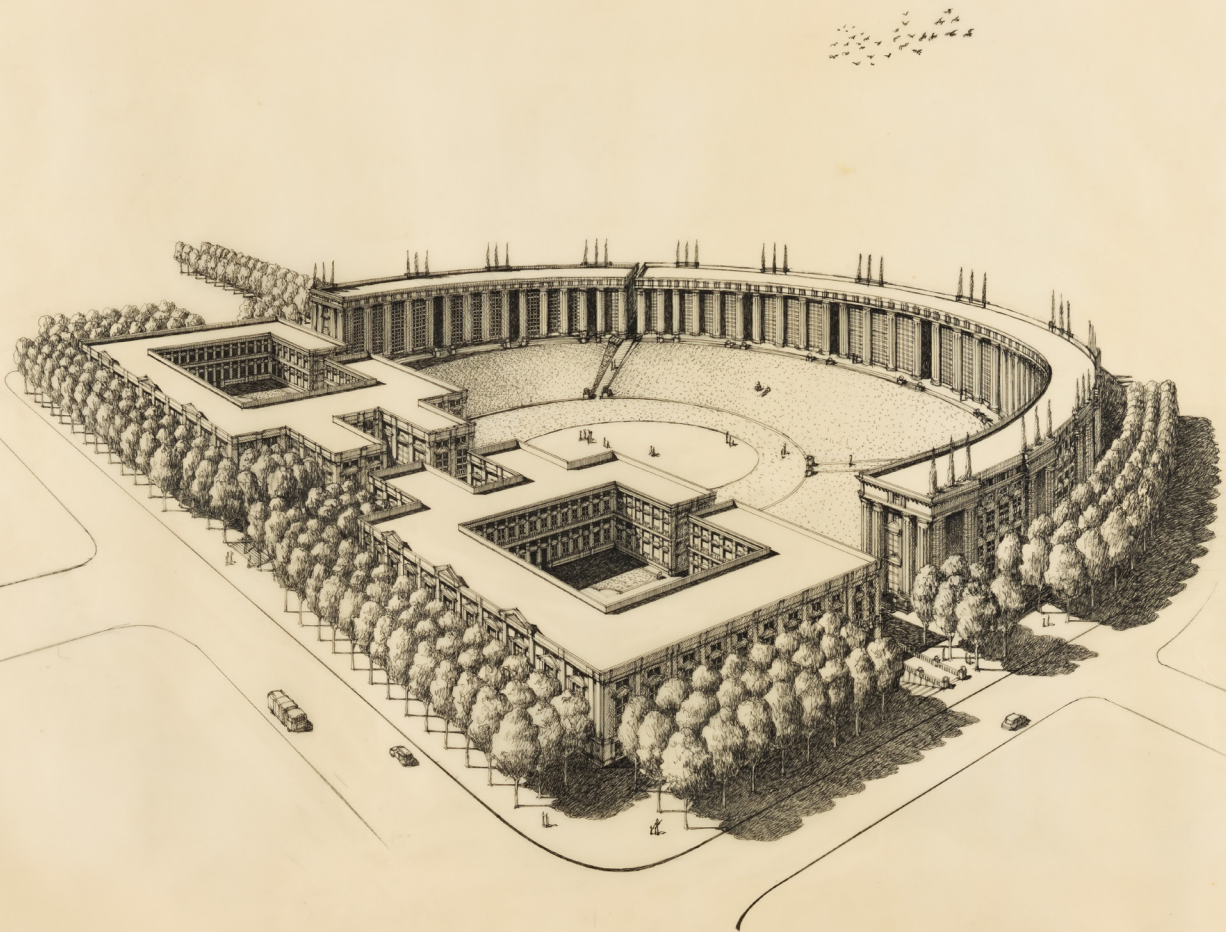
commerce
Boutiques $48^m \times 30 = 1440^m^2$
Boutiques $70^m \times 2 = 140^m^2$
2 Bar / Bistro $\times 140^m^2 = 280^m^2$

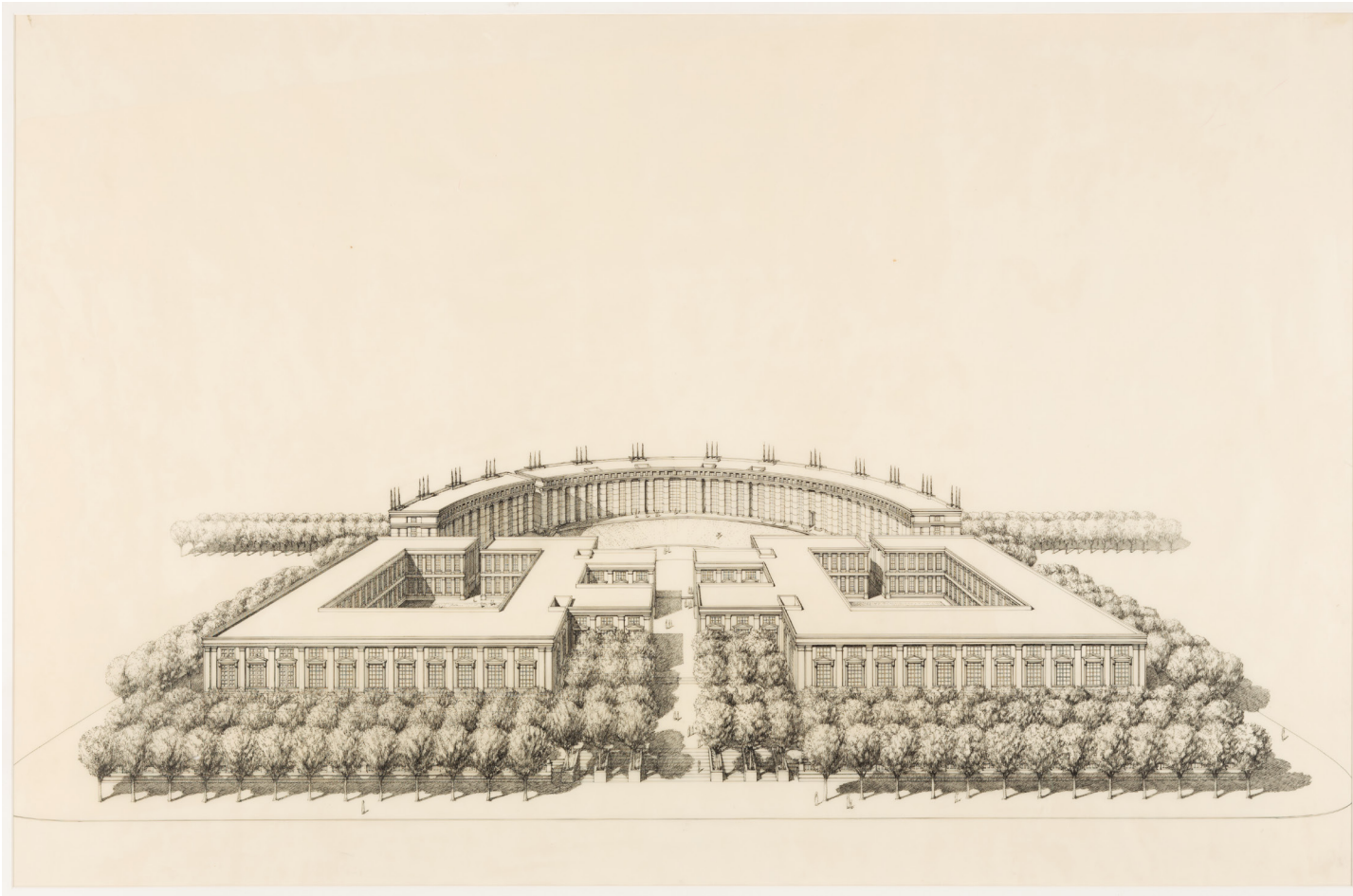
Taller de Arquitectura : Cergy-Pontreux

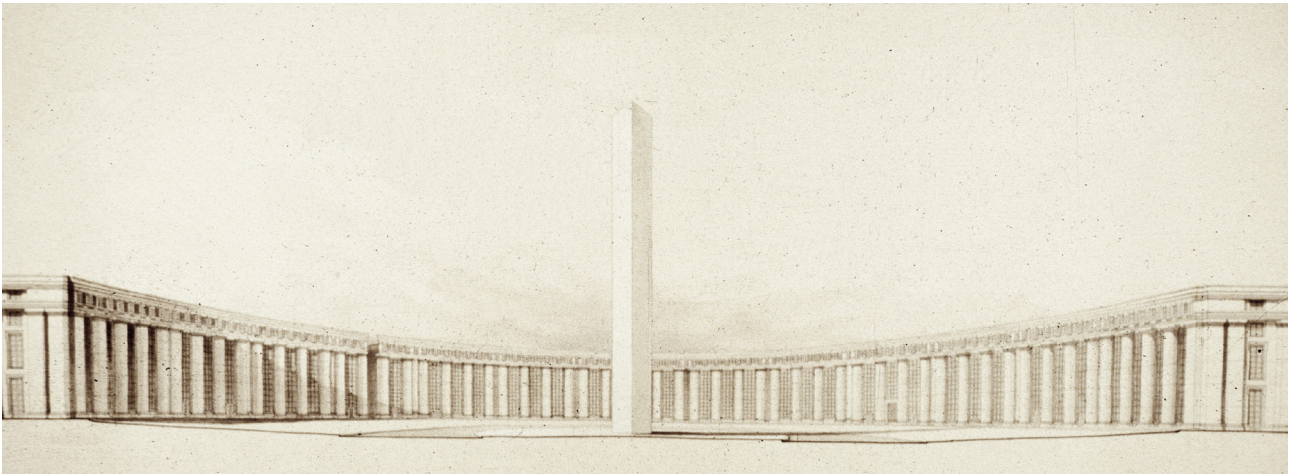
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IMG.19-20: Les Colonnes de Sainte-Christophe: aerial perspectives, BTA Archive.







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IMG. 21: Les Colonnes de
Sainte-Christophe: Crescent
perspective, BTA Archive.

Selected extracts from the RBTA project description

The project located in the "Ville Nouvelle" of Cergy-Pointoise sits on the plateau of "Le Puisseau", which dominates the Oise river valley. It is generated from the highest point of the site, the intersection of the main axis of the new neighbourhood, and a linear layout of parks, hanging gardens and terraces over the river. A sculpture by Dani Karavan marks the scheme's central space. The project, consisting mainly of housing and some shops, is composed of two distinctly morphological parts: a six-storey crescent-building to the south, oriented towards the valley, and two buildings framing two symmetrical square plazas to the north, which are connected by a cross-shaped plaza. RBTA designed a new garden-city, opposed to the vernacular and crafted single family housing developed at the beginning of the XX century. The project is structured by a complex geometric system based on the square and centered at point zero. Departing from a classical scheme, the project is composed of strongly related and articulated buildings, with rigorously designed volumes to create perfectly defined interior spaces. The design makes reference to the English Architecture of squares and gardens, of very horizontal proportions, like the famous Circus and Royal Crescent by John Nash in Bath. At the edge of the plateau, in front of the valley, the façade of the crescent is treated like a grand city wall, punctuated by solid towers. The windows and balconies of the apartment blocks overlook the natural landscape. The façade serves as the end of the perspective created by the axis of the gardens and terraces rising from the river. The green lawns of the park penetrate the interior squares to emphasize the residential character of the scheme. Surrounding this green amphitheatre, the wide exposed concrete colonnade of serene proportions further reinforces the unifying horizontal composition, yet avoiding the monumental scale and dimensions. Treated like green courtyards, the two interior squares are framed by doubly ordered façades. The transition between open and built space was carefully studied, generating new solutions for accesses and residential units. The specially studied spatial sequence from the interior plaza to the apartment generates a theater-shape public space. The transparent treatment of the transversal axis clearly reveals the double exposure of the apartment units. This axis opens the foyer to the interior plaza by means of large windows framed by columns, and ends above with balconies over the terraced gardens opening to the landscape.