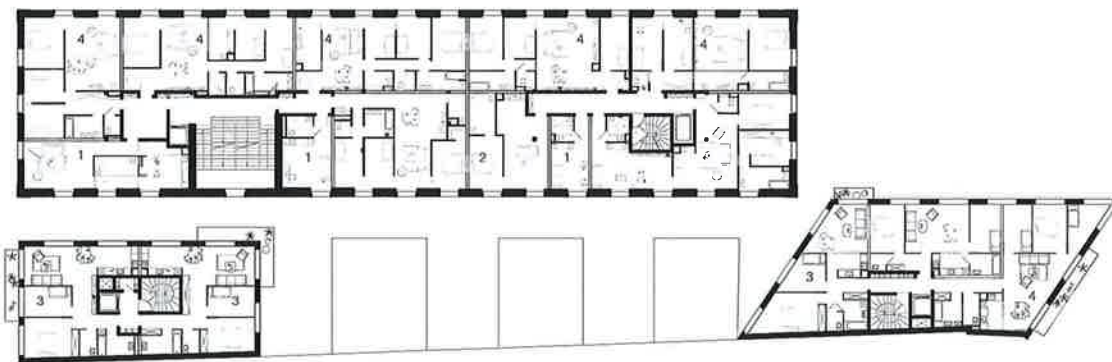
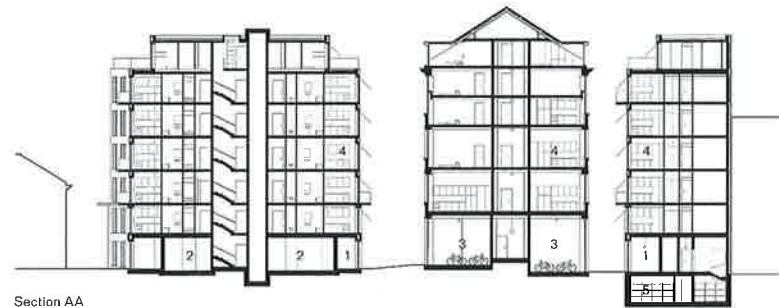


## Housing Complex (Reuilly)

2014–... / Paris, FR

Undertaken in collaboration with NP2F, a competition-winning project to renovate and transform a former military barracks in Paris preserves the existing buildings while adding adjacent independent volumes, creating a total of 120 housing units positioned around a central public garden. The geometry of the rectangular volumes is distorted to meet distance requirements and allow for passageways. The tripartite facade is defined by a lower level clad in concrete slabs, a middle plastered section divided by a balcony and a recessed top floor that forms a terrace. All three facades have a single window type spaced at varying intervals, giving each building a distinct identity as a member of the same family.

0 5m



Typical floor plan

L A

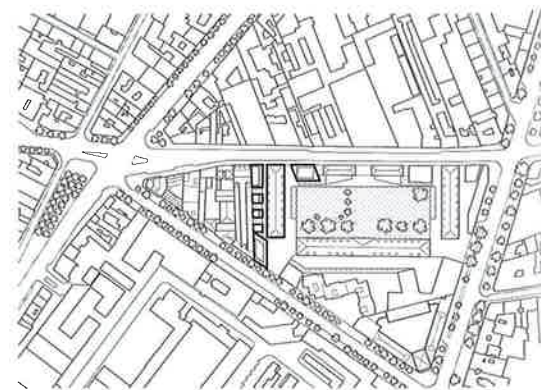
Section AA

- 1 Entrance halls
- 2 Commercial spaces
- 3 Bike storage
- 4 Apartments
- 5 Cellar

Typical floor plan

- 1 Studio
- 2 One-bedroom apartment
- 3 Two-bedroom apartment
- 4 Three-bedroom apartment

0 50m



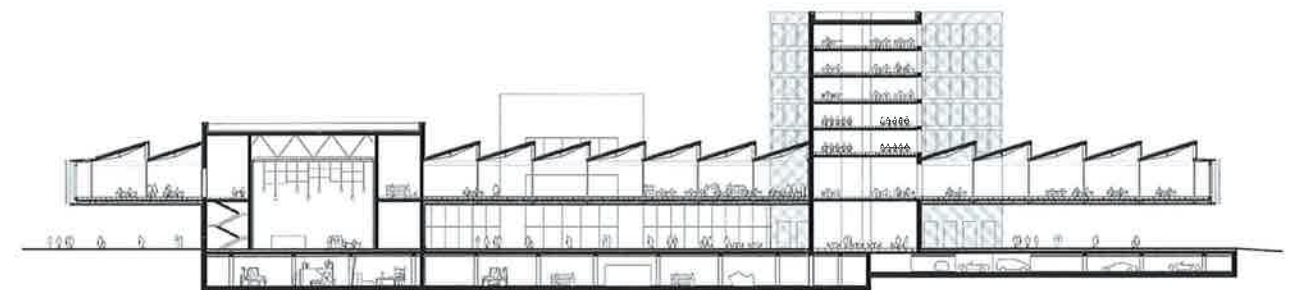
OFFICE 176

## Radio & Television Building (RTS)

2014–... / Lausanne, CH

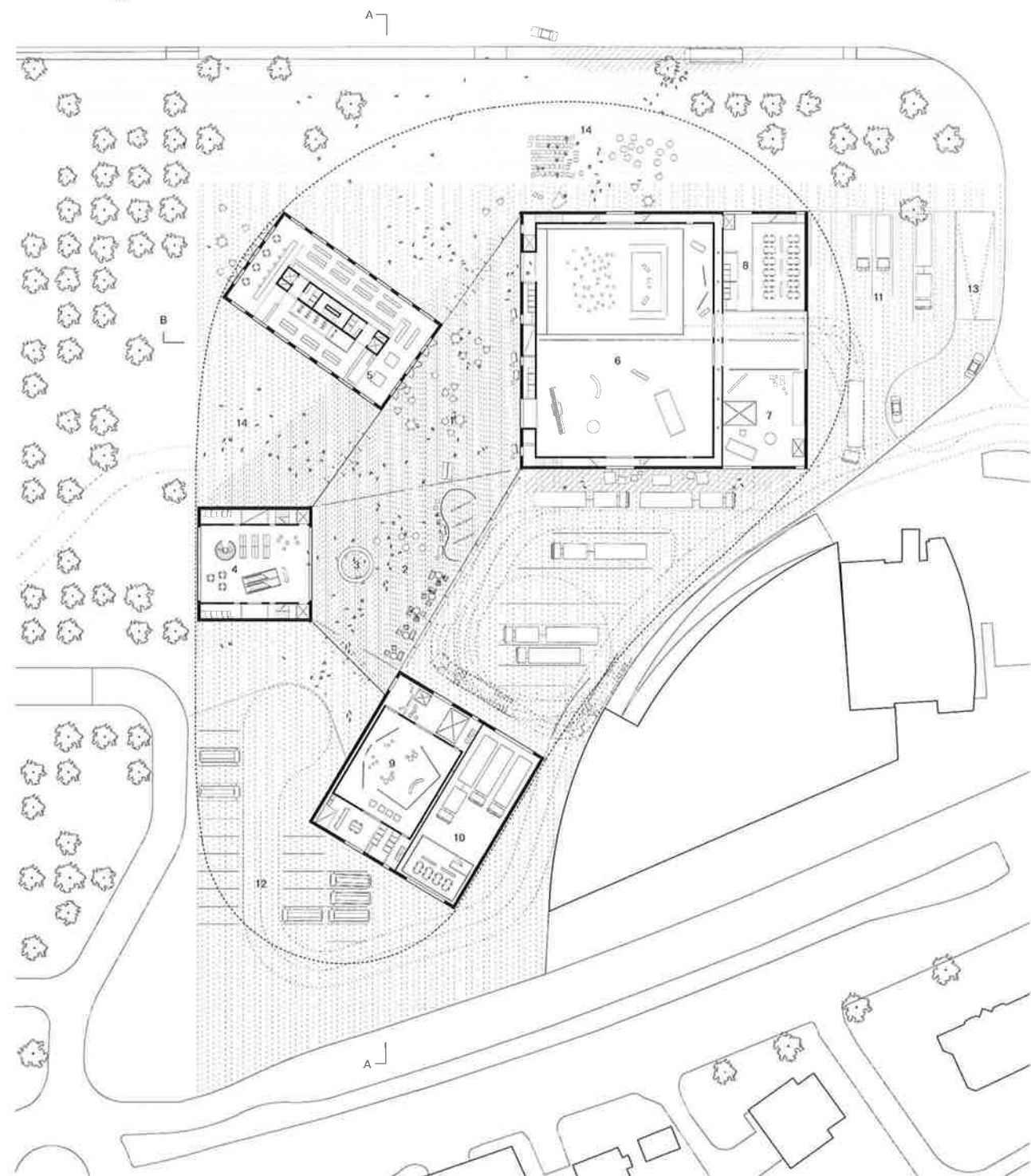
The new building for Radio Télévision Suisse is positioned on the campus of EPFL and UNIL universities, next to SANAA's Learning Centre on the shore of Lake Geneva. Functioning as both a broadcasting headquarters and public venue with educational and research facilities, the building is conceived as a factory that combines technical performance with civic presence. It is formed by four independent rectangular blocks of varying sizes that support an irregular curved volume suspended 7m above the ground. The boxes accommodate particular functions, among them television and radio studios, a media library and administration, allowing for an open field of offices and production spaces on the curved floor. This continuous interior is lit by a shed roof and intersected by beams that span between the boxes, organising different areas with their distinctive structure and colour patterning. The ground floor below encloses the main foyer, various entrances and logistics hub, leaving the remaining covered space as a public extension of the surrounding campus.

0 25m



Section AA

0 25m



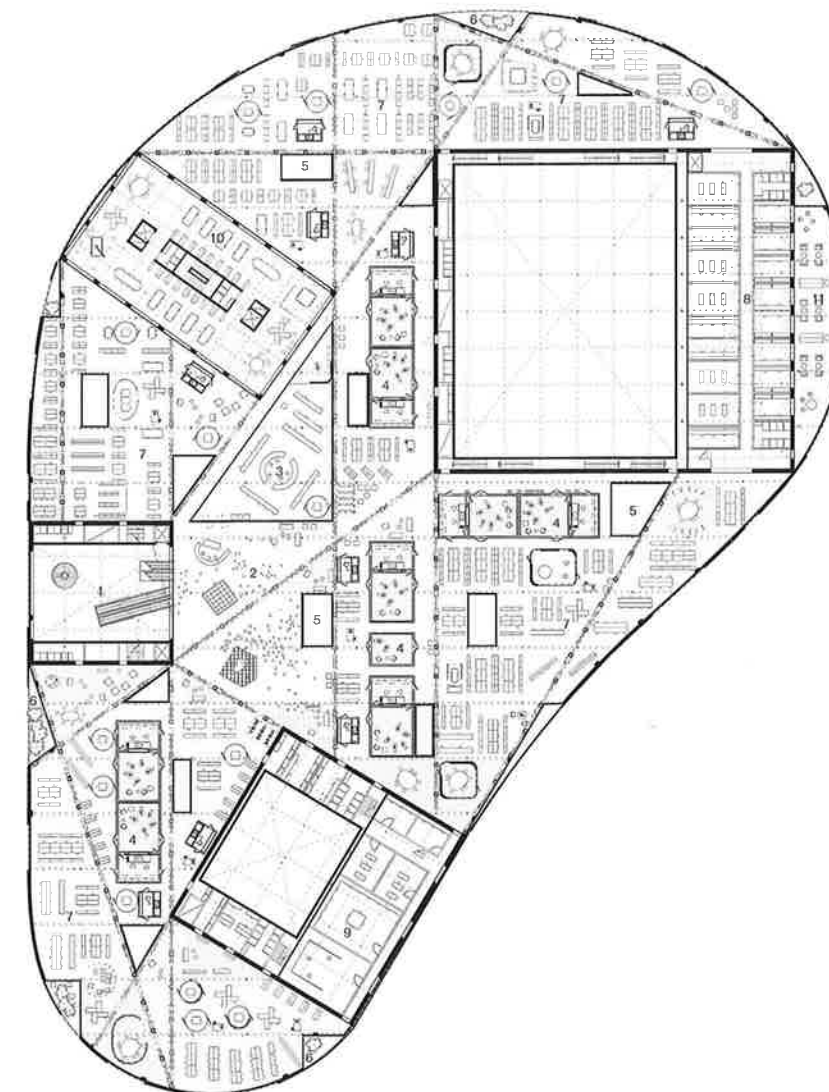
Ground floor plan

- 1 Foyer
- 2 Entrance hall
- 3 Entrance desk
- 4 Exhibition space
- 5 Restaurant
- 6 Large TV studio
- 7 Backstage
- 8 Staff offices
- 9 Music studio
- 10 Garage
- 11 Logistical space
- 12 Production vehicle parking
- 13 Ramp
- 14 Covered outside space

0 100m

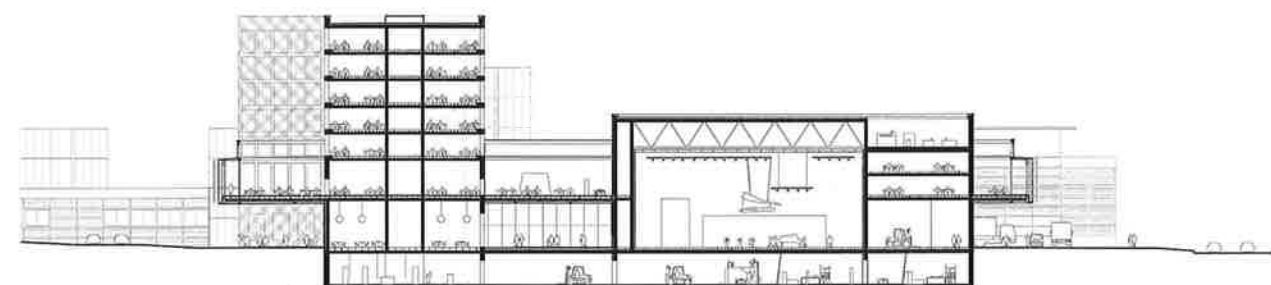


0 25m



Level +1

- 1 Entrance hall
- 2 Central plaza
- 3 Newsroom
- 4 Radio studio
- 5 Light well
- 6 Terrace
- 7 Editing suite
- 8 Artist lounges
- 9 Multimedia studio
- 10 Administrative spaces
- 11 VIP area



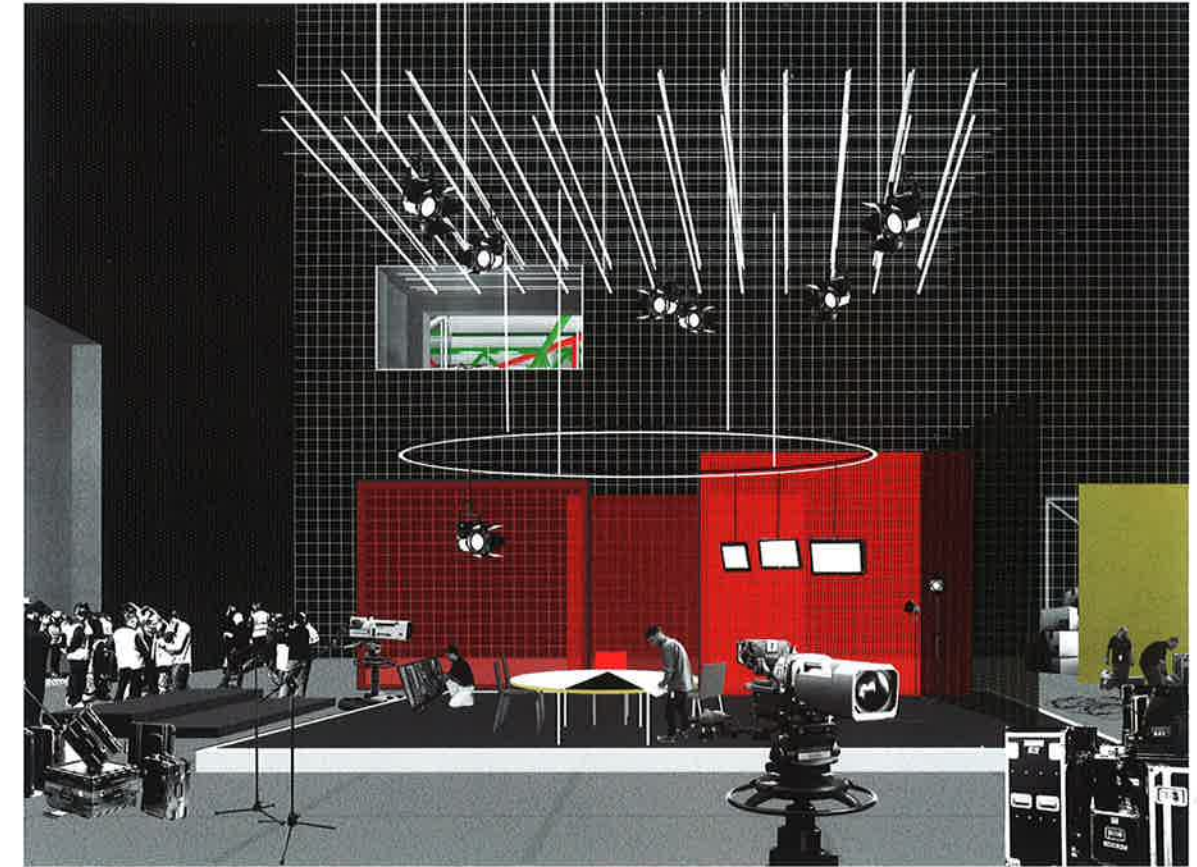
Section BB





## RTS – Christophe Van Gerrewey

Following many short stories about architecture, is the RTS building in Lausanne OFFICE's first novel? It is not only their largest and most complex project yet – it will also be built. The difference between a story and a novel, Nabokov said, is time. It took him two weeks to compose a story and two years to write a novel. This may be true for the author, but from conception to reception one cannot deny that the process of writing a novel is different from that of writing a short story. What does it mean to write and build beyond a certain scale, investment and level of detail? OFFICE have relied on conceptual precision as a method – on clear and formal decisions that make or liberate a small amount of space from its indeterminate or chaotic surroundings. The brief for the RTS – different users deploying different media aimed at variegated audiences and developing over time – does not allow for such synoptic gestures. While a story can concentrate on one or two characters, events or locations, a novel often spans years and contains multitudinous points of view. It cannot be precisely isolated from reality, like a small tumour that is surgically removed from a body. Rather, the novel is the body itself – impossible to define, confine or characterise. 'The novel has no rules', wrote Roger Caillois in his 1941 essay '*Puissance du roman*'. 'Everything is allowed. There is no other poetical art that uses it as a reference or that can dictate laws. It grows like a wild weed in a *terrain vague*.' And, Caillois continues, 'the novel is pure content. It excludes every formal preoccupation so successfully that one realises how it can only be damaged by a neat style.' Wild weed in a *terrain vague*: it is a description that can be applied to many of the competition proposals for the RTS building. Likewise, the campus of the EPFL and UNIL has something of the quality of a *terrain vague*, although in an updated twenty-first-century kind of sense. At the end of the 1990s, Ignasi de Solà-Morales defined the *terrain vague* as a dilapidated and forgotten urban location. One wonders if this kind of residual space still exists: isn't everything now subject to development, culture, control and urbanisation? Faced with this context and with this diversity, OFFICE were undoubtedly challenged to abandon their way of working and to propose a big, sprawling building without distinguishable formal relationships and replete with content that can hardly be contained. The result of such a procedure can be seen, partially, in two projects for Belgian radio and television developed immediately after the competition – afterbirths of the RTS design showing options not taken in Lausanne. The main decision in the project for RTS was simple but brilliant: rather than a single narrative, let's build a collection of closely related strands – a frame story, so to speak, told for the purpose of setting the stage. If the technique of OFFICE consisted in demarcating rooms in the evenly covered field of our urbanised world, in Lausanne they decided to build a big building as an evenly covered field in itself – to create both the context they are working in and the interventions within this context. The result is like a frozen lake in which four big boxes are forever contained. The RTS building shows us that it remains possible to organise something collectively, on a large scale, in our contemporary world, where fragmentation prevails – in other words, to write a novel, against all odds, or to create architectural *bigness*: by not only consciously creating your own rules, but also by defining the zone in which these rules apply.



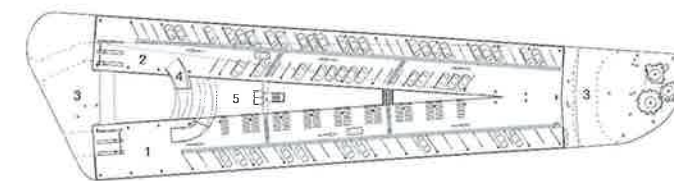
## OFFICE 180

## Car Park

2014 / Heverlee, BE

A parking building on an elongated triangular site bordering Leuven University campus required a dense programme of 1000 parking spaces and an integrated bus stop. The project proposed a typical open multi-storey parking structure divided in two symmetrical wings aligned with the angled limits of the lot and covered entirely in tarmac. Criss-crossing steel bridges close the gap at the west end, while the bus stop is located at the apex of the site. A central pedestrian incision accommodates ramps, stairs and elevator, with entrances located at both ends of the building.

0 25m



Ground floor plan

- 1 Car entrance
- 2 Car exit
- 3 Pedestrian entrance
- 4 Ramps
- 5 Circulation core

