



RESIDENCE AND REVERSIBLE CAR PARK

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Room with a View

- What do you see?

- I see the air full of ideas, the trees undulating, the inhabited void, the boundaries evaporating, the city and its blocks, the dawn, the day, the twilight and the night, the images scrolling by, the garden in the center, the inner landscape, the memory of the cloister, the passing time, the suspended time, the erased time, the wind weavers weaving, people walking, people waiting, people interrupting, people talking, things evolving, the weft that governs, the weft that rhymes, the weft that arranges, the weft that distances, the reversible floors, the near and the far, the generous rigor, the concrete slabs and columns, the subtle variations of registers and atmospheres, the love at first sight and the reason, temporal collisions, inevitable ambiguity, the same old songs, the range of surprises and wonders of the world, the identical that is declining, the mix of activities, those who were there before, those who are there and those who will be there, those who would like to stay there forever, the theme and the variation, economy and efficiency, the collective and the individual, variety and nuance, accident and surprise, la fièvre d'Urbicande, the light levelling off the ground, the unthought and the unexpected, the expression of all, the appropriation of each, the functional spatial logic, the potential conversion, the possible infinity and much more.

As part of a future ZAC linked to the Ecole Polytechnique and, more broadly, the next Paris-Saclay cluster, this student residence project optimizes both its urban location and its construction principles.

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Designed on the scale of the car as well as that of the individual, the building seeks a path between a strictly functionalist approach and that constrained by domestic norms. Domesticity is very present, however, in the scansion of the roof vaults. The attic even appears as a rereading of the typology of strip houses, laid out on the terrace. The regularity of the architectural vocabulary, however, even its monumentality, does not stem from a formal a priori, but rather asserts itself as a

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strict and sober resolution of the complex requirements of the program. The sharpness of these structural responses also allows the building to express an almost brutalist plasticity, where the materials (concrete structure, removable glass panels) are returned to a constructive necessity and a pure plastic expressiveness.

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