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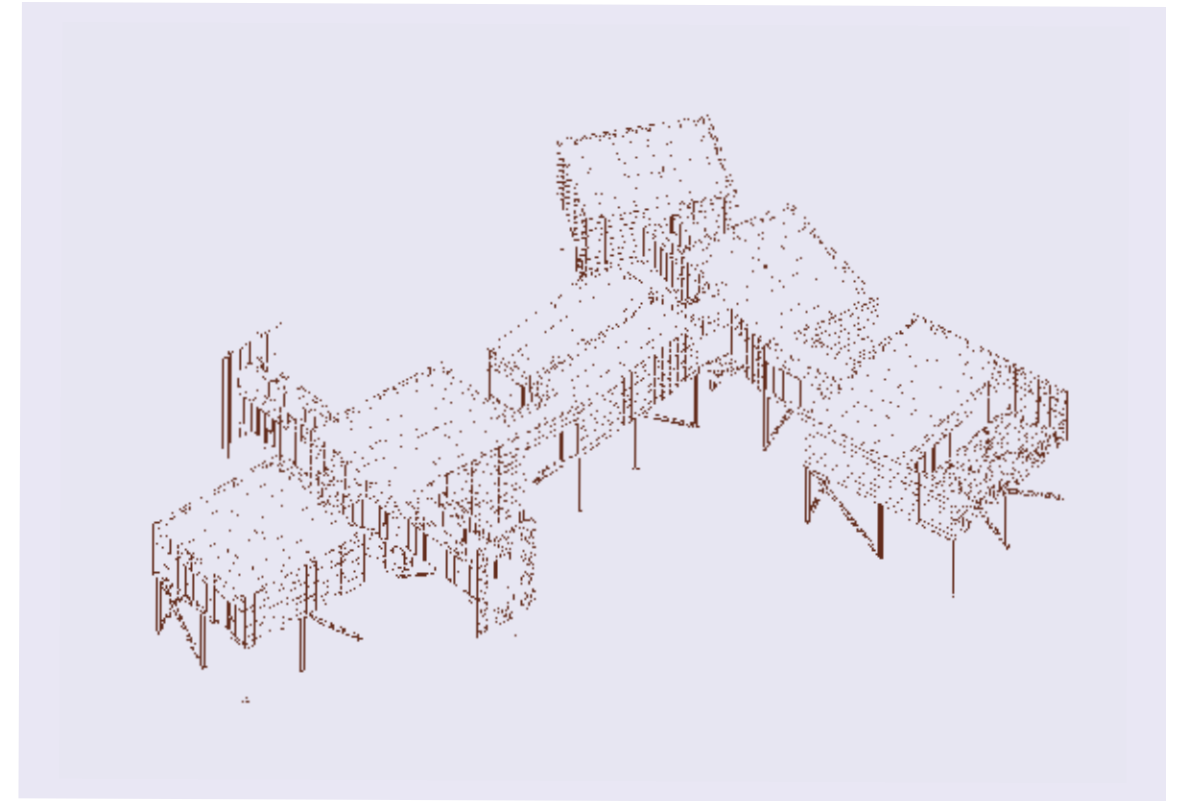
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production units. As the connection had to occur at the mezzanine level, the architects suggested raising the entire office group on piers. In this way, they could liberate the ground and convert it into a communal garden with a series of welcoming nooks protected from above by the building itself, and furnished with benches plus table: today it is a place for outdoor breaks, after-hours drinks, barbecues and the like.

Projectiles call them Ramified Offices: instead of a mono-building, the architects designed a series of «garden cabins» connected by short passageways. Each cabin houses a different function; the plan of the resulting micro-village has evolved almost by itself, following the logic of



When Mr Dheilly contacted Projectiles, it was only for an advice on organizing an architectural competition: the owner of Sequoia, interior woodworking specialists from the Paris region, wanted to expand his facility by building a new office unit. A discussion where Projectiles suggested a few ideas for the competition brief ended up in a direct commission – after all, the two teams had already worked together: in 2009, Sequoia produced display structures for Projectiles-designed Jazz Century exhibition at the Quai Branly museum.

The existing facility consisted of two units for production and finishing – standard, shoebox-style buildings, 1500 sqm each – separated by an empty plot. One of the «shoeboxes» had a mezzanine to host offices that suffered from noise and wood dust. Getting from one unit to the other necessarily meant an all-weather 20-meter outdoor walk. The new arrangement had to take the offices out of the workshop and into a separate building, and connect them to both



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the working process. The R&D team is placed closest to both production and finishing facilities. Right below, touching the ground, is the entrance and showroom, from where a staircase brings you to the central hub – the reception desk with a passage towards administration offices, then a cabin that accommodates a meeting room and a cantine, separated from each other by a folding partition yet sharing a large terrace.

The entire structure is produced in wood and rests on 4 meter-high piers. Made of rough-surfaced tree trunks, they set off the neat diagonal pattern of larch planks that form the cabins' exterior cladding. Each cabin is completely self-supporting; they were installed gradually, starting from the furthestmost ones that venture deep into the backyard space – and up to the one that stands for Sequoia's street facade. The cabins' modular construction consists of two prefabricated halves, joined on site. The composition of six discrete volumes with large windows maximizes natural light and ventilation.