

## Practical information

### CAPC

musée d'art contemporain  
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Fax. : +33 (0)5 56 44 12 07  
capc@mairie-bordeaux.fr  
www.rosab.net

### Opening hours

Tuesdays to Sundays 11 a.m. to 6 p.m.  
Wednesdays until 8 p.m.  
Closed Mondays and public holidays.

### Admission fees

Full rate 5€, reduced rate 2,5€

### Getting there

Tramway: B line station CAPC,  
C line station Jardin public,  
Car parks: Cité Mondiale,  
Quinconces

### Le Salon (1)

Information area: 2 p.m. to 6 p.m.  
wednesdays until 8 p.m.

### Library (2)

Tuesdays to Fridays, 2 p.m. to 6 p.m.  
July and August by appointment:  
Tél. : +33 (0)5 56 00 81 59

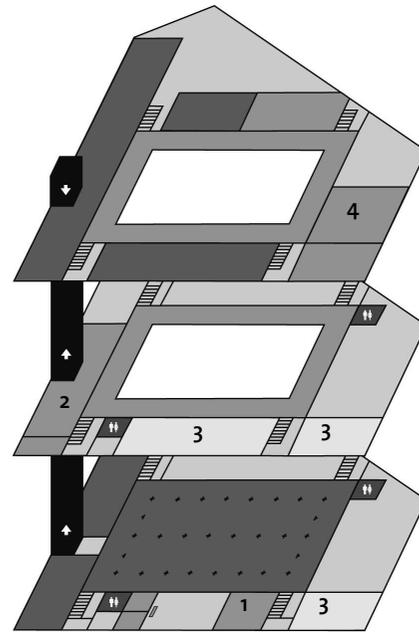
### arc en rêve

#### centre d'architecture (3)

Tél. 33 (0)5 56 52 78 36  
Fax 33 (0)5 56 48 45 20  
info@arcenreve.com

### Café du Musée (4)

Everyday except Mondays and  
public holidays, 11 a.m. to 6 p.m.  
Tél. : +33 (0)5 56 44 71 61



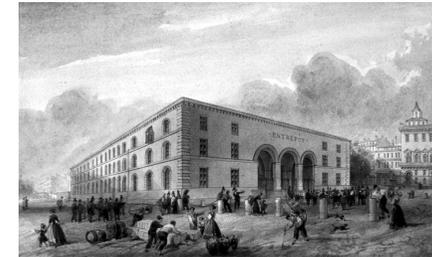
## CAPC

musée d'art contemporain  
de Bordeaux

# Lainé's Warehouse

## History of the Place

The real warehouse of colonial commodities was built on the edge of a neighbourhood today known for its façade on the Embankment: Les Chartrons. Before the revolution, it was a thriving place where wealthy shipowners, who had made their fortunes in business and outfitting, had their offices. The destruction, in the early 19th century, of the Château-Trompette which used to separate the neighbourhood from the city centre, meant that there was free space. Customs & Excise and the Chamber of Commerce decided to use it for the construction of a real warehouse which would come under their responsibility, and give them more effective control over commodity transactions. The project for a common warehouse was part of the city's economic revival. The Ponts et Chaussées (Bridges and Thoroughfares) engineer Claude Deschamps was appointed by the Chamber of Commerce to construct the building. Louis-Joachim Lainé, Louis XVIII's minister, helped to fund the works. In the 20th century, especially as a result of the installation of large storehouses on the embankments, the warehouse gradually lost its usefulness. In the 1960s, it was closed for good and



L'Entrepôt Lainé after 1825

threatened with destruction. It was through a group of Bordeaux citizens opposed to its demolition that the municipal authorities became aware of its architectural and historical value. It was duly included in the Inventory of Historic Monuments and acquired by the city in 1973. The city then came up with the idea of converting it into a cultural centre. Thus it was that several associations would come to occupy the premises. In 1974, after one or two travelling exhibitions, the capc made the place its permanent base. In 1980 it was joined by the arc en rêve architectural centre. The lively success of the CAPC's major international exhibitions, together with its swift recognition as a pioneering centre of reflection about contemporary creative work in France, meant that a change of status was introduced nine years later. It was in 1984 that the institution became a museum of contemporary art.

## The architecture

The task of supervising the works was entrusted to Claude Deschamps in 1822. The building was completed in 1824. This same engineer had been approached some years earlier to build the Pont de pierre. The main materials used inside the warehouse were Bourg-sur-Gironde stone, clay brick, and Oregon pine. This monumental construction was almost completely devoid of decorative effects, and based around a rigorous geometry that was thoroughly compatible with the place's storage function. Concerned with both harmony and balance, Claude Deschamps designed the building on a basic module repeated in varying proportions. Its plan was governed by the combination of different 6,5 x 6,5 metre squares with a rule of assembly that was invariably a multiple of seven. The large central area looked like a double nave. This rectangular plan chosen by the architect borrowed the model of the covered market of the Orient, with which it associated the vocabulary of Roman architecture. Outside the building, the division of the floors and the treatment of the façade stone were inspired by the three-part elevation of Italian Renaissance palazzi. The base was formed by large stonework. This was surmounted by smaller stonework broken just by a decorative strip of red brick. The outer façade thus coherently harbingered the inner arrangement of the space.

## Reconversion campaigns



Richard Long, *White Rock Line*, 1990. Photo : F. Delpech

The three refurbishing phases were carried out in 1979, 1984 and 1990 by two associate architects, Denis Valode and Jean Pistre, specializing in the rehabilitation and renovation of functional architecture. The reconversion was organized around two principles. The two architects were most impressed by the bewitching aspect of the edifice, and were keen, first and foremost, not to alter its look, and remain as faithful as possible to its original appearance. In order to preserve the identity of the place, and conserve its memory, they proceeded with a visible but discreet plan. The partial cleaning of the wall surfaces went hand in hand with the use of neutral materials like stucco and concrete. This link with the history of the building would thus be conveyed by the preservation of the graphic memory of stone and wood, in other words all the incorporations, signatures and dates accumulated over time. Added to this measured intervention was a principle of reversibility. The reconversion of the place was conceived as the incorporation of a functional and adaptable architecture, with removable picture rails, within

a permanent and stable architecture. These large white walls are not fixed for good, but can be moved and altered according to the requirements and needs of the artist in question. So each exhibition offers the possibility of a specific configuration and an original reading of the space. Andrée Putman's contribution for the interior arrangement of the museum went along with the precepts drawn up by Valode and Pistre. She was intent on preserving the timeless character of the place, so in shunning decorative effects, the interior decorator chose very spare forms and smooth surfaces, along with grey shades of colour which lend the furniture a sober presence which both contrasts and is in harmony with the grain of the stone.

## Exhibition principles



Exhibition *Drapeaux gris*, 2007. Photo : F. Delpech

As a venue where contemporary art is put on view, the capcMusée does not merely fulfil the function of a showcase allocated to works from the past. It has also been devised, from the outset, as a creative space in which exhibition projects are directly worked out based on the spatial possibilities of the architectural



Exhibition *If Everybody had an Ocean*: Brian Wilson, *une exposition*, 2007. Photo : F. Delpech

setting. The installations shown in the nave are thus site-specific, one-off, and very rarely reproducible elsewhere. The work is the outcome of an encounter, a dialogue between the artist and this impressive architectural context.

In its exhibition principles, the capcMusée abides by the laws of perpetual motion and rejects any kind of motionlessness. The viewer's movements are a component of the aesthetic experience. By way of their itineraries, from the mezzanines to the nave, i.e. the very centre of the works, visitors are invited to discover the different aspects of an installation from many different viewpoints.

Despite the size of the nave, the quality of a show cannot be gauged by the amount of space filled. History has shown that the most relevant and striking interventions have often been those which have managed to make the best use of emptiness and void. The CAPC is a site of experimentation, a venue open to all the various issues which make up the present nature of creative work.

*Romarc Favre*