RGB pavilion

Location: Palais des festivals, La Croisette, Cannes, France

Year of conception: 1999
study phase1: 1999
realisation dossier: 2002

LAb[au] phase1
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LAb[au] realisation dossier
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Commissioner: Cannes, film festival organization / Mitic Club _ Cannes, France
Budget: 200.000 Euro
Status: _ Not realised

project URL: http://www.lab-au.com/projects/rgb-pavilion

Concepts: colourspace // hyersurface // screenography

Abstract:

The 'rgb pavilion' is based on a polyester material, Mylar, having the property to become either transparent or reflective depending on the surrounding light conditions. This sheet is used to create an environment exploiting the differences in light intensity between daylight, reflection, and projection, transforming the space into a complex visual play, between cinema and architecture.

Context:

The 75 m² pavilion was conceived for the 'Festival international du film de Cannes'. In addition to be the main entrance including a ticket desk to be mounted right in front of the famous 'Cannes staircase', the pavilion was based on a concept extending the frontal setting of the cinema, namely the 'black box', into a complete image space surrounding the visitor, transposing the cinematic into the architectural realm through the use of a specific projection material.

The pavilion project works out a concept for an exhibition and reception space extending the entire building into a complete image space, transforming the traditional frontal relation to space and projection, known from cinema as the "black box", immersing the visitor into a global visual experience.

Based on a light structure, the pavilion is composed of an external, squared, membrane using a transparent plastic material, and a reflective interior membrane, receiving video and light projections. This inner membrane is conceived as a 'blob space', shaped according to the video projectors angles constrains, and is realized in a semi-transparent 'un-tainted' Mylar mirror. During daytime the inner membrane operates as a light protection filter reflecting the outer light by reflecting the outer context of the pavilion in form of an anamorphic mirror play, while offering at the same time the possibility to project moving images in the inner space of the pavilion. During the day, the taintless mirror produces its most astonishing effect on a non covered surface of the projection where the visitor can see through the sheet while seeing simultaneously projected images on the covered surfaces.

This effect exploits the specificity of the Mylar mirror to become, depending on the difference in light intensities between the inside projection and the outside luminosity, either transparent or reflective. The inner membrane thus operates as an enormous 'Glasstron ' merging the projected images with the surrounding outside context. In the evening, when the projector's light inside the pavilion are stronger than the outside light, the membrane turns into a complete screen visible from the outside. In this manner the 'blob' shape of the inner membrane not only entirely envelopes the visitor unifying ground, walls and ceiling into one single and continuous form but also fuses the different characteristics of the Mylar material: reflection, transparency, shadows and projection, into one single visual experience.

Between the two membranes, RGB lamps fill this in-between space with red, green and blue light, underlining and recalling the pavilion concept and its astonishing effects as being the one of light. The entire device therefore works on the contrast and intensity of light in order to erase the traditional relation between the viewer and the screen, the so-called 'black box' effect, transforming the space into a complex visual play, between cinema and architecture.

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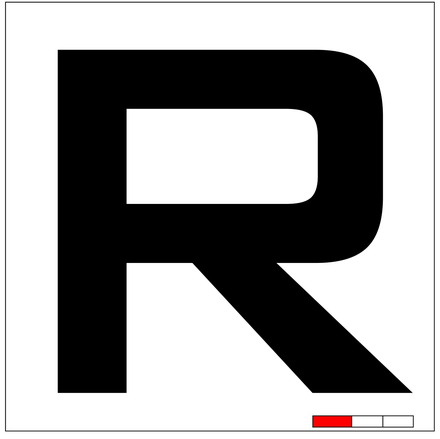
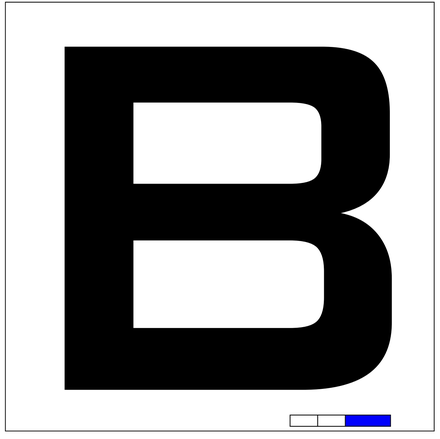
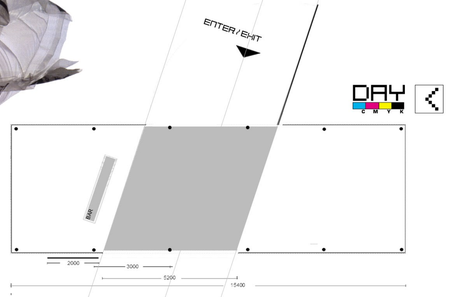




## PLAN VIEW



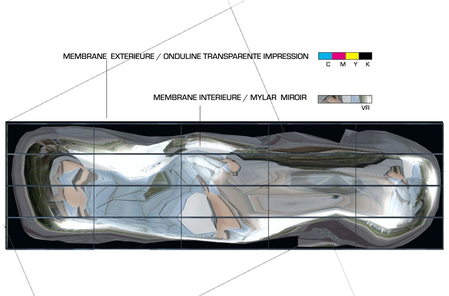

SURFACE //

_surface 67m²

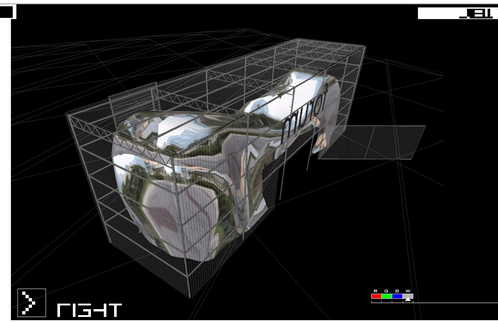
_bar 17 m²
_terrasse 24 m²
_gallery 26m²

_transparent membran :
_270 m²

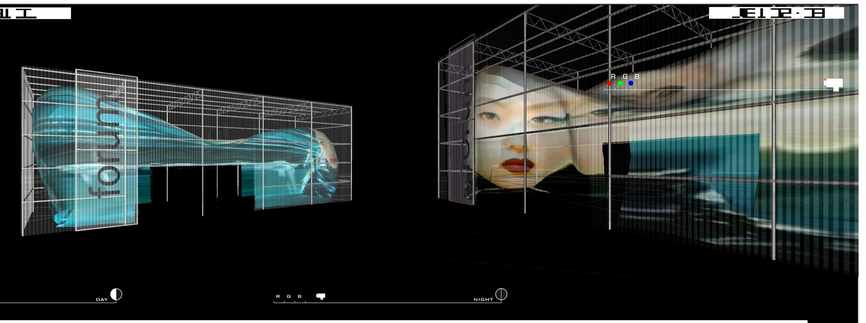
## TOP VIEW




## _FILT




## _FILT2-3




## FICTIONAL SPACE