

5/ Forms and subjects

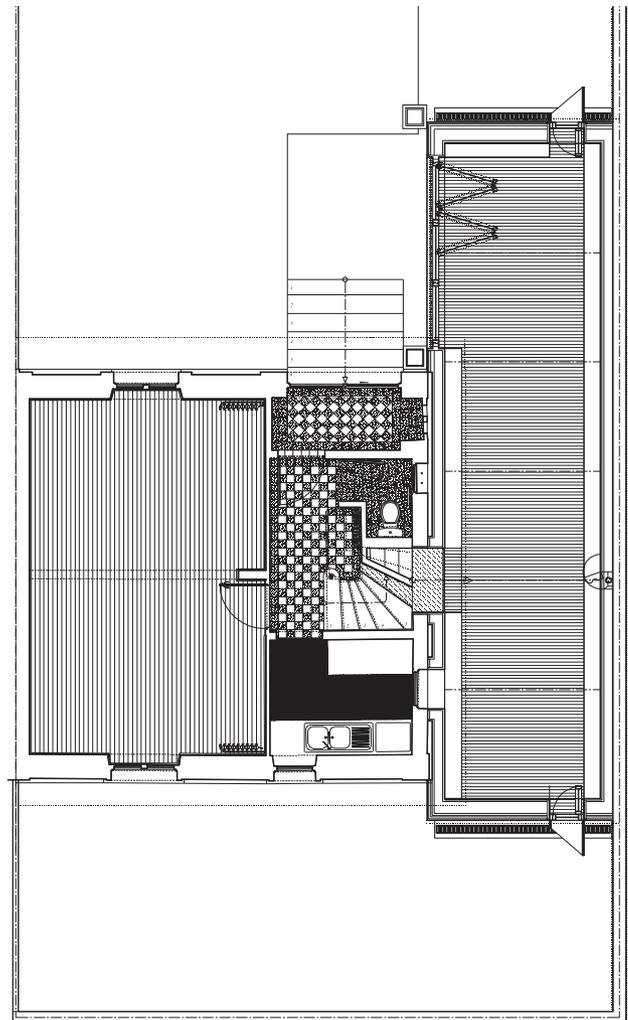


View of the collegiate church and factory behind the property of the Nauzes Vernon, France (27)

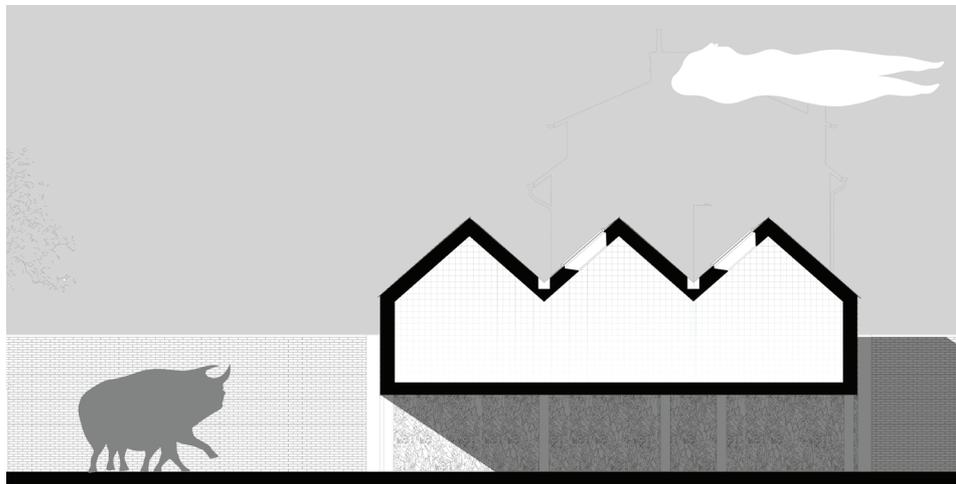
When Godard speaks of “public transport”, one wonders if he is not more broadly referring to the “grand narratives” whose end Lyotard described in *The Postmodern Condition*. Narratives such as Marxism, scientific progress and the Church, which gave meaning to the world and to existence for large swaths of humanity. The street behind the property of Monsieur and Madame Nauze offers this powerful view:

The nave of the Vernon’s collegiate church overlooks the factory located a stone’s throw away. In the manner of two grand narratives regarding each other in mutual respect, these two buildings recount for us a piece of human history. It is clear that Architecture drew on grand narratives such as these as much as it fed into them. Were we to remove Marxism, scientific progress and the Church from the history of architecture then its existence would be profoundly altered and even threatened.

Two roofs express the purpose of the premises they shelter: the collegiate church draws its mass up to the sky, while the sheds are repeated systematically along the ground. Is it possible that the buildings are to that extent capable of telling, by their shape, the history of the uses to which they have been the theatre? The nave presents to the eye a calm mass of slate. The crest of the factory seems to be capable of repeating itself indefinitely. The place of worship petrifies men’s desire to come closer to the heavens, while all the factory draws from an empty sky is the daylight required by the workers. These buildings bring to mind notions



Plan of the “studiolo” for the Nauzes Vernon, France (27)



Section cut of the Studiolo. Projected state. Characters illustrated by Anne-Lise Boutin Vernon, France (27)



View from the street of the built extension
Vernon, France (27)

of subjectivity that seem very distant in this day and age. While the grand narratives federated the masses, their collapse has made the contemporary subject into a wanderer; isolated by the loss of an outlook that is shared with his fellows.

Monsieur and Madame Nauze, art history and music teachers, wanted to build a work room, a place to contain an extraordinary quantity of books and a piano. Their property, near the collegiate church, is located in a protected area. This implied from the outset of the project that some materials were forbidden and some forms would be prohibited by the authorities (ABF). *One can only lament the poverty of the criteria for disqualifying architecture in a "historic" setting. The project for the Nauze couple dreamed of a relationship with the heritage sites in which the anthropological reasons motivating the creation of the buildings would be taken into account. How was it that so much material came to be amassed with so much attention for this collegiate*



Above, view of the garage structure below the Studiolo. The existing walls were left as-is. The materials for the extension were chosen for their low cost and "raw" materiality.

Below, view of the folding / sliding bay window opening onto the garden as well as the balcony / galvanized metal guard-rail.



Section cut of the Studiolo and the existing house - Projected state
Vernon, France (27)



View of the interior of the Studiolo
Vernon, France (27)

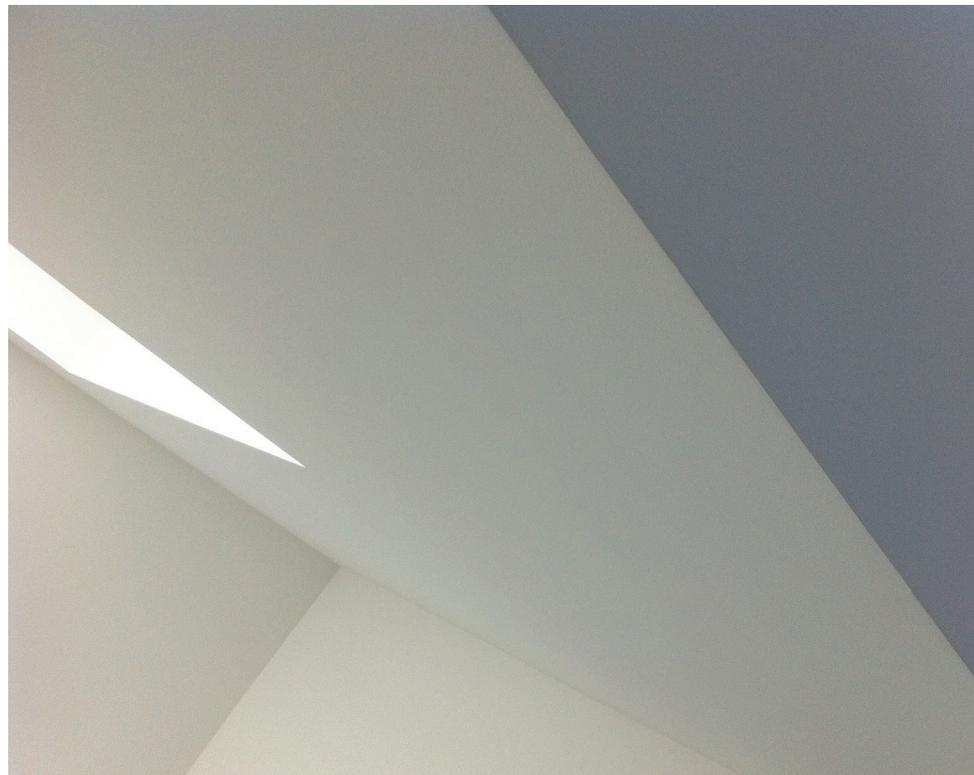
church? Is this not a manifestation of the emotional state of subjectivity at a given point in history? The Nauze residence extension attempts to have the various subjects of history engage in dialogue. The faith of the pious man and toil of the proletariat each had their nave. The disarray of the contemporary subject deserves one.

The studiolo was the work room of the Renaissance humanist. It first appeared in Arquà, northern Italy, a city where Petrarch saw out his days. In this residence he had arranged a work area, a “small study” (studiolo). It was a long, thin room housing his precious books, a room to which he withdrew to devote himself to study, and in which he died with his head resting on a book. As a founding figure of humanism, Petrarch and his studiolo symbolise the quest for knowledge as well as a doubt about the values of one’s time. Faced with two faded behemoths right beside it, the Nauze’s studiolo is a very small animal indeed. It is the space of a single subject, in a state of doubt, centred on study.



Detail of the galvanized steel handrail
Vernon, France (27)

Interior view of the Studiolo
Vernon, France (27)
Photograph credit: Anaïs Enjalbert





*View of the interior of the Studiolo
Vernon, France (27)*

**0071 Extension of a house in
Vernon, France (27)**

Provisionary envelope:

*130,000 euros**

Net floor area: 40 m²

Private client

Construction permit obtained

January 7, 2009

Starting date of construction

January 2010

Completion of construction

October 2010

Soil survey:

Ginger CEBTP

*2,200 euros**

Foundation survey:

Dominique Piquery

*1,400 euros**

All-trades contractor:

Entreprise Bachelet

*Masonry: 22,000 euros**

*Exterior woodwork: 10,000 euros**

*Interior woodwork: 4,500 euros**

Carpentry and roofing contractor:

François Huvé

*Roofing: 24,000 euros**

*Carpentry: 44,000 euros**

Heating contractor:

Gougeon

*2,500 euros**

Electricity contractor:

Entreprise Torun

*4,000 euros**

Metal contractor:

Dominique Fievet

*4,400 euros**

**all taxes included*

*View of the light catching of the galvanized steel and the slated siding
Vernon, France (27)*

