Le Maintien de la Vie dans la Ville:
Maintaining life in the City

by
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I hereby declare that I am the sole author of this thesis. This is a true copy of the thesis, including any required final revisions, as accepted by my examiners.

I understand that my thesis may be made electronically available to the public.

AUTHOR'S DECLARATION

Paris' population, throughout its modern history has sculpted a unique urban culture for itself. An ambiguous realm between the intimate and the public has evolved as a result of the political and economic influences experienced by the residents and immigrants in this city.

Within this realm there is a typology and morphology that has a unique capacity to support both intimacy and privacy. This realm has the capacity to extend and restore a dimension of public space and experience that was eroded by the modern rushing stream. The morphology, while extending the public also frames the thresholds that are needed to maintain a sense of private and intimate space.

My interest in historical typologies and the reuse of existing buildings for contemporary living led me to choose a vacant building in Paris as the site for a rehabilitation project. I began this project with a historical study of Paris.

The trends in Paris' residential architecture and urban development from 1528 to present day coupled with my experiences of living and working there, made up the background for this thesis.

There was one dialectical theme that continually recurred throughout my research: The desire and necessity of public life contrasted by the yearning to retreat and protect the intimate, private life. The recognition of this theme helped me to form a better understanding of the individuals that make up the collective population of Paris and how their perceptions of personal space require certain thresholds to maintain their sense of comfort and security.

The project that resulted was an attempt to mediate the distinct perceptions of this dialectic. The rehabilitation of the derelict building and the projected possibilities for rest of its block were meant to reconcile the display and retreat that characterized the renaissance period with the transparency that was introduced by modernity into Paris' city centre in the 19th and 20th centuries.

A B S T R A C T

ACKNOWLEDGEMENTS

To my uncle, Brian Herbert Dobbie
and my grandfather, Arthur Elbert Curtis.

DEDICATION

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Space is neither absolute, relative nor relational in itself, but it can become one or all simultaneously depending on the circumstances. The problem of the proper conceptualization of space is resolved through human practice with respect to it. In other words, there are no philosophical answers to philosophical questions that arise over the nature of space – the answers lie in human practice. The question 'what is space?' is therefore replaced by the question 'how is it that different human practices create and make use of different conceptualizations of space?

D. Harvey, *Social Justice and the City*

After my bachelor's degree I decided I wanted to work for a bit, before starting my masters. I was happy to have finished and needed some time to relax before I took on a large project such as, the nature of a master's thesis. I applied to jobs overseas and hoped that I would get the opportunity to travel. As it turned out, I was offered a job in Paris.

A friend of my father's had a sister, Véronique, who lived in Paris and had an extra room. I stayed with her for the first year that I was there. She lived in a nice area in the suburbs of Paris. She was a lawyer and her firm was in the centre of the city, not far from the office where I was working, and so we would catch the train together every morning and parted ways at Opéra. I went one way on metro line 7 and she went the other.

At one point, for a number of months, the platform for line 7 was closed at Opéra for renovation. During the time it was closed

INTRODUCTION

0.1 Metro station Bonne Nouvelle

0.2 48 rue Faubourg Poissonnière *circa 2008*

I had to find a new route to get to work. In the end I went, more often than not, by line 8 to Bonne Nouvelle. From Bonne Nouvelle, I would walk up Faubourg Poissonnière to rue Bleue where the office was located.

Some mornings I was not particularly observant. I'd walk with the glaze of the warm train ride over my eyes. However I would occasionally look up to remind myself that I was in Paris and that I shouldn't sleep through a second of it.

In one of these moments of appreciation a building caught my eye. It was rundown and boarded up and had nothing but pigeons and rats for tenants. But it seemed so beautiful, so promising. Rarely does one find a residential building under single ownership in Paris. Most building ownership there is similarly structured to a condominium, where everyone owns their personal apartment and pays separately for the upkeep of the communal spaces. In this instance, on Faubourg

Poissonnière, the notices of construction and demolition indicated a single owner. The permits were posted on the concrete blocks that had been used to fill the ground floor storefronts. They were dated 1993-2005.

As the most recent permit was already 2 years old, construction did not seem imminent. Over the following few months 48 rue Faubourg Poissonnière, grew on me. Every morning of my temporary commute I'd make sure to look at it. Sometimes if I was in good time, I'd cross the road to examine it a little closer. On other occasions, I'd pause on the west side just to admire it.

It seemed an interesting proposition to use it as a site for a thesis. It occurred to me that a design project on an historical building in Paris would give me a good opportunity to research the city's history. It also offered a platform to research the nature of space that Parisians fabricated for themselves in the past and present.

My interest in this building led me through various areas of research. To start with, I explored the history of Paris' urban realm and what impact that had had on the collective life within the city. Following that, I looked into the history of the typology of living spaces in Paris. I undertook this area of research in an attempt to understand the evolution of personal spaces. Thirdly, a very important part of my research involved the rupture that modernity imposed on both the urban realm and on private dwellings, during the 19th Century.

The development that foreshadowed Paris' contemporary urban realm was initiated in the 16th century under France's first "renaissance king" Francois 1st. By declaring Paris his residence habituelle[1] Francois set the stage for the first of three renaissance building cycles in the city.

1 Thomson, David, *Renaissance Paris Architecture and Growth* 1475-1600 (Berkeley/Los Angeles : Univeristy of California Press, 1984)p.8

Francois 1st had not intended to change the sensibilities of Paris' residents. However, the sale of royal property and the dependence of the nobility on royal favour, that were his doing, inspired a large migration of wealthy people to the city. Based on the model of supply and demand, this inspired a significant construction boom and expansion of Paris. Francois' successors responded to this increase in population and density. Particularly Henry IV's initiatives began to alter the Parisian perception of public space and therefore the subtleties that differentiated the public and private. His urban projects established space that could be inhabited by the collective body within the public realm. He effectively began the appropriation of public space for personal use.

To compare and contrast with the public realm the best-documented private typology in Parisian architecture was the Hotel Particulier.
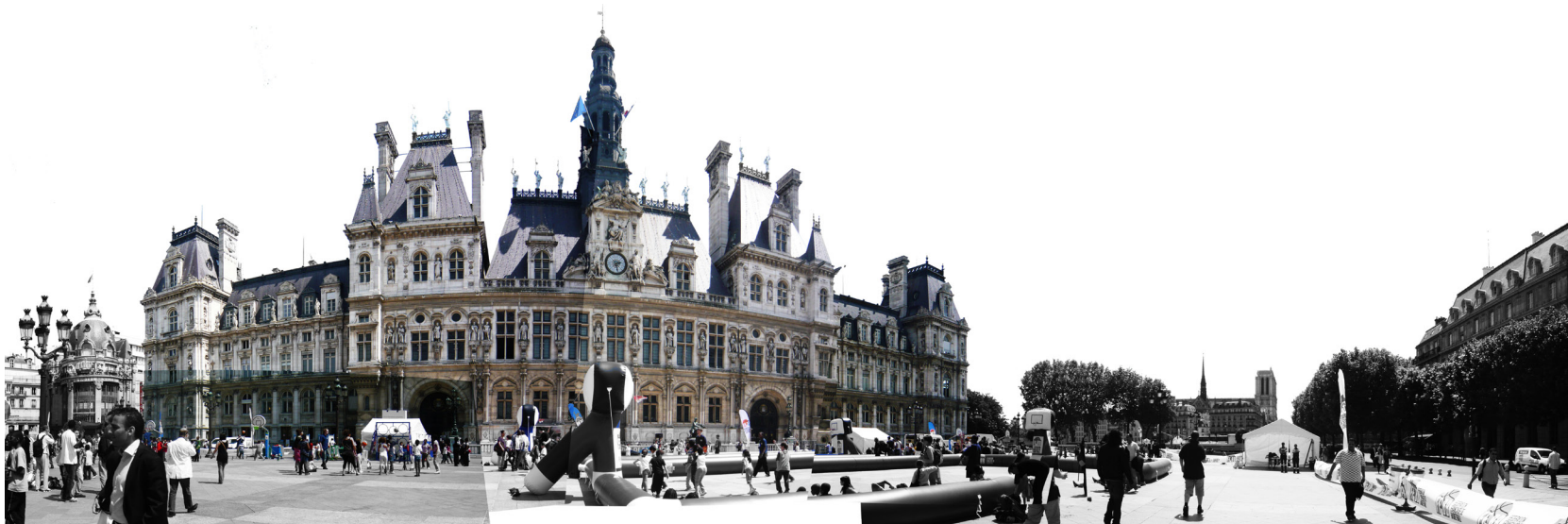
0.3 Paris' *Hotel de Ville circa 2009*

Hôtel Particulier was the title given an aristocrat's town house.

The designation of hotel in its earliest use was a title referring to public buildings. *Hôtel de Ville,* for example, referred to the city hall, and *Hôtel de Dieu*, referred to a charitable organization.[2] Based on the public nature of an aristocrat's life, the designation of public was still somewhat relevant when applied to their residences during the 16th and 17th centuries.

The Hôtel Particulier was a French tradition that had been sculpted and reinterpreted since the 13th Century. In its rudimentary typology the Hôtel Particulier acted as a series of thresholds: Street to courtyard, courtyard to *corps-de-logis*[3], *corps-de-logis* to garden.

The progression through these thresholds stratified social relations and provided a retreat from the urban realm.

Starting with the Baroque style in the late 16th century, architects began to increase the number of thresholds within the *corps-de-logis*. New room designations were invented to meet the evolving perceptions of space and habitation. In the Rococo period secondary suites ran parallel to the more public entertaining areas and interstitial spaces were hidden for services and intimate encounters. The development of the hotel followed the nobility's continually stronger yearning for detachment from the spectacle that enveloped their public lives.

Modernity and the industrial revolution were not only responsible for another significant migration to the city, but also a rapid acceleration in day-to-day life. This effected the urban environment and urban

2 M. Dennis, *Court and Garden; From the French Hotel to the City of Modern Architecture* (Cambridge/London :MIT Press, 1986)

3 The corps-de-logis refers to the main section of the hôtel that held the living quarters of the nobles.

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perceptions of space in an even more drastic way than had the nobility's migration to the city in the 17th century. Modernity brought with it an acceleration of transportation, production and information dissemination. The effect this had on Paris' residents resulted in a shift in the collective character of the city. David Harvey addressed this issue specifically in his recent book *Paris, the Capital of Modernity* (2006). This book became an important resource for me as it was focused on Paris, and incorporated Harvey's very thorough description of the human practices that formed Paris in the 19th Century.

In some of his other publications, *Social Justice and the City* (1973) and, *Spaces of Global Capitalism* (2006), Harvey broke down the concept of "space" into three component types; absolute, relative and relational. He characterized absolute as the Cartesian understanding of space. Relative space "proposes that it be understood as a relationship between objects which only exist because objects exist and relate to each other." Relational space differs from relative space in that it is "contained in objects in the sense that an object can be said to exist only insofar as it contains and represents within itself relationships to other objects."4

Harvey's final definition of "space" is that it is "neither absolute, relative nor relational in itself, but it can become one or all simultaneously depending on the circumstances. The problem of the proper conceptualization of space is resolved through human practice with respect to it. In other words, there are no philosophical answers to philosophical questions that arise over the nature of space – the answers lie in human practice. The question 'what is space?' is therefore replaced by the question 'how is it that different human practices create and make use of different conceptualizations of space?'"5

In *Paris The Capital of Modernity* (2006), Harvey also referred to the "rushing stream"6 which was, a reference to Balzac's description of Paris in the early 19th century. Under the heading "The Rushing Stream," Harvey explains Paris' 19th Century character as such:

> This frenetic pace, with its compressions of both time and space, in part derives from the way Paris has become a 'vast metropolitan workshop for the manufacture of enjoyment.' It is a city 'devoid of morals, principals and genuine feeling,' but one within which all feelings, principles, and morals have their beginning and their end. What Simmel later came to define as the 'blasé attitude' so characteristic of the city of modernity is spectacularly evoked:
> 'No sentiment can stand against the swirling torrent of events; their onrush and the effort to swim against the current lessens the intensity of passion. Love is reduced to desire, hate to whimsy… in the salon as in the street no one is de trop, no one is absolutely indispensable or absolutely noxious… In Paris there is toleration for everything: the government, the guillotine, the Church, cholera. You will always be welcome in Parisian society, but if you are not there no one will miss you.7

This sense of a culture moving all too fast for its own good is not only felt in Balzac's writing. Baudelaire, Zola and Benjamin also evoke stunning images in their writings, of a city caught in the fervour of capitalism and industry. Under Harvey's heading of "The Rushing Stream" he goes on to quote: "In Paris, 'people of all social statures, small, medium, and great, run and leap and caper under the whip of a pitiless goddess, Necessity: the necessity for money, glory or

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4 D. Harvey, *Social Justice and the City,* (London: Edward Arnold, 1973) p.13
5 D. Harvey, *Social Justice and the City*, p.13

6 D. Harvey, *Paris; The Capital of Modernity*, (Abingdon/New York: Routledge, 2006) p.32
7 D. Harvey, *in Paris the Capital of Modernity* quoting Balzac, Honoré de, History of the Thirteen, trans. 1951 (Harmondsworth: Hunt, H. 1951) and Simmel, G., The Metropolis and Mental Life (Chicago: Levine, 1971)

0.4 Paris' Marais district. An example of the medieval architecture of Paris on the left. (2009)

amusement.'[8] The circulation of capital is in charge"[9]

    After having gained a certain understanding of the Parisian culture in the 19th Century, I tried to compare it to my experiences of living and working there. From what I had observed the collective nature of the city had not changed that much during the 20th Century, the same habits and practices had been reiterated. The rushing stream had accelerated and intensified, but had not changed in nature. Although the population of the city centre has been in steady decline since the mid 20th century the space-time compression has only intensified.

    There is a saying that life in Paris consists of only three things, "metro, boulot, dodo"; transportation, work and sleep. In other words,

the circulation of capital and people still drives the collective body of the city. In the contemporary context, this concern may be associated with the high cost of living in the city. And the high cost of living in the city must be attributed to the fetish and commercialism that pervades in the western capitalist society.

In conclusion, I decided that the renovation of the building at 48 rue Faubourg Poissonnière would have to address a number of issues. In my design I considered nine key concerns; the historical patterns and typologies, the rushing stream of urbanity, the relation between self and other, the physiognomy of the building and the neighbourhood, the commodity associated with urban life, the porosity of boundaries (personal and communal), the importance of the individual's dwelling and the necessity of community.

    Rehabilitating the building based on a co-housing model seemed the most compact and supportive method of incorporating and improving all the areas of interest my research and personal experience had touched on.

    Further to the rehabilitation of the building, I considered how an extension of the public realm into the interior of the block could address the same concerns on a larger scale. For the purposes of this thesis, the extension was only proposed as a possibility. It was meant to represent an alternative network of unfulfilled potential.

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8 H. de Balzac, *History of the Thirteen,* (Hunt, H., UK, Harmondsworth, trans. 1951)p.311 & 325
9 D. Harvey, in *Paris the Capital of Modernity,* p. 33

One can say that the city itself is the collective memory of its people, and like memory it is associated with objects and places. The city is the locus of the collective memory. This relationship between locus and the citizenry then becomes the city's predominant image, both of architecture and landscape, and as certain artifacts become part of its memory, new ones emerge. In this entirely positive sense great ideas flow through the history of the city and give it shape.

A. Rossi, *The Architecture of the City*

Like most European cities, Paris boasts a rich urban tapestry. The architecture, monuments and traditions that make up its urban streetscapes are attributed to many different centuries and all hold a multiplicity of relative and relational spaces beyond their physical presence.

     Paris' identity is made up of a vast collection of identities. Its collective, the city's population, faced many political revolutions as well as many changes in its perception and inhabitation of space. Each leader, monarchs and emperors alike, sought to immortalize himself in monuments and monumental projects. Others with money, the bourgeoisie and aristocrats, built first to appease their personal needs, and subsequently to assuage their public and business personas. The rest of the population filled in the remaining spaces. There are memories that inhabit every space of the city. In the overall collective memory, the most significant spaces are identified somewhere between

HISTORY OF PARIS' URBAN DEVELOPMENT
CHAPTER I

1.1 Paris circa 1589

1.2 Paris circa 1643

the spectacle of the public realm and the intimacy and sense of place around which the private realm revolved. The cafés and squares that acted as the backdrop or stage for daily life are the spaces that have remained pertinent in the contemporary daily culture. The collective memory also identifies the monuments, and the traffic circles, and spreads to the suburbs beyond the city limits.

I began my exploration of the urbanization of Paris in the 16th Century. Francois the 1st[1] was known as France's first Renaissance Monarch.[2] His reign marked a significant investment in the arts; written, visual and architectural. In 1528 he declared that the Royal court would return to Paris. The court historically, had moved around depending

mostly on the preferred residence of the current King. Francois 1st's interest in the arts inspired many architectural projects along side his other cultural endeavours. In Paris he renovated the Louvre and built the Hotel de Ville. He began the Louvre's transformation from medieval fortified castle into renaissance palace with the addition of the first wing.

At the time, the city was a medieval labyrinth, a walled collection of narrow streets with overhanging buildings. It lacked any form of sanitation and had very few open public spaces.

Although it was Francois the 1st that decided that the Royal Court would return to the city, he made no significant urban improvements, nor did he contribute directly to the change in Paris' perception of relative and relational space. His contribution was that he made available, and also inspired other institutions to sell some of their land within the walls of the city.

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1 Francois 1st (1494-1547) was crowned King in 1515.
2. E.A. Gutkind, *Urban Development in Western Europe: France and Belgium* (New York, The Free Press, 1970)
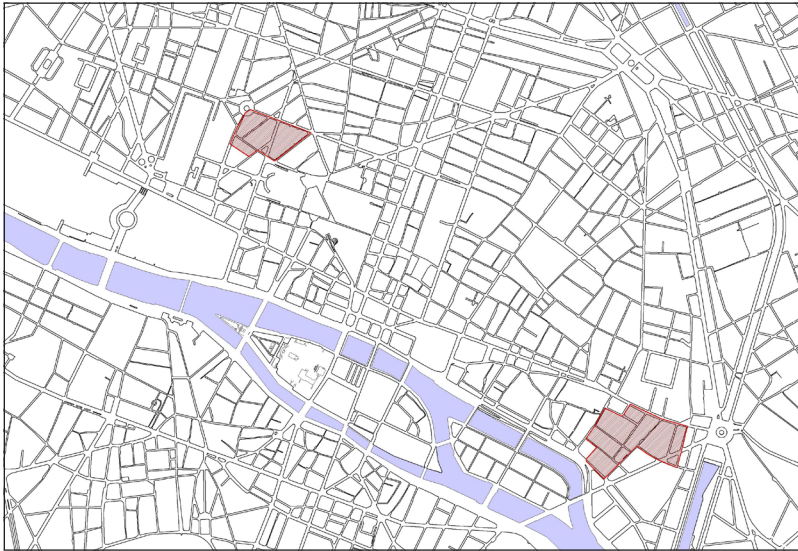
1.3 The sites of the Hôtels de Flandres and St. Paul in contemporary Paris.

1.4 The sites of Cultures de Ste. Cathrine and Hôtels des Tournelles in contemporary Paris.

In the 1540s. Francois required a great deal of funding to support his involvement in the arts, and most significantly, France's involvement in the wars of religion against Emperor Charles V.[3] In order to raise funds, Francois ordered five of his urban hotels and their properties to be divided up and sold in September of 1543. The Royal hotels de Bourgogne, d'Artois, de Flandre, d'Estampes and Saint-Pol[4] were parcelled and sold. The sale left the King with two remaining properties in the city, the Louvre in the west and Hôtel des Tournelles in the east.

The act of parceling land in French was referred to as lotissement. In the case of the five royal hotels, the lotissements were the largest of urban undertakings in Paris to that day.

After the King's example, the prior of the Church of St. Catherine, divided up and sold the meadows, gardens and market green that belonged to the church at the time. This sale was completed in 1545.

Francois 1st was succeeded by his second son Henri II.[5] Henri II died as a result of wounds he suffered in a jousting competition. The competition had been held at the *Hôtel des Tournelles*. Henry's wife, Catherine de Medici, was superstitious and subsequently decided the hotel would better serve as a new neighbourhood, than as a royal residence. In 1563 she had a project designed by Jean de l'Orme for a new district in place of the *Hôtels des Tournelles*.[6] Nothing was done, however, to the area until 40 years later, when Henri IV began,

3 J. Berthier, *Aide-Mémoire d'Histoire de France* (Paris: Larousse Bordas, 1988)
4 D. Thomson, *Renaissance Paris, Architecture and Growth 1475-1600* (Berkeley/Los Angeles : University of California Press, 1984)

5 Henri II (1519-1559) reigned from the time of his father's death (1547) until his own death in 1559.
6 D. Thomson, *Renaissance Paris, Architecture and Growth 1475-1600*

1.5 Place Royale facing around the time of its construction.

1.6 Garden and south pavillion in Place des Vosges, 2009, formerly Place Royale.

his first urban project Place Royale, now known as Place des Vosges.

These lotissements marked the beginning of the first wave of renaissance construction in Paris. This initial phase of construction was centered in the east, in what is known as the Marais district.

Place Royale was the first major urban renaissance space designed and built in Paris. It was started under the direction of Henri IV. The King had originally intended the space to be an industrial square. The north side was to be a velvet factory with workers housing to follow on the south, east and west sides. However the velvet manufacturer went out of business before the housing was started, which led to a change of programme. The three remaining sides were built as housing for the nobility and eventually the north side of the square was rebuilt to complete the uniform façade on the square. Place Royale was completed and opened in 1612, after Henri IV's death.

Henri IV's intentions to build an amenity for the residents of Paris were well realized. Michael Dennis, the author of Court and Garden (1986) wrote: "(...)Place Royale, had no monumental public building as its focus, and originally no monument occupied the centre of the space. Rather, it was a pure unified space without conspicuous focus: formally, it was specific and finite; functionally, it was general and flexible."[7] Place Royale quickly became exactly that. It was a centre for public life in the 17th century. It was treated as an exterior living room in the increasingly more densely populated Marais district. It was a centre for public spectacle, and a stage on which everyone could be seen. The definition between public and private was given an extra threshold in the case of Place Royale. This new threshold was not only physical, but relational as well. The façades were not indicative of what was built behind them, which

7 M. Dennis, *Court & Garden*, p. 44
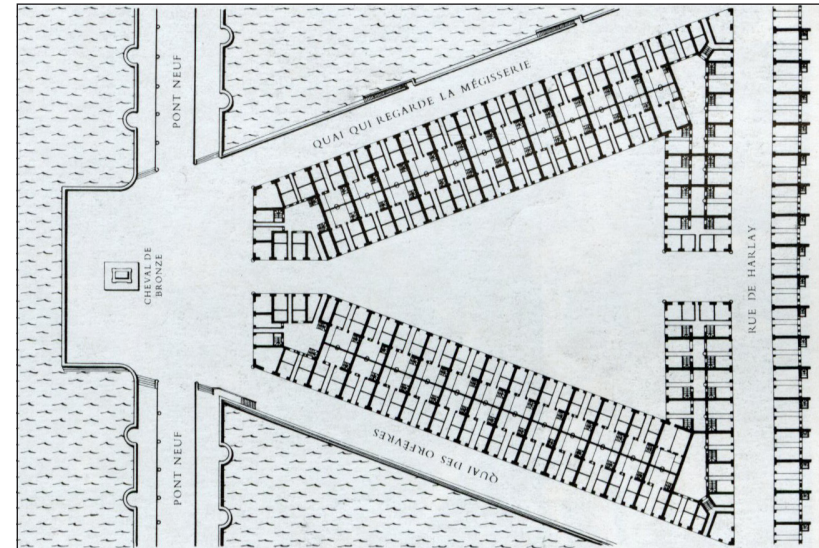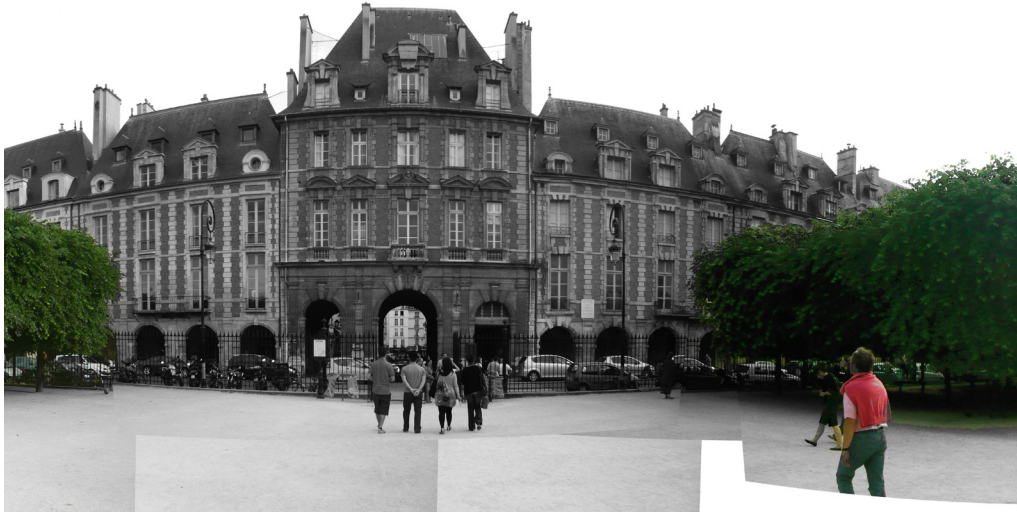
1.7 Plan of Place Dauphine as it was built in 1607.

added a protective layer to the private domain. At the same time, the square offered a new layer to the public realm. The individual could appropriate a personal place outside of an intimate space. Interior and exterior, spectacle and intimate began to take on new dimensions with this new development in Paris' public realm.

Place des Vosges today is still an animated and inhabited square. Shopping and restaurants line its arcades and picnickers and sunbathers loll in the grassy square in good weather.[8]

Henri IV's second urban project, Place Dauphine, was started in 1607[9], on the western tip of Ile-de-la-Cité. Again commercial and residential buildings surrounded the public square. In architectural styling, the façades were similar to those in Place Royale in terms of

8 *Ministers of France even ride around it in circles on their bicycles while talking on their cell phones.*

9 M. Dennis, *Court & Garden*, p.47

the materials that were used. However, there was a major difference between Place Royale and Place Dauphine beyond that of their simple geometrical differences. The regular façades of Place Royale hid the ambiguous nature of the built fabric behind them. One property could not be unequivocally defined based on the façade seen from the square. In Place Dauphine this was not the case. The banks of the Seine bounded the site and limited the building's footprint. In the case of Place Dauphine, the regularity of the façade was reflected in the regularity of the plan. The square acted in the same manner as Place Royale, it was appropriated as a vibrant public interior.

The genius of Henri IV's projects was not due to any monumental programme, but as Denis said, to their "general and flexible functionality." [10]

10 M. Dennis, *Court & Garden*, p. 44

1.8 Street façade of Palais Royale in 2009. Originally called Palais Cardinal.

In direct succession to Henri IV, came Louis XIII. His urban projects effectively shifted the interest from the east end of the city to the west end. In the 1630s he built a new city wall that extended the limits of the city. The new city wall was built out to the end of the Tuilleries garden. By extending the city limits Louis XII opened a significant portion of land up for development. This expansion in the west end began the second wave of urban renaissance construction in Paris.

The new area was known as the Richelieu quarter named for the first major residence to be built there in 1632. The Palais Cardinal[11] was built for Cardinal Richelieu who was Louis XIII's Secretary of State.

Richelieu's Palace punctured the line of Charles V's city walls. Based on its orientation, the new district's grid did not run parallel to the existing city fabric. This clearly defined the old and new areas and

the Palace stood as the hinge point between them.[12]

Louis XIII's reign came to an end in 1643. In 1643 his son the dauphin, who would become Louis XIV had not yet celebrated his fifth birthday.

From 1643 until 1661 Cardinal Mazarin acted as regent. During Mazarin's administration, there were two civil uprisings. The first was known as the Fronde of the Parlement (1648-49),[13] and the second as the Fronde of the Princes (1650-53).[14]

The Fronde was the name for "sling", a popular children's game played in the streets of Paris in defiance of civil authorities.[15]

11 *The Palais Cardinal became known as the Palais Royale.*

12 M. Dennis, *Court & Garden* p.57

13 J.B. Perkins, *France Under Mazarin with a Review of the Administration of Richelieu* (New York/London :The Knickerbocker Press, 1886)

14 J.B Perkins, *France Under Mazarin with a Review of the Administration of Richelieu* .

15 The Fronde. *(2009). In Encyclopædia Britannica. Retrieved July 01, 2009, from*

1.9 The Grands Boulevards that were started under Louis XIV in 1670 on the foundations of the city walls built by CharlesV

More commonly known in English as a slingshot. These two revolts represented a defiance of authority. During the Fronde of the Parlement, the Parlement tried to reclaim the power of decision that had been taken from them. The Fronde of the Princes was an uprising of nobles who had lost a great deal of their power with the disintegration of the feudal system. The violence and uncertainty that resulted from the Frondes made a significant impact on the young King Louis.

In 1661 Louis XIV took absolute control of the court and the government and ruled with Colbert as an advisor. Court life under Louis XIV demanded extreme formality. During his reign, Louis made himself an icon of absolute and centralized Power. His reign with Colbert as his advisor was characterized by successful wars

Encyclopædia Britannica Online: http://www.britannica.com/EBchecked/topic/220750/The-Fronde

and a number of important projects that reflect the prosperity France experienced during the mid to late 17th Century.

Louis XIV removed the Royal court once more from the city, this time to Versailles. He spent a lot of time and money on his Palace in Versailles.

Although his personal interest was outside the city, a number of public projects during Colbert's administration were undertaken. These included the Collège des Quartre Nations (1662), the Champs Elysées (1667), a renovation of the eastern part of the Louvre (1667), les Invalides (1670) and the first boulevards of Paris (1670).

The first boulevards were built in place of Charles V's fortifications. The original boulevards were referred to as the inner boulevards. They followed the foundations around what had been the northern extent of the city from rue Saint Antoine to Rue Saint
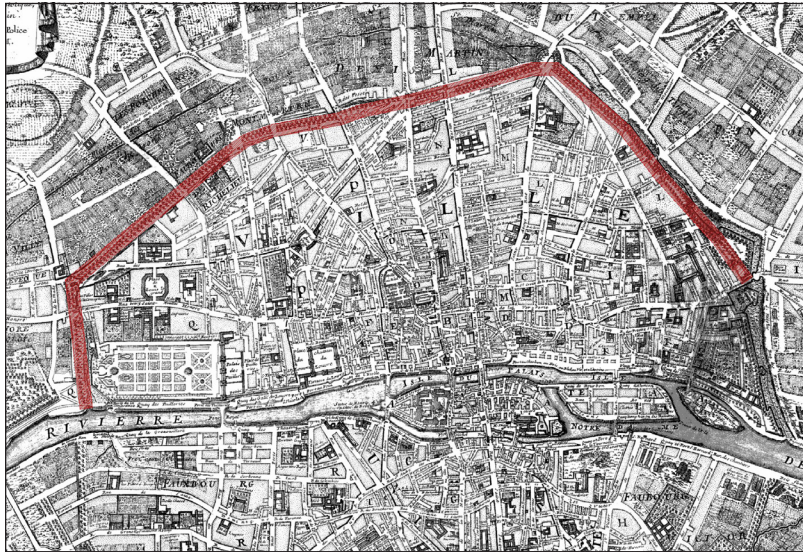
1.10 The original boulevards of Paris constructed and panted in 1670. Shown here on a plan of Paris circa 1705

1.11 Place des Victoires and Place Côquetes/Louis Le Grand/Vendôme on a plan of Paris circa 1705.

Honoré.[16] They were perhaps the most important project in the evolution of Paris' urban realm during Louis XIV's reign. Under Colbert's direction the emphasis in built projects was notably on improving the amenities of the city for the population.

After Colbert's death in 1683, the King's ego was much less controllable. War and financial decline plagued his later reign. His nobles had grown weary of the public nature of life that court demanded of them and a change of character befell the aristocratic collective.

In 1685 the King began two urban projects in Paris, neither of which were met with as much enthusiasm nor executed as well as his previous projects. The first of the two projects was Place des

Victoires,[17] the second, Place des Coquêtes, now Place Vendôme. Dennis described the importance of these two projects saying; "The two urban projects are of special importance historically, socially, and architecturally, as they form the joint between two disparate periods and two distinct cultures. Formally, they reflect the aspirations and problems of both, but they are not so much an articulation of the two as a collision between them"[18]

Both Place des Victoires and Place des Coquêtes (later Place Louis-le-Grand then Place Vendôme) were meant, not as amenities for the city, as the previous successful royal urban projects had been. Instead they were meant as flattery to the King. Both were built around statues of the monarch. The architecture of the square was

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16 G.B. Whittaker, *The History of Paris, from the Earliest Period to the Present Day* (Paris : A&W Galagnani, 1825)

17 Sir R. Blomfield, *A History of French Architecture From the Death of Mazarin to the Death of Louis XV, 1661-1774* (London :G.Bell and Sons Ltd. 1921), p. 209
18 M. Dennis, *Court & Garden*, p. 79
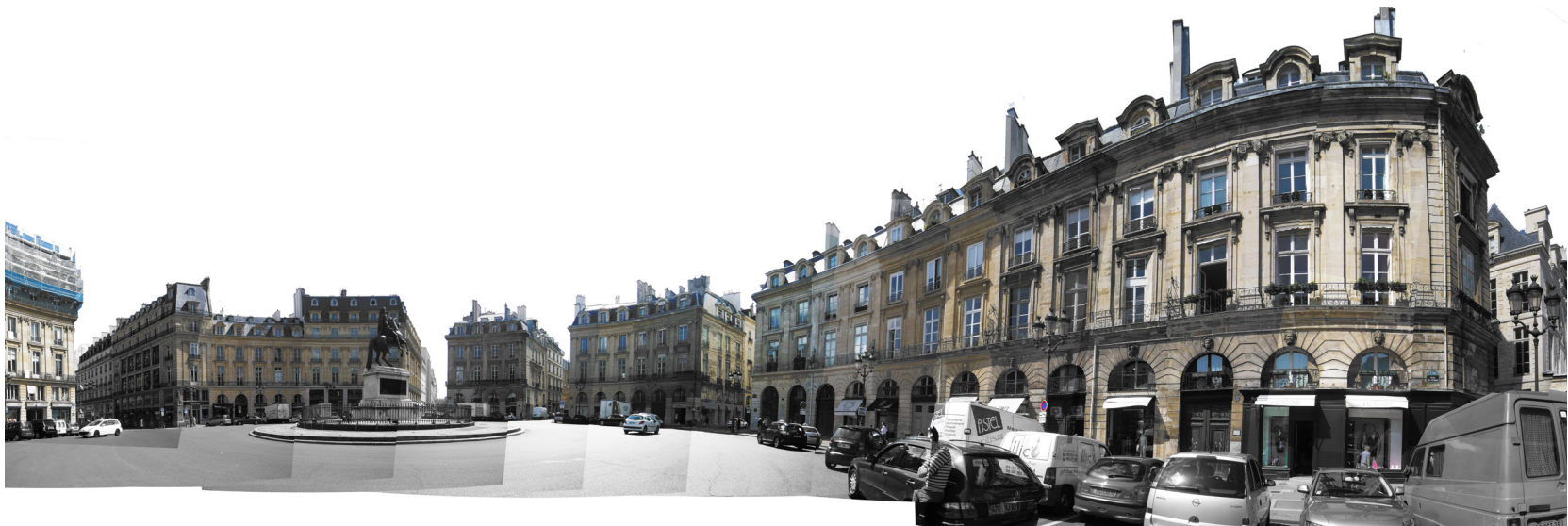
1.12 Place des Victoires (2009)

built as a backdrop for the statue and meant only to compliment it.

Place des Victoires was completed in 1685. It was intended as a circular hinge point between the grid that had been inside Charles V's walls, and the grid that resulted from Richelieu's Palace, but it was not built as it had been designed. As it was built, the square became nothing more than a traffic circle between the western districts and the city centre.

Place des Coquetes was also in the west end. It was intended as a centre for the Richelieu and St. Honoré districts, the areas that had been made available when Louis XIII extended the city limits. The King acquired the property that belonged to the Hotel Vendôme for this project, and the square was designed in 1685. In the original design there were three interior façades, while the southern side was open to the Rue St. Honoré. The Couvent des Cappucines stood to the north of the proposed square. Louis XIV'x intention was to build a statue square to house the royal library, the mint, the academies and the chancellery. [19]

In 1685 the Royal coffers did not have enough money to pay for a venture of such magnitude. Even so, the King's ego being what it was, he insisted on building the façades (as individual sensibilities, he feared, could result in too much variation in the façades)[20] behind which private owners could construct according to their will. The façades were started in 1686.

By 1698 no buildings had been built behind the King's façades.

In 1699 Mansart, the architect who was responsible for the original façades, had been made the superintendent of buildings and first architect of the King He redesigned the square to be an octagonal

19 Sir R. Blomfield, *A History of French Architecture From the Death of Mazarin to the Death of Louis XV, 1661-1774,* p. 209
20 M. Dennis, *Court & Garden*, p. 82

1.13 Place des Côquets circa 1689-98. The original façades that were built by Louis XIV.

1.14 Place Vendome formerly Place Louis le Grand/Place des Côquetes. (2009)

statue square. The existing façades were demolished and the property was transferred to the City of Paris. It then became the responsibility of the City to pay for the construction of the new façades and sell the land behind the façades. The division of land behind the façades was similar in nature to that of Place Royal. The purchaser could buy as much or as little according to his own desires, although a minimum of two bays was required.[21]

The new square was given the name Place Louis-le-Grande. The square and all of its surrounding properties were completed by 1720.

The façades of Place Louis-le-Grande hid the irregularity of the plots and buildings that extended into the private realm. Like Place Royale the uniformity of the façades added a threshold between the urban public realm and the private realm. The private realm

21 M. Dennis, *Court & Garden,* p. 82

had gained a great deal of importance in late 17th century, early 18th century Parisian life in rebellion to the strict demands of court life.

As for the failure of the design of Place des Coquêtes, Louis XIV was said to have reasoned that the original façades were not appropriate for residences. Realistically, there was not a lot of money left in Paris in the late 17th century. The second building boom that had started in the 1630s had petered out. There had been no new reason for wealthy people to move to the city, as the court was not based there since the beginning of Louis XIV's reign.

Louis XIV died in September of 1715. He left the throne to his grandson, the Duc d'Anjou.
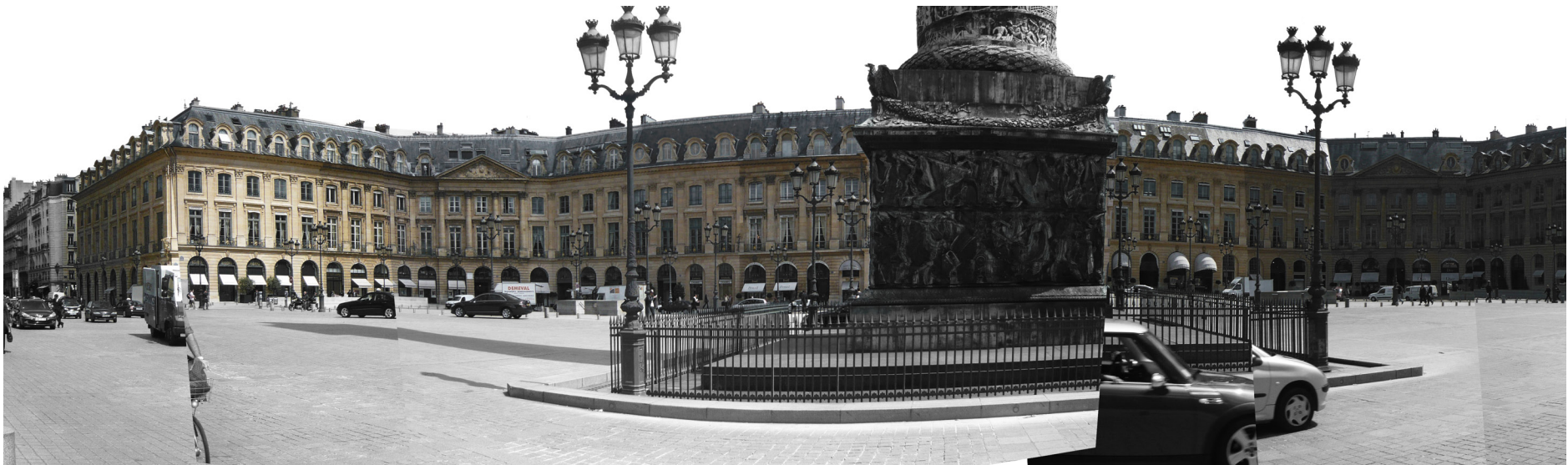
The Duc d'Anjou, who was 5 years old at the time of Louis XIV's death, became Louis XV. Louis XV's regent was his great-uncle, the Duc d'Orleans. In order to evade the stipulation in Louis XIV's will that he should have a regency council that was heavily weighted against him, he promised to restore some of the power that had been taken away by Louis XIV after the Frondes, to the parlement and to the nobles of blood. He was successful in his efforts, and did not hesitate to disband the court in Versailles. He moved the court back to Paris, to his home, the Palais Royale.

In 1722 the young King was crowned. He moved with the court, back to Versailles and in 1723 turned 13 so ended the regency. He kept the Duc d'Orleans on as his first minister until his death later that same year.

Louis XV was well liked, despite his infidelities. In the height of his popularity in 1748 the city of Paris decided to erect a statue of him, and build a new Royal square to serve as a backdrop for this statue. The city commissioned the sculptor Bouchardon to create the statue and held an open competition for the design and placement of the square. Ninety proposals were received and narrowed down to 19 from which the King was to choose one.

He chose the submission of Gabriel de l'Estrade. The project was situated beside the Pont Neuf on the left bank, and required the acquisition of the Hôtel de Conti. Because of an extremely high price on the land, Louis XV changed his mind. Instead he offered a field between the Jardins de Tuilleries and the Champs Elysées that he already owned. The site was highly contested and deemed, by many, unreasonable as the site for an urban square. It wasn't until 1750 that the city accepted the offer.[22]

With the change of location a second competition was held. It

22 M. Dennis, *Court & Garden,* p. 128

1.15 Place de la Concorde, originally Place Louis XV circa 2009

was open only to the Academy and attracted only 19 submissions. Of these none were considered good enough. The King assigned his own Architect, Gabriel, to assimilate three of the nineteen plans. The three selected schemes belonged to Boffrand, Contant d'Ivry and Gabriel. After a couple of attempts, Gabriel's final plan (approved in 1755) was based on a single axis.[23] On the south end of the axis was the Palais Bourbon on the left bank, and to the north lay the Church de la Madeleine. The square did not only act as a square, but more as a monumental street that incorporated the church into its scheme. Louis XV died in 1774, at which point Place Louis XV had not yet been finished. The façades for the twin palaces had been completed. But it was not until 1787 and the construction of the bridge that the square could be considered near completion. With the bridge, the

north-south axis no longer stood as just a visual axis. The square no longer acted as a transitional garden between the Tuilleries and the Champs Elysées, but gained stature as a piece of infrastructure. [24]

The construction of Place Louis XV initiated the third wave of renaissance construction. Combined with the opening of the faubourgs new sensibilities flourished as Parisian society continued to build a progressively more spectacular public realm while privately fashioning more significant retreats into the private realm.

The faubourgs were the areas outside of the city walls. In the late 17th century after the city walls had been torn down, and the boulevards were built. At this time, the restriction on building in the faubourgs was lifted. This offered more space to build, and inspired a new generation of building. The faubourgs became the new popular

23 Sir R. Blomfield, *A History of French Architecture From the death of Mazarin till the Death of Louis XV 1661-1774*, p.124

24 M. Dennis, *Court & Garden*, p.131

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1.16 Place Louis XV

1.17 The guillotine in Place Louis XV during the 1789 revolution.
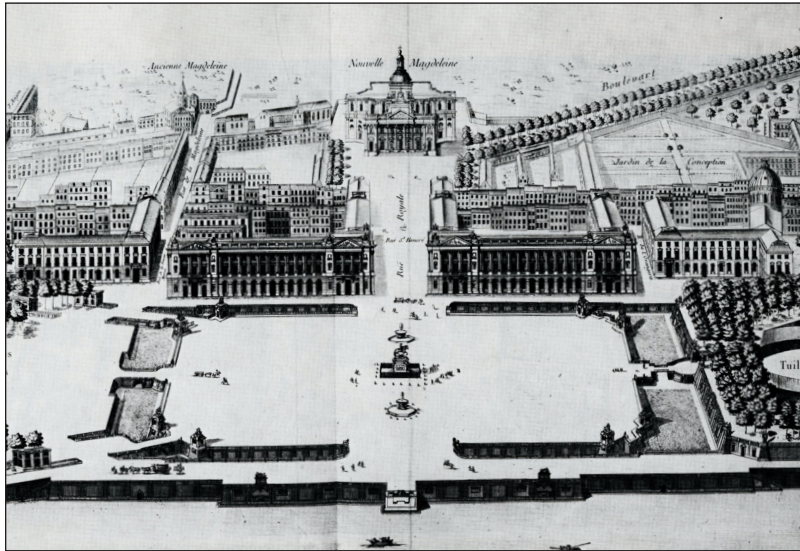
districts for the aristocratic hôtels of the late 18th century.

After Louis XV's death his grandson Louis XVI reigned until 1792 when he and his family lost their heads to the guillotine.

In 1789 the French revolution had begun, and construction in the city diminished. At the dawn of the 19th century the bourgeoisie of Paris gave rise to the apartment house, a cousin in plan to the traditional Hotel. It was the apartment that became the basis for the new urban typology while the focus of the public realm shifted from the square to the street and commercial establishments.

The escapism and libertine culture that disassociated the private realm from the public did not cause the public realm to suffer. The streets of Paris thrived in the early 19th century, however insalubrious, run down and labyrinthine they may have become. Paris was badly planned outside of the wealthy districts. The migration of rural workers to the city, meant a drastic increase in population. This time

the population boom was not wealthy nobles seeking popularity with the King and building houses for themselves. The new residents were all people with little in their stomachs and less in their pockets, in search of a better life than a farm could provide. They found shelter in boarding houses and anywhere possible. The density of Paris exploded while the built environment was stagnant. Decay became a major issue in Paris in the 19th century. It was also a popular theme in the literature of that era. Balzac and Baudelaire stand out as guides through the streets of 19th century Paris.

Balzac was a fictional writer but he described Paris in his novels in very accurate detail.

In *Paris: The Capital of Modernity*, David Harvey depended a great deal on Balzac's descriptions of Paris. In referring to Balzac's prose he wrote: "The streets, neighbourhoods, apartments, stairways, and doorways are redolent with social meaning. Balzac gives human

character to his streets in order to highlight that fact. Interiors internalize and mirror wider social forces. Human beings experience the chaos, the rushing stream of others, the multiple social interactions and accidental encounters as something outside of themselves to which they must adapt their actions and their mentalities (cultivating a blasé attitude, for example).[25]

Balzac's scenes are full of metaphors. The stench of poverty and decay came through his words from the back roads off the main thoroughfares with incredible precision. In César Birotteau, for example Balzac described a street in this manner:

"The rue Perrin-Gasselin is one byway in the labyrinth… forming, as it were, the entrails of the town. It swarms with an infinite variety of commodities—various and mixed, stinking and stylish, herrings and muslin, silks and honey, butter and tulles—and above all a host of little shops, of which Paris no more suspects the existence than most men suspect what is going on in their pancreas."[26]

The city is visible in Balzac's prose. His physical description of the city was not only a reality, but also a reflection of the social decay that permeated the literature of the early 19th century. Harvey also wrote: "The legibility of the city is, furthermore, lit up by spectacles; the Opera, the theatres, the boulevards, the cafés, the monuments, and the parks and gardens again and again appearing as luminous points and lines within the fabric of the city, casting a net of meanings over urban life that would otherwise appear totally opaque. The boulevards in particular are the poetry through which the city primarily gets represented.[27]

Throughout the 19th century the streets of Paris played an important role in the socio-political and economical history of the city. The person that was meant to maintain and improve them was the Prefect of

25 D. Harvey, *Paris the Capital of Modernity,* (London/ New York: Routledge, 2006) p.55
26 H. Balzac, *César Birotteau,* (Trans. R. Buss Harmondsworth, UK) p. 75
27 D. Harvey*, Paris the Capital of Modernity, p.43*

1.18 Rue Lafayette at the top of rue d'Hauteville. Church St. Vincent de Paul.

the Seine (An equivalent title to contemporary Canadian government would be the Minister of Urban Infrastructure and Renewal.)

Gilbert-Joseph-Gospard Chabrol held the position from 1812 to 1830. Claude Philibert de Rambuteau held the position from 1833-1848, and Berger held the title from 1848 until 1853. Between 1815 and 1848 there were 175 new roads opened in Paris. Of the 175, 110 were opened during Rambuteau's time in office. Some of the new streets were built to disencumber the busy neighbourhoods, but most were private developments.

One area that benefitted from the private initiatives under Rambuteau's ministry in the early 19th century was the Nouveau Quartier Poissonnière, around rue de Faubourg Poissonnière and Lafayette.

Rambuteau's motto was as follows, "to give to Parisians water, air and shade. I seek both the good and the distraction of Paris in the reparation of monuments, the clearing of roads, plantings, gardens,

balls, festivals (…)"[28]

The construction of the Grand Boulevards that had been initiated by Colbert under Louis XIV and were finished by Rambuteau. They became a catwalk for Parisian life. The streets and sidewalks remained part of the public realm, but the cafés and bars that lined the boulevards embodied the same threshold space that Place Royale had initiated. The Grand Boulevards boasted a particularly significant role in the shift of interest from square to street. They provided space to both see and be seen.

With the fetish that rose around the intense commodification of culture in the 19th century, spaces of threshold became very important.

In a Society with rapidly changing sensibilities, commodity,

28. P. Pinon, *Atlas du Paris Haussmannien; La Ville en Héritage du Second Empire à nos Jours* (Paris: Parigramme 2002)

lust, despair, greed, equality and intimacy underpinned the revolution of 1848. The revolution overthrew the constitutional monarchy and Louis-Philippe fled to England. Throughout the year that followed there was a power struggle for control of the state.

The Communists, the Socialists, everyone attempted to win the leadership. Louis Napoleon was elected as head of the 3rd Republic in 1850 on the strength of the bourgeoisie's votes. They feared the loss of their property and capital in the face of the communists.

In 1851 Louis-Napoléon staged a coup d'état and made himself Emperor.[29] So commenced the Second Empire. Under the second Empire the first improvements to the city addressed the circulation of people, goods, information and services. Paris had become very dense by the mid 19th century. The increased circulation cemented the commodity fetish and launched the city into modern era.

29 D. Harvey, *Paris the Capital of Modernity,* p. 98

On the 22of June 1853 the position of Prefect de Seine was given to Georges-Eugène Haussmann.[30]

Under Napoléon III and Georges-Eugène Haussmann Paris was redrawn. The number of public projects that began during the two decades of the Second Empire was astronomical even compared with the initiatives taken by Rambuteau.

Haussmann's work was very different from his predecessors. He was afforded a political and financial freedom under Napoléon III that was far beyond that afforded the previous Prefects of the Seine. He also designed, thought and operated on a much grander scale.

The three most important urban and social implications of Haussmann's work were as follows:

First, his infrastructural projects accelerated the movement and circulation in the city. In reference to Haussmann's initial projects, Harvey points out that: "As so often happens with improvements in transport and communications, the effect is not so much to relieve congestion as to re-create it at a different speed and scale. (...) Many of Daumier's cartoons drawn in response to the new forms of transport emphasize the rush and speedup on the railroads, in the stations, and along the boulevards; the intense pressure of overcrowding; and a shifting balance between private intimacies and public presences."[31] Haussmann's improvements added significant amplitude to the rushing stream of urban life. This issue is specifically important in reference to the spectacle and commodity that became an obsession in the 19th Century.

The second of Haussmann's objectives aimed to fashion Paris into a city that could stand as the Capital of an Empire. Haussmann designed the infrastructure and the institutions on a scale and in a style that he thought befit a Capital. The buildings that were built to his standards on the appropriated properties influenced a refinement of the demographics. Which influenced the street life in the centre, and in the outskirts, where affordable housing was built for the working class.

The labourers were, for the most part, annexed outside of the city because of the increased cost of real estate in the centre. This left them further from the centre, from transportation, from their jobs and the services of the city. Life for a labourer was extremely hard but more specifically was extremely public. They could afford very little personal or intimate space. They therefore, spent most of their lives in the public spaces. Their forced public presence animated the streets and contributed to the spectacle of public life in the city. It is also thought that because of the separation between the classes, the working class abandoned the manners they had maintained when living amongst the upper classes. Festivals that were sponsored by the city illuminated the public realm. They were mostly meant to uplift the morale of the working class.

The third major issue resulting from Haussmann's projects lay in the porosity of the city. Private investors and developers were caught up in the speculation that drove the economy.[32] In an effort to maximize their possible revenue they built byways and created arcades. An increase in public access to a property meant an increase in value. In the case of the arcades, property owners collaborated to build interior pedestrian streets that bisected their blocks and increased the commercial possibilities for each property. The arcades fostered a lifestyle and characters of their own. The *flâneur* was their most well known character. He passed his days in the passages observing in an effort to resolve his detachment from the other. Since the Arcades of the 19th century, Paris and Parisians have adapted to modernity's "rushing stream"[33].
Even with the decline of the population in the city centre during

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30 J. Cars & P. Pinon, *Paris-Haussmann « Le Paris d'Haussmann »* (Paris : Picard, 1991)p.34
31 D. Harvey, *Paris the Capital of Modernity* p.11
32 D. Harvey*, Paris the Capital of Modernity, p.120*
33 D. Harvey, *Paris the Capital of Modernity,* p.32

1.16 Passage Vivienne (2009)

the 20th century. Personal space has remained minimal. The vacated spaces are usually appropriated by the commercial realm; hotels, offices, institutions and decay.

The speed at which the city moves has accelerated and the threshold spaces to some degree have lost the ambiguity that made them work. But there remains a significant definition between public and private which is illustrated in the evolution of the hôtel particulier.

*To dwell" as a transitive verb—as in the notion of "indwelt spaces";
herewith an indication of the frenetic topicality concealed in habitual
behaviour. It has to do with fashioning a shell for ourselves.*

W. Benjamin, The Arcades Project p.220

In order to understand Parisian dwelling, I started by looking at the
typology of the *Hôtel Particulier*. When examined, the evolution of
the hierarchy of spaces revealed a lot about the trends in Parisian
perceptions of space.

The *hôtel* model can be broken down into four main elements;
the street façade/screening wall, the courtyard, the *corps-de-logis*
and the garden. Within these masses and voids there are three major
thresholds; street to courtyard, courtyard to *corps-de-logis* and *corps-
de-logis* to garden.

The *corps-de-logis* was the main block of living space in a *hôtel*.
Another series of thresholds were housed within it. Over the last four
centuries of city dwelling this series of thresholds has changed. Its
living spaces have been extended and split. The evolution of the
hierarchy of these spaces is an integral part of this study.

THE EVOLUTION OF PARIS' PRIVATE REALMS

C H A P T E R 2

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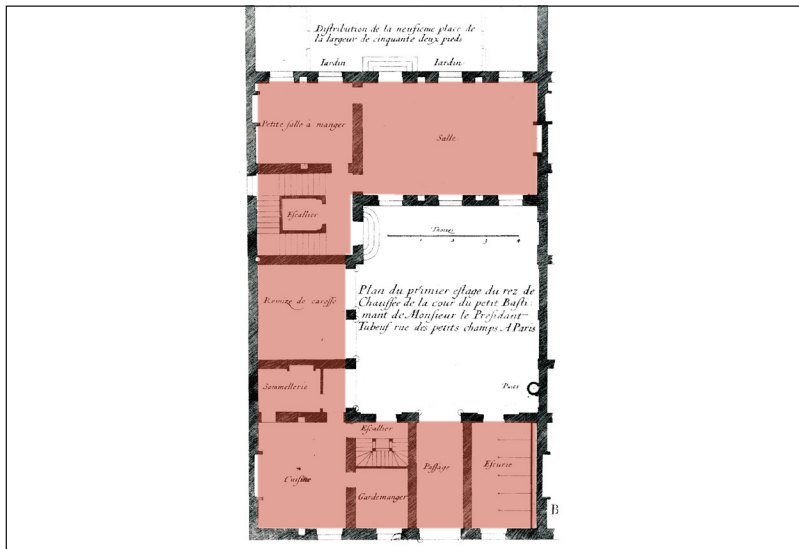
2.1 A typical hotel massing. The **corps-de-logis** is situated between an entrance courtyard and a garden and is one room deep so as to afford views and light from both sides. This is *Hôtel* Le Gendre by Le Duc c.1506

2.2 Typical apartment layout. .This from Project for a *hôtel* (Distrubution 1, site 9) by Pierre Le Muet in 1623.

The *corps-de-logis* was traditionally divided into apartments. In a medieval *hôtel* (pre 16th century) the trend was for the gentlemen's apartments to occupy the ground floor. The 1st floor or the *"belle étage"* typically housed the women's apartments. This primary organization was meant to protect the weaker sex from the draughts and coldness of the ground floor.

An apartment in a medieval *hôtel* of the early 16th century consisted of three rooms; the *chambre*, the *garderobe* and the *cabinet*.

Directly translated, the *chambre* was the bedroom. In the 16th century it was furnished with a bed, however, the bedroom and the bed did not belong to the private realm. They belonged to both private and public realms. There was no significant distinction of private in medieval French dwellings. However there was a social stratification that pertained to the spaces. The *chambre* acted as much as the living room and reception room as a private bedroom, but only visitors of the correct stature would have been invited in.

Beyond the *chambre* was the *garderobe*. It was generally a small room. The *garderobe* was typically not only a closet but also the sleeping quarters for the maid or valet.

Third in the traditional sequence was the *cabinet*. The *cabinet* was the private office or sitting room of the occupant of the apartment and the most intimate space allotted in the medieval *hôtel*.

These three basic rooms would have been arranged most commonly in *enfilade*[1]. *Enfilade* refers to an axial relation in a series of rooms. In other words, the rooms were organized in a sequence and their doors were aligned making them visually dependant on one another. An alternative to the *enfilade* organization was called *massée*. Rooms

1 M. Dennis, *Court and Garden; From the French Hôtel to the City of Modern Architecture* (Cambridge/London :MIT Press, 1986) p.17
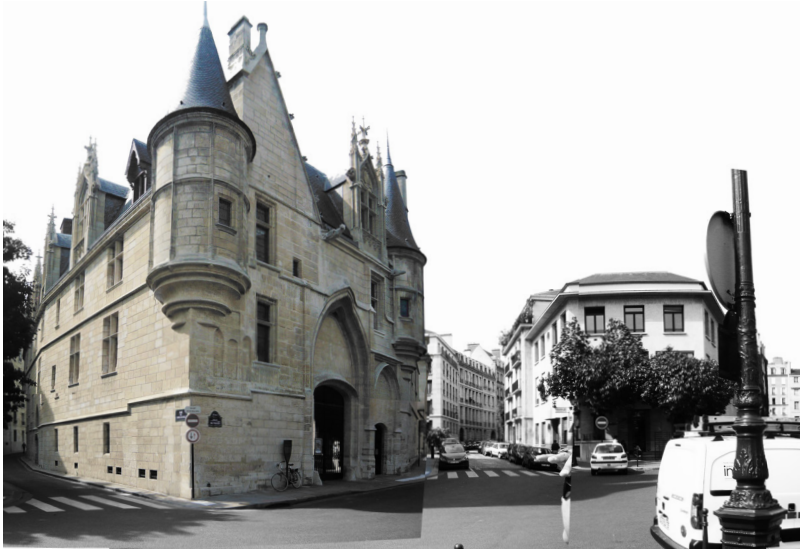
2.3 Hotel de Sens front façade

2.4 Hotel de Sens Cour d'Honneur. On the left is the stair tower that acts as a hinge between served and service areas.

in *massée* were clustered. The cluster allowed for greater flexibility in the procession of spaces. In *massée* the use of "disengagements" *dégagements* was not uncommon. *Dégagement* referred to a corridor or hallway.[2]

During the Baroque period, the *chambre à alcove*, and *chambre à coucher*[3] began to appear in plans. These were most commonly seen in the lady's apartments. Their appearance marked the beginning of the differentiation between spaces of entertainment and spaces of intimacy.

There were three other significant developments that appeared during the baroque period. The vestibule and *anti-chambre* were

added, and the depth of the structure of the *corps-de-logis* was doubled.[4]

The vestibule acted as the entrance hall in the *corps-de-logis*. In less evolved or smaller examples, the vestibule just referred to an elaboration of the hall at the base of the main staircase. In the later, more developed baroque style, a significant room was designated as the vestibule.[5] The vestibule was not considered a part of the apartment. It remained apart from the private realm. The vestibule is an example of a threshold space.

The *anti-chambre* was used as the first reception room or sometimes as a dining room. The baroque *hôtel* was the first example in private French architecture in which rooms began to take on distinct programme.

2 M. Dennis, *Court and Garden* p.61

3 A. Gady, *Les Hôtels Particuliers de Paris du Moyen-Âge à la Belle Époque,* (Paris : Parigramme, 2008) p.78

4 A. Gady, *Les Hôtels Particuliers de Paris du Moyen-Âge à la Belle Époque* p.75

5 A. Gady, Alexandre, *Les Hôtels Particuliers de Paris du Moyen-Âge à la Belle Époque* p.74

2.5 Hotel Le Sens rear façade and garden

The doubled depth of the *corps-de-logis* meant that plans were no longer limited to one procession of rooms. Two apartments could run parallel. Rooms no longer had a view of both courtyard and garden. With this, the definition between spectacle and intimate was expressed in a physical manner.

To understand the changes in the *hôtel* typology between the medieval style and the baroque style, I looked at *Hôtel de Sens* and *Hôtel Cluny*. They are both medieval. I then compared them to some examples of *hôtel*s constructed in the baroque style; *The Hôtel de Carnavalet*(1547-1549)[6], *Hôtel de Chalons-Luxembourg* (1625-26)[7],

Hôtel de Sully (1624-30)[8], *Hôtel de la Vrillière* (1650)[9] and *Hôtel Chevreuse* (1660)[10].

Hôtel de Sens (1475-1507) is the oldest *hôtel* that remains in Paris. It was built for a military hero. The military influence was reflected in its exterior fortifications. It was not only built with angle turrets, it also had shoots inset above the entrance and the door to the stair tower the shoots were another defensive detail[11]. The plan of *Sens* is irregular and does not express any kind of symmetry. Symmetry became very significant during the Renaissance. The baroque *hôtel*s that followed were full of examples of local symmetry and overall

6 *23 rue Sévigné IIIe Arrondissment*
7 *26 rue Geoffroy-l'Asnier*

8 *62 rue Saint Antoine*
9 *rue de la Vrillière*
10 *rue Saint-Honoré*
11 D. Thomson, *Renaissance Paris ; Architecture and Growth 1475-1600* (Berkeley/Los Angeles : University of Califronia Press, 1984) p.43
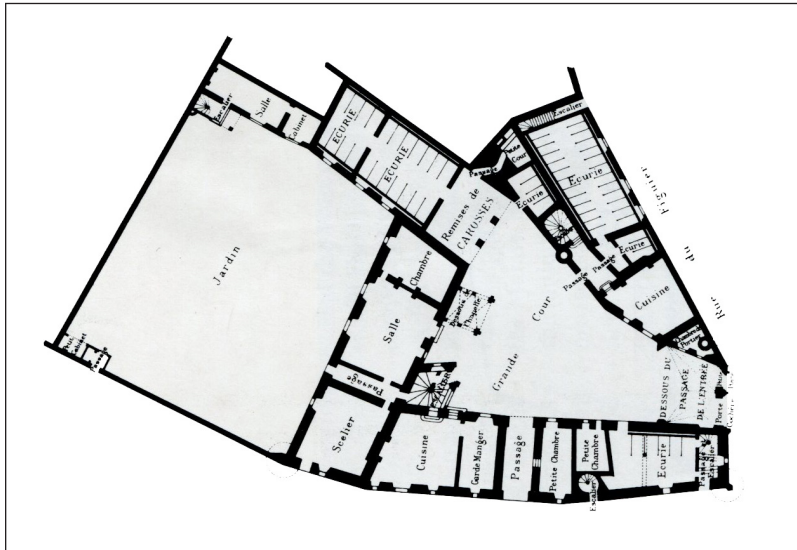
2.6 Ground floor plan of the Hotel de Sens

2.7 Ground floor plan of the Hotel Cluny

symmetry where sites permitted.

The lack of symmetry in the case of *Hôtel de Sens* could be attributed to the irregularity of the site. It was more likely due to the method of building. Typically a building would be designed from the inside out. The interior programme dictated the location of the windows for instance.

In Sens, the ground floor was mostly comprised of service rooms. The stair tower acted as the hinge between service wing and served spaces. Most importantly it resolved the difference in floor and ceiling heights between the two areas. The stair tower in the *Hôtel de Sens* is in the corner between the south wing and the *corps-de-logis*.

Hôtel de Cluny(1485-1510) was built for a family that maintained control of a religious order. The *hôtel* was not built with the same defensive precautions as *Hôtel de Sens*. Despite the difference in the

nature of the exterior elevations, the stair tower at Cluny also acted as an entrance and a hinge point.

What stands at present of both Cluny and Sens is not 100% original. But the general typology and character can be understood. The single-width *corps-de-logis* afforded both a court and a garden view to all the rooms in both *hôtel*s. Architectural theorists of the 15th and early 16th centuries prescribed that the *corps-de-logis* should have been built on a north/south axis so that the living spaces would be afforded the milder light of both morning and evening.[12]

Henry IV's reign from 1598 to 1610 was a peaceful time in French history and embodied important changes in the urban perceptions of space. The country was not engaged in any foreign or religious wars which provided an opportunity for attention to be paid to the urban

12 D. Thomson, *Renaissance Paris ; Architecture and Growth 1475-1600*

2.8 Gate in the street façade of Hôtel Carnavalet. Main Entrance into the *Grande cour*.

2.9 First courtyard of Hôtel Carnavalet

culture of the capital. Henry IV with his minister, Sully, also resolved a good portion of France's inherited financial difficulties.[13]

Between the necessity of being close to court, an imporved financial situation and Henry's urban projects, Place Royale and Place Dauphine, the building boom that started as a result of Francois' *lotissements* continued well into the 17th century. This period saw a substantial increase in the built fabric of Paris.[14]

The Baroque style of *hôtel* evolved during this initial renaissance building boom of the late 16th and early 17th centuries. It was closely based on the typology of the medieval *hôtel*. It was also heavily influenced by the classic style that Sebastiano Serilio had imported

from Italy. Serilio was an Italian Renaissance architect who arrived in France in 1540.[15]

The baroque *hôtel* also took cues from the changing urban life-style of the early 17th century. Aristocratic Parisians required new spaces in their dwellings for their evolving urban lifestyle.

The Baroque plan began with the same elements and organization as the medieval *hôtel*. The façades and plans of the baroque, however, were more regular and symmetrical, more classical than in the medieval example. Paris, however, was still a medieval city at this point and the urban lots were rarely regular shapes. Even amongst the lots laid out in the *lotissements* of the mid 16th century, there were few that were symmetrical. Irregular lots meant that the symmetry inherent to the design of a classical country pavilion could not be applied directly to its French urban cousin. In order to resolve

13 J. Collins, *The State in Early Modern France,* (Cambridge : Cambridge University Press, 1995) p.26

14 M. Dennis, *Court and Garden* p.52

15 M. Dennis, *Court and Garden* p.30
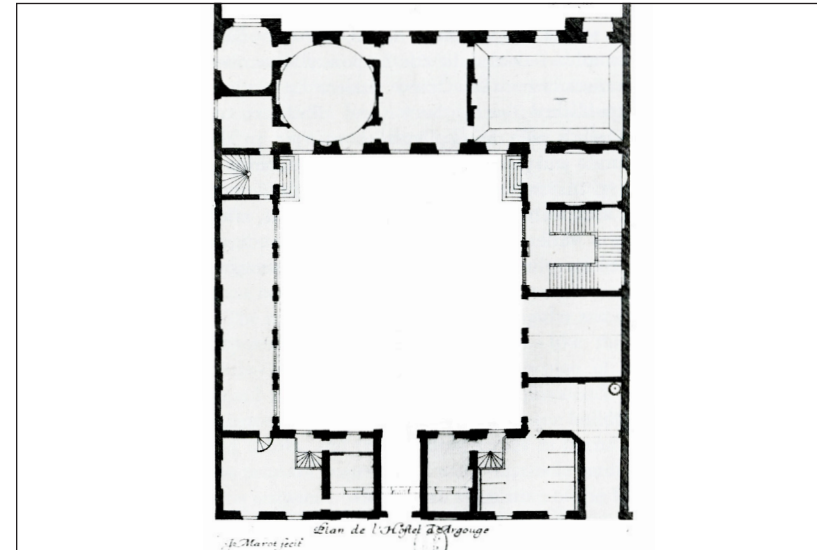
2.10 Plan Hôtel Carnavalet

the asymmetries of the urban lots, architects used various devices.

The most common device used to design the "classical" baroque *hôtel* around the irregularities of Parisian city lots was called local symmetry. Instead of everything relying on an overall symmetry, each individual space was designed to be symmetrical.

The stairs remained another predominant device used to resolve irregularities. They maintained their previous role as a threshold or hinge between the service and the served spaces.

The *Hôtel de Lingeris*,[16] now Carnavalet, was finished in 1549 by the architect Pierre Lescot. *Hôtel des Ligneris* was built on five lots from the *lotissements* of Sainte-Catherine near the Church of Saint Paul in the Marais. The plan of the *hôtel* was similar to its medieval

16 Hotel de Lingeris became known as Hotel Carnavalet and now houses the historical and archeological collections of the City of Paris.

predecessors. However it was clearly influenced by the imported Renaissance Italian style.

The main entrance was on the east façade, on rue de Sévigné. On the south side of the main courtyard referred to as the *grande cour*, was a gallery and on the north side was the lower court that served as the stables. The stables and the kitchens were housed in the street façade and basement of the southern wing. This kept all the services a good distance from the *corps-de-logis* which was oriented on a north/south axis, a single room in depth, facing both the garden and the entrance.

The *corps-de-logis* was entered through the stair in the north-west corner of the *grande cour*. In this case, the stairs were not defined by a tower or turret like at *Hôtel de Sens* or *Hôtel de Cluny*. They remained apart from the *corps-de-logis* but were hidden behind the north façade of the courtyard. In 1661 the addition of a north
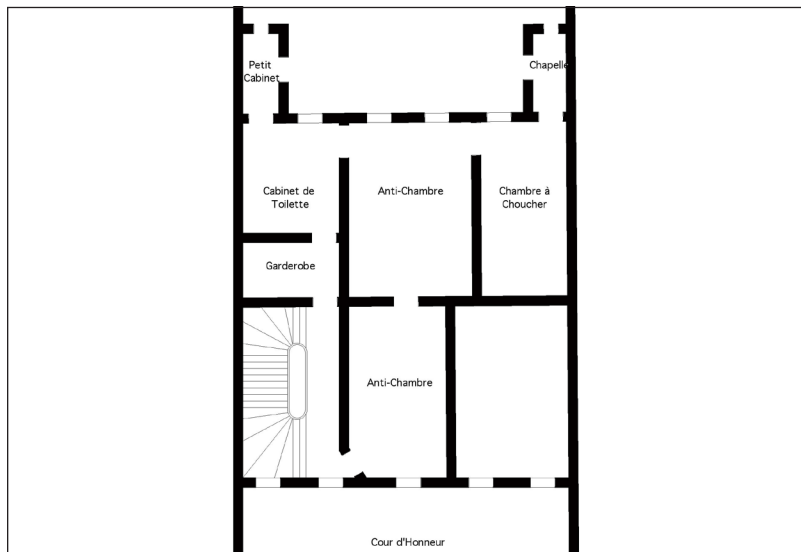
2.11 Plan of Hôtel Chalons-Luxembourg

2.12 Street Façade of Hôtel Chalons-Luxembourg circa 2009

wing in place of the stable courtyard by Francois Mansart used the main staircase once again as a hinge point between the public and the private.

In the original plan the progression of the apartment in *enfilade* from public to private moves from north to south. Next to the stair pavilion, there was a *Grande-salle*, which served as the first reception room and most public interior space. After the *Grande-Salle* came the *Grande-chambre*, the *chambre* and then the *cabinet*. In this case the apartment provided three thresholds. These thresholds all served to remove the intimate spaces as well as defining a social hierarchy.

Hôtel de Chalons-Luxembourg was constructed in 1626. It was much smaller than the *Hôtel de Ligneris/Carnavalet* and represented a more significant departure from the medieval model. The *corps-de–logis* was a double depth, providing the possibility for a *massée*

organisation, not just *enfilade*.

At Chalons-Luxembourg the lady's apartment was on the ground floor. With five main rooms instead of three this apartment illustrated a noticeable departure from the medieval apartment. Starting from the *anti-chambre*, one progressed through to the *salon-de-compagnie*, which was flanked on the right side by the *chambre-à-coucher* and on the left by the *cabinet de toilette* and *garderobe*. Further to these appointments on the ground floor, there was a tiny chapel and a *petit cabinet*.

Not only was the division of space interesting, the layout of the rooms was also important. The bank of rooms that faced the courtyard included the main stairs and the *anti-chambre*, both of which were more public in nature. The rooms that faced the garden included the second reception room and the other more private rooms: the *chamber-à-coucher*, toilet, *petit cabinet* and chapel. The private

2.13 garden façade of the hotel Sully

2.14 Plan of Hotel Sully

spaces were more removed, not only in organization but they were also visually detached from the *Grande cour*.

Hôtel de Sully, was built in 1624-1630. Jean Du Cerceau designed it, for a financier by the name of Gallet. In 1634 it was sold to Sully[17] who had been Henry IV's first minister.

The site was not rectilinear, but it was much more so than most. Du Cerceau resolved the slight shift between street and garden, by offsetting the openings of the courtyard façade and garden façade. The stairs in the *corps-de-logis* centred the circulation on the axis of the doorway in the courtyard façade. The garden façade had an even number of openings so the door was not centered, but the façade's rhythm was not broken.

17 A. Gady, *Les Hôtels Particulaiers de Paris du Moyen-Âge à la Belle Époque (Paris : Parigramme, 2008)p.184*
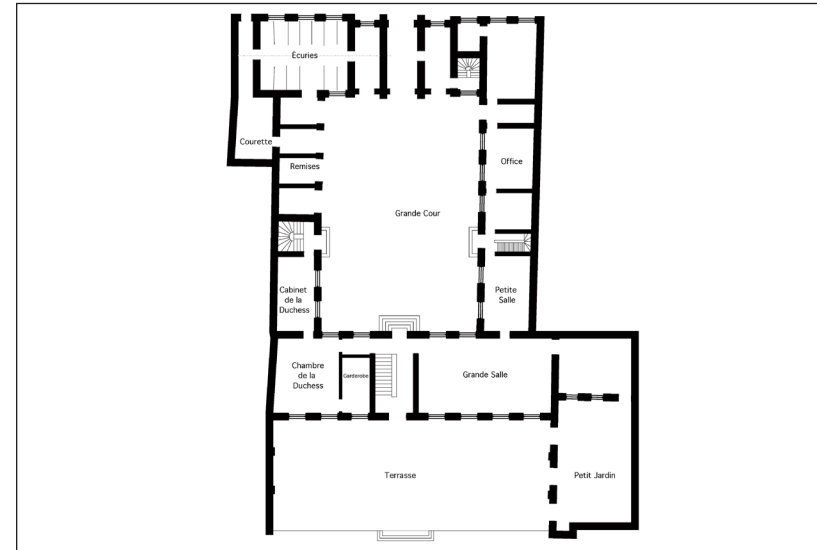
To the right of the stairs was the Duchess' apartment. This apartment followed the medieval sequence of rooms, *chambre* and *cabinet* with a small *garderobe*.

To the left of the stairway and circulation was the *Grande Salle*. At the back of the garden there was an orangerie, and a passage that accessed Place Royale.

Hôtel de La Vrillière was constructed from 1635-1650. At the time of its completion, 100 years had already passed since the original construction of *Hôtel Carnavalet*. Vrillière showed a significant advancement in the articulation and the art of planning. The architect implemented a more developed use of local symmetry and showed a greater articulation between public and private. It was a good example of the evolution that could be seen within the baroque style.

In terms of their similarities, Vrillière maintained the same
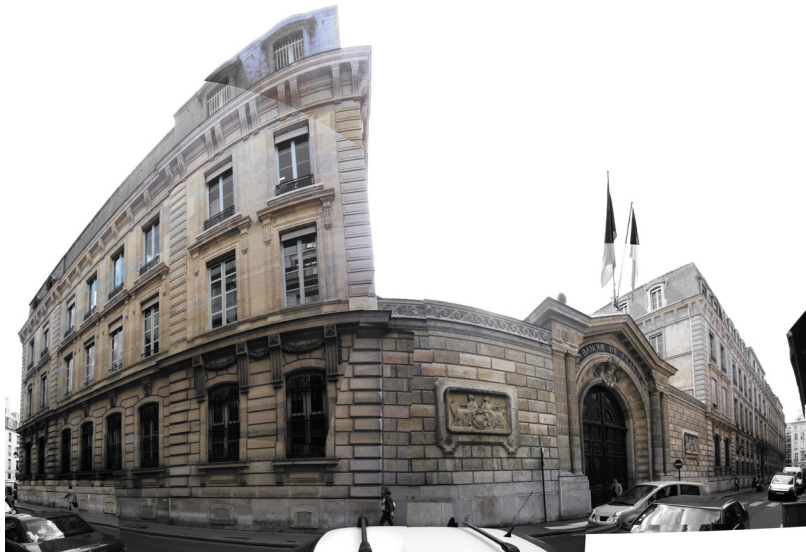
2.15 Street façade of Hotel Vrillière

2.16 Ground floor plan of Hotel Vrillière

elements that appeared at Carnavalet. The *Grande cour* and lower courtyard both had an entrance off the street.

The width of the site and a stronger use of local symmetry accomodated a greater removal of the kitchen and stables from the *Grande cour*. This kept the services out of view of the general visitors and inhabitants of the *hôtel*. It also provided another degree of separation between public and private.

The *grande cour* and the lower courtyard were separated by a peristyle that maintained the symmetry of the *Grande cour* and provided a location for the main staircase that did not detract from the circulation of the main living space.

The *corps-de-logis* bisected the lot and acted as a major re-centering device between court and garden. There is also an important hierarchy observed in the entry in the case of Vrillière. The entry to the *corps-de-logis* was not through the main stairwell, but first into a

vestibule. After the vestibule was the main staircase, and the grande *anti-chambre*, followed by the Salle d'Audience, *chambre de parade*, salon and finally the *chambre à coucher*.

An interesting device used to reduce the porosity of the ground floor in Vrillière was the architectural decoration of the wall that faced the entrance to the Courtyard. This eliminated the windows in the *chambre de parade*. By reducing the visual connections between the courtyard and interior, as well as the courtyard and garden, each space's local symmetries were stronger.

The *Hôtel de Chevreuse* was a 17th century contemporary to Vrillières. Unfortunately it was demolished to make way for the Boulevard Raspail in the 19th Century.

The main entrance to the *corps-de-logis* from the *Grande cour* was through the vestibule that was aligned on the axis of the *Grande*
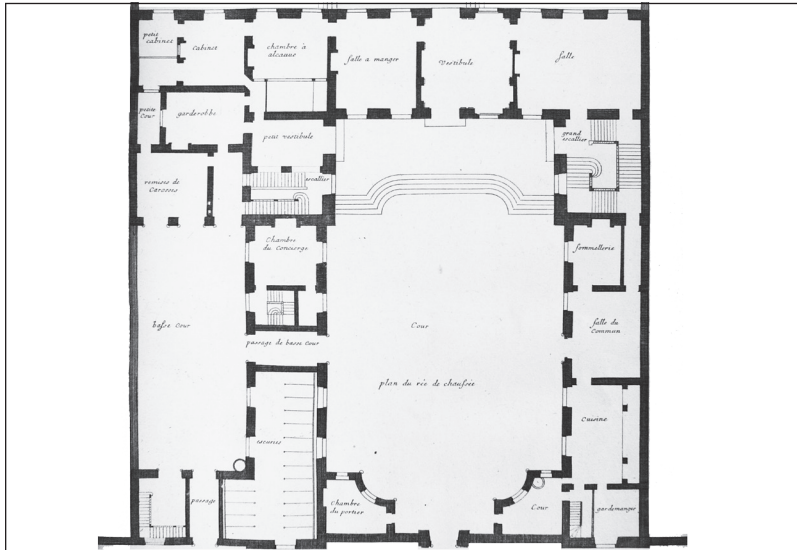
2.17 Ground floor plan of hotel de Chevreuse
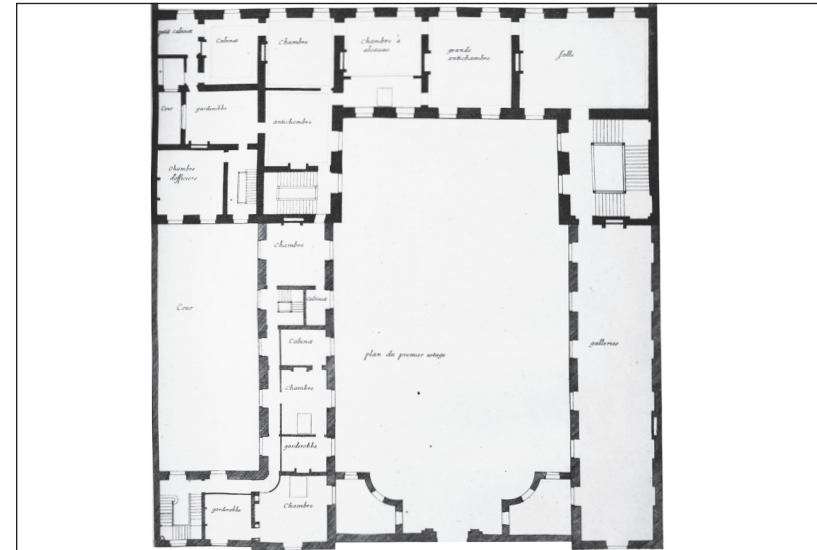
2.18 First floor plan of hotel de Chevreuse

cour. The stairs were not connected to the vestibule. They were in the wing to the right of the entrance.

The *Hôtel de Chevreuse* illustrated further developments from Vrillière that added definition between private and public. These changes also represented the further specification of activity in the Parisian dwelling. To the left of the vestibule there was a *salle à manger* and to the right of the vestibule, between the vestibule and the stairs, was a room for entertaining.

The *salle à manger* was not included in the procession of apartment rooms. Leaving it as a programmed room that was more part of the interstitial public realm than the private.

The private apartment on the ground floor was visually completely removed from the *grande cour*. The service courtyard and the wing that separated the two courtyards concealed the apartment. All the service areas associated with the more articulated apartment faced towards the service courtyard. All the principal rooms faced onto the garden, adding a significant element of privacy and intimacy to the apartment.

The wings of the *grande cour*, with the exception of the space occupied by the main staircase, were programmed with services; the kitchen and food storage on the right and the concierge and stables on the left.

With greater living spaces, greater service spaces were also required. On the upper level in the main *corps-de-logis*, the apartment was composed of nine rooms. The main procession started from the main stairs in the right wing. At the top of the stairs was a *Salle*, followed by a *grande anti-chambre*, the *chambre à alcove*, *chambre*, *cabinet*, *petit cabinet* and *garderobe*. The secondary staircase in the left wing offered a service access to the apartment.

Not only did Chevreuse have extended processions in its

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apartments and a lot more rooms in the *corps-de-logis*, it also used a corridor or *dégagement* to access the servant's apartments in the wing above the stables.

The use of *dégagement* or *poché*[18] became increasingly popular in the *hôtel* typologies that follow the Baroque. Under Louis XIV, during the 18th century, society became more enamoured with intimate spaces and privacy.

To summarize: the main developments during the baroque period were; the use of local symmetry, re-centering between rooms and the addition of four room types to the standard three rooms of the medieval apartment.

After the evolution of programme in the baroque *hôtel*, there was an even further refinement in the development of the Rococo *hôtel*. The Rococo *hôtel* flourished in Paris' second renaissance construction cycle. The late 17th century Parisian nobles yearned for privacy and intimacy. The nature of these yearnings was explained by the following quote taken from T. Hamlin's *Architecture Through the Ages* (1940).

> For some time before the death of Louis XIV (in 1715), a revolution against the ponderous ceremonials of court life had been brewing... people began again to demand private lives. By the end of Louis XIV's reign this longing for personal privacy had become universal. A complete revolution in social life occurred. People were suddenly interested in individual relationships, in intimate conversation. Wit began to take the place of eloquence.[19]

The architectural result of the social revolution that was brewing was the Rococo *hôtel*. The theme of retreat that had begun to take shape in the Baroque *hôtel* evolved to another degree in its successor. The duality of display and retreat was a recurring theme in the Rococo style.[20] The typology of the Rococo *hôtel* became most popular after the final construction of Place Louis le Grand in 1699 and persisted until roughly 1752. It took on a particular vigor right after the death of Louis XIV, when the court was moved back to Paris and the social liberties of the nobles were somewhat restored.

Two of the most published *hôtel*s attributed to the early Rococo period were the *Maison de Crozat*[4] and the *Hôtel d'Evereux*. They were situated next to one another in the north western corner of the Place Venôme. The *Maison Crozat* was built in 1702 and the *Hôtel d'Evreux* was built in 1707. They were commissioned by Mr. Crozat for himself and for his son-in-law. The architect Pierre Bullet designed and built both of them separately. Maison Crozat was then modified in 1724 so as to connect the two courtyards. (In plan, their massing was opposite to each other).

Crozat had a large portion of the street façade so its double *corps-de-logis* was built on the square. Even though the bulk of the living spaces faced the public square, a clear division was maintained between public and private. The kitchen and offices flanked the entrance passage from the square. The main stairs and a vestibule occupied the space between the service areas and the courtyard. Two apartments occupied the wings along the length of the courtyard. Both of these had two *anti-chambre*s, a *chambre à coucher* and ended in a large *cabinet* that was completely detached from the courtyard and looked out onto the garden. In this case the *corps-de-logis* was still removed by the threshold created by the service areas and then the stairs.

Separate staircases had direct access to the *cabinet*s of the

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18. *Poché* is a product of the École des Beaux Art; a word meaning the blackening of residual areas, for example the blackening of the structural walls. In reference to Michael Dennis' *Court and Garden* it is used to describe the residual spaces left over after the development of the local symmetries in the primary circulation. They are commonly used for secondary circulation.

19 T. Hamlin, *Architecture Through the Ages, (New York: Putnam's Sons,1940)* p. 464-465

20 M. Dennis, *Court and Garden* p. 79

2.19 Place Vendôme and the façade of hotel d'Evreux and Maison Crozat

ground floor apartments. This kind of secondary circulation became quite popular in the Rococo *hôtel*s. The *Maison Crozat* held many examples of these spaces. On the first floor, for example, there was a corridor and another set of stairs that connected the *anti-chambre* of the main stairs to the vestibule of the secondary stairs and gallery. The gallery occupied the entire northern wing of the first floor.

The *Hôtel d'Evreux* only had four bays on the square and so its double *corps-de-logis* was located on the garden side of its *grande cour*.

On both the ground and first floors the main apartments of *Hôtel d'Evreux* were located on the garden side of the in the double *corps-de-logis*. A peristyle and a gallery formed the entire courtyard façade of the *corps-de-logis*. There were two ways to access the apartments: one was through the service entrance that was directly off the stairwell on both floors and the other was to follow the procession

of rooms starting (on the first floor) by traversing the gallery to the *anti-chambre*. Off the *anti-chambre* was the *chambre de parade* followed by the *chambre à coucher*, the *cabinet* and the *garderobe*. Of note in the *Hôtel d'Evreux* was the existence of a small room titled *lieux* off the *garderobe*s on both the ground and first floors. These were some of the first examples of indoor toilets.

The services were mostly located on the ground floor in the northern wing.

The courtyards of both Crozat and d'Evreux were more removed from the public realm than the majority of the courtyards in baroque hotels because of their three and a half story high façades on Place Louis le Grand. These larger structures made much more significant barriers between the public and private. The noise from the city would therefore have been less in their courtyards and living spaces when compared to other *hôtel*s.
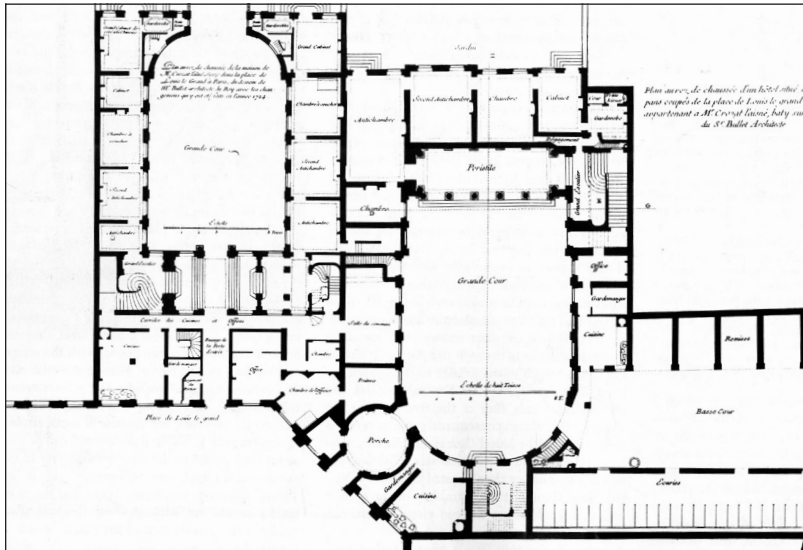
2.20 Ground floor plan of Hotel d'Evreux and Maison Crozat
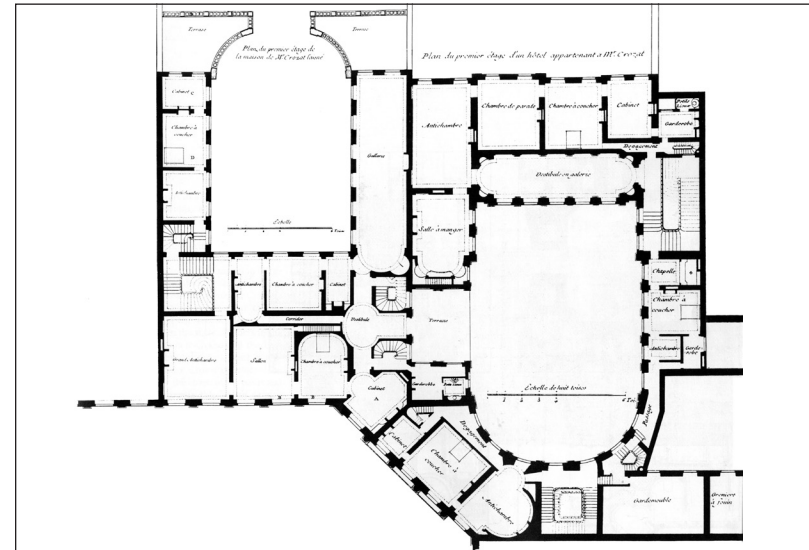
2.21 First floor plan of Hotel d'Evreux and Maison Crozat

In *Court and Garden,* Michael Dennis[5] referred to the courtyards as "*primary poché*". He defined a hierarchy of *pochés* starting with *urban poché* (the streets and squares in a city), followed by *primary poché* (the courtyards) *secondary poché* (the circulatory spaces in the *hôtel*s) and *tertiary poché* (the service hallways and stairways). Crozat and d'Evreux both have good examples of *tertiary poché* as I mentioned earlier. However their *tertiary pochés* were not as articulated as some of the later *hôtel*s.

Another example of the early Rococo *Hôtel* was a plan by Jules Hardouin Mansart, Louis XIV's first architect for the majority of his Versailles projects. Mansart's project for a *hôtel* was dated between 1699 and 1708.

The *grande cour* was surrounded on three sides with living and working spaces. The fourth elevation of the courtyard was a wall that separated the courtyard from the street. The wing that divided the *grande cour* and the stable courtyard contained the kitchen and other service rooms on both ground and upper floors. The Courtyard side of the double *corps-de-logis* contained the vestibule, main stairs, a *salle à manger* and afforded a small passage from the main stairs towards the garden. The hierarchy of spaces started with the vestibule and proceeded through the *grand salle*, or the *salle à manger*. After both of these rooms were *anti-chambre*s and *grand cabinet*s. The *anti-chambre*s and the *grand cabinet*s created thresholds between the distinctly public entertaining rooms and the more intimate spaces on the other side. The *chambre à coucher* faced onto the stable courtyard while the *cabinet* and back *cabinet* faced the garden. The *garderobe*, toilet and other service areas for the bedroom were hidden behind the stables.

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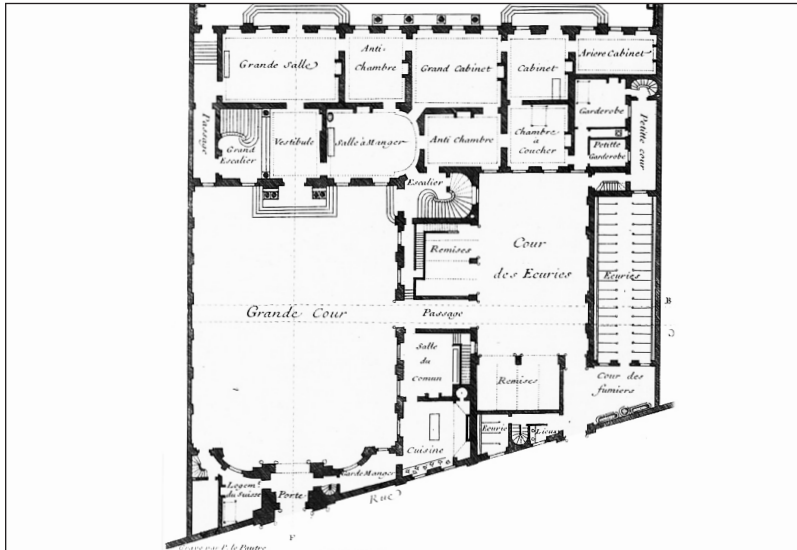
2.22 Ground floor plan of Mansart's design NTS

2.23 first floor plan of Mansart's design NTS

On the upper floor the layout was similar however it did not include the vestibule leaving the larger space for the *grande salle.* One of the most notable devices in the space planning of this *hôtel* was that on both levels the *corps-de-logis* had a public apartment that ran parallel to a private apartment. In French terms the *appartement de parade* ran parallel to the *appartement de commodité.*

The existence of the two apartments side by side was a significant example of the Rococo period's predominant theme: display and retreat. The intimate was removed from the spectacle of the public.

In terms of the general plan and layout with regard to centering, re-centering, local versus overall symmetry, the plan showed an elaborate sense of distribution. The façades are all symmetrical and balanced, while the plan used various methods that disconnected but respected both the exterior symmetry and the interior organization.

During his Regency (1715-1723) the Duc d'Orléans moved the court back to Paris. Intimacy, interior design and comfort became the focus of architecture and leisure time.

Jean Cortonne built *Hôtel de Matignon* in 1722-24. It is now the house of the Prime Minister of France.

Characteristic of the Rococo style the exterior was simple and symmetric. The interior, however, relied on local symmetries and the realignment of axes to programme the space. The space was designed to accommodate both everyday life and an opulent social life, all the while insulating the one from the other. Sir Reginald Blomfield, the author of *A History of French Architecture*(1921), described *Hôtel* Matignon in these words "Both in plan and elevation it is one of the most attractive designs… The difference of axis line between the front to the *grande cour* and the *enfilade* through the principal

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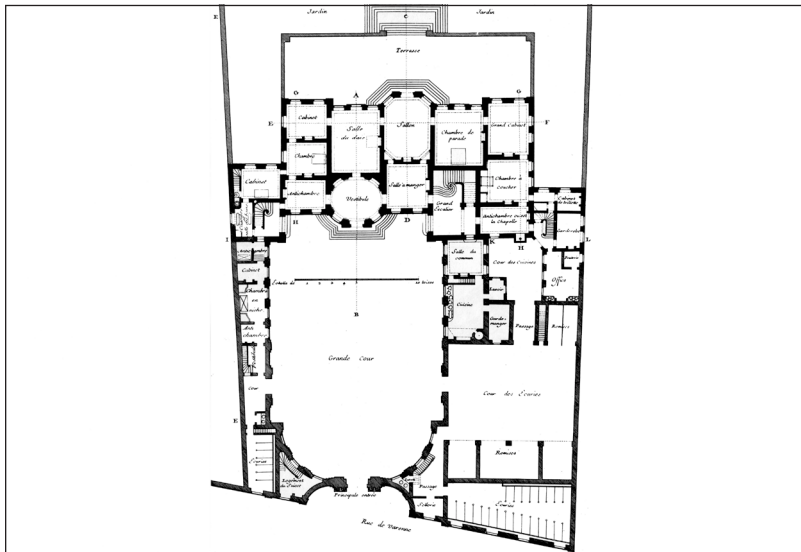
2.24 Ground floor plan of Hôtel Matignon
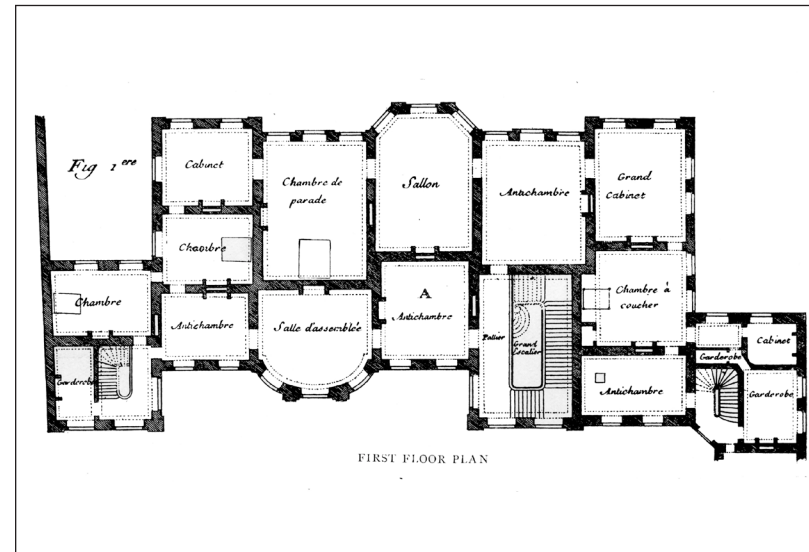
2.25 first floor plan of Hôtel Matignon

rooms on the garden front, the oval vestibule and its well considered domestic arrangements, is very able."[21]

The *corps-de-logis* was articulated in this hotel, so as to appear disconnected from the wings of the courtyard. This was a precursor of the neoclassical *hôtel* that became popular in the late 18th and early 19th centuries. The tendency of the neoclassical *hôtel* was to evoke the impression of a pavilion in a garden landscape.

Not only were the courtyard wings of Matignon one story while the *corps-de-logis* was two stories, the *corps-de-logis* did not extend to fill the width of the lot on the garden side. This retreat from the property lines allowed for windows on all four façades of the *corps-de-logis*.

The main entrance and courtyard entrance were aligned along

the axis of the *grande cour*. The garden's central axis was offset from that of the *grande cour* by a room. The *salon* and the *salle à manger* lie on the central axis of the garden. The ground floor hosts two apartments, one on either end of the *corps-de-logis*. In both apartments on the ground floor the *chambres à couchers* faced neither garden nor courtyard but both benefitted from the windows on the sides of the *corps-de-logis*.

Matignon's *appartement de parade* was a large spectacular procession of rooms used for public life. The *appartements de commodités* were designed to a noticeably smaller, more human scale for personal and intimate everyday life. The plan on the first floor is similar in form and intention to that of the ground floor.

By the end of the Rococo period the list of new rooms within Paris' residential architecture was more or less complete. The difference

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21 Sir R. Blomfield, *A History of French Architecture from the death of Mazarin Till The Death of Louis XV* (London : G. Bell and Sons, Ltd., 1921)p.77
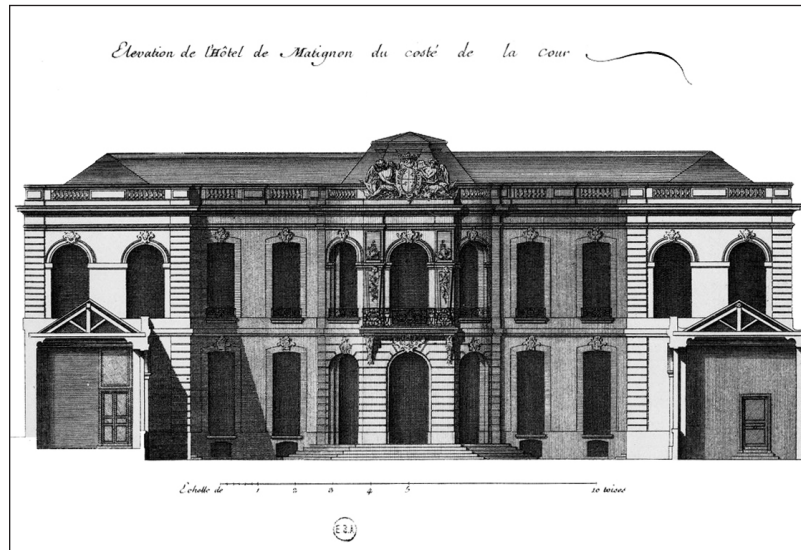
2.26 Image of Hôtel Matignon's courtyard façade

2.27 Image of Hôtel Matignon's graden façade (2008)

between semi-public and private spaces, between spaces of spectacle and intimate places had been made real and physical in the architecture of the wealthy. These distinctions were emphasized further in the over zealous nature of the Neoclassical *hôtel*.

The Neoclassical *hôtel* in its most basic form represented the aristocracy's continued desire to detach themselves from Paris' urban culture. Louis XV, like his grandfather, demanded regular attendance in court for his nobility to maintain favour and backing. Which meant the nobility maintained residences in Paris. The city was only a short distance from the court in Versailles.

The nobility, however missed the pastoral calm of their country palaces and chateaux and yearned for a life less public. When the restrictions on building in the faubourgs were lifted, vast new districts became available for construction. The trend that sculpted

the Neoclassical hotel characterized it as a pavilion in a garden.

The most common design criteria of a Neoclassical *hôtel* was that the *corps-de-logis* was not visibly connected to service areas nor the street façade. The *corps-de-logis* was meant to resemble a classical pavilion in a garden setting.

Interior differences in the neoclassical *hôtel* included proper toilets in each apartment and the further separation of primary and secondary circulation. Often semi-public circulation was detached from the private/personal/intimate spaces. Boudoirs also started to appear in the Neoclassical *hôtel*.

During the 18th century the apartment block rose in popularity as the bourgeoisie population rose in numbers and status.

The apartment building was based on the *hôtel*'s typology and maintained Paris' urban morphology of the perimeter block.

Buildings were typically comprised of two masses. One building on the road and the second, accessed from the courtyard.

The model in the 19th century during Napoleon III's empire had to be flexible. The new lots that resulted from the new roads and boulevards were very irregular in shape. The original property lines were maintained along the rear limits while the front limits were changed according to the new street. Since the new streets were not often similar to the old streets, lot lines ran at odd angles. Haussmann's apartment typology had to be forgiving enough to be accommodated on the irregular lots his urban renovations produced.

The standard for an apartment was to have the living and dining room along the street façade in *enfilade*. Typically, a corridor would run behind these rooms to access the rest of the apartment. The corridor had direct access to the stairwell. The service areas (ie. kitchens, washrooms) and secondary bedrooms faced inner courtyards and often had access to a service stairwell. This plan was flexible in that the only thing that was mandatory was to have three rooms in *enfilade* across the front façade.

Essentially the plans amounted to a double loaded corridor off the stairwell with the *appartement de parade* facing the street and the services and *appartement de commodité* facing the courtyard.
In 1923, in his book entitled *Balzac*, E.R. Curtius wrote;

> The hideous unbridled speculation that lowers, year by year, the height of the ceilings, that fits a whole apartment into the space that was formerly occupied by a drawing room and declares war on the garden, will not fail to have an influence on Parisian morals. Soon it will become necessary to live more outside the house than within it.[22]

Curtius could not have imagined the extent to which speculation

2.28 Floor plan of an apartment building circa 1890s note the three rooms *enfilade* with the other bedrooms and service areas on courtyards and secondary courtyards respectively.

would reduce the dwellings. Modernity arrived in the 19th century and brought with it Bohemian artists, speculation and commercialism. There was an acceleration not only in the circulation of goods and information, but also of people and money. Speculation took its toll on intimate space.

Space in Paris today is still expensive. It is not uncommon for individuals to live in less than 20m². To own one's own apartment is not a common reality for most Parisians today. In short Curtius' projections have become reality. Most Parisians spend more time outside than within the confines of their own apartment. The parks and gardens and patios are full as soon as the weather is nice. During the winter months and on rainy days the cafés and bars share their customers with the museums and theatres until closing.

22 E.R. Curtius,, *Balzac* (Bonn: F. Cohen 1923) p.28
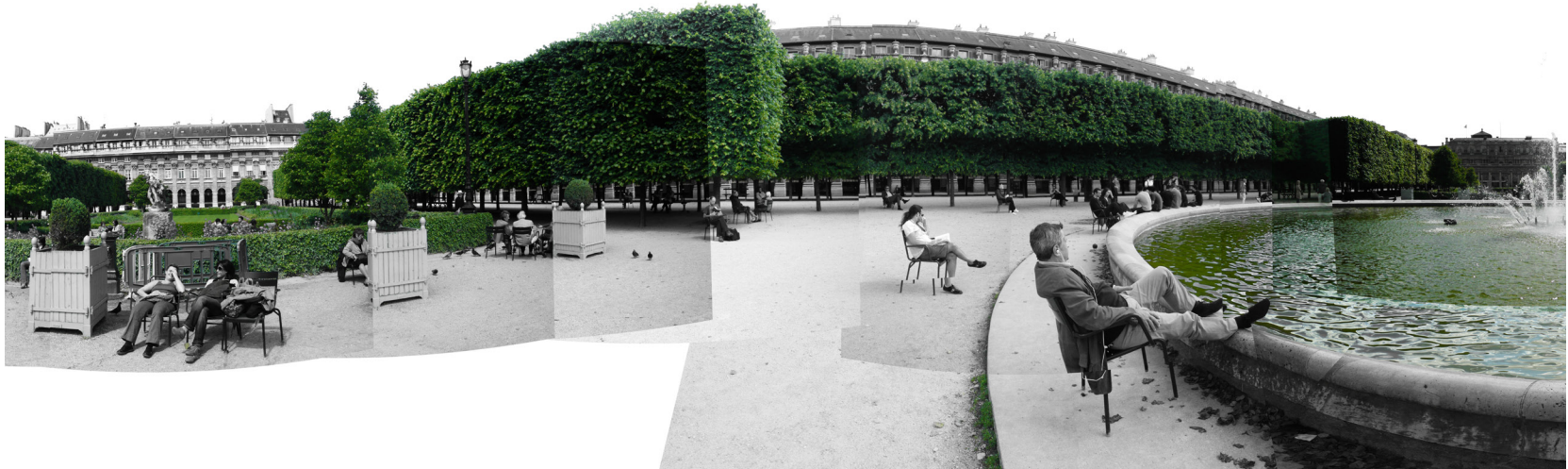
2.29 Garden of the Palais Richelieu now the Palais Royale

Paris' public realm has become more prominent in the lives of Parisians since the 16th century because people's personal space has been reduced. The political and economical influences of each era added in a compound manner to both the popularity of the public realm and the need to escape it. These trends also sculpted the dwellings that remain today. Paris' density hit its peak in the early 20th century and since has been in decline. Even with a significant reduction of residents in the city core, living spaces have not decompressed. With the rise of the office block, and buildings that have been left to rot, there is a lot of space that is no longer available for residential use.

The physical act of dwelling has also changed significantly in its rights and rituals since the 16th century.

From the simple spaces of a medieval *hôtel* to the more defined spaces in the baroque hotel, followed by the intense and secretive

corridors in Rococo *hôtel*s and the pageantry of spaces in Neoclassical *Hôtel*s, the *hôtel* typology was developed by human practices.

Through the four centuries that I reviewed one trend was repeated; Parisians continually invested more in public culture and architecture and at the same time they removed and interiorized their intimate spaces further and further from the public realm.

This relationship of oneself to oneself governs the internal alterations of the place (the relations among its strata) or the pedestrian unfolding of the stories accumulated in a place (moving about the city and traveling). The childhood experience that determines spatial practices later develops its effect, proliferates, floods private and public spaces, undoes their readable surfaces, and creates within the planned city a "metaphorical" or mobile city, like the one Kandinsky dreamed of "a great city built according to all the rules of architecture and then suddenly shaken by a force that defies all calculation."

Michel de Certeau, *The Practice of Everyday Life.*

Streets and sidewalks are the first part of the city that anyone sees.[1] My first memory of Paris was exactly that, a memory of the streets and squares. I remember the sense of being between two ribbon-like façades that wound up a hill bending this way and that. Those façades seemed to go on forever. A friend and I wandered through those foreign streets. For the brief two days that we visited Paris that was all we did, except for the occasional pause in a café. A coffee or glass of wine was needed intermittently to warm the body and the spirit. This first memory of Paris was not a collection of monuments. For me Paris was a collection of corridors, of tiny interiors. Most importantly it was a public experience. It was not monumental, but intimate. I loved Paris for that experience.

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1 J. Jacobs, *The Death and Life of Great American Cities*, (New York :Random House, 1961)

SPACES   BETWEEN   THE   BUILDING   FRONTS

C H A P T E R 3

3.1 The intersection of Rue Dunkerque and Rue Saint-Quentin. The front of Gare du Nord. My point of entrance on my first visit to the City of Paris.

Philosophers, anthropologists and architects have long debated and tried to reason what influences the habits of a society and how this is reflected in and reflective of that collective society.

Paris' collective population has long been seduced by idea of the intimate. The city's public realm has always played an important role in that seduction. Whether the intimate is a physical encounter or an intangible whisper the streets and parks, the squares and cafés are the backdrops for these intimacies. They form an ambiguous threshold realm of place outside of the intimate.

The intimate could be considered explicit but is not limited to a sexual context, although many of the literary examples from Paris are sexual in nature. The simple sharing of a chance meeting of eyes could be considered charged with intimate meaning. A coffee, a greeting, a meeting of friends, could all be considered intimate encounters, and could of course lead further.

In the 16th and 17th Centuries, Henri IV's efforts were focused on providing public spaces that were amenities for the residents of the city. Louis XIV created public spaces that were intended to stand as monuments to himself, and the difference between the liveliness of Henri IV's projects and those built by the Louis XIV in today's Paris is striking. The residents of Paris, Paris' collective, inhabit Place des Vosges and Place Dauphine, while Place des Victories and Place Vendôme have become elaborate traffic circles. The cars go whizzing through and the tourists snap photos of the stone monuments but no pauses in these spaces. Louis XIV's projects are spaces of passage not of inhabitation.

After the fall of the monarchy during the 19th century the collective's focus returned to the streets. The architectural propaganda and personal glorification policies of the last monarchs were recalculated to a modern populace. Haussmann's intention
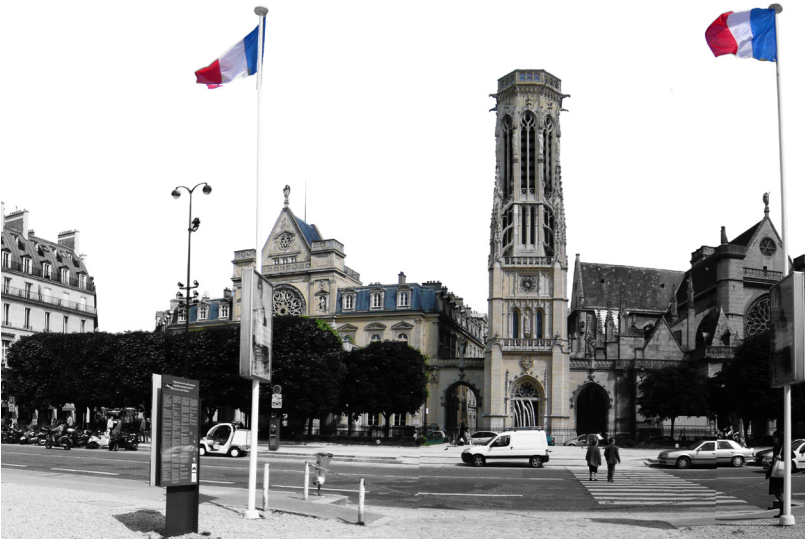
3.2 The Mairie of the 1st Arrondissement and Church of Saint-Germain l'Auxerrois. Haussmann was responsible for the organisation of Paris into arrondissements with local administration.

3.3 Hénard's plan published between 1903 and 1909 for a 3 cross styled after Haussmann's (the 2nd cross)

to build a Capital city, a city to rival Rome blamed insalubrious conditions for the necessity to demolish what stood in the way of his new urban design. The city was overcrowded at the beginning of the 19th century. Immigrants from the rural communities had come to make their fortunes, to improve their stature. They crowded into the boarding houses and the courtyards in the city centre. The slums and boarding houses were full, the living conditions were horrendous and circulation was next to impossible.

Some have referred to Haussmann as Napoleon's henchman, while others have argued that the hierarchy was in some cases reversed. But his name is synonymous with the urban revolution and speculation that shaped the city of Paris that entered the 20th Century. In Émile Zola's *La Curée*, published in 1872, the character of Saccard described passionately the intentions of the new city builders:

Yes the transept of Paris, as they call it. They're clearing away the buildings around the Louvre and the Hotel de Ville. That's just child's play! But I'll get the public interested. When the first network is finished the fun will begin. The second network will cut through the city in all directions to connect the suburbs with the first network. The rest will disappear in clouds of plaster. Look, just follow my hand. From the Boulevard du Temple to the Barrière du Thrône, that's one cut; then on this side another, from the Madeleine to the Plaine Monceau, and a third cut this way, a cut there, one further on, cuts everywhere, Paris slashed with saber cuts, its veins opened and providing a living for a hundred thousand navies and bricklayers, traversed by splendid military roads which will bring the forts into the heart of the old neighborhoods[2]

2 E. Zola, *The Kill*, Brian Nelson, trans. (Oxford; New York: Oxford University Press, 2004). p.69

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3.4 rue Charlemagne in the 4th Arrondissement, the Marais district lined with tiny store fronts and barely wide enough for a car. (2009)

3.5 rue Belleville, in the 19th Arrondissement, is a one way street going downhill. On a market day it is buzzing with pedestrians. (2009)

It is not, however, the architecture of the city that is most important, but the way in which this architecture was inhabited and how it continues to be inhabited today. What took place in the streets of the 19th century and what takes place in the public realm today, is more important than the stone façade that half these activities are hidden behind. As Kandinsky said *"a great city built according to the rules of architecture and then suddenly shaken by a force that defies all calculation"²* It was the force of human practice that shook the meticulously planned Paris. With Haussmann's urban renovations the decongestion of the throughways not only improved transportation, it also accelerated the overall pace of the city. All the trends of the 19th century lead to a compression of space-time. New sensibilities and understandings of space were derived from the new speed of the city.

Walking around Paris, it is clear that the city was built to the scale of the individual. The boutiques and restaurants are small.

They are missed in the blink of an eye if you're moving faster than your own legs can take you. There are still narrow streets that are not wide enough to fit two cars abreast. In Paris exploration on foot is the best way to see the city. Walking encourages a personal and intimate mapping of the city, beyond the simple cartographic understanding.

David Harvey used these intimate and ephemeral characteristics to define space. His definition broke space into three types: Absolute, which is the cartographic definition of space, relational and relative. Relative and relational space are contingent on the relations that objects and people hold within themselves and with their surroundings. It is in the relative and relational spaces that the intimate world exists. Harvey originally defined space as:

neither absolute, relative or relational in itself, but it can become one or all simultaneously depending on the circumstances". The

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3.6 In front of the Churdh of St. Eustache. Les Halles in the 2nd Arrondissement. A common point of relaxation and reflection. (2009)

problem of the proper conceptualization of space is resolved through human practice with respect to it. In other words, there are no philosophical answers to philosophical questions that arise over the nature of space -- the answers lie in human practice. The question 'what is space?' is therefore replaced by the question 'how is it that different human practices create and make use of different conceptualizations of space?[3]

This being said, the flâneur recovered Paris' public spaces.

In the 19th century there was a visible change in priorities and values and thus a change in the population as well. In reaction to the change in the populace Baudelaire's character of the flâneur took shape. In his essay, *the painter of modern life*, he described a flâneur's character:

3 D. Harvey, *Social Justice and the City,* p.13

For the perfect *flâneur*, for the passionate spectator, it is an immense joy to set up house in the heart of the multitude, amid the ebb and flow of movement, in the midst of the fugitive and the infinite. To be away from home and yet to feel oneself everywhere at home; to see the world, to be at the centre of the world, and yet to remain hidden from the world- such are a few of the slightest pleasures of those independent, passionate, impartial natures which the tongue can but clumsily define. The spectator is a prince who everywhere rejoices in his incognito.[4]

The title of flâneur came from the French verb *flâner,* which means to wander. Baudelaire used the flâneur as a method of resolving the detachment that had infected Paris' population in the 19th century.

4 C. Baudelaire, *The Painter of Modern Life and Other Essays,* (Phaidon Press, London and New York, 1964) p. 9

3.7 Baudelaire in 1877

3.8 Passage Verdeau 9th Arrondissement

In his preface to *Les Fleurs du Mal* (The Flowers of Evil) that was first published in 1857, he wrote:

> Some have told me that these poems might do harm; I have not rejoiced at that. Other good souls that they might do some good; and that has given me no regret. I was equally surprised at what the former feared the latter hoped, which only served to prove once again that this age has lost all sense of the classical notions of literature.
>
> Despite the encouragement given by a few celebrated pedants to man's natural stupidity, I should never have thought our country would take with such speed to the road of progress. The world has taken on a thickness of vulgarity that raises a spiritual man's contempt to a violent passion.[5]

5 C. Baudelaire, *The Flowers of Evil,* Marthiel and Jackson Matthews selected ed. & trans.

It was with contempt and violent passion that Baudelaire's character spent his days in the arcades, the squares, the streets and the cafés, observing, in an effort to understand and transcend the limits between self and the other. He was characterized by a rich intention to find meaning in his context and the individuals that surrounded him. The character could be considered an anthropologist. He stood in the middle of the scene and while doing so, remained on the edge. He tried to drink in the practices of everyday life that were played out in front of him. In this manner he went about mapping the collective. Baudelaire was not the only one who sought an understanding of the vulgarity that seemed to have engrossed 19th century Parisian society. His was not the only example of a flâneur. The character of 'the flâneur became quite popular as a literary tool as much as it became a popular pastime.

(USA: New Directions Books, 1989)

3.9 Beaubourg in the 4th Arrondissement on a Sunday afternoon (2009)

3.10 Interior of a café in the 9th Arrondissement (2009)

Benjamin, Balzac and Zola are only a few examples of other authors that created their own literary flâneur characters.

Constantin Guys was a genius and an artist according to Baudelaire. He wrote very highly of Mr. Guys using titles like cosmopolitan, "a man of the world" and "a spiritual citizen of the universe"[6] to depict his nature and his interest in humanity. His sketches and paintings were derived from the pleasure, and passion that he got from seeing the crowd from within.

Walter Benjamin wrote a significant amount about the public life of Paris. His writing examined the emotions and culture of cafés, bars and other public spaces. His *Arcades Project* although it was a catalogue of ideas and quotes, portrayed the character and the role of the passages and sidewalks of Paris and advocated the necessity

6. C. Baudelaire, *The Painter of Modern Life and Other Essays* p.8

of these spaces and depth of life contained in these public places. The Arcades project illuminated the ambiguous intimacies that had become part of the public realm.

What better way to explore the city and observe the life of the collective than to experience it from within? Even today, it is by far the most obvious way to get to know a city and its residents. The pedestrian sees the city at a speed and scale that can be understood and appreciated. The chance encounters that are inevitable can only be realized on a human scale, and at a human speed.

In his book, *The Practice of Everyday Life* (1984) Michel de Certeau expressed a feeling very similar idea to the "fugitive the infinite" that Baudelaire referred to.

3.11 Rue d'Hautville in the 10th. Looking towards the Boulevard Poissonnière. circa 2009

3.11 Rue Bleue in the 9th. Taken from Rue de Trévise looking east towards Faubourg Poissonnière. circa 2009

The moving about that the city multiplies and concentrates makes the city itself an immense social experience of lacking place—an experience that is, to be sure, broken up into countless tiny deportations (displacements and walks), compensated for by the relationships and intersections of these exoduses that intertwine and create an urban fabric, and placed under the sign of what ought to be, ultimately the place but is only a name, the City.[7]

Paris in the vaguest of definitions, is a massive social experience. I have certainly experienced the feeling of "lacking place". For this reason the flâneur is essential to the city. The flâneur doesn't make place, he welcomes the lack of it and by embracing this absence he creates spaces. He creates relative and relational spaces that only

7 M. de Certeau, *The Practice of Everyday Life* (University of California Press Berkeley and Los Angeles California 1984) p.103

exist in relation to the people and things in them and to themselves.

My return to the streets of Paris was a couple of years after my first two-day visit to the city. But I recall my first impression of the city was similar to the relative spaces that I had retained from my first visit. Maybe it was because of the previous experience, but I think the corridor streets do that often enough. However those spaces rarely exist in the Paris that I know now, now they only exist in my memory.

My second arrival in Paris marked the beginning of a new chapter in my life and since then the streets have collected a great deal more meaning.

The corridor no longer appears as an endless façade. Each space has become a multiplicity of relationships and is relative to the past and present, people and places that make up the collective fabric.

Rue Faubourg Poissonnière marks the boundary between the 9th and 10th arrondissements. The following is a collection of experiences from that street and the surrounding fabric that influences the character of F. Poissonnière.

With the superimposition of personal references and meaning the perception of the spaces changes. The names on the map start to mean something. The city's character begins to emerge. This is the collective of Paris; the people, experiences and memories that abound in the streets.

AROUND THE QUARTIER POISSONNIÈRE
CHAPTER 4
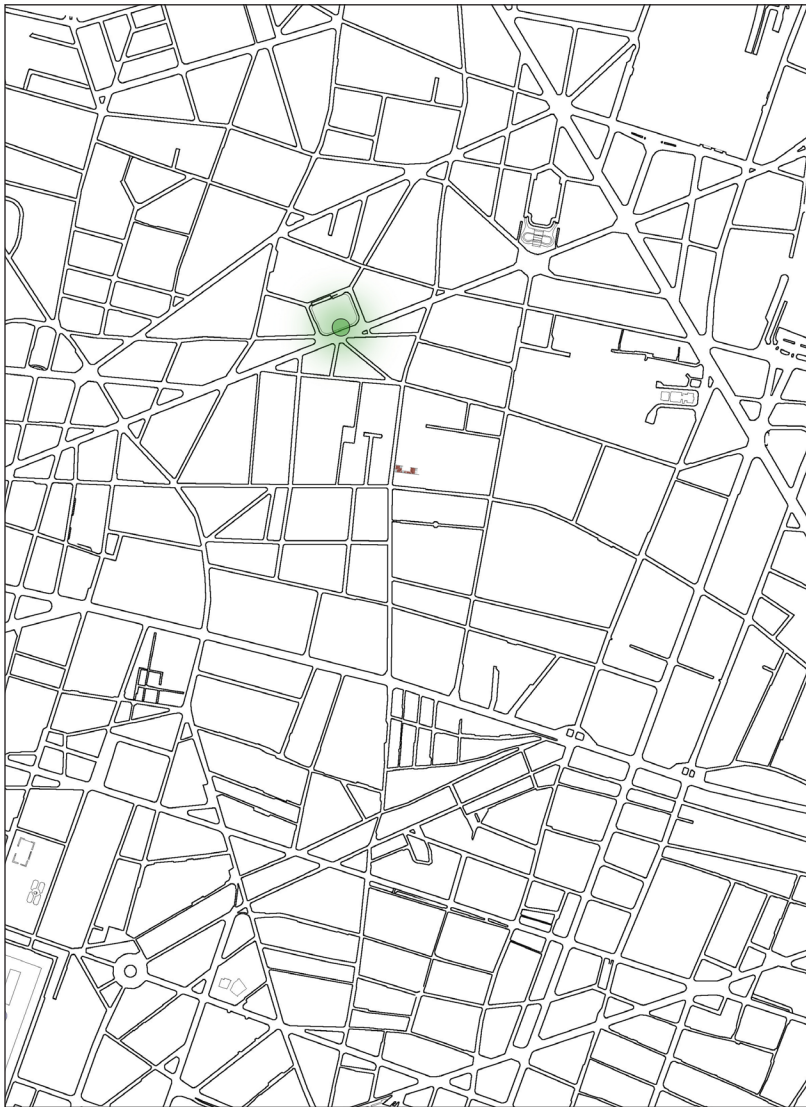
4.1 Park Montholon on Rue Lafayette

4.2 The statue square in park Montholon on Rue Lafayette (2008)

The square in which Parc Montholon sits was developed between 1858 and 1863. It was part of the extension of rue Lafayette. Lafayette now runs in a straight line from the Garnier Opera House all the way past the Gare du Nord and Gare de l'Est to Porte de Pantin in the northeastern corner of the city. It's a busy one-way street with three lanes of traffic headed out of the city. There is one lane for busses and taxis going in the opposite direction.

The area around Parc Montholon is more heavily occupied by offices than previously. It makes for a lively area during business hours, but during the evenings and weekends there is a noticeable calm that pervades. The district slows down and stretches its legs over the weekend. The people that you see in the street on Saturdays and Sundays are not the same people that go zipping by during the week in crisp blue suits and shiny black shoes. The park changes too. During the week there's a man in a blue suit on almost every bench

with a plastic fork and a styrofoam tray of takeaway food. On the weekends the standard dress is not as rigid.

There's a basketball court that is off to the side of the park and on the opposite side there's a playground, with slides and swings and things of that nature. Montholon, like many Parisian parks, also has a couple of concrete ping-pong tables. I've been meaning to pick up a set of ping-pong rackets for years now, and yet somehow I never remember.

Somehow even with teenagers playing on the basketball courts and the cars rushing past on the street behind this green oasis is always refreshing and calming. There's maybe just enough green that you forget the rushing around beyond the foliage.

In the fall and winter, the park is much less visited. Parisians don't like the cold and the rain. During the rainy months they go to the cafés and bars to pass the time of day.

(1) PARC MONTHOLON
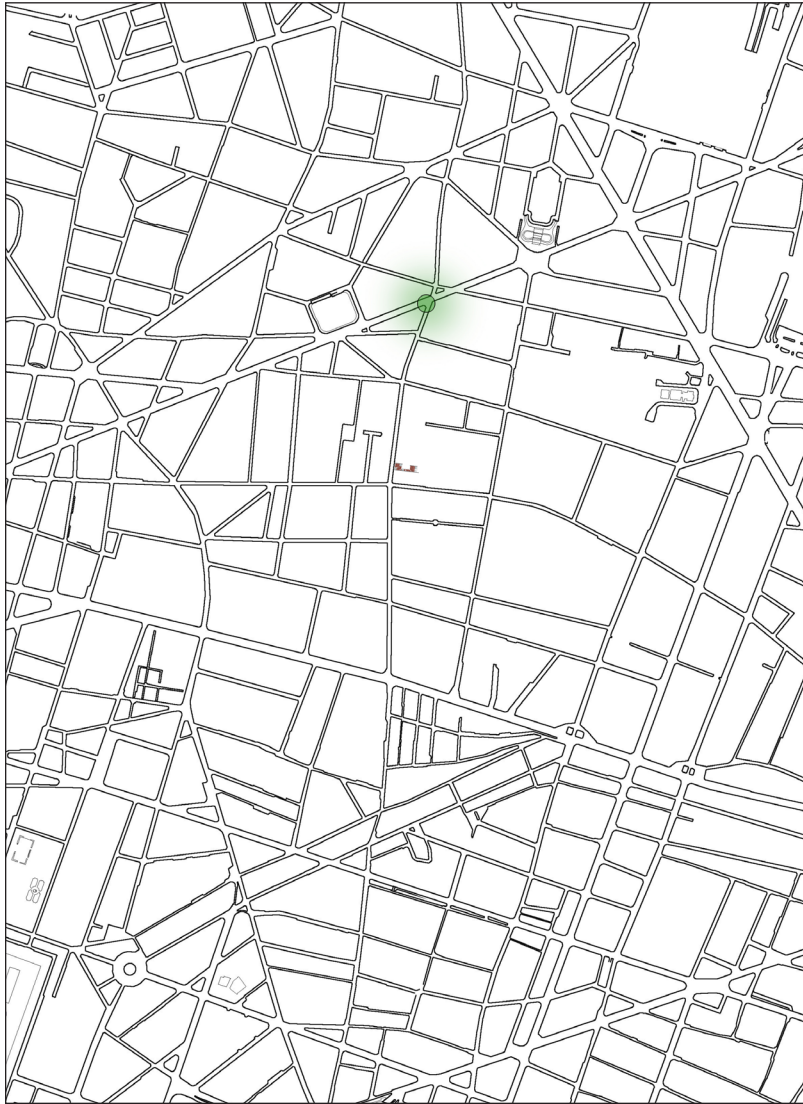
4.3 Metro Poissonnière at the intersection of rue de Faubourg Poissonnière and rue Lafayette

4.4 Metro Poissonnière and the 19th century façade along Lafayette

The traffic crawls by in the evening rush. The horns are inescapable. It makes me very proud and inspired to be walking to the metro. To know I won't be caught up in the same delays. The image of the trains rattling along under all the silly people in their little cars stopping up the streets comforts my punctual self.

It's worse in the rain. When it's raining the taxis are all full, likewise the busses. Everyone that owns their own car is in it even though it's impractical and the people honking away are going to be an hour later than normal. The scene is quite beautiful in the evening hour in the rain. The lights in the busses make them look homey and warm. All of the lights dance on the puddles and the windshields. It's beautiful.

The traffic, if it can be considered an entity itself, has one habit that really annoys me. I suppose they don't have the same perspective as the pedestrian or the resident, but when there's traffic backed up

and the traffic lights do nothing. The patience of the drivers wears thin, fast. The part I don't understand is why people honk. They honk for the most idiotic reasons imaginable. From my perspective, they're not moving because the person in front of them isn't moving likewise the person in front of them, likewise the person in front of them, and so on down the line. So I see no reason to honk, it's not going to improve the situation. The things I've imagined doing to make them see the futileness of honking gets pretty violent at times. Eggs, baseball bats and air horns to the driver's ears are among some of my imagined revenges. But instead, I always try to breath deeply and move along.

Up around the corner past the window of the boutique with the fantastic windows, and down into the metro. The mannequin in cheap shawls welcomes you to the station. Then it's through the turnstile, and down the next set of stairs to the platform.

(2) MÉTRO POISSONNIÈRE
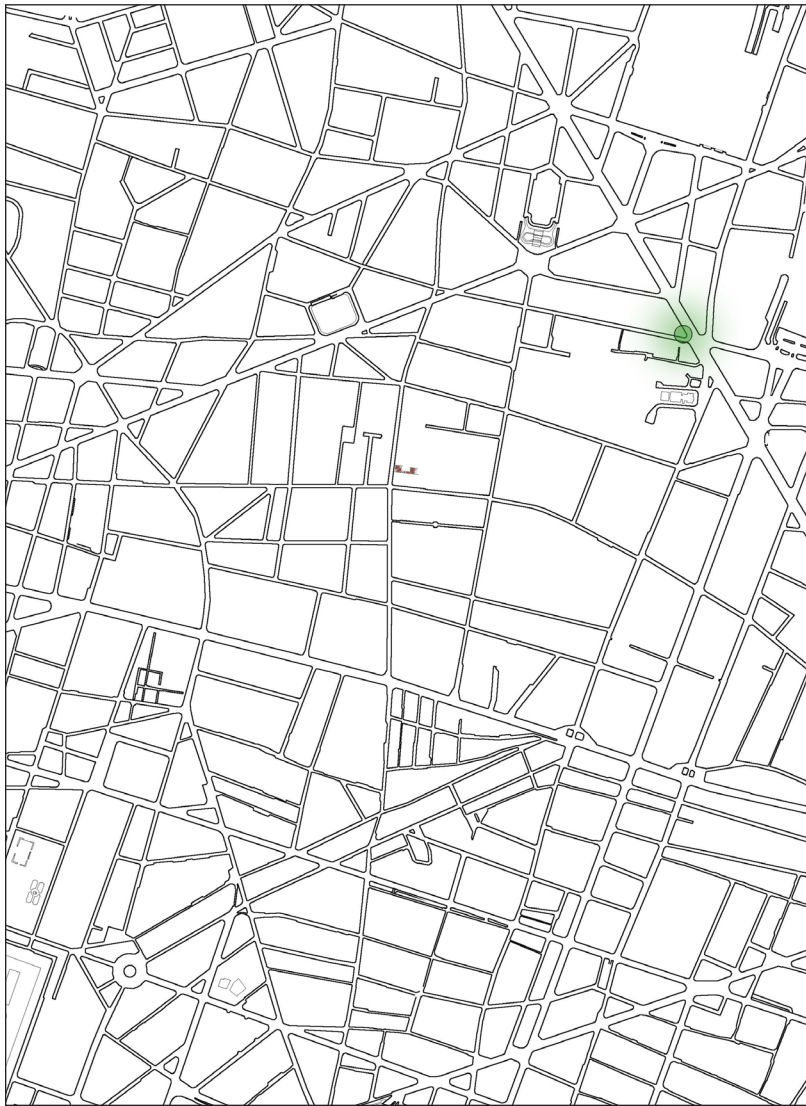
4.5 Marché St. Quentin

4.6 The fishmonger at Marché St. Quentin

The market building is a beautiful delicate green steel structure that frames the tall panes of glass and the skylights overhead.

I love markets, open air or interior, it doesn't matter, but markets just seem so much more appealing to me than the supermarket. They seem more human. The lack of natural light in the supermarket makes everything look slightly green and drab. The lighting somehow sucks all the freshness out of the produce.

The produce at St. Quintin's always looks better. Brighter and tastier under the skylights and Christmas lights that dance overhead.

The kiosks remind me of children with their toys spread out around them. The reds and greens and vibrant colours of the fruits and vegetables spill down in layers like skirts around the vendor. I always go to one vendor for my fruits and vegetables. He's always very courteous, and lets me pick away without trying to sell me things. He's also very generous and throws in a few extras; some

4.7 My favourite fruit and vegetable stand at St. Quentin

parsley, sage, or rosemary, and his produce always looks good. When he doesn't have what I need, it is only with reluctance that I drift to the other side of the market. The vendor over there is pushy, and once tried to throw a truffle for an extra €30, into my shopping bag.

I avoid him. I've never been impressed by his produce. He tried to sell me *fresh* rosemary that had dried up and turned brown in its cellophane packaging. I told him no. He went and found another in similar condition. Again I said no. "It's not very 'fresh' sir. I'll pass." He then did a 360 and whizzed off into his back room and finally emerged with a packet of rosemary that was green. It shouldn't be so hard to tell green from brown.

My personal weakness is always the *poissoneries*, the fishmongers. I could stand in front of them and imagine dish after dish of fish and shellfish. Even with the odor that accompanies any fish stand, I just can't walk away. All the fish are displayed so fantastically and look so fresh. I usually stand for a couple of minutes drinking in my imaginary dishes silently a few paces back.

In France the shrimp are still shrimp, their heads and legs are still attached. The shells of the snails and whelks glisten in the lights. The Scallops are still in their shells with their corals attached. The fishmongers always catch my eye and ask what would be my pleasure... EVERYTHING!

But I can't buy things that aren't on my list. There's no vehicle outside to carry my groceries home for me. I have to carry it all home, so there are no extras allowed.

(3) MARCHÉ ST. QUENTIN
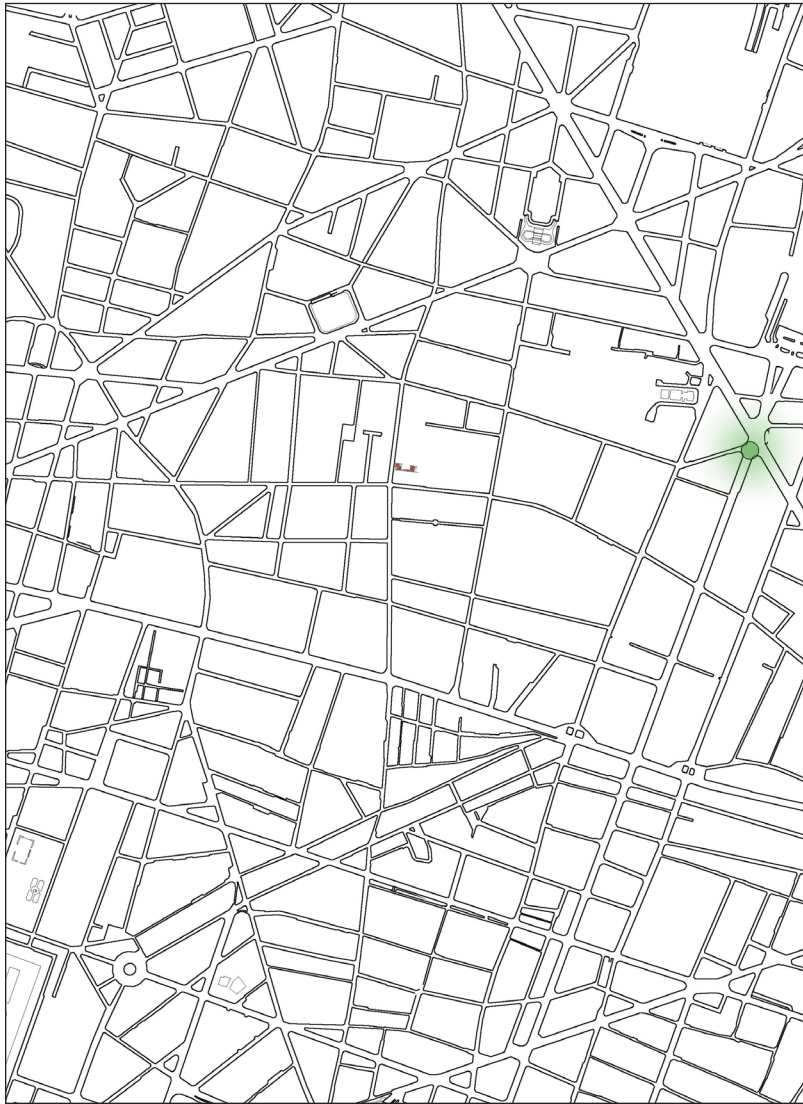
4.8 Boulevard Magenta at Boulevard Strasbourg

4.9 The *Église Saint Laurent* with Gare de l'Est in the background

The intersection of five streets is never a dull place. Boulevard Magenta and Boulevard Strasbourgh cross, both more or less on north south axes, while one of my favourite streets in Paris curves off and down towards Faubourg St. Denis. The street is not my favourite because of its stores or restaurants. I love it because of its name. It's called rue de la Fidelité, (fidelity road). Every time a cab driver asks if I want to go home via rue de la Fidelité I giggle a little in my head. I don't know why, but it just always strikes me as funny. It of course runs right into the end of rue de Paradis, (paradise road) which runs into what used to be rue d'Enfer (hell's road). This sequence of roads always seems to me to be such a great combination of names.

On the angle between Magenta and Strasbourgh opposite rue de la Fidelité, stands St. Laurent's church. The gothic peak that adorns it today dates back only to the 1860s when Haussmann's boulevards (in this case Magenta) demanded some of the church be destroyed.

This site has been a place of Christian worship supposedly dating back to the 6th Century. Destroyed and rebuilt, numerous times the building had been the last example of flamboyant gothic architecture until the 17th Century when the remaining nave and façade were built in the Neoclassical style.

As it stands today it is an icon at a very busy intersection.

One road goes towards the Gare du Nord, one is on axis with Gare de l'Est, one takes the traveler straight to Place de la République and the last major road that feeds the intersection is Boulevard Sébastopol that comes from Place du Châtelet.

I never stop long here, except for the day that I took these photos. The energy in this intersection makes me anxious. It gives me a sense of urgency. It's not a place to linger and contemplate life, but it is a reference point that a lot of people pass through, whether by foot or in a taxi, or rolling along the well-marked bike paths.

(4) BOULEVARD MAGENTA

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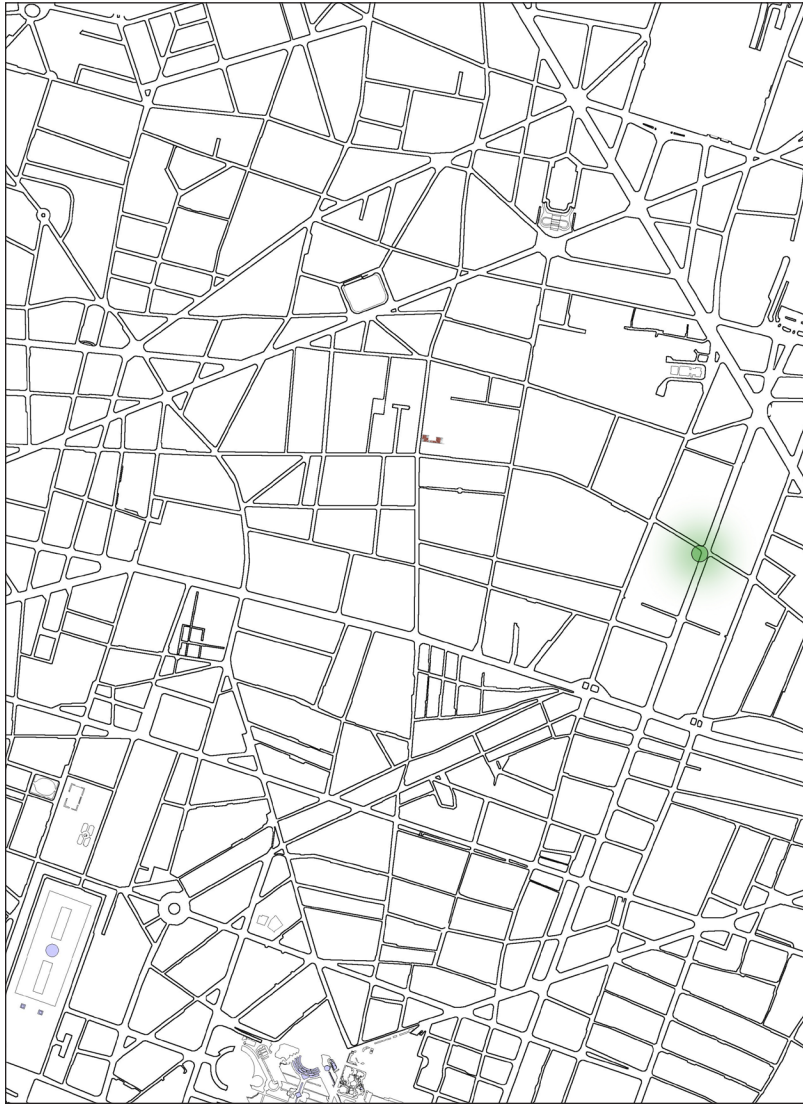
4.10 Boulevard Strasbourg and rue Chateau d'Eau

4.11 The Metro entrance for Metro Chateau d'Eau on line 4

Boulevard Strasbourg is busy. There are four lanes of traffic; three for cars and one for busses, taxis and bicycles. I've seen it busy even at three in the morning. Along with other traffic, the night busses go flying up and down, full of people whose nights are coming to an end, or sometimes just finding a new venue. I've gone home this way a couple of times and always let a sigh of relief escape once inside my front door. The bus stops at Chateau d'Eau, a metro station and the congregation point for what some days seems like Paris' entire black community. I don't feel comfortable here during the day. I don't know why I ventured here at night. I try desperately to avoid eye contact with anyone, and feign oblivion to the half closed shutters along the sidewalk with wafts of smoke drifting out from underneath them.

By day some of these storefronts are nothing but empty white rooms with stained ceiling tiles and harsh fluorescent lights that glare down on a few random plastic tables and chairs. The chairs hold old

4.12 Boulevard Strasbourg and rue Chateau d'Eau with the metro entrance on the left.

men in worn out jackets with unkept hair. They claim to be *"clubs"* of various denominations, although there is no signage to say so. At night they close their shutters and hold *"private functions"* so they can evade the ban on smoking.

By the light of day Chateau d'Eau is a phenomenon of black hair salons and manicure places. At dusk the street is full of curly tufts of hair drifting from the open doors and storefronts of the salons. The days clippings are swept out into the street for the birds or the street cleaners, whoever finds them first.

On the northeast corner of the intersection of Chateau d'Eau and Boulevard Strasbourg there is a restaurant that promotes "specialty Afro-Caribbean" food and beside it is a sandwich shop. On hot summer afternoons these two restaurants attract a crowd so large that it is impossible to walk along the sidewalk. In the gutters the remains of roasted corncobs, chicken bones and beer cans mingle with the

hair clippings from the salons. It is an intersection unlike any other that I've seen in Paris.

Paris is a strange place when it comes to the mixing of cultures and races. The French are generally quite prejudicial. So perhaps their actions evoke the reactions from their immigrant population. Or perhaps their unabashed stares are a result of their own culture shock. But whatever it is, I often feel inclined to walk a step or two faster past the groups of men that hold their council on the sidewalks and at Chateau d'Eau. I keep a good pace to avoid the mob that surrounds the steps into the metro, or that block the bike path outside "their" bar.

Chateau d'Eau is a place of spectacle.

(5) MÉTRO CHATEAU D'EAU
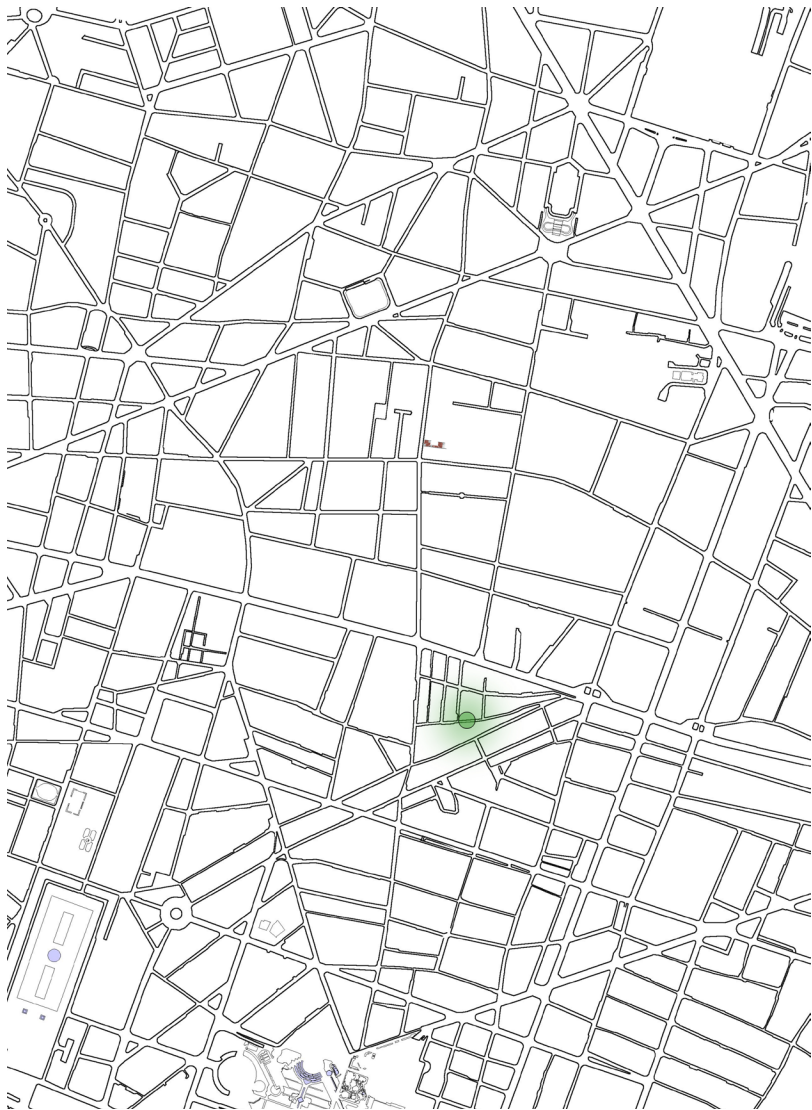
4.13 Hotel Algers

4.14 Hotel Angers in the Sentier district in the 2 arrondissement. This area was inside Charles V's city walls.

These streets have always been quiet when I've passed through. I've wandered and wandered and the eerie quietness of these streets haunts me even when I'm not alone. The windows all seem empty I've never noticed even a curtain stirring. On one occasion I was passing by around dusk on a late summer evening. It must have been around 8 or 9 o'clock and as I passed, an elderly man picked up the chair where he had been sitting on the narrow sidewalk outside of his hotel front and took it inside. He then pulled down the metal shutters under the sign that announced the address as Hotel Angers in sprawling writing that was a little crooked, rather like the little man himself. The closed shutters left the façade in the same uninviting state as the rest of its neighbours. The lights behind the shutters were turned out and the little man came out of the front door onto the street locking the door to the lobby on his way. The hotel Angers couldn't have been more than six meters in width. The stairwell that was visible through the open door did not look big enough to accommodate a person much over 5'5, but it took up one of the two windows on the street façade.

The paint on the façade was bubbled and peeling, like it's neighbour. The windows were lifeless and dark on the first floor. It sat dark and seemingly empty like every other façade on the street.

(6) S E N T I E R
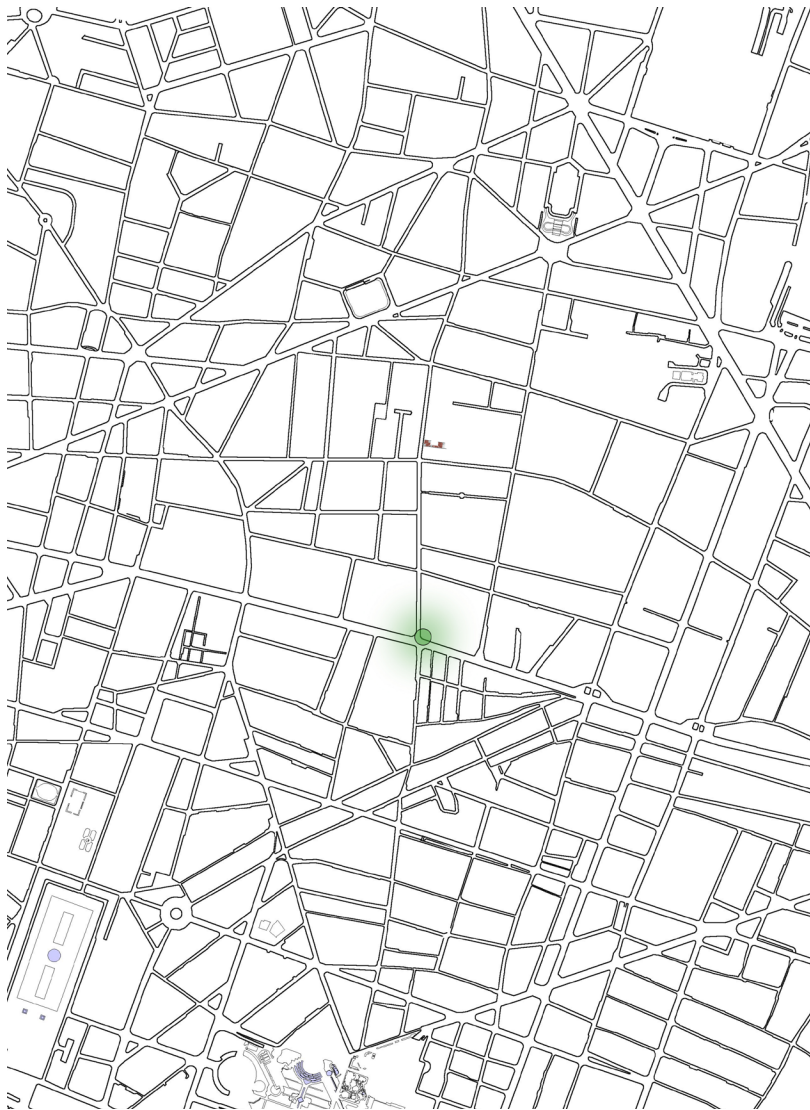
4.15 The Rex on Boulevard Poissonnière

There's a little crépe stand under the marquee of the Rex Cinema. It's run by two sisters. One sister works during the day, and the other at night. This is the best crépe stand in Paris. I know Helen better than her sister. She does the night shift. I usually wait to the side and hide in the shadows of the locked cinema windows to chat with Helen, and to watch. The crowd around there is a kaleidoscope of crazy at the time that I usally pass.

There are the pushers and the dealers and the night club goers. Most of the people that line up at Helen's only buy a couple of beers, for the wait outside the Rex Club.

I love to watch from the safety of her shadow. Working nights in a location like this, has coloured what must have been an already interesting character. If honey sells things during daylight hours, somehow sour and sarcastic doesn't seem to harm business in the shadows. 2:30am is still early most nights; she's preparing for the busiest part of her workday. At 2 the regular bars close and dump their drunks into the street to stumble home, or further into the night. Where America has hotdogs and pizza and England has chips; France has crépes. They are the street food of Paris.

At Helen's crépe stand the crowd has to suffer her wit. If someone does not navigate her insults and sarcasm successfully she sends them away without serving them, or ignores them until they leave. And even with what could be considered the worst customer service in the world she always has a line-up at 3 o'clock.

She keeps her massive German shepherd with her for company and protection, and there's a cat to keep the rats at bay. The dog's name changes on a nightly basis; what ever she feels like calling him that evening, is his name. For the most part he'll lie with his head on his paws below the ice cream machine, but if he's bothered he'll let out a bellow that'll make even the toughest of characters jump.

Helen has built up numerous layers of metaphorical armour to protect her from the city, from "the other". She alienates her clientele

4.16 The Grands Boulevards at the intersection of Faubourg Poissonnière.

so as to maintain a distance. She's mean and rude. Anyone who tries to pass the time of day with her is treated worse than someone who just asks for a crepe. She'll make fun of them, especially if they are a little tipsy. Her dog's name is another threshold, another way of maintaining a distance.

One evening a girl came along and asked how to get somewhere. Unfortunately for her, she did not simply ask for directions, she tried to make a connection with Helen, and what she got instead was a brick wall. She started by saying "please mister, I don't know this neighbourhood, but you must, since you live here, can you please tell me how to get to…" If Helen had the coat that her German Shepherd did, her mane would have been standing on end the moment she heard the girl assume something about her. She could have been a character from Balzac. Protecting her intimate identity, her sanctuary with every defense she could muster. In the end, after a fair bit of

shouting and various gestures with spatula in hand, Helen managed to make it clear to the girl, she would get NOTHING out of her. And a bystander took the girl aside and told her which direction to go in.

Through the entire episode the girl repeated one thing a number of times. She blamed Helen for the Parisian reputation of being rude. Perhaps a lot of the rudeness is just a manifestation of the fear of the other.

(7) BOULEVARD POISSONNIÈRE

4.17 Cité de Trévise

From rue Bleue, I looked down the length of the narrow byway. Once I start down the Cité de Trevise my eyes were glued to the ground. I had to dance between the piles of dog feces scattered everywhere, in the street, in the drains and on the sidewalk. Although the quiet of the cité is a welcome change from the traffic and horns that fill the surrounding streets, the lack of traffic provides a prime walkway for the lazy dog owners, who are too complacent to bend down and pick up after their fat waddling dogs. I know most of them, I mean I know them by sight; the couples that resemble one another, waddling along one on two legs, and one on four. I've seen them every day, I don't think they ever stray far from their building. Hence the well fertilized cobbles and sidewalks that bisect the block. It is a nice road, other than the feces. The façades on the north end are peeling and old, but they hold their charm in their roughly aged stonework and the disintegrating shutters. On one side the buildings have been replaced since the mid 20th century. Their entranceways have always confused me, the glazing in the building vestibule doesn't fill the millwork. Instead, there are clips that hold it in place, like a little reveal. For some reason, to me, this seems like an idiotic and unnecessary detail. "It must be cold in there in the winter" the thought goes through my head EVERY time I go past. And it's always followed by the mocking response that it's not as cold in France. Not as cold as Canada perhaps, but I've been here for two winters now and I know it gets cold. The kind of cold that can bite through any scarf and find the slivers of uncovered skin between your gloves and your sleeves. It's not beach weather and personally, I'd like to know that my entrance would be warm. As I pass, I usually figure that I must not have seen correctly and that it was just a trick of the eye, that in fact the panes go right to the edge and the vestibule is well sealed and it's warm inside.

Still dancing between the scats, I reach the square in the middle of the block. It is beautiful. It always niggles at me that I should want an apartment here. It's quiet and calm and the fountain
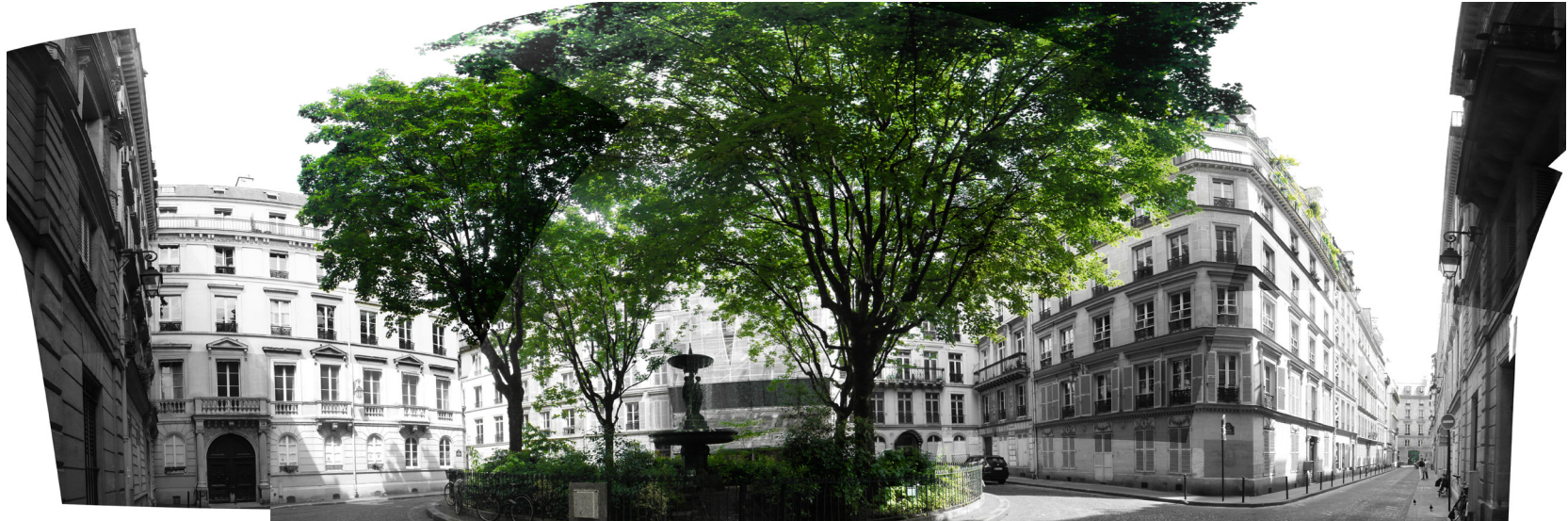
4.18 Inspired by gardens in London's soho district. Cité de Trévise's fountain

and trees at the centre make a picturesque scene that reminds me of the squares in London's Soho area, or Hoxton. The English squares are full of families and people enjoying the quaintness and leafy-ness, yet this square is always empty except for the occasional dog walker or pedestrian cutting up to the metro. The gates are always shut on this garden. It really does baffle me.

In the southern end of the street the façades have all been restored and most of them hold offices. I had the good fortune of seeing an apartment in one of these buildings once. It was cute. It was bright even for being on the first floor and none of the windows looked onto the street. They were massive but only looked onto two courtyards. You could watch the neighbours across the way, or look down through the skylight that covered the ground floor of the courtyard and looked in on the party below.

(8) C I T É D E T R É V I S E
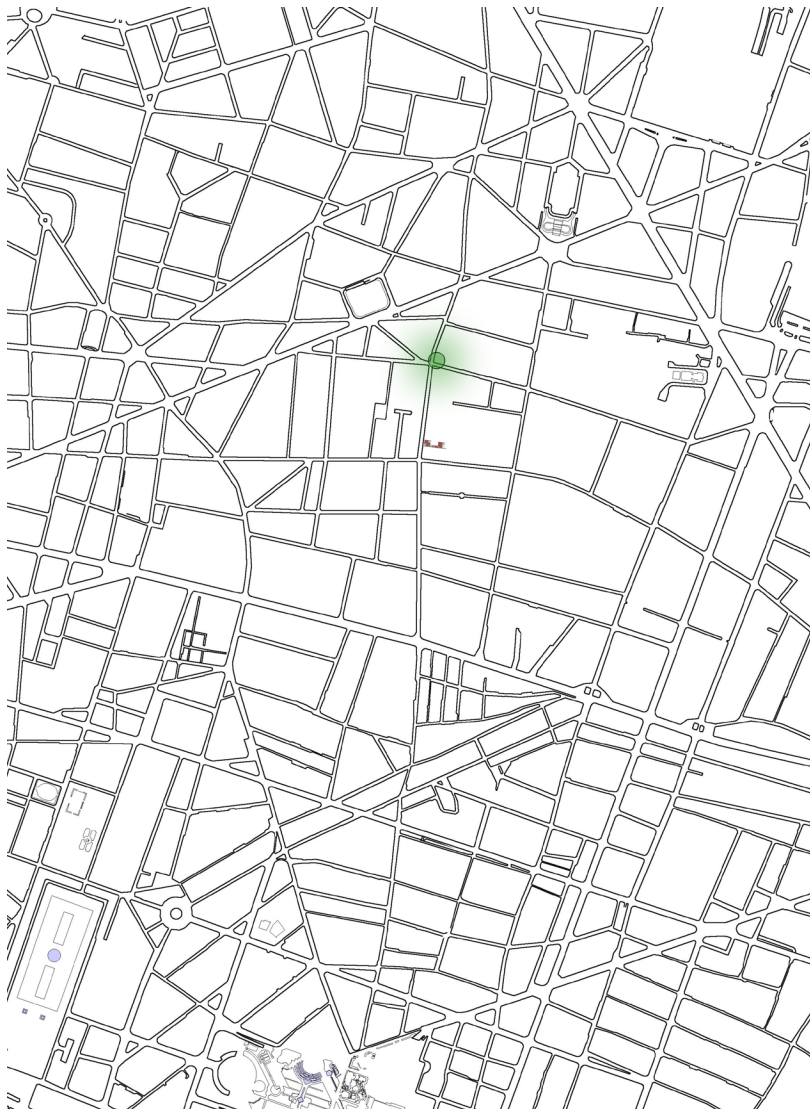
4.19 Rue Bleue, Faubourg Poissonnière and Rue de Paradis.

La Roseraie, "the" corner bar, where a coffee only costs €1.10 and a beer costs €2.80, and the face behind the bar is always welcoming.

The shutters are opened around 7am and they aren't closed again until 2am, seven days a week. It's a long day, even when it's split between two shifts.

There is a broad collection of people who frequent La Roseraie. Most live in the area, but there are a few groups of people who stop in regularly even after they've left the neighbourhood.

There's a bohemian-bourgeoisie couple with a one-year-old son who live down Faubourg Poissonnière. The child is cute, but tenacious and not particularly well disciplined. I don't think the amount of time he spends in the bar is particularly good for him. While he's there he eats whatever he can get his hands on; lemon slices, orange slices, chips or pizza. He is very good at testing his limits, and the barman's.

There's an Irishman who drinks his beer by the pint. It's not common to drink pints in France. Typically "une bière" refers to a half pint.

The pint drinking Irishman is a true Irishman. He is quite adept at finding an argument after a few pints. He has never overdone it and always pays his tab, eventually.

His boyfriend is a very quiet and reserved Italian man. He is thin and wears glasses. He doesn't drink that much and isn't at the bar as often as his partner. But in the nice weather he'll pass and collect the Irishman for dinner or at the end of the night or just join him for a drink or two.

There's a stylist with a limp wrist. Sometimes his presence is a little too much for me. I swear he lives on drugs, alcohol and attention. He's very kind and I'm sure he'd give you his left arm if you needed it, but don't expect a drink. He's usually scouting the room looking for someone to buy him his next.

4.20 La Roseraie Café/Bar

There's the man in the white hat whom I abhor.

There's an American poly-sci. student who thinks very highly of his own opinions. He and the man in the white hat have had some impressive showdowns. The Tunisian versus the Texan, if you put them on the radio they would ignite more controversy than Howard stern did in his hay-day.

It is not an easy job tending bar.

The local bar was and remains an important institution in Parisian culture. It may be part of the commercial realm, but it often fills the role of community centre as much as private enterprise. It is the first place most Parisians land outside of their dwellings.

(9) CAFÉ DE LA ROSERAIE

Rue du Faubourg Poissonnière marks the boundary between the 9th and the 10th Arrondissements in Paris. It was originally called Rue St. Anne. The name was changed to Poissonnière because it was the road the fishmongers travelled (from the Nord Pas de Calais) to enter the city and get to Les Halles, the central market in Paris.

The Faubourgs were incorporated into the city between 1724-1728. 1784 marked the beginning of construction on the most modern city walls, Les Murs des Fermiers Generaux, located where the périphérique now lies. This also marked the approximate beginning of construction in the faubourgs. This means the buildings in the area are all of approximately the same heritage outside of those that were modified and rebuilt in the mid 19th Century under Haussmann's designs.

On the shutters of the ground floor were permits for demolition and construction from 1993 and 2005 and in 2007 there clearly had been no progress on either of these projects. The second set of notices were posted by the SIEMP Société immobilière d'économie mixte de la Ville de Paris. So I called and asked for information on the project and they put me in touch with the architect. As far as I can tell from information I was given by the architect that was hired by the city, and by pieces of information that I found on the internet, the building's story goes along these lines.

The previous owner had allowed the building to decay to an unliveable state. In 2005 the ceilings in one of the apartments fell in, at which point the police were called and had to usher everyone out of the building. The residents were, for the most part African immigrants and not all legal. Therefore few of them had any means of recourse against the slumlord.

The building was in such poor shape that many of the children that lived there suffered lead poisoning from the paint. The courtyard that served as the children's playground was infested by rats in the

4.21 48 Rue Faubourg Poissonnière

4.22 Faubourg Poissonnière a one way road towards the grands boulevards and the centre of the city.

twilight hours. But beyond the decay that surrounded them, the residents created a community and they looked after one another.

When the ceiling fell in and the building was deemed insalubrious, the adults put up tarpaulins on the sidewalk and camped out for more than two months while they waited on new social housing placements. The children stayed in the area with neighbours.

The city took the building away from the owner under the Vivien law. Legally he had three opportunities to go to court to try to win it back.

(10) 48 FAUBOURG POISSONNIÈRE

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In my research, there were ten premises that seemed to recur. I used these nine premises to develop the ideals and principals for the rehabilitation of No. 48 F. Poissonnière. The ten themes were as follows:

1. the morphology of historical patterns and typologies
2. the rushing stream of urbanity
3. the relation between self and other
4. the physiognomy of the building and the neighbourhood
5. the commodity associated with urban life
6. the porosity of boundaries (personal and communal)
7. the importance of intimate space
8. the necessity of community
9. the connections of public spaces
10. the Animation of spaces within the public realm

E   T   H   O   S

CHAPTER 5

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Sometimes old patterns disappear under new ones, but just as often they remain on the surface. The result is an abundance of unexpected combinations and confrontations.

The city no longer assumes the form of a homogeneous architectonic entity, but that of a heterogeneous urbanized landscape. Essential to the analysis is the creation of a radical breach in the traditional antithesis between city and landscape. Urban planning embodies the constant transformation of a landscape already urbanized, both within and outside of what has traditionally been considered the city.

Frits Palmboom, *New Concepts: Landscape and Metropolis*

My first intention was to map and interpret the patterns that have arisen through the evolution of the city and the residential practices of Parisians in order to better understand the nature of the current lifestyle.

Through the centuries, the city's actual physical fabric may have been demolished and rebuilt but specific nodes of activities have not moved, nor particularly changed in nature. The same traditions can be seen echoed through the centuries in the residential typologies.

This collection of patterns is dependant on the cultural history of the city and its residents. It is the character of the collective.

(I) P A T T E R N S

le maintien de la vie dans la ville

As so often happens with improvements in transport and communications, the effect is not so much to relieve congestion as to re-create it at a different speed and scale. (...) Many of Daumier's cartoons drawn in response to the new forms of transport emphasize the rush and speedup on the railroads, in the stations, and along the boulevards; the intense pressure of overcrowding; and a shifting balance between private intimacies and public presences.
D. Harvey, Paris the Capital of Modernity

The second area that I studied was how the change in the speed of communication and transportation affected people in modern through contemporary periods and how historical experiences informed the citizens of Paris' contemporary urban context.

Modernity is characterized by an acceleration of space-time. In the 18th century through to the 19th, the effects of the compression of space time was a very popular theme in French literary work.

Looking at how these works interpreted the acceleration of life and commercialism, offered insight into the effects on today's urban culture and the impact on the urban environment.

One of my first design intentions was to reduce the sense of speed within the property by using a layering of thresholds to keep the city out while calming the interior. The current intention maintains the idea of the calm interior but does not try to ignore its urban context.

(2) U R B A N I T Y

le maintien de la vie dans la ville

Analysis shows that a relation (always social) determines its terms, and not the reverse, and that each individual is a locus in which an incoherent (and often contradictory) plurality of such relational determinations interact.
M. de Cerceau, *The Practice of Everyday Life*

From the modern and contemporary interpretations of urbanity I turned to the current characters I knew in Paris to try to understand contemporary ways of resolving the distance between the self and the other. The Parisian culture is very different from that of Southern Ontario. People's methods of self preservation are based on very different concepts of space and self. The important thing was to try to find a way to articulate these identities into an organization for the built form that expanded upon and improved the current standards of living within the city.

Helen and her little crêpe stand under the marquée of the Rex offered this insight into the contemporary argument between self and other.

(3) SELF AND OTHER

KOSHER BAKERIES... HOTELS... FOLIES BERGÈRES...   ...RUE MAIRIE GEOFFROY

RESTAURANTS... GYPSIES... ENTRANCE TO THE CITY...   ...LA GARE DU NORD

CAFÉS... FURRIERS... ESTATE AGENTS... HOME...   ...FAUBOURG POISSONNIÈRE

In Paris there are certain streets which are in as much disrepute as any man branded with infamy can be. There are also noble streets; then there are those streets which are just simply decent, and, so to speak, adolescent streets about whose morality the public has not yet formed an opinion. There are murderous streets; streets that are more aged than aged dowagers; respectable streets; streets which are always clean, streets which are always dirty; working class and industrious mercantile streets. In short, the streets of Paris have human qualities and such a physiognomy as leaves us with the impressions against which we can put up no resistance.
H. Balzac, *History of the Thirteen*

Exploring and understanding the character of streets around Faubourg Poissonnière provided insight into the context of the building and the wider neighbourhood.

Faubourg Poissonnière is surrounded by significantly different cultural poles, on one side, a strong Jewish influence, on another a significant Maghreb population follows its own traditions. Beyond the northern African's street is a crossroads inhabited by African immigrants and all over the area the tourists drift in and out of the lives of the residents.

(4) P H Y S I O G N O M Y

Streets are the dwelling place of the collective. The collective is an eternally unquiet, eternally agitated being that--in the space between the building fronts--experiences, learns understands and invents as much as individuals do within the privacy of their own four walls.
W. Benjamin, *The Arcades Project*

The interpretation of modernity's fetish with commodity is important when trying to moderate its impression on interior/residential spaces.

The flaneur was the original observer of urban life. Baudelaire despised the way commodity had influenced 19th century Paris. He used the "*flâneur*" to try to understand the fetishism that had overtaken his society's culture. His character of the *flâneur* sought the intimate behind the spectacle that characterized public life. He tried to transcend the thresholds and barriers that people put up to protect themselves from one another.

The definition between public and private remained a theme that is highly articulated in Parisian society today.

The spectacle that is associated with commodity can be used to improve the security of a space by increasing cirulation to a point. The increase in circulation means there are more eyes to observe.

(5) C O M M O D I T Y
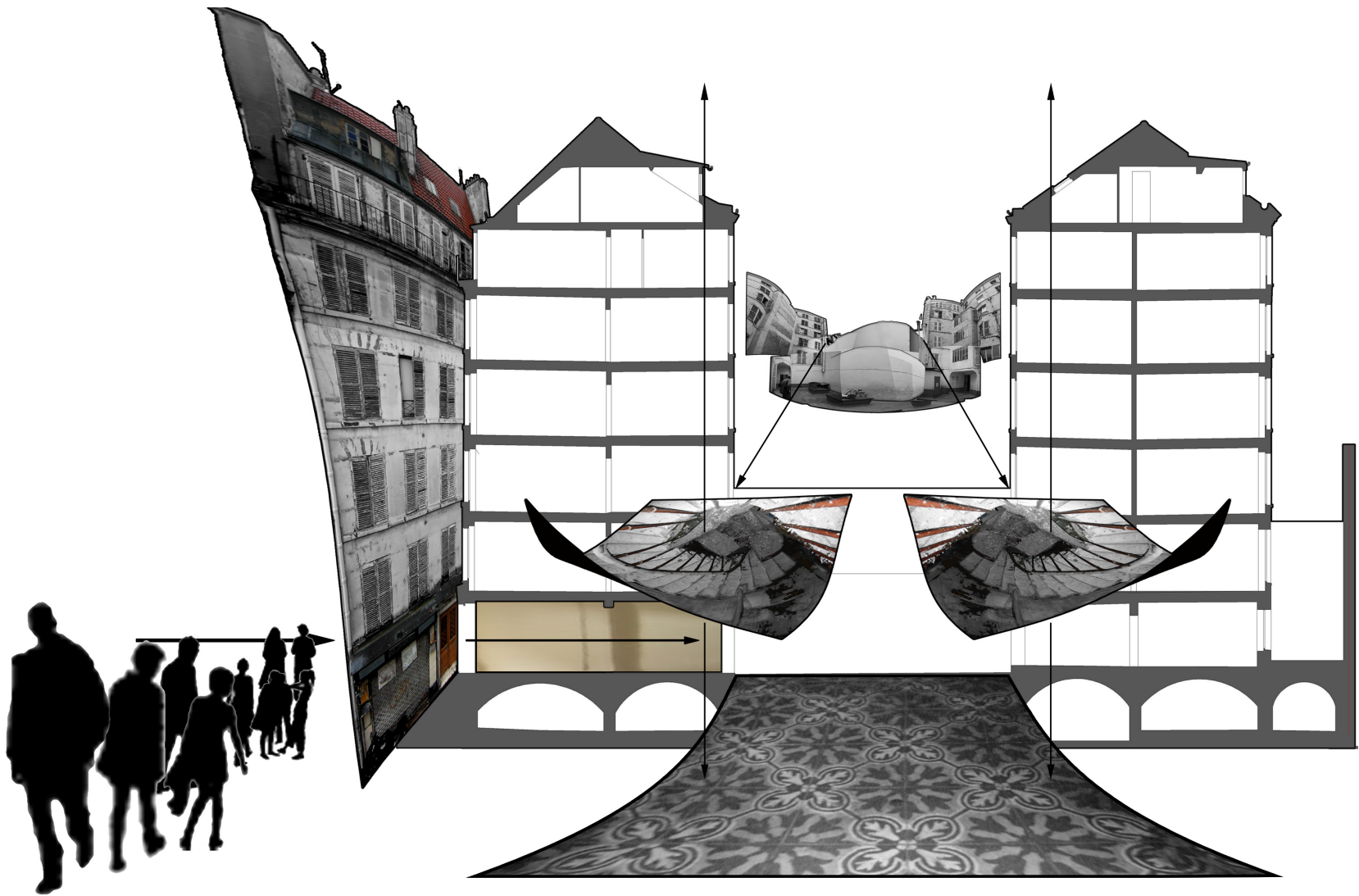
The *porosity of boundaries and the traffic that necessarily flows across them to sustain life in the city, in no way diminish the fierce struggle to limit access and to protect interiors from the penetration (the sexual connotations of that word are apt) by unwanted others into interior spaces.*
D. Harvey, *Paris the Capital of Modernity*

A series of thresholds were used to mediate the boundary between the public and private realms.

There is a procession of physical boundaries in a typical Parisian building. These architectural elements offer a layering of thresholds to help control the flow of traffic between the public street and the dwellings. However if human activity is nurtured, the porosity of the physical boundaries can be increased. The constant presences of community in the building should compensate for the increase in permeability of the physical boundaries. In this manner the building and spaces behind the façade can accommodate a more open feel without compromising intimacy and safety.

The commercial properties and collective public spaces on the ground floor offer a diversity of programme and therefore encourage the flow of people .

(6) P O R O S I T Y

The difficulty of reflecting on dwelling: on the one hand there is something age-old –perhaps eternal—to be recognized here, the image of that abode of the human being in the maternal womb; on the other hand, this motif of primal history not withstanding, we must understand dwelling in its most extreme form as a condition of the nineteenth century existence. The original form of all dwelling is existence not in the house, but in the shell. The shell bears the impression of its occupant. In the most extreme instance the dwelling becomes a shell.''
W. Benjamin, *The Arcades Project*

Well planned spaces can nurture the intimacy that individuals and families want from their home no matter what size they are, so long as they are well planned.

Generally Parisian dwellings have become smaller and smaller since the 19th Century with an increased life outside the home as a result.

Working within the tight structural restrictions of a heritage building, and trying to maintain the architectural elements of interest while still capitalizing on the space, makes the individual apartments very particular and distinct.

When space is as constrained as it is in Paris the most important part of interior planning is not only economy of space but storage.

(7) I N T E R I O R S
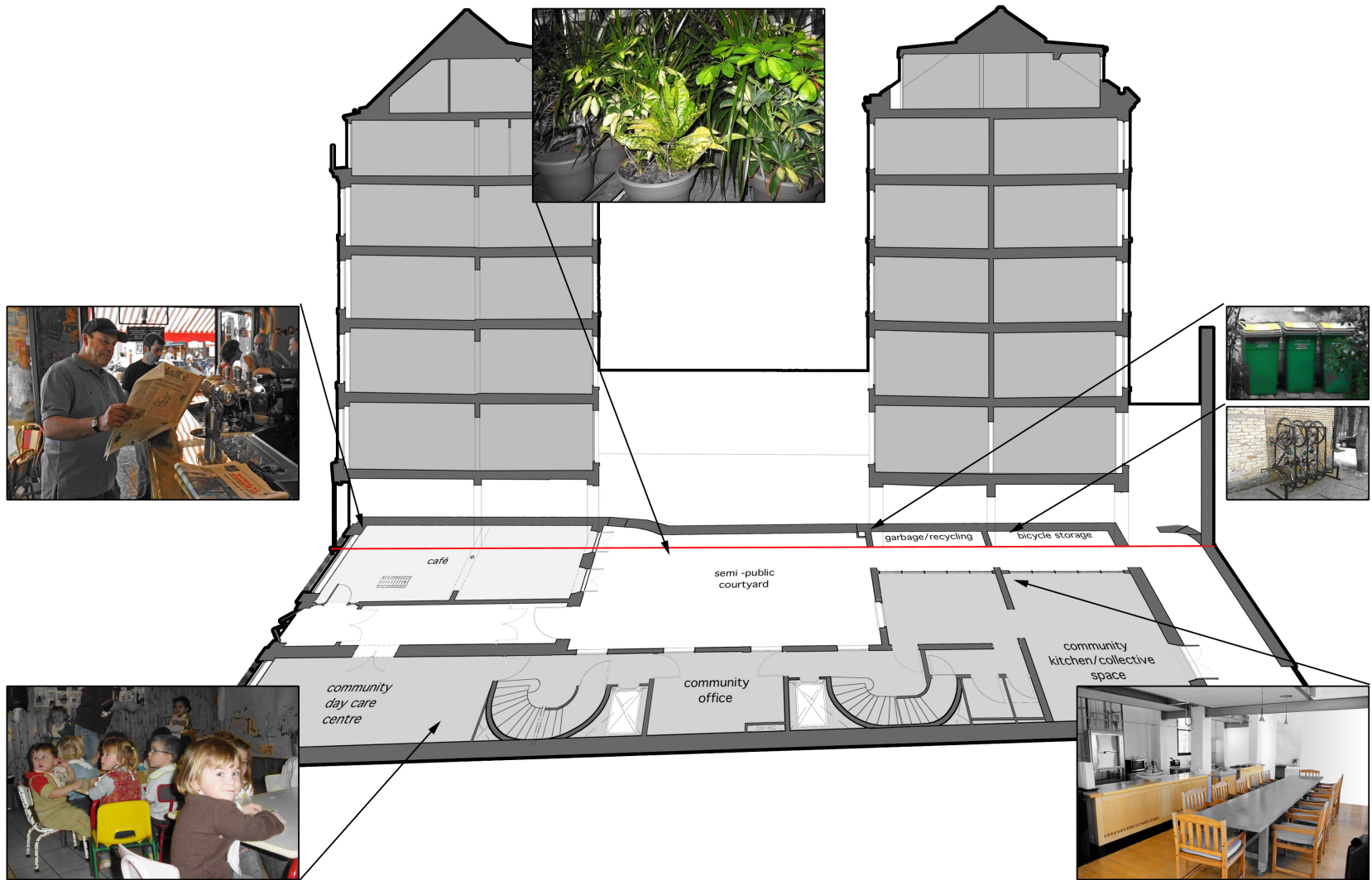
café

semi-public
courtyard

garbage/recycling

bicycle storage

community
day care
centre

community
office

community
kitchen/collective
space

Cohousing has been called a return to the best of the small-town community. (Creating neighbourhoods that combine the autonomy of private dwellings with the advantages of shared resources and community living). Residents own their own home with all amenities but share in the common areas. The shared facilities and physical design have proven to support and sustain community connection over time.
V. Mumford, *www.pacificgardens.ca*

There is typically a sense of detachment in urban centres because of the higher density. In terms of numbers most of the people anyone sees in the city are strangers.

I wanted to plan a supportive living environment that would ensure a better lifestyle for families and individuals. The goal was to accomplish this by sharing resources and providing programs run by the residents in communal spaces.

The cohousing model offers this kind of cooperation. The common facilities that would be available at 48 rue du Faubourg Poissonnière would include a day care, a kitchen/dining area, an office for community co-ordination and guest rooms. In my model the communal spaces would be organized by the residents and ideally this constant interaction would inspire a healthier community in the building.

(8) C O M M U N I T Y

le maintien de la vie dans la ville
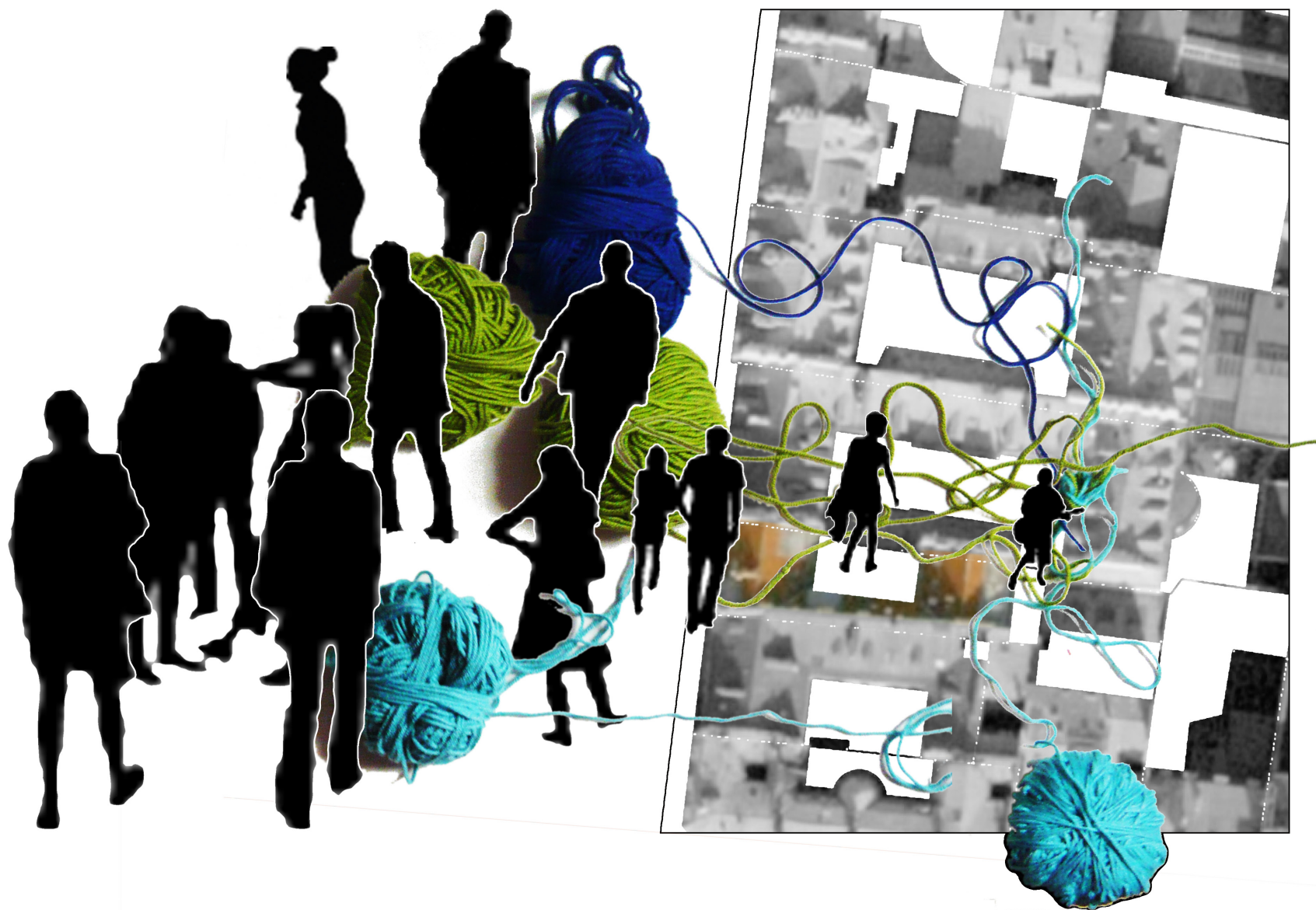
Defending urban porosity might mean defending the right to the city as the right to overcome identification through localization. Instead of identity strongholds to be defended we need passages that may connect and separate, giving ground to encounters of mutual recognition. In such a city of thresholds, a new way of defining common interests and hopes may arise, giving new forms to the quality of social existence.
Stavros Stavrides,*Urban porosity and the right to the city*

If circulation through the courtyards and the ground floors behind the façades can be opened to the public, more connections can be made with the larger community.

The arcades were the 19th century's answer to an increased access to retail space at grade. Cités were privately financed roads that increased the frontage and therefore urban properties available for development. Both were products of the fierce speculation that arose in the 19th century. But both provided some fantastic public spaces in Paris, then and now.

Although increasing the circulation through the ground floor of the building may reduce some of the physical thresholds, the proposed programme should help to maintain a safe and community-focused neighbourhood.

(9) C O N N E C T I O N S

The quodlibet has something of the genius of both collector and flâneur
W. Benjamin, *The Arcades Project* (H3a,4)

A quodlibet is a piece of music combining several different melodies, usually popular tunes, in counterpoint and often a light-hearted, humorous manner. The term is Latin, meaning "whatever" or literally, "what pleases."
W. Benjamin, *The Arcades Project* (H3a,4)

With connections to other courtyards comes a necessity to propose a programme for the collective space. My intentions do not go so far as to appropriate existing interiors for new purposes. That would be left to the owners and residents and should evolve as the space does. But in order to promote circulation through the network of courtyards, the intention would be to invite artists to install projects in the spaces

In this sense the quodlibet does not refer specifically to music, but to any collection of artistic installations.

The spaces would act as an open air gallery. Installations and murals would fit well into the open courtyards and cleaned walls.

Essentially the aim would be to exhibit a collection of works by new artists instead of turning immediately to commercial properties.

(1 0) A N I M A T I O N

The porosity and animation of the ground plane are two of the most important themes in the overall design of the building.

In order to emphasize these intentions and themes, I have chosen the model of cohousing, and have sought to initiate the opening of the block to through pedestrian traffic. The following are some examples of previous projects that have implemented the same ideas.

Sættedammen cohousing community in Hillerod Denmark, Quayside Village in Vancouver and St. Paul's Village in Paris are three projects that I have referred to, in the planning of No. 48 Faubourg Poissonnière.

P R E C E D E N T S

C H A P T E R 6

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Cohousing started in the Denmark. The first cohousing community was called Sættedammen and was built in the 1960's. In the years that followed its construction, the cohousing concept found many sympathizers in the United States, Canada, Australia and other European countries.

The concept of cohousing embraces the community spirit and demands cooperation among its residents. Not only is there a shared ownership of the community areas, but shared organization and planning of the activities and programming in these community spaces. While the focus remains on community, individuals own and maintain their own private spaces.

Cohousing took its form from the traditional small village model where residents can depend on one another in order to complete a more diverse spectrum of day to day tasks and benefit from a more diverse group of people. In the case of Paris, this would provide a

C O H O U S I N G

6.1 Sættedammen, the first cohousing project, built in Hillerod Denmark

6.2 Quayside Village in Vancouver

secondary support system to that of the state, and the individual's familial ties.

In the proposed design of 48 Faubourg Poissonnière, there is a café as well as a childcare centre and a community dining room. The income from the commercial properties will contribute to the maintenance and upkeep of the communal building and can provide a small income for the individuals that tend them. The childcare centre in particular offers the opportunity of working close to home for the parents of young children and other residents who might choose to work there. It would be open not only to the residents but it would be maintained as a regular business.

The two enterprises offer a method of reducing the individual resident's cost for the upkeep and maintenance of the common parts of the building.

The core of the cohouse's facilities lie in the communal kitchen and dining room. A large space that would have to be organized according to the collective's wishes, but a large space none the less that would be available for everyone in the community to use. It is found on the ground floor, which means that it would also be a means of welcoming outsiders into the building and further animating the ground plane.

Quayside Village is a cohousing community in Vancouver that was completed in 1998. Their 19 units range from bachelor to 3 bedrooms and the building includes a convenience store on the ground floor. Quayside is considered an urban cohousing village, however being situated in Vancouver, Canada, their density is lower than the typical density of Paris. But the overall structure is still a reasonably good case study to consider.

6.3 The Courtyard of Quayside Village

6.4 The Passage des Panoramas in Paris

Their residents are multi generational, and include couples, singles and families with children of all ages. The village is multicultural, multi-racial, multi-denominational and includes many different family types.

In many cohousing communities the open external spaces are filled with amenities for the community. Gardens, playgrounds and sports fields/courts to name a few examples.

Quayside being an urban cohousing village does not have as vast a programme on the ground plane as is typical.

In the urban context of Paris, again, the exterior space on the ground plane is much less than most cohousing communities have. In the dense centre of Paris, the ground plane is also, not ideal for gardening. Planters would offer soil, however there is a distinct lack of sun in the north facing courtyard of No. 48. The residents would

benefit more from individual window boxes.

The surrounding neighbourhood offers decent recreational spaces. The nearby Parc Montholon among others offers exterior playgrounds and basketball courts. There are also public and private gyms within the area to assuage the athletic needs of the residents.

My idea for the proposed community's ground plane came from the model of the arcades. The arcades were built as commercial endeavors, but they became cultural milieus for a great deal of the Parisian population. The flâneur appropriated them as galleries of human behavior. So what better way to programme the ground plane behind the facades than to offer the space as galleries.

These outdoor galleries would have to be curated by the residents, but the windowless walls and the courtyards would benefit greatly from the attention.
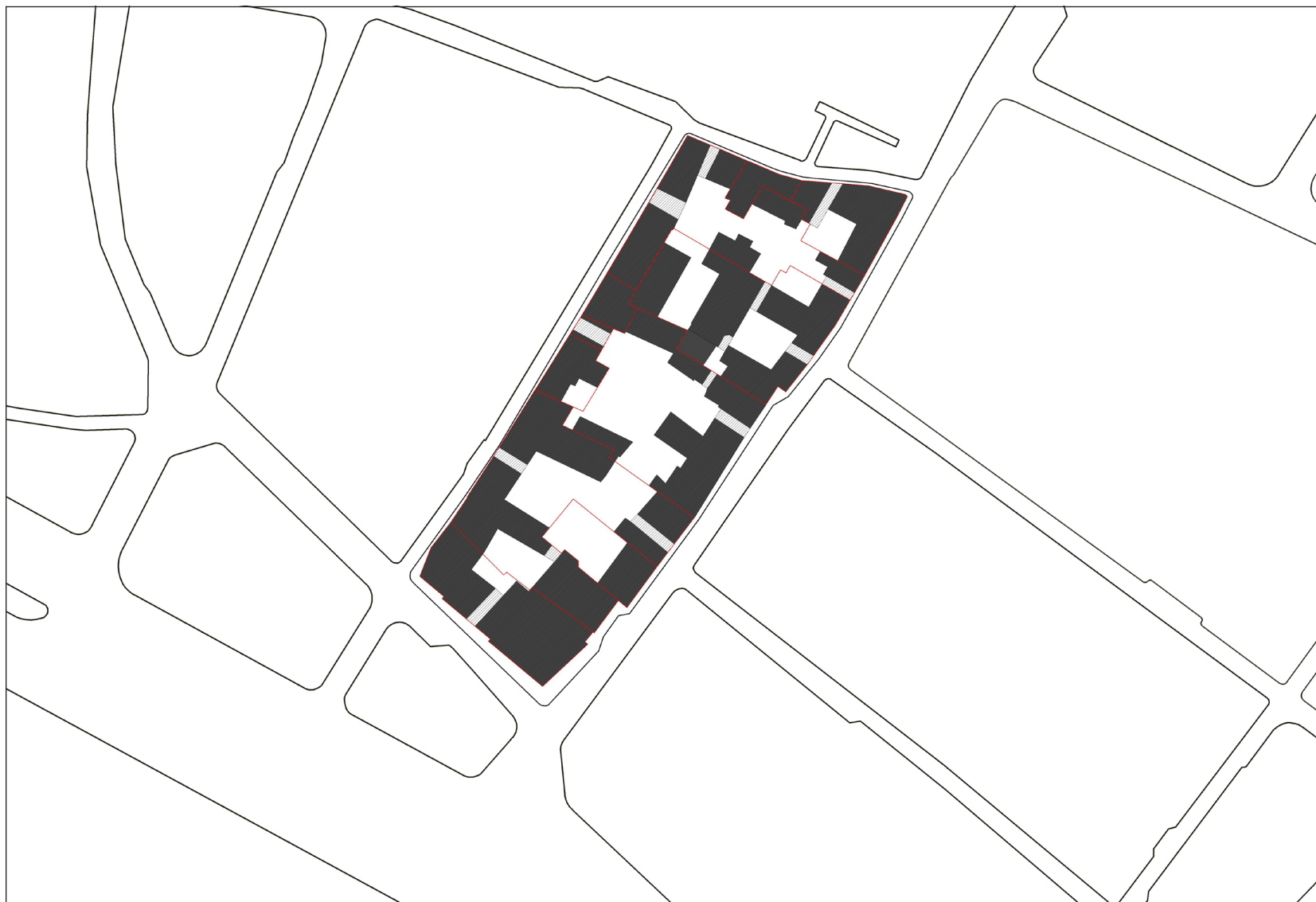
6.5 Tertiary courtyard in St. Paul's Village, Paris 4eme Arrondissement
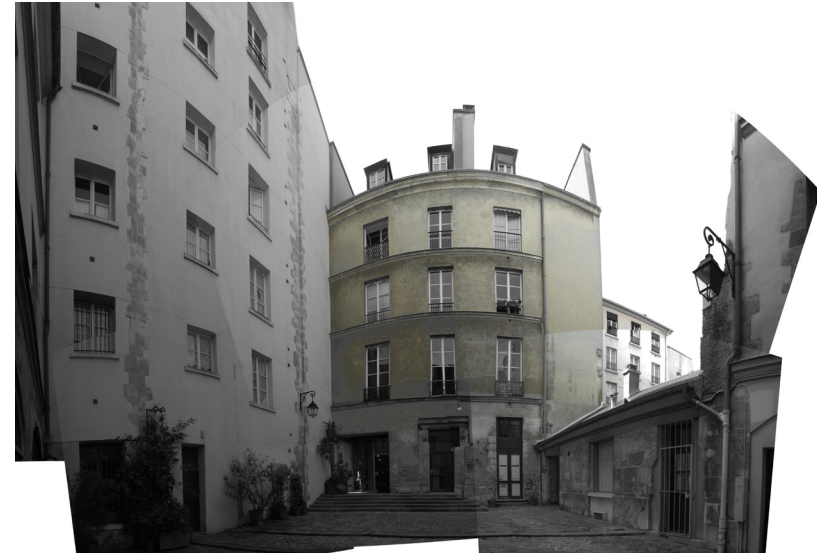
6.6 Secondary Courtyard in St. Paul's Village, Paris 4eme Arrondissement

One precedent for the increase in porosity of the ground floor is Village St. Paul. All the courtyards in one city block were connected to form a network of outdoor, interior spaces.

Village St. Paul is just south of St. Paul's church in the Marais district. The area was extremely popular with the nobility in the 17th Century and has again risen in popularity. Village Saint-Paul is a collection of interior courtyards that were rehabilitated in the 70s and 80s. All the courtyards in the block were connected to form an exterior-interior shopping mall.

The majority of the shops are antique stores. It is well reputed to be a treasure trove of bits and pieces from decades and centuries past. There are also restaurants and boutiques.

The courtyards of Village St. Paul are quiet and peaceful. They stand in significant contrast to the busy Marais district and the traffic rushing along the Quai des Célestins just beyond the block.

The porosity of this block is a great example of my intentions for the block in the 10th behind No. 48 Faubourg Poissonnière.

VILLAGE ST. PAUL

7.1 48 rue Faubourg Poissonnière

48 RUE FAUBOURG POISSONNIÈRE
CHAPTER 7
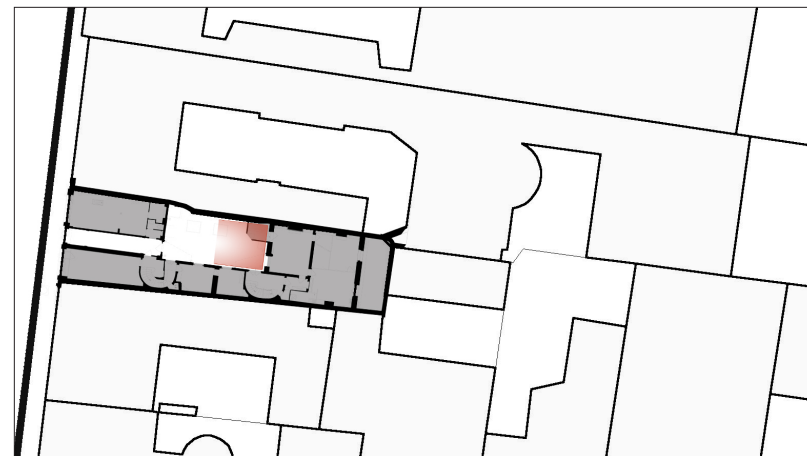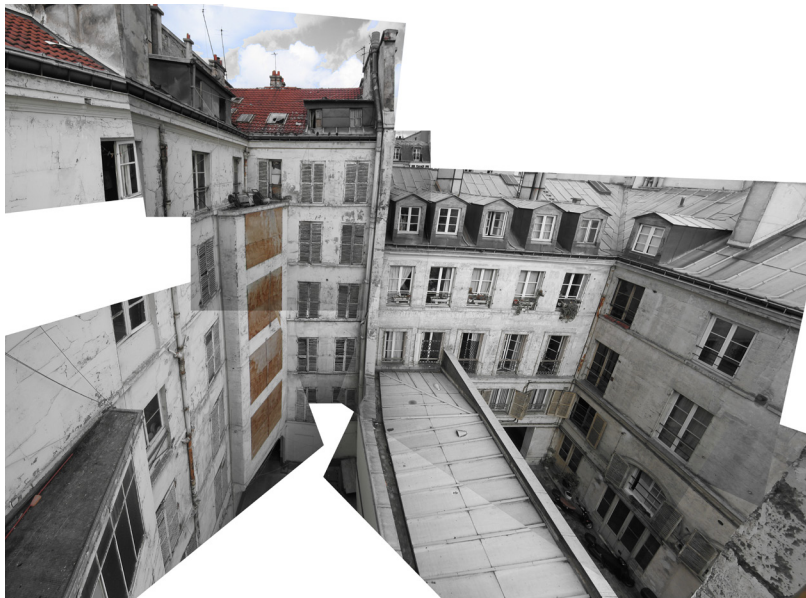
7.2 Image of existing conditions of the courtyard façades of 48 and 50 rue faubourg Poissonnière looking west.

7.3 Image of existing conditions of the courtyard façade of 48 rue faubourg Poissonnière looking east.
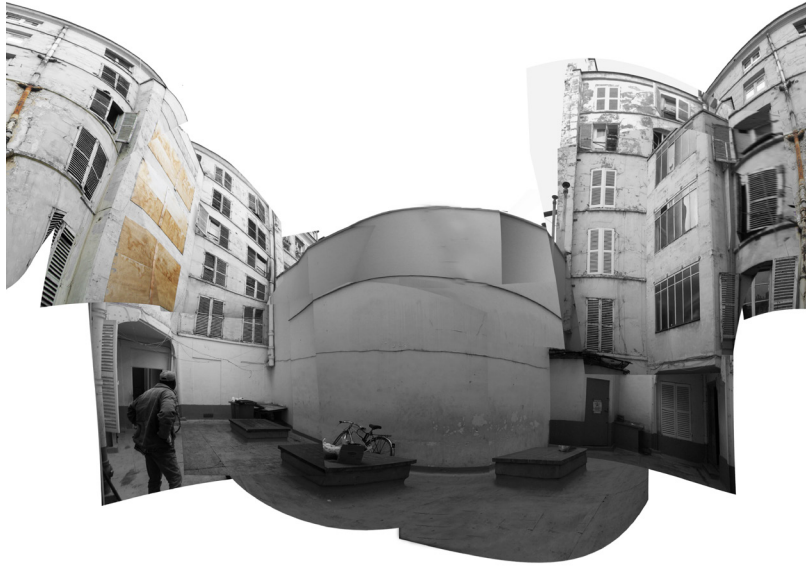
7.4 Image of existing conditions in the courtyard of 48 rue faubourg Poissonnière looking north.

THE SPACES BETWEEN

7.5 Image of existing conditions in the courtyard of 50 rue f. Poissonnière looking south at the wall to be punctured.

7.6 View of the courtyard of 50 rue f. Poissonnière from the 4th floor stair well of 48 rue f. Poissonnière.

7.7 View from 5th floor looking east into the courtyards of the buildings along rue des Petits Écuries..

7.8 View of existing rear façade of 48 f. Poissonnière from the courtyard of 5 rue des Petits Écuries.
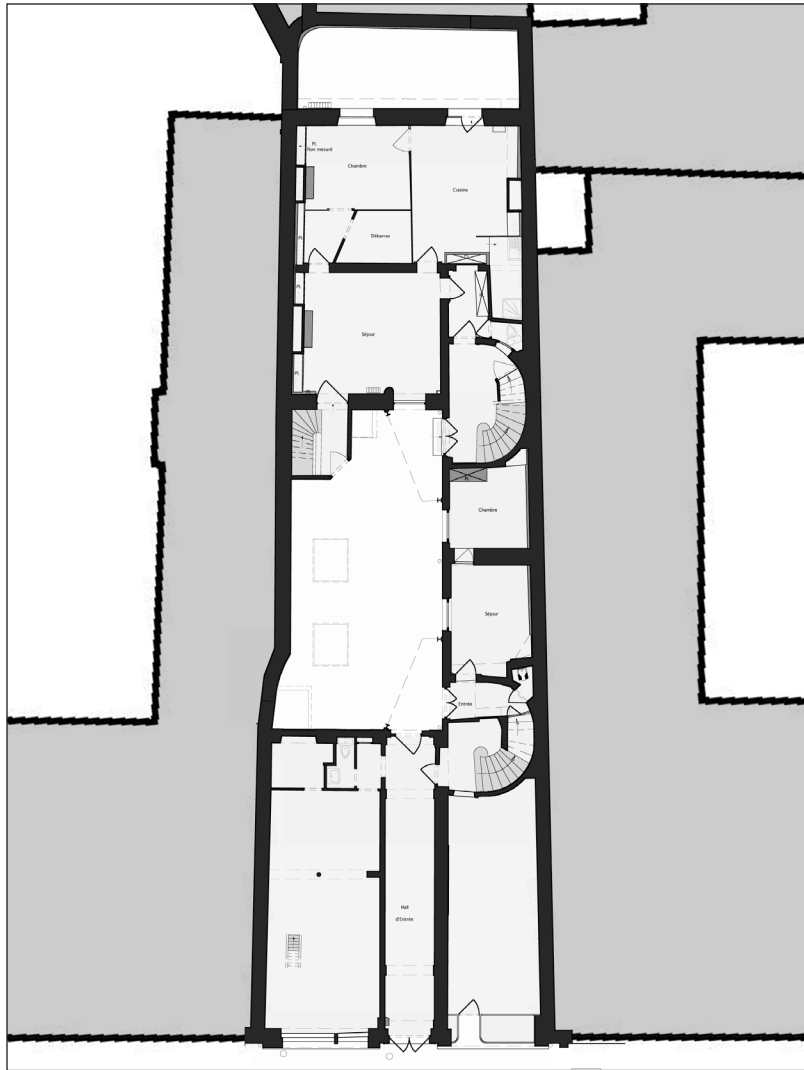
7.9 Existing ground floor plan. NTS

THE EXISTING
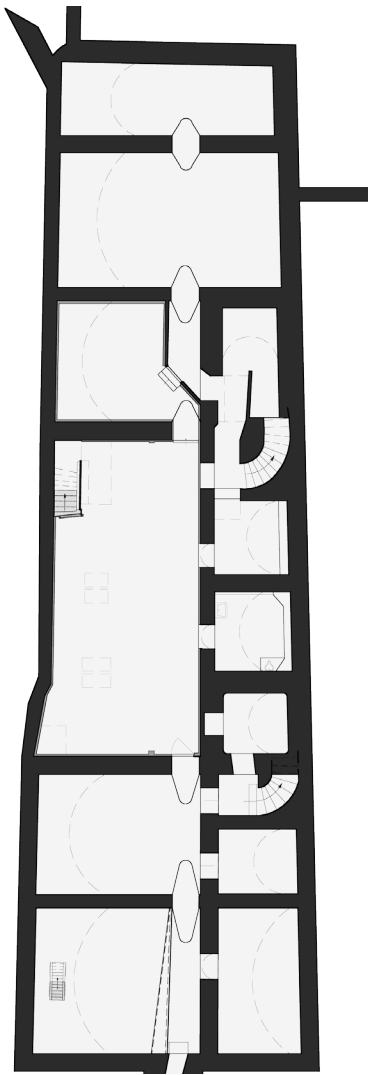
7.10 plan of the basement level. NTS
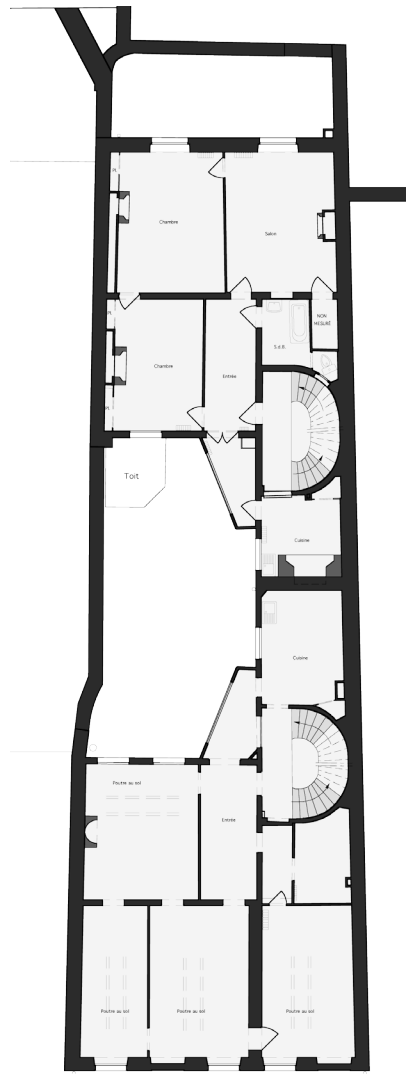
7.11 plan of the first floor above grade. NTS
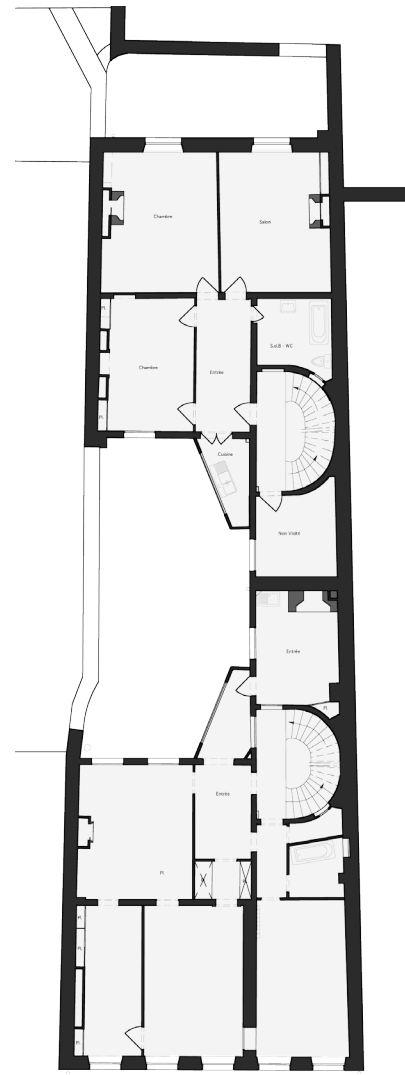
7.12 plan of the second floor above grade. NTS
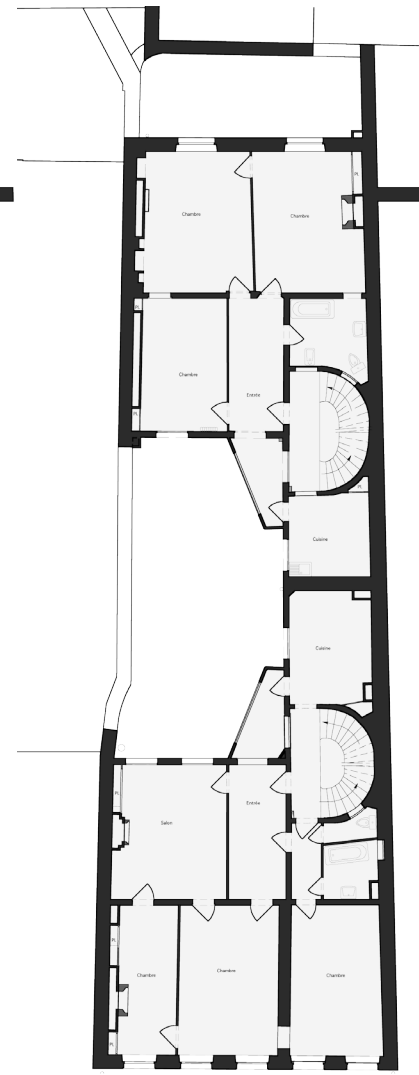
7.13 plan of the third floor above grade. NTS
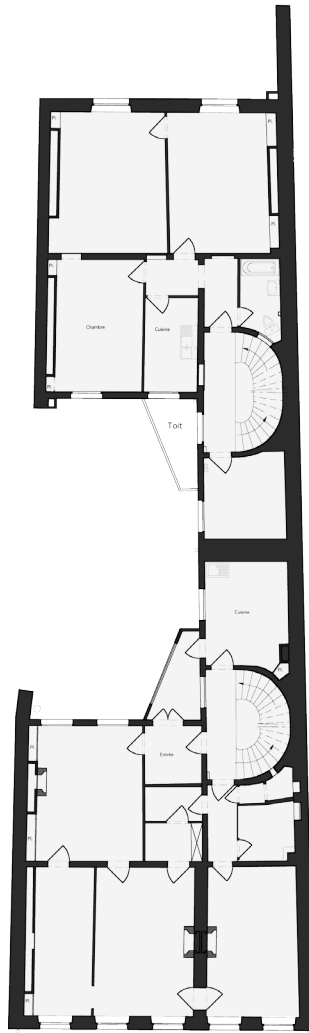
7.14 plan of the fourth floor above grade. NTS
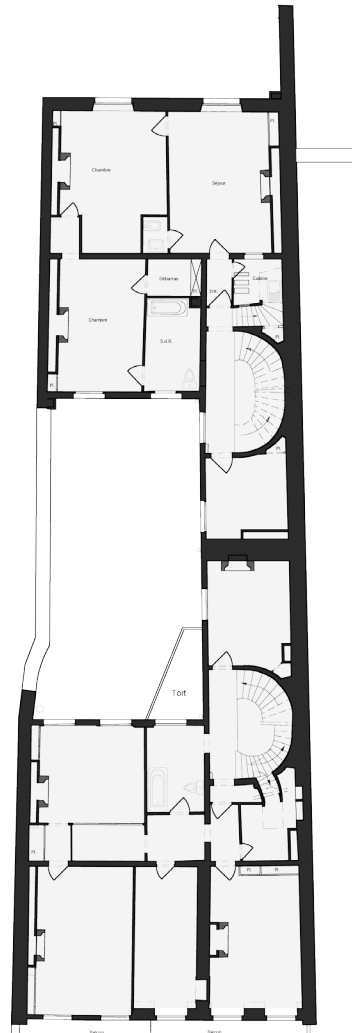
7.15 plan of the fifth floor above grade. NTS
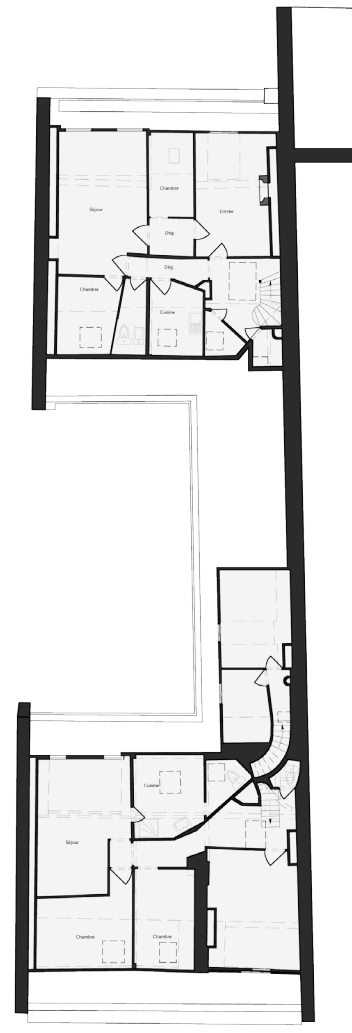
7.16 plan of the sixth floor above grade. NTS

7.17 plan of the rooftop. NTS
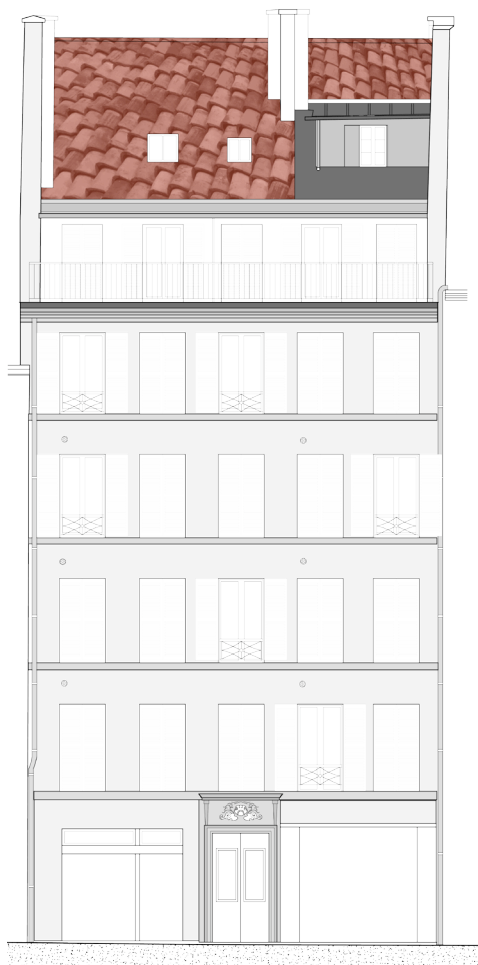
7.18 Front façade on rue f. Poissonnière. NTS
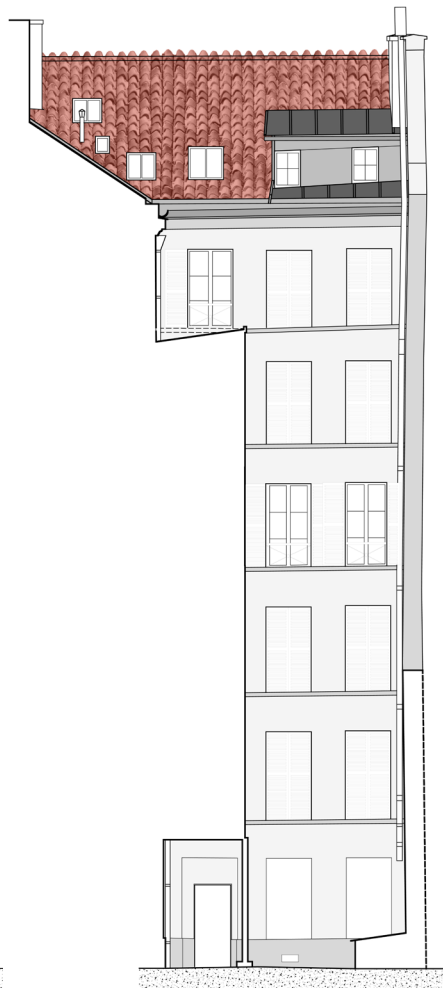
7.19 Courtyard façade looking west. NTS

7.20 Courtyard façade looking south. The two wings in the corners will be demolished. NTS

7.21 Courtyard façade looking east. Sections through
the wing and shed. NTS

7.22 Rear façade. The ground floor is currently
enclosed. NTS

EXISTING   FACADES
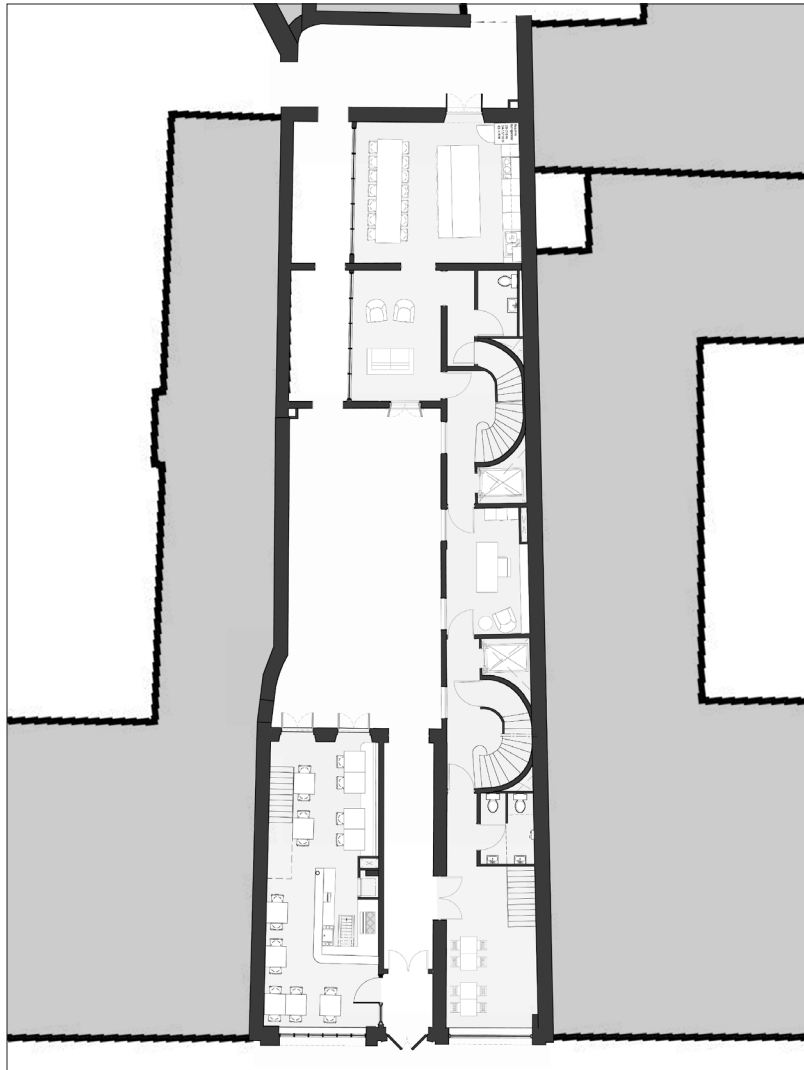
7.23 Proposed ground floor plan with proposed changes to the back and adjacent courtyards. NTS

PROPOSED PROJECT

le maintien de la vie dans la ville
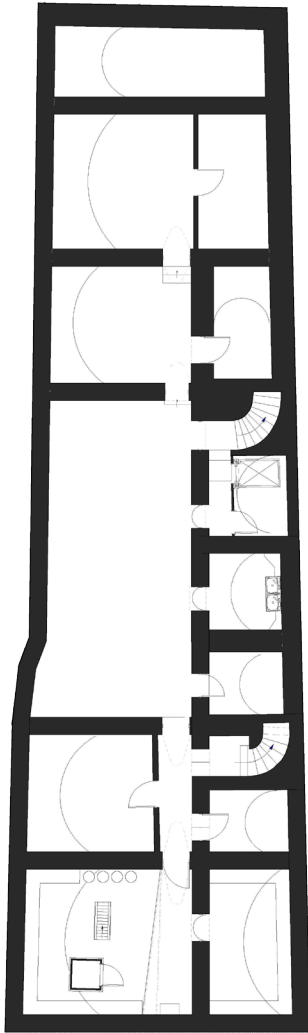
7.24 plan of the proposed basement NTS
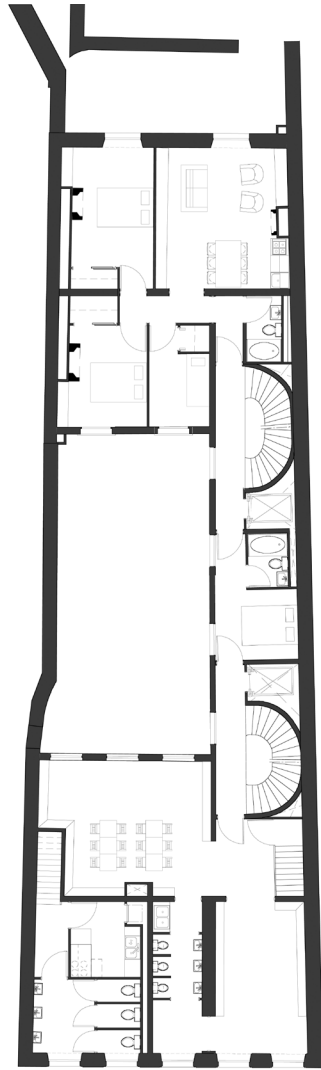
7.25 plan of the proposed first floor level NTS
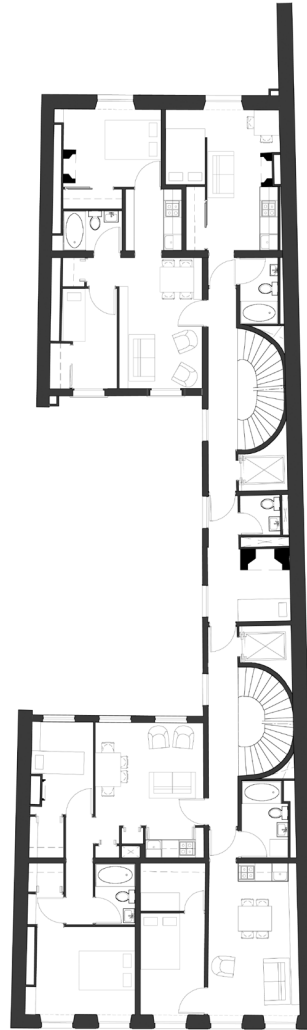
7.26 plan of the proposed second floor level NTS
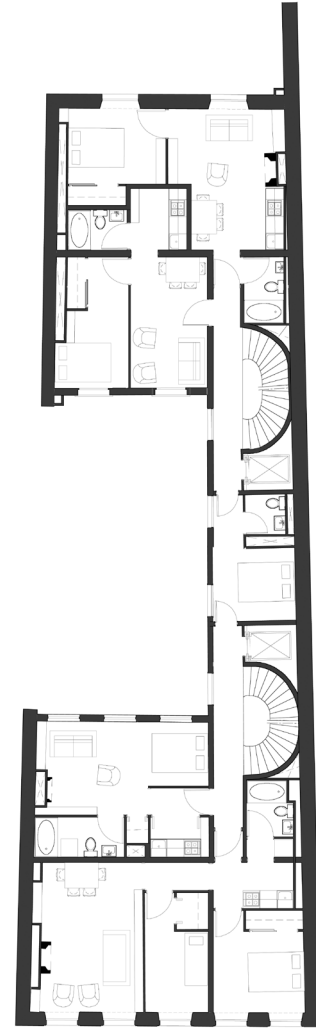
7.27 plan of the proposed third floor NTS
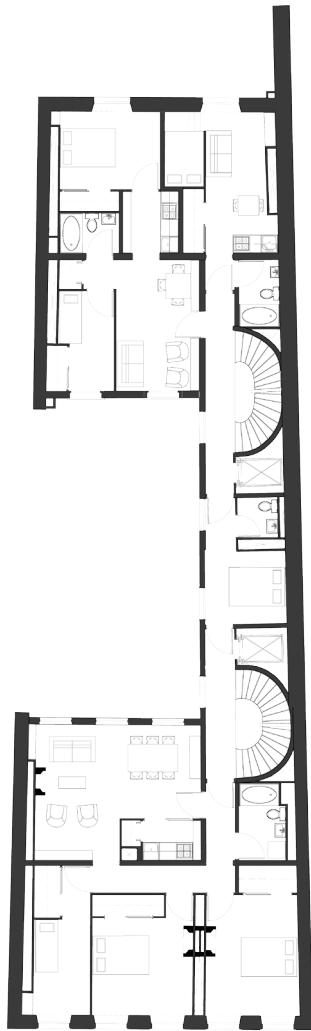
7.28 plan of the proposed fourth floor NTS
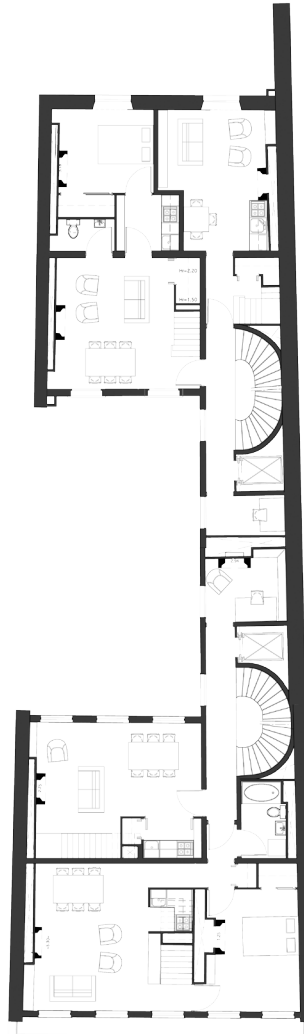
7.29 plan of the proposed fifth floor NTS
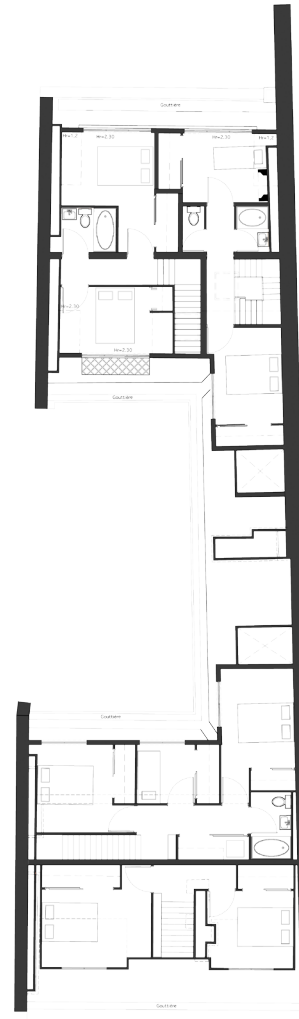
7.30 plan of the proposed sixth floor NTS
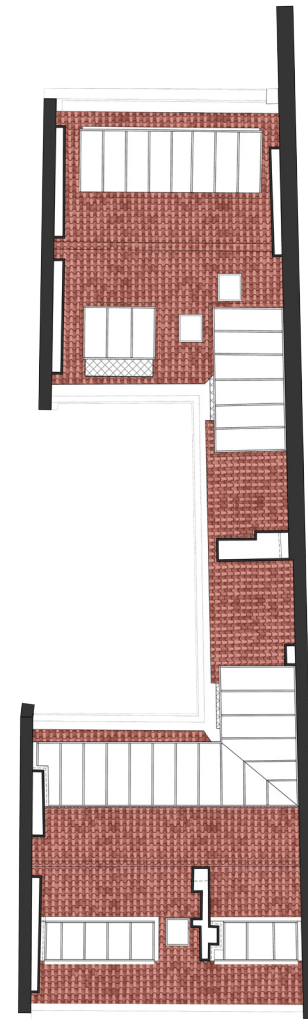
7.31 plan of the proposed rooftop NTS

7.32 Proposed front façade on rue f. Poissonnière. NTS

7.33 Proposed ourtyard façade looking west. NTS

7.34 Proposd courtyard façade looking south. The original openings restored as windows. Ground floor windows to become doors. NTS

7.35 Proposed courtyard façade with the passage to the back on the left. NTS

7.36 Proposed rear façade. NTS

PROPOSED FACADES

The proposed scheme accomodates 16 residential units 10 of which are intended for families, a community kitchen, 4 guest suites, a community office, a day care centre and a café. The basement would house storage and utilites.

The programme for 48 rue Faubourg Poissnnière is based on a cohousing model. The public spaces are meant to help support smaller residential units in order to maintain a higher cooperative standard of living while maintaining an urban density without changing the character of the existing built fabric.

Ideally the model of living begins to resemble a community typical to a small village, but housed within an urban building. With a diversity of ages, occupations and interests a stronger network can be formed. The residents can face the speed and intensity of life in the city with a knowledge that they are not alone but are still afforded their own intimate space, that is well protected.

THE SPACES

6th FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

5th FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

4th FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

3rd FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

2nd FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

1st FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

REZ-DE-CHAUSSÉ
48 RUE DU FAUBOURG POISSONNIÈRE
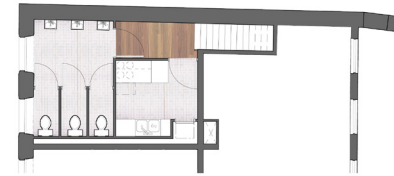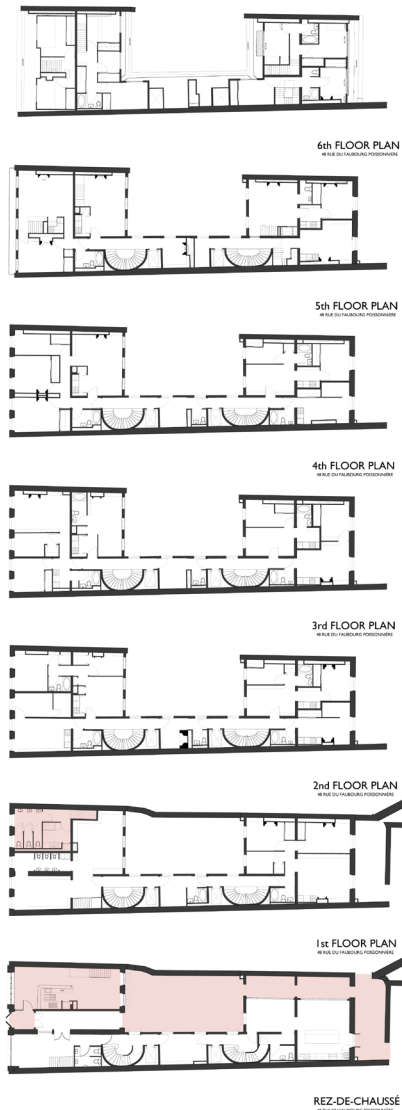
The Café is not accessed directly from the street but through the building's vestibule. The indirect access is a significant primary threshold. It also makes the selection of clients easier. Everyone must pass the bar and be acknowledged by the bartender. The selection of clients does not seem perhaps to be a lucrative concept, however it is a necessary part of bartending. Particularly in large cities. It is as much a security measure for the bar as for anything else, but in this case it also contributes to the security of the rest of the building.

In the summer months the windows on the street could be opened but the terrace would only extend into the courtyard. The terrace would help to animate the courtyard and serve as a controlled entrance into the network of courtyards beyond.

THE CAFÉ AND COURTYARD

6th FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

5th FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

4th FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

3rd FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

2nd FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

1st FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

REZ-DE-CHAUSSÉ
48 RUE DU FAUBOURG POISSONNIÈRE
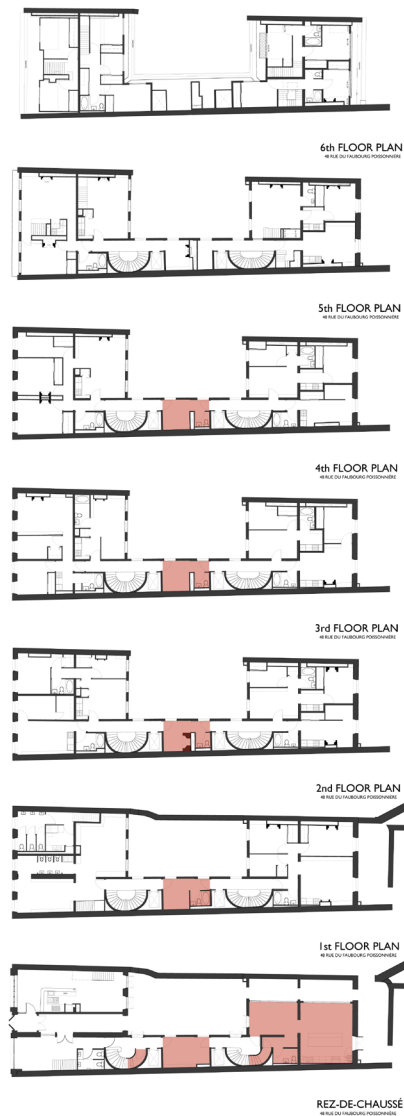
The proposed cohousing spaces include a large kitchen/dining room, a ground floor sitting room, an office and individual guest rooms on the first, second, third and fourth floors.

The organization and maintenance for each of these spaces would be controlled by the residents' council and the porte-cochière. Community meals would not be manditory would be but possible. The ground floor space coupled with the courtyard could also serve as a private event space. The exact activities in the spaces would revolve around decisions made by the residents.

Besides being a large space for the community to gather and a support space for the daycare, it also offers a space outside of resident's personal dwellings where children can be surpervised.

CO-COMMUNITY SPACES

6th FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

5th FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

4th FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

3rd FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

2nd FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

1st FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

REZ-DE-CHAUSSÉ
48 RUE DU FAUBOURG POISSONNIÈRE
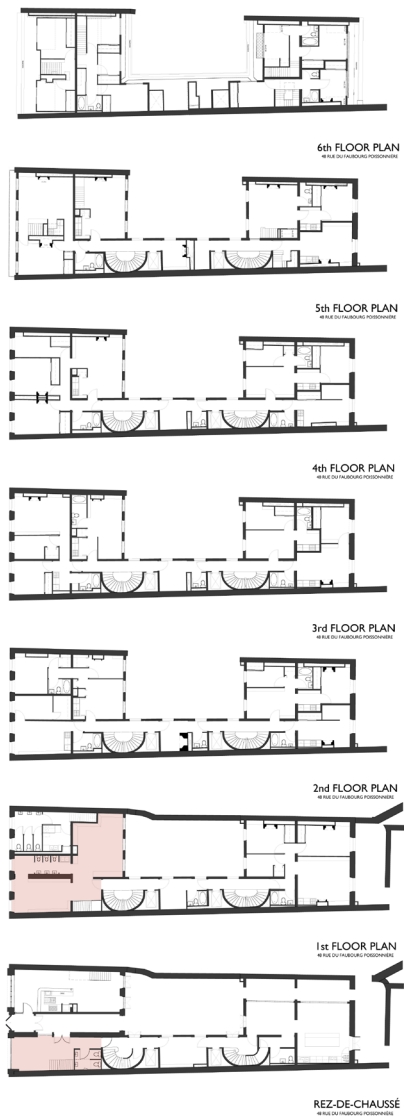
The daycare centre would be run by residents of the building, but the service offered would not be limited to the residents.

The availability of affordable day care is limited in Paris, but everyone works. The daycare centre would cater to the residents and function as a private daycare for others. It would be run as a private business.The income from this would go towards the upkeep of the building.

The daycare centre would offer a more intimate child care option to the residents and the opportunity for mothers or fathers to work within the building while their children are young.

The Centre is accessed from the entrance hall, ground floor hall and first floor hall. All the entrances are accessed from private areas.

THE DAYCARE CENTRE

6th FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

5th FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

4th FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

3rd FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

2nd FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

1st FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

REZ-DE-CHAUSSÉ
48 RUE DU FAUBOURG POISSONNIÈRE

The vertical circulation within the building includes two stairwells, and two small elevators to serve each of the two buildings.

There is a guest suite on each floor that can be accessed from both stairwells. Each landing offers access to one or two appartments and the guest suite.

On the fifth and final floor of the public circulation there is no connection between the two stairwells. The chimney occupies too much space. The result leaves the residents two small supplimentary working/living/storage spaces.

These extensions of the circulation are appropriate particularly in this space as the four apartments accessed on the fifth floor are specifically family units with 2 and 3 bedrooms. These spaces could be used to store strollers and bicycles etc. Likewise depending on the desires of the community they could be used as offices, or internet points.

CIRCULATION

6th FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

5th FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

4th FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

3rd FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

2nd FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

1st FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

REZ-DE-CHAUSSÉ
48 RUE DU FAUBOURG POISSONNIÈRE
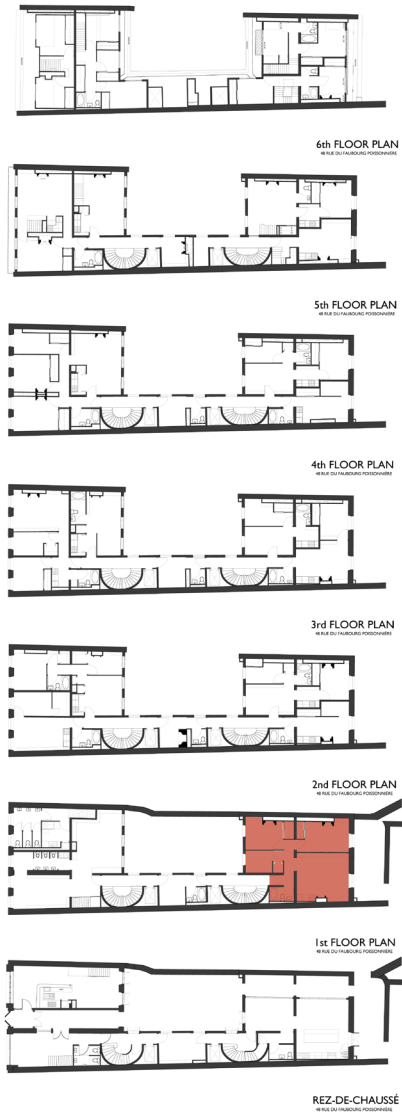
Total floor space: 72m2
Utilites: 4 burner stove, refrigerator, sink and washing machine.

Most Parisian Buildings are maintained by a Porte Cochière who fills the role of superintendant of the building.

They are given a space in the building and in some cases they are afforded a small apartment. The position is most commonly given to someone with a family. By means of the location of this post, their children may attend a better school than they could have afforded otherwise. This unit is meant to serve that purpose.

In the cohousing model their role would include the rudimentary maintenance of the building and the organization of the community.

3 BEDROOM FAMILY UNIT

6th FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

5th FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

4th FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

3rd FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

2nd FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

1st FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

REZ-DE-CHAUSSÉ
48 RUE DU FAUBOURG POISSONNIÈRE

Total floor space: 50m2
Utilities: stove, oven, refrigerator, sink and washing machine.

The living room faces the courtyard which contributes to the surveillance of the courtyard. The smaller of the two bedrooms also faces the courtyard, hopefully providing a quieter environment for children or home office.

The kitchen and the washroom both access a large duct which runs from the basement to the 6th floor to facilitate plumbing within the building.The tankless water heater for the unit would be located in the kitchen above the sink. The washing machine is in the kitchen. The kitchen can be closed off when it is not in use.

2 BEDROOM FAMILY UNIT

6th FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

5th FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

4th FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

3rd FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

2nd FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

1st FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

REZ-DE-CHAUSSÉ
48 RUE DU FAUBOURG POISSONNIÈRE
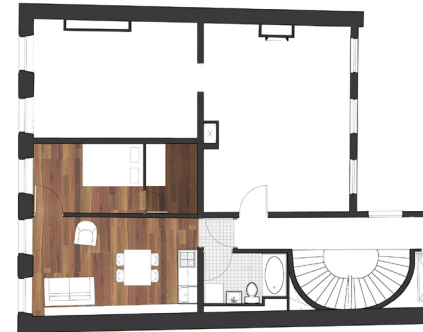
Total floor space: 37m2
Utilities: 4 burner stove, oven, refrigerator, sink and washing machine

The circulation in the bedroom is tight, but to offset the compact nature of the bedroom, there is a large closet that will provide ample storage and organization.

The kitchen and the washroom both access a large duct to facilitate plumbing within the building. The tankless water heater for the unit would be located in the kitchen above the sink. The washing machine in this unit is in the washroom so as to keep the living space tidier and quieter.

1   BEDROOM   UNIT

6th FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

5th FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

4th FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

3rd FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

2nd FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

1st FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

REZ-DE-CHAUSSÉ
48 RUE DU FAUBOURG POISSONNIÈRE

Total floor space: 24m2
Kitchen includes: stove, oven, refrigerator, sink and washing machine.

The solitary window in this unit faces the back courtyard. The bed is built into an alcove so as to profit from the window as much as the living space does.

The kitchen and the washroom are both on the same wall and are built into a bulkhead that runs from the first floor to the 5th to facilitate plumbing. The tankless water heater for the unit would be located in the kitchen above the sink.

Although this space may be considered small by American standards this is double the typical floor space of a Parisian studio.

S T U D I O

6th FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

5th FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

4th FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

3rd FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

2nd FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

1st FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

REZ-DE-CHAUSSÉ
48 RUE DU FAUBOURG POISSONNIÈRE

Total floor space: 45m2
Utilities: 4 burner stove, oven, refrigerator, sink and washing machine.

The living room faces the first courtyard which contributes to its surveillance. Both courtyards are quiet in comparison to the street so this, like all the other apartments in the second building will be quieter than those that face the street.

The tankless water heater would be mounted in the alcove in the washroom next to the bath where the plumbing enters the apartment. Although the plumbing for this unit is not as efficient as for the others, it keeps the services in the middle of the space so as to afford views and natural lighting for the living room and bedrooms.

2 BEDROOM FAMILY UNIT

6th FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

5th FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

4th FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

3rd FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

2nd FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

1st FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

REZ-DE-CHAUSSÉ
48 RUE DU FAUBOURG POISSONNIÈRE

Total floor space: 28m2
Utilities: stove, oven, refrigerator, washing machine and sink.

This studio is intended for a couple or an individual who would be home more often because of its concentration on the courtyard.

There is not as much storage incorporated into the plan as in other units, however, depending on how the resident(s) chose to arrange it, freestanding furniture could be used to augment the existing storage.

The kitchen can be closed off by folding doors but even when left open does not encroach on the living space.

S T U D I O

6th FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

5th FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

4th FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

3rd FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

2nd FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

1st FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

REZ-DE-CHAUSSÉ
48 RUE DU FAUBOURG POISSONNIÈRE
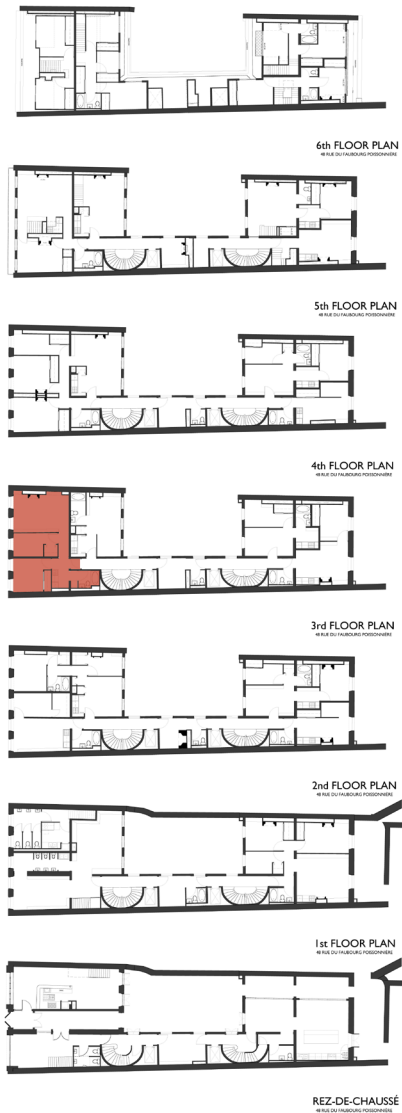
Total floor space: 56m2
Utilities: 4 burner stove, oven, refrigerator, washing machine and sink

This unit faces the street and so is not as quiet as those facing the courtyards. Its entrance gives onto the kitchen with the washing machine in an alcove between the kitchen and washroom.

The kitchen, washroom and washing machine are all located on the same wall with the tankless water heater positioned centrally above the washing machine.

2 BEDROOM FAMILY UNIT

6th FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

5th FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

4th FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

3rd FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

2nd FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

1st FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

REZ-DE-CHAUSSÉ
48 RUE DU FAUBOURG POISSONNIÈRE

Total floor space: 35m2
Utilities: stove, oven, refrigerator, washing machine and sink.

Young or old this would be ideal for a couple. It is a relatively large space and well appointed.

It faces the back courtyard making it extremely quiet, and offering some wonderful views into the interior of the block. The kitchen and washroom are on the same wall similar to the units below, with the tankless waterheater above the kitchen sink.

The living space in this apartment boasts one of the existing fireplaces. The fireplaces would all be restored in appearance, but be sealed so that they were functional for insurance reasons.

I BEDROOM UNIT

6th FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

5th FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

4th FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

3rd FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

2nd FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

1st FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

REZ-DE-CHAUSSÉ
48 RUE DU FAUBOURG POISSONNIÈRE
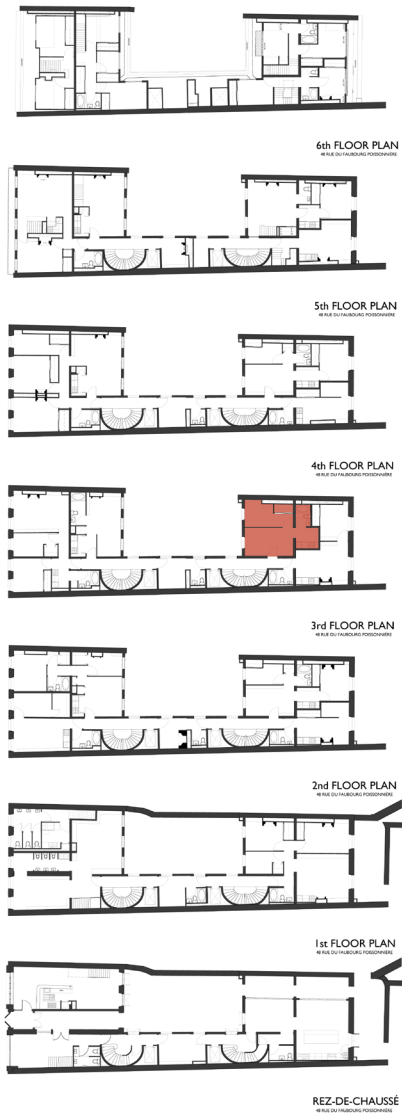
Total floor space: 33m2
Utilities: 4 burner stove, oven, refrigerator, washing machine and sink

This unit is relatively tight in its measurements, due to the proximity of the windows, but still manages to accommodate the programme. The kitchen and washroom remain in the interior and are served by means of the duct along the northern wall.

The thankless water heater would be located in the washroom near the entrance of the plumbing.

I   B E D R O O M   U N I T

6th FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

5th FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

4th FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

3rd FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

2nd FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

1st FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

REZ-DE-CHAUSSÉ
48 RUE DU FAUBOURG POISSONNIÈRE

Total floor space: 88m2
Kitchen includes: stove, oven, refridgerator, washing machine and sink.

This is one of the largest apartments. The kitchen is more or less open concept onto the living/dining area which looks onto the courtyard. Although this unit takes up the whole floor and therefore has both street exposure and courtyard exposure the living spaces were put on the courtyard under the presumption that the bedrooms would be used less often then that living space during waking hours.

This unit has 3 existing fireplaces.

3 BEDROOM FAMILY UNIT

6th FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

5th FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

4th FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

3rd FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

2nd FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

1st FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

REZ-DE-CHAUSSÉ
48 RUE DU FAUBOURG POISSONNIÈRE
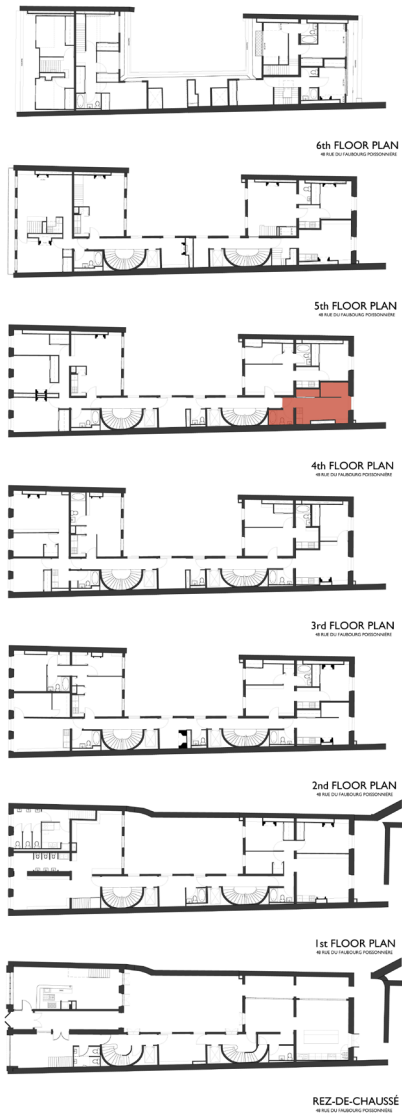
Total floor space: 24m2
Utilities: stove, oven, refrigerator, washing machine and sink

Similar in plan to the 2nd floor, the solitary window in this unit faces the back courtyard. The bed is built into an alcove in order to profit from the window as much as the living space does.

The kitchen and the washroom are both on the same wall and are built into a bulkhead that runs from the first floor to the 5th to facilitate plumbing. The tankless water heater for the unit would be located in the kitchen above the sink.

Although this space may be considered small by American standards this is double the typical floor space of a Parisian studio.

S T U D I O

6th FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

5th FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

4th FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

3rd FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

2nd FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

1st FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

REZ-DE-CHAUSSÉ
48 RUE DU FAUBOURG POISSONNIÈRE

Total floor space: 45m2
Utilities: 4 burner stove, oven, refrigerator, sink and washing machine.

The living room faces the first courtyard which contributes to its surveillance. Both courtyards are quiet in comparison to the street so this, like all the other apartments in the second building will be quieter than those that face the street.

The tankless water heater would be mounted in the alcove in the washroom next to the bath where the plumbing enters the apartment. Although the plumbing for this unit is not as efficient as for the others, it keeps the services in the middle of the space so as to afford views and natural lighting for the living room and bedrooms.

2 BEDROOM FAMILY UNIT

6th FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

5th FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

4th FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

3rd FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

2nd FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

1st FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

REZ-DE-CHAUSSÉ
48 RUE DU FAUBOURG POISSONNIÈRE

Total floor space: 70m2
Utilities: stove, oven, refrigerator, washing machine and sink

This apartment faces east into the first courtyard. The living space is accessed from the 5th floor landing, while the 3 bedrooms, laundry closet and washroom are on the 6th floor. The kitchen and washroom plumbing would be run separately with separate water heaters.

The roof and dormers of the sixth floor would be completely rebuilt. The third bedroom is small. It could be used as an office instead. All three bedrooms have large closets and large windows.

The kitchen is closeable. The living room includes one of the existing fireplaces.

3 BEDROOM FAMILY DUPLEX

6th FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

5th FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

4th FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

3rd FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

2nd FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

1st FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

REZ-DE-CHAUSSÉ
48 RUE DU FAUBOURG POISSONNIÈRE
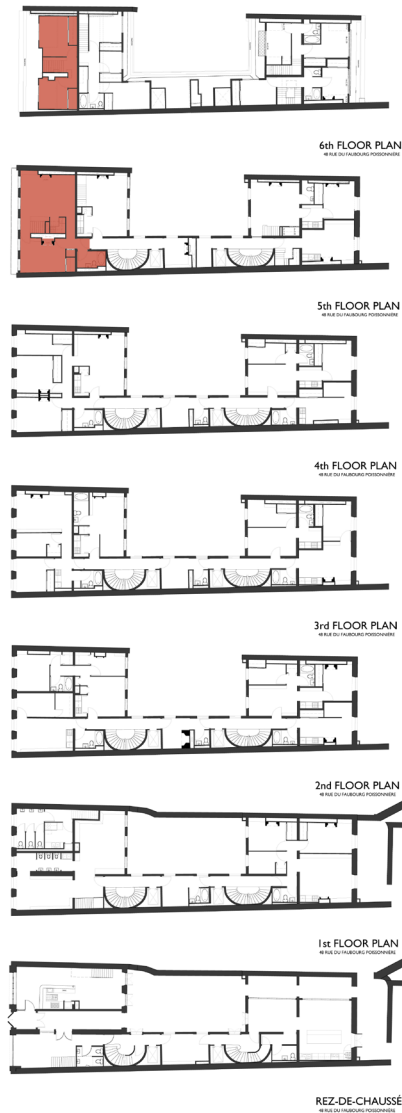
Total floor space: 84m2
Utilities: 4 burner stove, oven, refrigerator, sink and washing machine.

The entrance of the fifth floor landing leads into the kitchen and then the main living space beyond. The stairs are situated in the middle bay of the apartment and their ascent follows the roofline. The bedroom on the fifth floor has limited closet space, but there is a large closet under the stairs. The two bedrooms on the sixth floor both have large closets.

Along the length of the stairs runs an open shelving unit that goes all the way to the ceiling. This unit is the only apartment with a full balcony that runs the width of the building on the fifth floor.

3 BEDROOM FAMILY DUPLEX

6th FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

5th FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

4th FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

3rd FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

2nd FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

1st FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

REZ-DE-CHAUSSÉ
48 RUE DU FAUBOURG POISSONNIÈRE
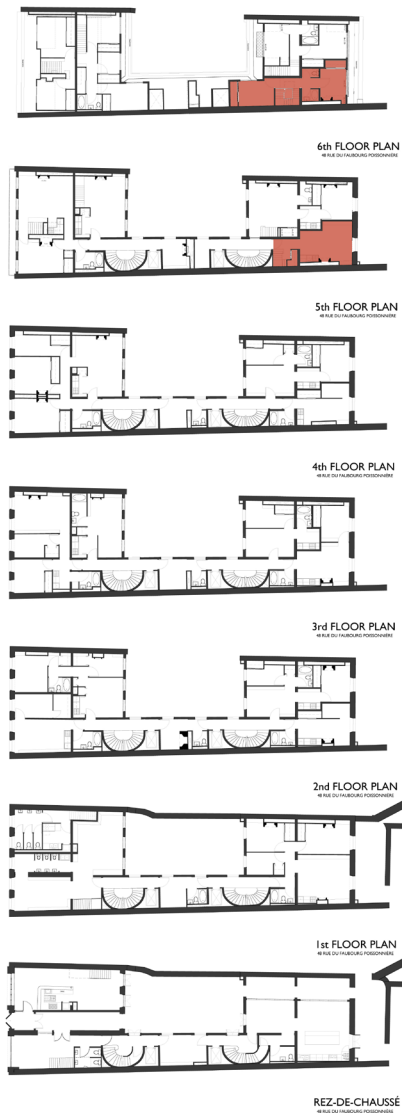
Total floor space: 55m2
Utilities: 4 burner stove, oven, refrigerator, sink and washing machine.

With only 3 windows this apartment is tight but still claims 2 bedrooms as well as an open living space on the fifth floor.

The washroom is in two pieces, a water closet and a bathroom, on the sixth floor, with all the plumbing coming from the bulkhead on the southern wall.

Each bedroom has a large closet, as well as a third closet on the fifth floor under the stairs.

The renovation of the roof and dormers makes it possible to have a standard ceiling height throughout the 6th storey.

2 BEDROOM FAMILY DUPLEX

6th FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

5th FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

4th FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

3rd FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

2nd FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

1st FLOOR PLAN
48 RUE DU FAUBOURG POISSONNIÈRE

REZ-DE-CHAUSSÉ
48 RUE DU FAUBOURG POISSONNIÈRE
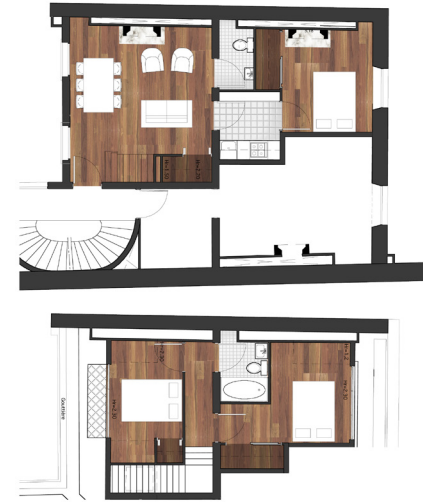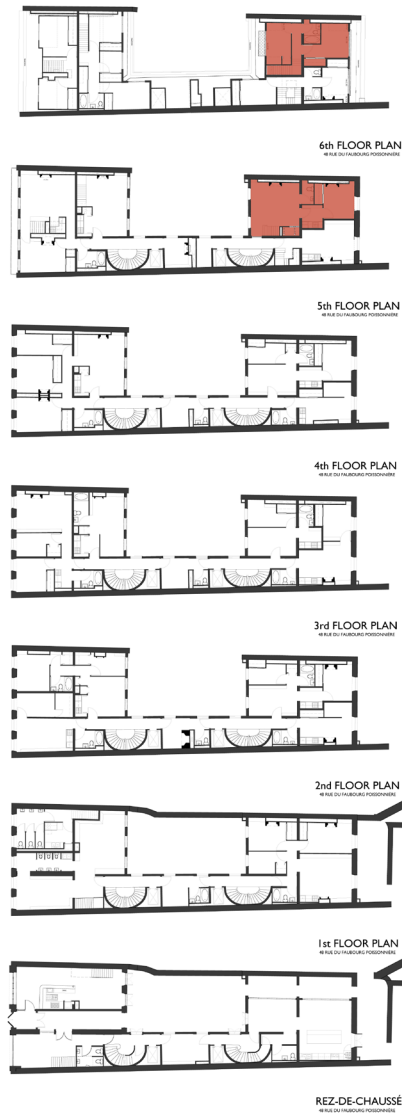
Total floor space: 74m2
Utilities: 4 burner stove, oven, refrigerator, sink and washing machine.

As with the other duplexes the entrance to this apartment is on the fifth floor landing.

With one bedroom on the fifth floor and two bedrooms on the sixth floor this unit is the only one to boast 2 washrooooms.

The third bedroom also has a balcony hidden in the slope of the roof, but only has a small closet due to the line of the roof that was maintained over the stair well, and to define more clearly the difference between the two units that share the sixth floor.

There is also the benefit of a large closet under the stairs.

3 BEDROOM FAMILY DUPLEX

In the proposed rehabilitation of 48 rue F. Poissonnière I appropriated a signifcant amount of the ground floor to be interstitial space. The courtyard, the passage from the courtyard to the rear of the building and the secondary courtyard behind the building all become part of a quasi-public space. It would be open to the public, but remained protected by the private. In effect it acted as another threshold.

The connections that I am proposing between the primary courtyard of 48 rue F. Poissonnière and its neighbours at 50 F. Poissonnière and 56 rue des Petits Écuries extended the possibilities for this space. This new threshold space would no longer be a deadend. With the connections to the other courtyards the spaces become a network.

These relatively small intiatives represent the starting point for a much larger project.

THE PROJECTED

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The following figure grounds represent the approximate existing conditions of the block, and the possibilities of further connections. An extension of the porosity on this scale would have a significant effect on the morphology of the block. The threshold space would offer an extension of Paris into the world of the *flâneur*.

As it exists now, each building has its own entrance/exit and is in most cases a deadend, a destination. The interiority of the block offers many positive relations.

The noise of the city is significantly reduced by the insulation of the perimeter buildings. The vehicular traffic is left outside in the street, and the spaces become purely pedestrian areas.

A new territory for the urban *flâneur*. The simple detachment, from the city provides the first threshold. The act of moving through these spaces would then provide an unfolding of space and experiences, like the unfolding of a medieval city, or the unfolding of the *flâneur's* experiences in his poetry.

This new circulation could be considered akin to the picturesque walk. Through the organization of thresholds and moments of pause the experience would be extended in time, but not in absolute space. In this manner the perception of space-time could be decompressed without needing more space, or reducing the density.

Similar to Village St. Paul, although projected on a larger territory. The primary access points are all existing. Each building has an entrance. The proposition would only be to connect the spaces that currently exist behind the façades.

Paris and its collective population are like a quodlibet, a composition of spaces and individuals, but the perception of space that is inherent to this city has maintained a certain continuity. The public realm, like the private realm contains a multiplicity of relations all of which animate the public spaces and all of which contribute to the dichotomy of display and retreat.

The methods I used to inspire an animation of the spaces at No. 48 were meant to be more passive and allow for the flexibility of the spaces to invite the plurality of people and relations to inform them.

THE CONCLUSION

One morning on my commute to work in Paris, a building caught my eye. It was rundown and bricked up and had nothing but pigeons and rats for tenants. But it seemed so beautiful, so promising.

It seemed an interesting proposition to use it as a site for a thesis. A design project on an historical building in Paris would give me an opportunity to research the nature of space that Parisians fabricated for themselves in the past and present.

My interest in this building on rue Faubourgh Poissonnière, lead me through various areas of research. To start with, I explored the history of Paris' urban realm and what impact that had had on the collective life within the city. Following that, I looked into the history of the typology of living spaces in Paris. I undertook this area of research in an attempt to understand the evolution of personal spaces and personal relations. Thirdly, an important part of my research involved

THE DEFENCE

APPENDIX

an investigation into the rupture that modernity had imposed on both the urban realm and on private dwellings, during the 19th Century. For this area I looked to some of the more prominent writers of the time. Balzac, Baudelaire, Zola and Benjamin. David Harvey was also an important reference both for Paris in the 19th century and for his interpretation of space.

Harvey proposed space was comprised of 3 types: Absolute, which is the cartographic definition of space, relational and relative. Relative and relational space are contingent on the relations that objects and people hold within themselves and with their surroundings. It is in the relative and relational spaces that the intimate and ambiguous areas of the public realm exist. Harvey's original definition of space is as follows:

"Space is neither absolute, relative or relational in itself, but it can become one or all simultaneously depending on the circumstances. The problem of the proper conceptualization of space is resolved through human practice with respect to it. In other words, there are no philosophical answers to philosophical questions that arise over the nature of space -- the answers lie in human practice. The question 'what is space?' is therefore replaced by the question 'how is it that different human practices create and make use of different conceptualizations of space?'[1]

This question was the guiding query in my thesis. In terms of the public space in Paris, one character became extremely important, the flâneur. The flâneur, recovered the experiences of Paris' public spaces.

In my research, there were nine premises that seemed to recur. I used these nine premises to develop the ideals and principals for the rehabilitation of No. 48 F. Poissonnière. The 9 themes were as follows;

AI.I Map of Paris indicating rue Faubourg Poissonnière and the vacinity of No. 48.

1. the morphology of historical patterns and typologies
2. the rushing stream of urbanity
3. the relation between self and other
4. the physiognomy of the building and the neighbourhood
5. the commodity associated with urban life
6. the porosity of boundaries (personal and communal)
7. the importance of intimate space
8. the necessity of community
9. the Animation of spaces within the public realm

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1   Harvey, David, *Social Justice and the City,* p.13

I. THE MORPHOLOGY OF HISTORICAL PATTERNS & TYPOLOGIES
Aldo Rossi wrote in The Architecture of the City,
One must remember the difference between past and future, from the point of view of the theory of knowledge, in a large measure reflects the fact that the past is partly being experienced now, and this may be the meaning to give permanences: they are a past that we are still experiencing.
Also Rossi The Architecture of the City p.57

My first intention was to map and interpret the patterns that had arisen in the evolution of the city of Paris and the residential practices of it residents. This was meant to help better understand the nature of the current lifestyle.

Through the centuries, much of the city's physical fabric has been demolished and rebuilt but specific typologies and practices have not changed. Traditions can be seen echoed through the evolution of the urban plan and the evolution of the residential typologies within the central city.

This collection of patterns has arisen based on the cultural history of the city and its residents. Through the 5 centuries that my research covered, the most important spaces in Paris' urban culture can be identified somewhere between the spectacle of the public realm and the intimacy and sense of place around which the private realm revolved. These ambiguous spaces that were mostly represented in the cafés and squares have remained as important thresholds between public and private in the contemporary daily culture.

I began my exploration of the urbanization of Paris in the 16th Century. Francois the 1st[2] was known as France's first Renaissance King.[3] His

2. Francois 1st (1494-1547) was crowned King in 1515.

3. Gutkind, E.A., *Urban Development in Western Europe: France and Belgium* (New York, The Free Press, 1970

reign marked a significant investment in the arts; written, visual and architectural. In 1528 he declared that the Royal court would return to Paris. The court historically, had moved around depending on the preferred residence of the King.

Although it was Francois the 1st that instigated the renaissance migration to Paris his projects did not address urban improvements, nor did they contribute directly to the renaissance of the Parisian perception of relative and relational space. His contribution was the newly available land that then provided the opportunity for these changes to occur.

Place Royale was the first major urban renaissance space designed and built in Paris. It was started under the reign of Henri IV. His intention to build an amenity for the residents of Paris was well realized. Michael Dennis, the author of Court and Garden wrote:

(...)Place Royale, had no monumental public building as its focus, and originally no monument occupied the centre of the space. Rather, it was a pure unified space without conspicuous focus: formally, it was specific and finite; functionally, it was general and flexible.[4]

Place Royale quickly became a centre for public life in the 17th century. It was treated as an exterior living room in the increasingly more densely populated Marais district.

The definition between public and private was given an extra threshold in the design of Place Royale. This new threshold was not only physical, but relational as well. The façades were not indicative of what was built behind them. This added a protective layer to the private domain. At the same time, the square offered a new layer to the public realm. The individual could appropriate a personal place

4. Dennis, Michael, *Court & Garden*, p. 44

outside of their private abode.

In the centuries that followed the continual re-occurrence of flexible public spaces and additional thresholds to create an ambiguity formed a theme of display and retreat.

2. THE RUSHING STREAM OF URBANITY

In Paris the Capital of Modernity, David Harvey wrote;

As so often happens with improvements in transport and communications, the effect is not so much to relieve congestion as to re-create it at a different speed and scale. (...) new forms of transport emphasize the rush and speedup on the railroads, in the stations, and along the boulevards; the intense pressure of overcrowding; and a shifting balance between private intimacies and public presences.
D. Harvey, Paris the Capital of Modernity

Modernity is often characterized by a break from the old and an acceleration of space-time. In the 18th through to the 19th centuries, these effects of modernity were popular literary themes. Balzac, Zola and Baudelaire's interpretations of these themes provided insight into the culture and architecture of the 19th century and these themes are still reflected in contemporary Parisian culture.

Haussmann's urban renovation of Paris during the second Empire was a major accelerant in the 19th century. He began with infrastructural projects that improved circulation into and around the city. In reference to Haussmann's initial projects, Harvey pointed out that: " *...the effect is not so much to relieve congestion as to re-create it at a different speed and scale."5*

Haussmann's improvements added significant amplitude to the rushing stream of urban life and started a trend that has not been

5. Harvey, *Paris the Capital of Modernity* p.11

diminished in the contemporary carbon based, consumer culture.

Boulevard Magenta:
On the angle between Boulevard Magenta and Boulevard Sébastopol opposite rue de la Fidelité, stands St. Laurent's church. The gothic peak that adorns it today dates back only to the 1860s when one of Haussmann's new boulevards demanded some of the church be destroyed and rebuilt to follow a new alignment. The site has been a place of Christian worship dating back to the 6th Century. It has been destroyed and rebuilt, numerous times. The building had been the last example of flamboyant gothic architecture until the 17th Century when the remaining nave and façade were built in the Neoclassical style.

As it stands today it is an icon at a very busy intersection.
    One road goes towards the Gare du Nord, one is on axis with Gare de l'Est, one takes the traveller straight to Place de la République and the last major road that feeds the intersection is Boulevard Sébastopol that comes from Place du Châtelet.

The energy and motion of the square fills me with an anxiety, a sense of urgency. It's not a place to linger and contemplate life, but it is a reference point that a lot of people pass through, whether on foot or in a taxi, or rolling along the well-marked bike paths.

In the design of 48 Faubourgh Poissonnière one of my first intentions was to reduce the sense of speed within the property. I had intended to do this by using a series of thresholds to keep the city out. However the final design maintains the idea of the calm interior but tries to incorporate and invite the urban context in, at the speed and scale of the individual.

3. THE RELATION BETWEEN SELF AND OTHER

Michel de Certeau wrote:

Analysis shows that a relation (always social) determines its terms, and not the reverse, and that each individual is a locus in which an incoherent (and often contradictory) plurality of such relational determinations interact.

M. de Certeau, The Practice of Everyday Life

De Certeau's quote reflects a similar understanding of the individual to Harvey's interpretation of space. While every space is a complex plurality of relations, so are the individuals who inhabit and pass through each space.

The dichotomy of self and other relies on the theme of display and retreat. Within the historical urban and residential fabrics Parisian culture has always valued the necessity of self-preservation, but the resolution between self and other has become increasing problematic. Helen and her little crèpe stand offered an interpretation of the argument between self and other.

Helen works the night shift selling crèpes under the marquee of the Rex Cinema. Where America has hotdogs and pizza and England has chips; France has crépes. They are the street food of Paris.

I have often waited to the side of her griddles and hid in the shadows of the locked cinema windows to chat with her and watch. The crowd around there is a kaleidoscope of crazy in the small hours of the morning.

There are the pushers and the dealers and the night-club goers. Most of the people that line up at Helen's only buy a couple of beers, for the wait outside the Rex Club.

Working nights in a location like this, has coloured what must have been an already interesting character. If sweetness and honey sells things during daylight hours, somehow sour and sarcastic doesn't seem to harm business in the shadows. At 2am the regular bars close and dump their clients into the street to stumble home, or further into the night.

At Helen's crèpe stand, the crowd has to suffer her wit in order to be served. If someone does not navigate her insults and sarcasm successfully she sends them away without serving them, or ignores them until they leave. And even with what could be considered the worst customer service in the world she always has a line-up at 3.

She keeps her massive German shepherd with her for company and protection. The dog's name changes on a nightly basis; what ever she feels like calling him that evening is the name she'll announce. For the most part he'll lay with his head on his paws below the ice cream machine, but if he's bothered he'll let out a bellow that'll make even the toughest of characters jump. The ambiguity of his name is a threshold that she uses to maintain a distance.

Helen has built up numerous layers of metaphorical armour to protect her from the city, from "the other". She alienates her clientele. She's mean and rude. Any stranger who tries to pass the time of day with her is treated worse than someone who just asks for a crepe. One evening a girl came along and asked how to get somewhere. Unfortunately for her, she did not simply ask for directions, she tried to make a connection with Helen, and what she got instead was a brick wall. Helen could have been a character from Balzac; protecting her intimate identity, her sanctuary with every defence she could. In the end, after a fair bit of shouting and various gestures with spatula in hand, Helen managed to make it clear to the girl, she would get NOTHING out of her.

Through the entire episode the girl repeated one thing a number of times. She accused Helen of embodying the Parisian reputation of being rude. But personally I thought it only seemed to be a manifestation of Helen's self-preservation.

In my rehabilitation of No. 48 I wanted to ensure an adequate definition between self and other, while attempting to resolve some of the distance. This intention began to take form in the co-housing typology. Not only would the 16 individual units provide private, intimate spaces but, by offering a collection of semi private and semi public spaces, the interaction between self and other could take place in ambiguous unthreatening settings. Thereby allowing a certain maintenance of the self that does not require the alienation the other.

4. THE PHYSIOGNOMY OF THE BUILDING & THE NEIGHBOURHOOD
From Balzac's history of the Thirteen:
In Paris there are certain streets which are in as much disrepute as any man branded with infamy can be. There are also noble streets; then there are those streets which are just simply decent, and, so to speak, adolescent streets about whose morality the public has not yet formed an opinion. There are murderous streets; streets that are more aged than aged dowagers; respectable streets; streets which are always clean, streets which are always dirty; working class and industrious mercantile streets. In short, the streets of Paris have human qualities and such a physiognomy as leaves us with the impressions against which we can put up no resistance.
H. Balzac, History of the Thirteen

Using the flâneur as inspiration part of my exploration of Paris involved exploring the streets around Faubourg Poissonnière. My walking tour was meant to explore the physiognomy of the streets and their inhabitants. I had intended the exercise as a launching point from research into site investigation. The result of my reflections brought me to the conclusion that 48 Faubourg Poissonnière is surrounded by a plurality of different cultural poles. On one side the Kosher bakeries, butchers and religious bookstores reflect a strong Jewish influence. On the other side a large Maghreb population follows its own traditions. The windows all promise halal goods, while the shop-keepers lean out their doors to watch the world go by, or hold council with their compatriots. Beyond the Maghrebian community there is a crossroads inhabited by African immigrants and all through these enclaves the tourists drift in and out of the lives of the residents.

The Poissonnière district had remained outside the city until the late 17th century when Charles V's walls were torn down and the faubourghs that had been the original suburbs of Paris became part of the city. This historical exteriority is one reason the area is still significantly ethnic.

The hotel particuliers that were built in the area were all built in the Neoclassic style, but today the Hôtels of the 18th and 19th centuries are hidden behind the taller 19th and 20th century apartment buildings whose facades are in various states of ware.

Faubourg Poissonnière itself is a heavily travelled connection between the major throughway of rue Lafayette and the Grands Boulevards. It is the border between the 9th and 10th districts and reflects this collision of worlds with its random collection of restaurants and boutiques.

5. THE COMMODITY AND THE PUBLIC REALM
In the Arcade's Project, Benjamin wrote the following;
Streets are the dwelling place of the collective. The collective is an eternally unquiet, eternally agitated being that--in the space between the building fronts--experiences, learns understands and invents as much as individuals do within the privacy of their own four walls.
W. Benjamin, The Arcades Project

Modernity's fetish with commodity is as important to the development of the private realm as it is to the public realm. After the industrial

revolution, 19th century Paris became obsessed with commodity. Speculation inspired the private projects and funded Haussmann's vast urban redevelopment. It was a major theme in the culture of the 19th century and is no less influential in today's culture.

Commodity is intrinsically associated with display and the public realm but also, in opposition, it serves the retreat and the private realm. The spectacle that commerce provides ideally increases the circulation through a space while the physical infrastructure of commerce requires constant attention. Both active and passive supervision of the threshold space then protects the private realm, the retreat.

The proposal for the ground floor and 1st floor of No. 48 places two commercial properties in the ground floor street side building. A Café occupies one half of the street façade and provides supervised flow from the street to the courtyard. Its patio would be located in the courtyard not only to provide retreat for the clients of the café, but also to incorporate life into the building's interior.

A child-care centre occupies the other half of the street façade. The centre does not encourage the flow-through of traffic, but provides a semi public/semi private occupancy which would provide a threshold between the public street and the interior courtyard.

These thresholds provide layers of protection for the private realm and places within the public realm.

6. THE POROSITY OF BOUNDARIES (PERSONAL AND COMMUNAL)
Harvey wrote:
The porosity of boundaries and the traffic that necessarily flows across them to sustain life in the city, in no way diminish the fierce struggle to limit access and to protect interiors from the penetration (...) by unwanted others into interior spaces.
D. Harvey, Paris the Capital of Modernity

In order to explore the nature of Parisian dwelling and interpretation of personal space, I started by looking at the typology of the Hôtel Particulier.

In its earliest use the designation of hotel was a title that referred to public buildings. Hotel de Ville, for example, referred to the city hall, and Hotel de Dieu, referred to a charitable organization. The title, Hotel Particulier, however, referred to the town houses of the nobility.

The Hotel Particulier was a French tradition that had been sculpted and reinterpreted since the 13th Century. In it's rudimentary typology the Hotel Particulier acted as a series of thresholds. The primary thresholds were Street to courtyard, courtyard to corps-de-logis[6], corps-de-logis to garden. Secondary thresholds within the corps-de-logis marked a deeper progression towards the intimate. These thresholds stratified social relations and provided the residents with privacy.

When examined, the evolution of the hierarchy within these spaces revealed a lot about the trends in Parisian perceptions of space and how they had evolved.

In the 18th century the apartment block rose in popularity as the bourgeoisies rose in numbers and status.

The apartment building was significantly based on the hôtel's typology and maintained Paris' urban typology of the perimeter block. Apartment buildings were typically comprised of two masses. One building on the road and the second, accessed from the courtyard.

No. 48 F. Poissonnière follows this typology of a double building separated by a courtyard and a circulation wing. These architectural elements provided some physical thresholds between the public street and the dwellings. By implementing the cohousing typology and by putting emphasis on the Café, my aim was to

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6. *The corps-de-logis refers to the main section of the hôtel that held the living quarters of the nobles.*

increase the porosity of the physical thresholds, while decreasing the porosity of the perceived thresholds. Which is to say, I tried to reduce the physical boundaries while increasing the involvement of the community. Therefore providing the residents with very private and intimate retreats that were still engaged in the public realm.

7. THE NECESSITY OF THE INTIMATE
Benjamin wrote:
The difficulty of reflecting on dwelling: on the one hand there is something age-old –perhaps eternal—to be recognized here, the image of that abode of the human being in the maternal womb; on the other hand, this motif of primal history not withstanding, we must understand dwelling in its most extreme form as a condition of the nineteenth century existence. The original form of all dwelling is existence not in the house, but in the shell. The shell bears the impression of its occupant. In the most extreme instance the dwelling becomes a shell.
W. Benjamin, The Arcades Project

From the 16th century through the 19th century, the plans of hôtels particuliers accommodated an increasingly more diverse and opposed set of spaces. With the addition of room types came the elongation of the original procession and further removal of the intimate from the public.

Even within the private realm of the residential fabric the theme of display and retreat was evident. In Paris today, the number of thresholds within the private residence has been reduced, but the same need to maintain intimate spaces has not.

Apartments in Paris today are generally very small. According to statistics 25m^2 per person is considered proper but not a lot of the population can afford as much space on an individual basis. The

average single occupant dwelling is 10-17m^2. These small spaces act very much as shells and the intimacy of them forces their residents to spend more of their social time outside of the apartment.

In No. 48, the smallest studio is 20m^2. It has all the amenities of a full sized residence, and what it lacks in space, is provided in the community spaces.

The midsize and family units that make up 10 out of the 16 units that occupy the five and a-half floors in the seven storey building are also small. Their areas range from 25-75m^2 but they are meant to act as Benjamin said, as the shell, while relying on the larger context to support the wider necessities of the residents.

8. THE IMPORTANCE OF COMMUNITY.
On the pacific gardens website Valerie Mumford is quoted as saying:
Cohousing has been called a return to the best of the small-town community. (Creating neighbourhoods that combine the autonomy of private dwellings with the advantages of shared resources and community living). Residents own their own home with all amenities but share in the common areas. The shared facilities and physical design have proven to support and sustain community connection over time.
V. Mumford, www.pacificgardens.ca

Within the dense urban centre of Paris, individuals protect their intimate spaces, but for the most part, they do not seek an isolated lifestyle.

The choice to turn No. 48 into a cohousing residence was meant on the one hand to offer a more implied threshold to the individual living units and on the other hand, to offer a higher standard of living through the availability of shared spaces and services. These communal spaces and services were meant to provide and embellish

the ambiguous semi public realm in which so much of Parisian culture has evolved.

The child-care centre and the community Kitchen/Dining room provide amenities and spaces that most young families could not afford or have difficulty finding in Paris.

The large community areas offer the space that is not available in the individual units for entertaining or general community gatherings. While the child-care centre offers the much needed support for new parents that is often hard to come by in the city.

9. THE ANIMATION OF SPACES WITHIN THE PUBLIC REALM

To quote Benjamin:

The quodlibet has something of the genius of both collector and flâneur

W. Benjamin, The Arcades Project (H3a,4)

According to Wikipedia:

A quodlibet is a piece of music combining several different melodies, usually popular tunes, in counterpoint and often a light-hearted, humorous manner. The term is Latin, meaning "whatever" or literally, "what pleases."

Wikipedia.com

Paris and its collective population are like a quodlibet, a composition of spaces and individuals, but the perception of space that is inherent to this city has maintained a certain continuity. The public realm, like the private realm contains a multiplicity of relations all of which animate the public spaces and all of which contribute to the dichotomy of display and retreat.

The methods I used to inspire an animation at No. 48 were meant to be more passive and allow for the flexibility of the spaces to invite the plurality of people and relations to inform them.

AI.2 Accordian diagram of No. 48 Faubourg Poissonnière

Delivered Thursday August 13th, 2009 at 9am in Room 2026 at the University of Waterloo, School of Architecture, Cambridge.

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