

Maison André Lurçat Reimagined: From Modernist Home to Furniture Workshop

Perspectives on preservation:

Exploring the who, how and why of Parisian planning practices

Evaluating new uses for existing sites

Matthew Wong

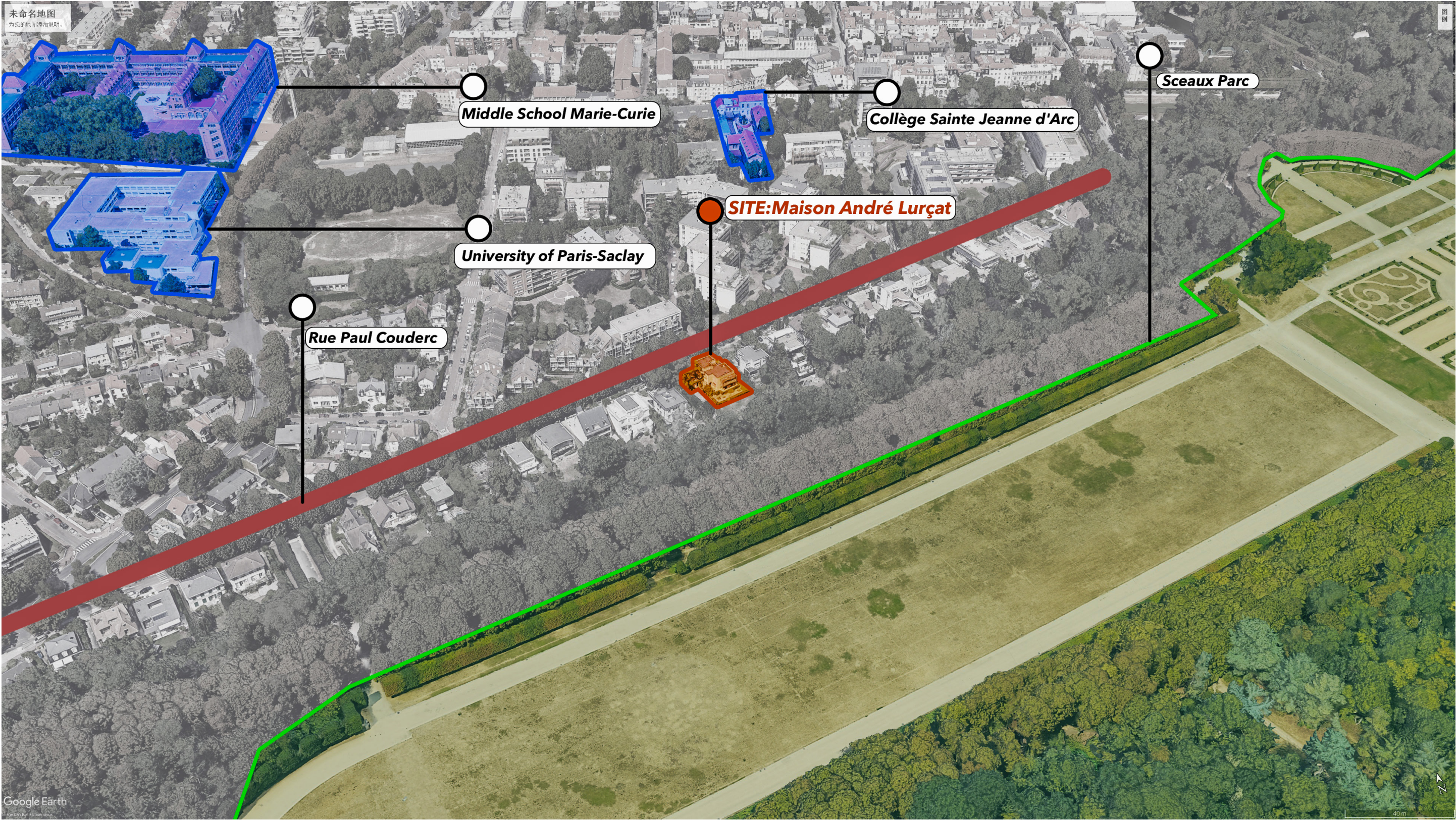
Zijun Zhao

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SHORT BIOGRAPHY:

Maison André Lurçat is a property located in the city of Sceaux. Sceaux is located in the Hauts-de-Seine department near Paris and was designated as a "remarkable heritage site" since 2016. The six protected sectors include the historic town center, suburban housing areas, Parc de Sceaux residential estate, Bas-Coudrais housing complex, Allee d'Honneur, and other large historic high schools within the area. The quality of the built environment around **Maison André Lurçat** boasts a mixture of large green spaces, residential districts, and ample transportation infrastructure that presents an ample location to house our targetted reprogramming efforts.

SITE ANALYSIS



SITE ANALYSIS: DESIGNER



André Lurçat (1894-1970)

André Lurçat was a French modernist architect, urban planner, and furniture designer. Known for his rational, geometric designs and commitment to social housing, Lurçat believed architecture and furniture should work together to shape everyday life. His furniture echoed his architectural principles—simple, functional, and deeply integrated with the spaces they inhabited.

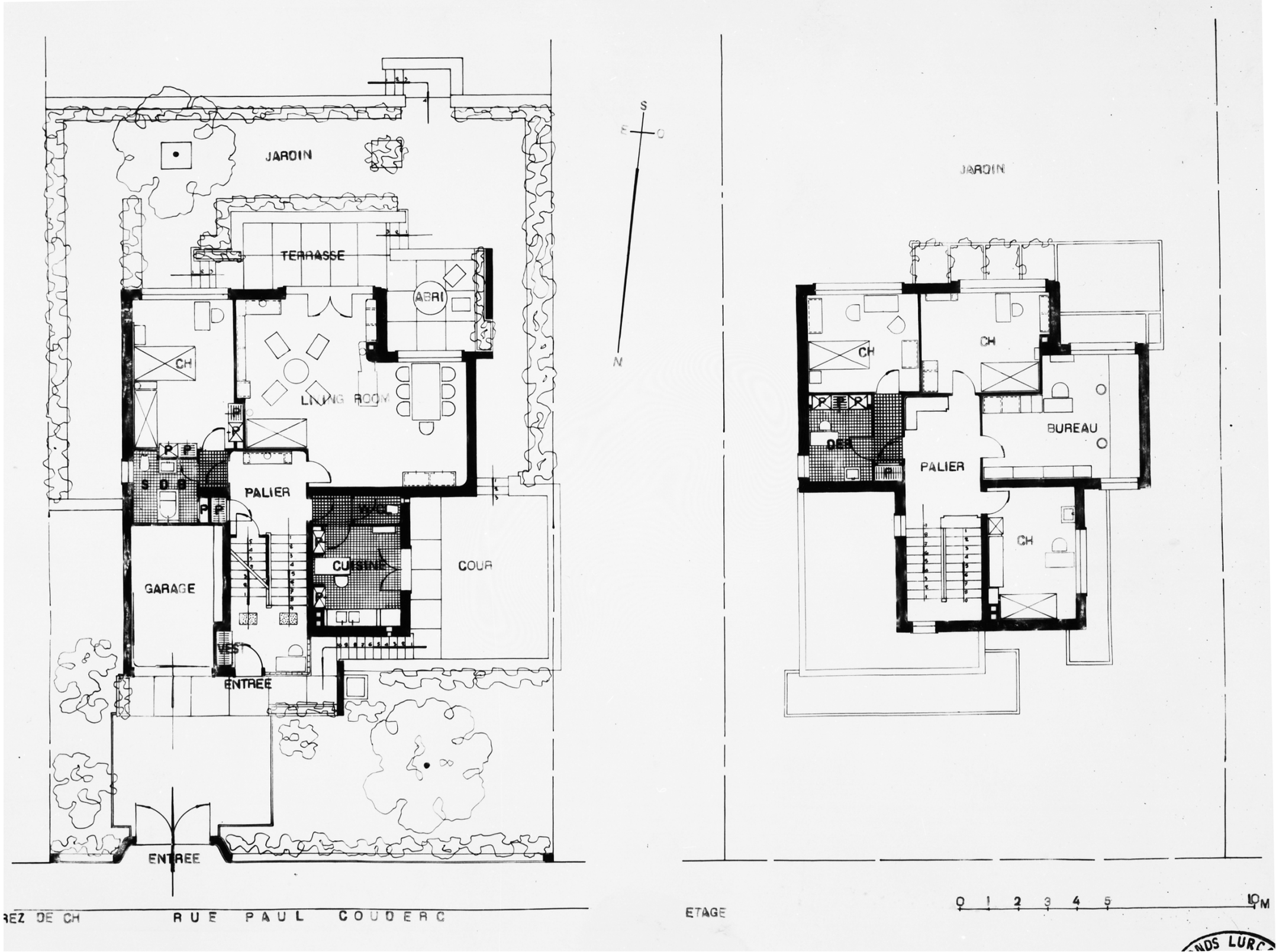
SITE ANALYSIS: Maison André Lurçat



Maison André Lurçat (1928, Sceaux)

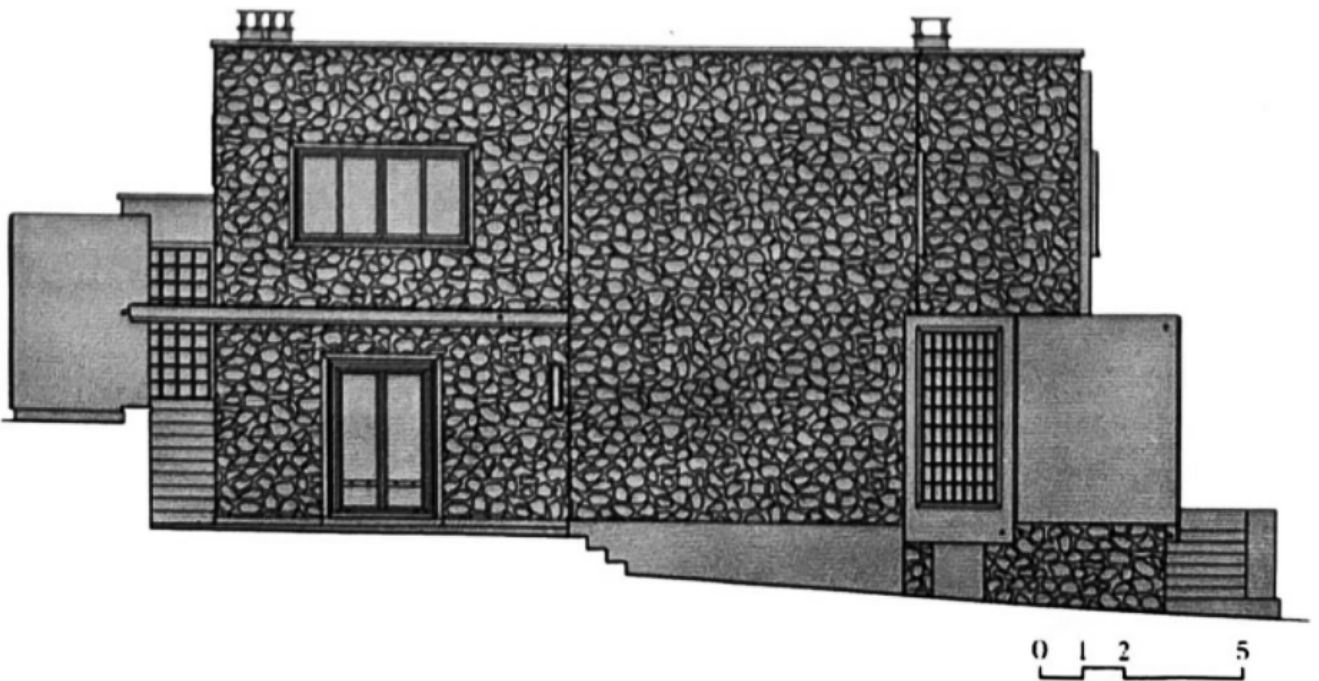
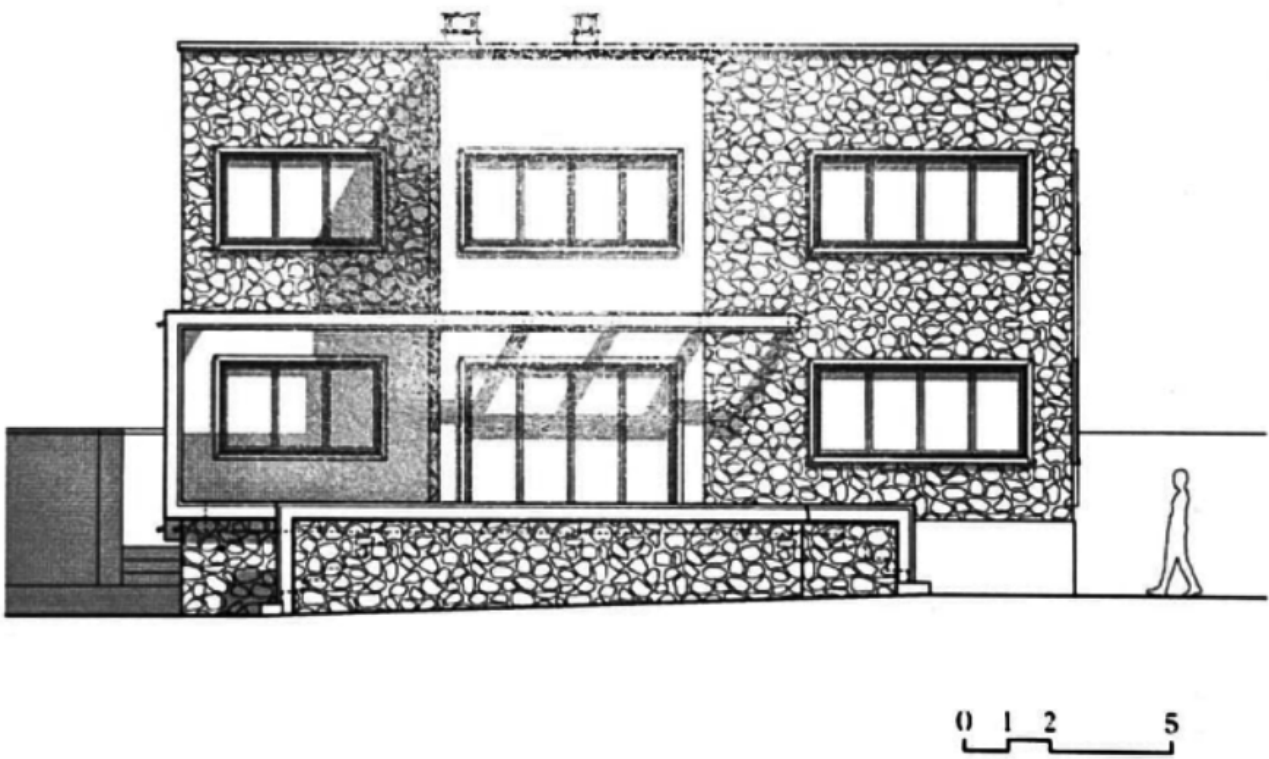
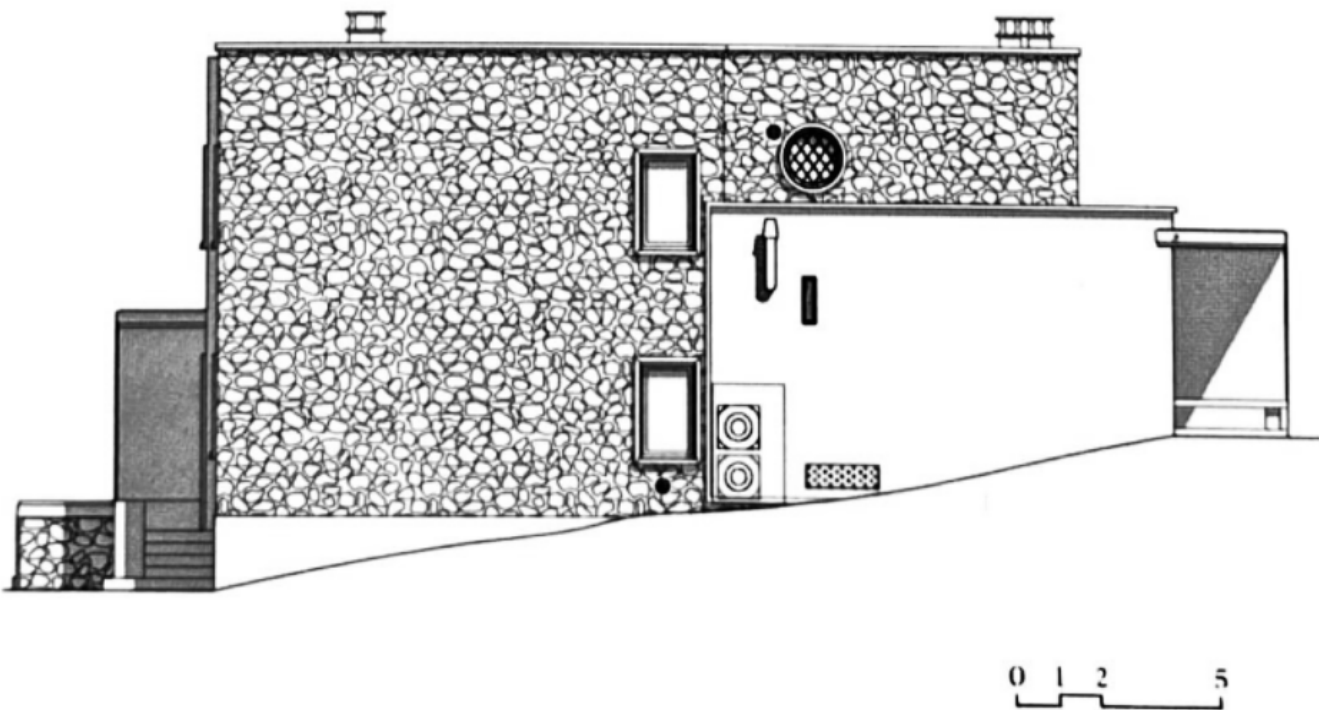
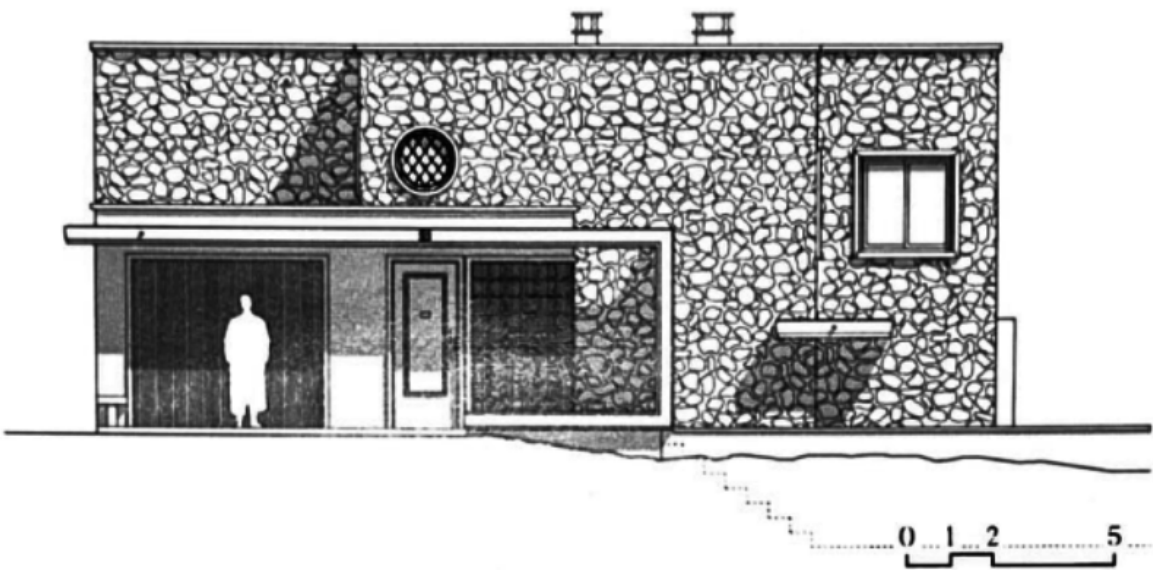
Maison André Lurçat is a modernist house built in 1928 in Sceaux, France, as both the home and studio of architect André Lurçat. Designed with clean geometry, open interiors, and a strong connection to the garden, the house reflects Lurçat's belief in harmony between architecture, furniture, and daily life. It stands as a quiet yet powerful example of modernism in domestic space.

SITE ANALYSIS: Plans



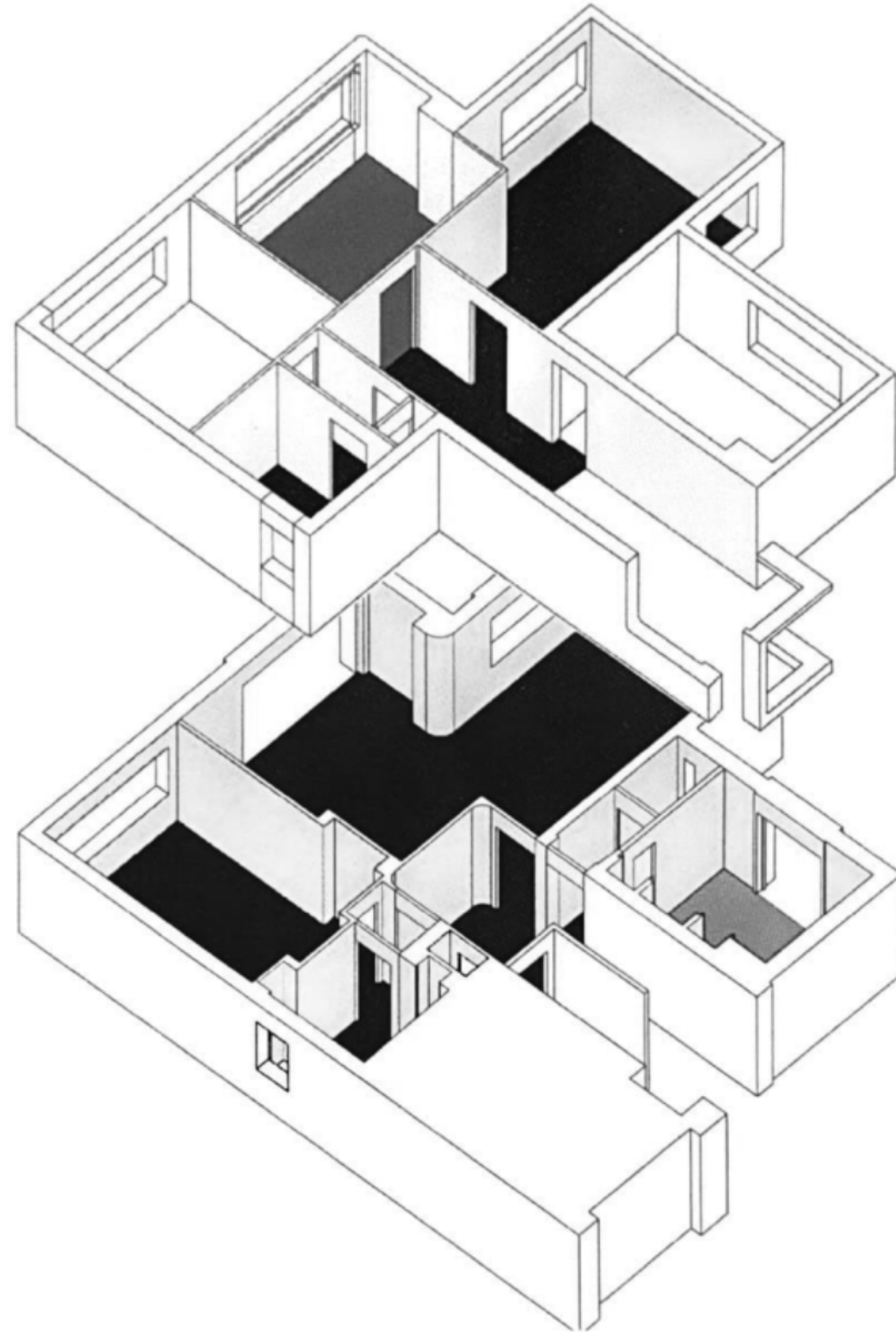
ORIGINAL PLANS

SITE ANALYSIS: Sections



Sections

SITE ANALYSIS



Interview

interviewee: Jerome Pallavicini

Jérôme Pallavicini is the **Director of Cultural Affairs for the city of Sceaux**, located in the Hauts-de-Seine department of France. He heads the Department of Civic, Cultural, and Sports Life, overseeing a team of 68 people dedicated to developing and implementing the city's cultural policies and programs.

Pallavicini has extensive experience in cultural management and is deeply committed to promoting local cultural initiatives. He has written on topics related to literature and music, including contributions to *Le Petit Chose*, a publication that featured Sceaux's "Midi" cultural series—an event aimed at celebrating the heritage of southern France through literature and music.

Pre-interview

1. The background of the city's acquisition of Maison André Lurçat

a. Was the acquisition primarily for heritage preservation, urban renewal, or another specific reason?

i. What government influence was pertinent in the acquisition of the site?

b. Does our intervention proposal fit within the agenda of the city's cultural policy framework?

c. Does the sale of the site send a price signal to other properties in the area?

i. Does this set a negative precedent for future acquisitions on the site in the future?

2. Current Conditions and Renovation Potential

a. What is the current regulation around intervention for furniture in the interior space and the garden area outside?

b. Do we need to consider the adjacent sites with the other houses built by Lurcat?

c. Is there any previous example of the use of a historic site? How would it relate to our current project?

Interview

Analysis of Interviewee Feedback

1. Preservation of historical and architectural elements

- a. Built-in furniture that cannot be removed or altered.
- b. The walls and garden structures that are part of the original design.
- c. Requirements to restore the garden with original plant species, based on existing landscape documentation.



A deep respect for the architectural originality and a strong desire to maintain authenticity in materials, form, and function

2. Functional Reuse within Constraints

- a. The city is considering intellectual or research-oriented residencies, such as for scholars in art history.
- b. They are open to public engagement, but the building won't become a museum, highlighting preference for a living, evolving space over static exhibition.
- c. They welcome the idea of a furniture residency, as long as it respects the house's restrictions.



Flexible but respectful—adaptive reuse that maintains historical identity while allowing meaningful contemporary activities.

3. Legal and Regulatory Frameworks

- a. The house was purchased using the right of preemption, overriding a private sale to prevent inappropriate changes.
- b. Zoning and neighborhood regulations restrict the building's use to residential or non-commercial purposes, ensuring minimal disruption to the community.



Considering the legal protection frameworks, especially in terms of protection, access, and future use.

4. Community and Urban Identity

- a. They mention the city's broader architectural heritage and the importance of architectural landmarks.
- b. Acquiring the house is seen as part of a cultural policy, reinforcing the connection between built form and collective memory.



A built environment that serves not only physical needs but also symbolic, educational, and communal roles.

Furniture



Table en tubes d'acier et verre, 1930-1931.



Coiffeuses en tubes d'acier, 1930-1931.



Sièges en tubes d'acier, 1929-1930.



Bureau en tubes d'acier, 1930-1931.

Furnitures

Nos mobiliers scolaires correspondent aux exigences pédagogiques et médicales actuelles. Leurs formes et proportions ont été étudiées et mises au point par des personnalités de l'enseignement et de l'architecture.



E. 1650 — Table individuelle de Maternelle, dessus encadré avec rebord bois verni, avec tiroirs et porte-fleurs.
Z. 13 F. — Fauteuil d'Enfant pour Maternelle, siège bois. Se fait en hauteur de siège appropriée à l'âge des enfants.



E. 1670 — Table ovale de réunion pour Maternelle, dessus lino, parties bois vernies avec rebord.



R. 342. — Bureau d'instituteur et d'institutrice, pour classe de garçons ou de filles, plateau bois avec sous-main glace noir encastrée, 3 tiroirs, fermeture centrale automatique, carcasse tube d'acier chrome.
B. 343 — Même modèle pour Directeur, avec plateau plus grand
B. 263 — Chaise d'instituteur et d'institutrice pour classe de garçons ou de filles, siège et dos bois vernis, monture tube d'acier chrome (modèle breveté et déposé).



E. 1544 — Table de Réfectoire, piètement bois courbé, dessus dalle brute de 110 x 60, épaisseur 15 mm., avec coins ronds et protège-coins.



E. 1560 — Table de Classe à deux places, dessus bois avec rebord, deux ancrers métalliques avec couvercle rentrant, deux casiers à livres, plateau bois verni silencieux feutres.

E. 1557 — Chaise de Classe individuelle, siège et dos bois silencieux feutres.



Notre fabrication est entièrement garantie pour une période de 3 ans contre tous vices de construction. Nous n'employons que des matériaux de premier choix et une main-d'œuvre expérimentée.

B. 97 — Fauteuil d'institutrice de Maternelle, siège bois.

BENCHMARKING 1: The Noguchi Museum



Isamu Noguchi (1904-1988) was a Japanese-American artist critically acclaimed for his sculptural works in the 20th century. A lifetime of artistic experimentation led him to endeavours ranging from gardens, furniture and lighting designs, ceramics, architecture, landscapes, and set designs.

BENCHMARKING 1: The Noguchi Museum



The Noguchi Museum (1985~) consists of 27,000 square feet of gallery space on two floors, as well as a serene outdoor sculpture garden. The Museum exhibits an unparalleled collection of Noguchi's work, offers programming with contemporary artists and public programs for families and teens, and features a Museum Shop and Cafe which carry Noguchi's lighting and furniture designs along with books and gifts.

FUNDING: Neighbouring Noguchi Residence



As an extension of the museum space the **old Noguchi Residence** will be offering public tours of his living spaces. The funds for the refurbishment are part of more than \$220m in capital funding financed by 70 cultural groups citywide, notably awarded by City Hall, City Council and Borough Presidents. Of the \$4.5m allocated, \$1.5m came from Mayor Eric Adams and the rest by Queens Borough President Donovan Richards.

PROGRAM: Exhibition, Workshop



FAMILIES, WORKSHOP

Art for Tots (Ages 3–4): Movement

Sunday, May 4, 2025

10:30 am–11:30 am

\$16 non-members / Free for members, Cool Culture, SNAP/EBT

This session of Art for Tots is designed for preschool toddlers ages 3–4 and their caregivers. Explore artworks in the galleries and strategies for navigating museum spaces with young ones.

This month, we'll look at Noguchi's designs for Martha Graham dance sets and experiment with the body in movement. The program registration includes full admission to the Museum.



WORKSHOP

Hands-On: Drawing

Sunday, May 18, 2025

3 pm–5 pm

\$16 general / Free for members

Draw inspiration from Isamu Noguchi's sculptures and sketch from observation in the Museum galleries. Beginners welcome, all materials and drawing tools will be provided.

For ages 18 and older; previous experience is not necessary. Space is limited and advance registration is required. Program fee includes admission to the Museum and materials.

Aside from the main exhibition space, the museum offers workshopping opportunities for the local community.

These thematic workshops centers itself under the acts of drawing, wordplay, gathering and community activities inspired from Noguchi's work within the exhibit.

Admissions to the exhibition spaces are additionally included in the workshop tickets.

BENCHMARKING 2: Van Doesburg House

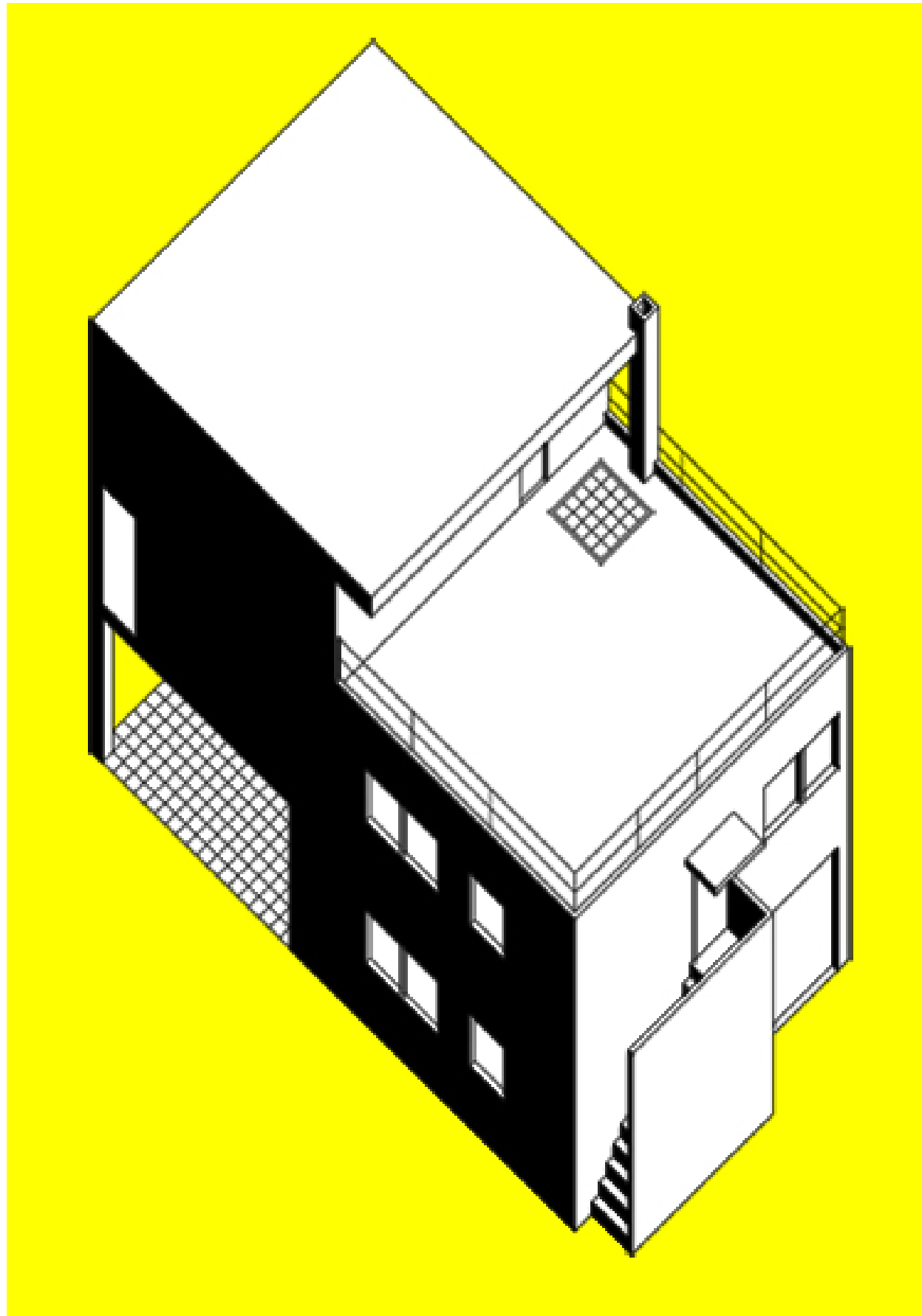


Theo Van Doesburg (1883-1931), founder of De Stijl built his residence for him and his wife Nelly in Meudon-Val-Fleury towards the end of the 1920s. After both of their passing, the estate was inherited by Wies van Moorsel, Nelly's niece and sole heir. Wies and her husband, Jean Leering, decided to implement Nelly's original idea to donate the entire collection and the house to the Dutch State. They also envisaged opening the studio-house, in keeping with **Theo and Nelly's views, for artists and researchers to live and work.**

BENCHMARKING 2: Restoration



FUNDING: Van Doesburg House Foundation



The Van Doesburg House

became a property of the Dutch State in the early eighties, where the **Foundation** was set up as a result. The board is responsible for managing and maintaining the house.

In 1981 the house acquired listed status. In the period between 1983 and 2014 some 30 artists and researchers have stayed at the House

It receives financial support from the Dutch Ministry of Education, Cultural Affairs and Sciences to go towards the conservation of the studio-house, **including professional restoration in collaboration with a specialized restoration architect in France.**

PROGRAM: Residency



The Van Doesburg house is currently an artist residency. People whom wish to stay at the house are selected based on their professional occupation related to the arts - in one of the disciplines which Theo and Nelly were active - being the visual arts, design, architecture, literature and the performing arts.

The residency is characterised by **pushing artistic boundaries and explore, merge, experiment with different art forms in an international context.** Carrying out research or realising a project in Paris with the possibility in collaboration with a French cultural institution is also a factor.

PROPOSAL: Workshop



PROPOSAL: Workshop



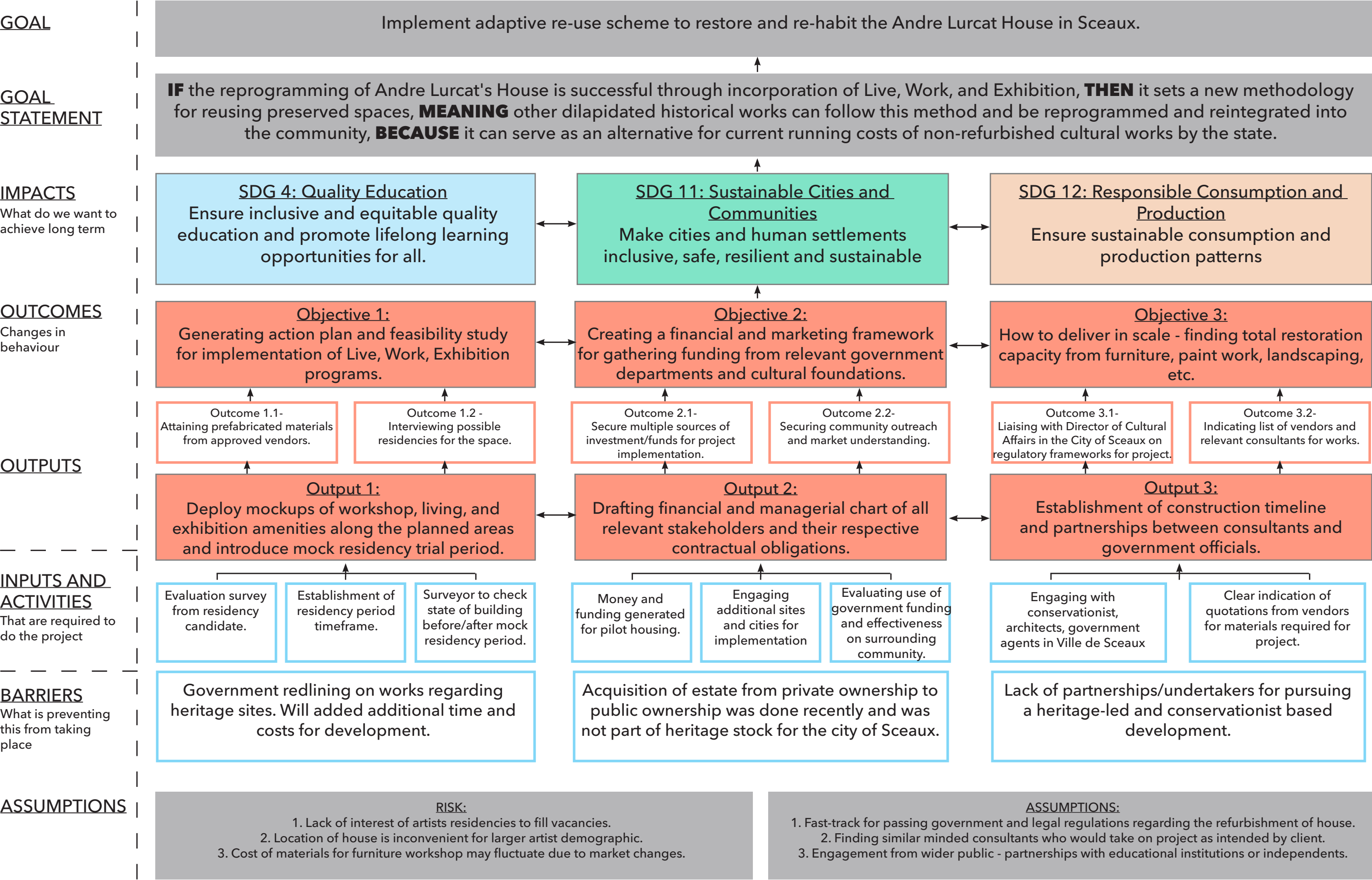
PROPOSAL: Living



PROPOSAL: Exhibition/Working



IMPLEMENTATION PLAN



PRESERVING AUTHENTICITY



Our aim to maintain and preserve the space as it is spurs not only from the legal limitations of changing the space. The value proposition of Maison Andre Lurcat is of its original interior spatial quality. Through reprogramming, we are able to reinstitute the familiarity of Lurcat's lifestyle that a residency will experience throughout their tenure within the space. The collective reorientation and archiving of existing furniture will allow for the generation of the new, but in the same space.

ADAPTIVE REUSE - BUILDING AS RENEWABLE RESOURCE



Maintenance and reuse are the essential qualities of sustainable building. Approximately 1 in 5 units is vacant or unused in Greater Paris. Much like others, the Andre Lurcat House sits vacant on the lot. It is a valuable resource that can be re-adapted and re-used from a housing unit into an educational platform that provides value for the surrounding community. Adding stock to the already rich cultural urban framework presented in Sceaux.

COMMENTS ON PEER PROJECTS:

0950-1005 Château de l'Amiral - Lauren

- Restoration of site.
- Reprogramming of site and library within the Chateau - architecturally history focus for the building.
- Cafe space for students, restoration of city garden, multi-use space/culinary institute.
- What could it possibly be afterwards? To choose a program for the site amidst the restraints of the initial proposal? To not be as grounded in investigation - "dreaming" part of it.

1005-1020 Maison du tourisme - Izzy

- Your site analysis is very clear—the use of green to highlight the garden makes the relationship between the site and surrounding green spaces easy to understand. It's great that you're considering not just the building but also the backyard and surrounding context. The interview feedback is effectively communicated through diagrams, avoiding excessive text. One suggestion is to further consider the building's accessibility. Overall, your design process from sketches to CAD drawings is well-presented and logical.

1020-1030 Gare Parc de Sceaux - Elena, Viviana

- Train station as community space - commercial/retail implementation - foot traffic as core driver for project.
- Programming (indoor/outdoor cafe area, exhibition space, rooftop terrace + garden)
- Rerouting of ticketing machines away from main free plan area - windows to let in more light - etc.
- Implementation: 1. Relocating tenant to New Space, 2. Renovating second floor space, maintaining first floor of RER use, 3. Short closing period for first floor renovation - *Is there a rerouting plan for renovation period/temporary arrangement?*
- Convincing with funding - who will undertake the upper floor space and ground floor space for works - RITP (not as helpful with matters of development and ownership)

1100-1120 Villa Trapenard - Maddie, Annie

- Your analysis of the population in Sceaux is very thorough, and the background research on the building is strong. The Wiley House is a highly relevant case study. Overall, it's a solid and well-researched base. The step-by-step programming is clear and effective, and dividing the changes into physical and non-physical aspects is a thoughtful approach. I'd love to see more drawings to illustrate those changes in detail.

1120-1140 Atelier Martel - Li, Christine (Sofiya absent)

- Statistics of arrondissement provide context for programmatic choices (arts, exhibition, etc.)
- Residential units are highly dense and more reason for new space
- Coworking studio space, areas dedicated to artistic projects, lounge space, bar, Mallet-Steven's library + exhibitions
- Creating public community in the 16th while preserving Mallet Steven's Legacy
- What are the limitations of financial holdings company being the majority shareholder/client for renewal...will running these new programmatic choices be applicable to maintain the office space? To what extent will the administration want to move out and changing the space? How will the fees be reimbursed into the building?

1140-1200 Halle du marché - Spencer, Violet

- Documentation of the existing site is extremely detailed—really impressive. The interview was amazing; it brought in the voices of people who actually live and work here, which powerfully reminded us that preservation is not just about history, but about people who are actively using the space. The grid-style presentation was simple, clear, and effective, and the use of color to illustrate different functions worked very well visually.

1200-1210 Halle du marché - Sara

- demand for social housing as a focal point for why strategy is proposed
- What are partitions of spaces that can be included into the site.
- Plumbing, HVAC, potable/flushing water - requirement of false ceiling, raising foundation and thickening facade to house additional amenities for the housing proposal.
- Skeletal frame design required? Are these units prefabricated and are slipped in or does the skeletal frame hold the partitions in of itself?

1210-1225 Aubervilliers - Tai

- Illustration-style drawings are really enjoyable—playful and expressive, they add a lot of personality to the presentation. It's great that you're thinking about funding in such a detailed way; it shows a strong sense of realism and responsibility. One thing to consider further is how nature could be more meaningfully incorporated into the preservation practice.

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