Foreword

Enter Paris Rive Gauche! This neighbourhood of the 13th arrondissement, in the heart of Paris, has undergone radical transformation over the past 25 years. From the Gare d'Austerlitz to the Ivry-sur-Seine boundaries, not to mention the Bibliothèque Nationale de France and the Grands Moulins, it has become a symbol of modernity which strikes the perfect balance between urban development and public space, a living community and a place of work. Paris Rive Gauche promises amazing and aesthetic architectural surprises; great food and drink in its vibrant cafes, bars and restaurants; moments of relaxation along the banks of the Seine or in the green spaces; a strong cultural offering thanks to the cinema, theatre and the Bibliothèque nationale de France, etc.

Whether curious strollers, students of architecture or urban planning, French or foreign tourists in search of a new side to Paris, you are all welcome.

Four circuits for four major sectors (Austerlitz, Tolbiac, Massena and Brunesseau) invite you to discover, step by step, with your head up and your eyes peeled, the past, the present and the future of this neighbourhood imbued with a spirit of innovation. Allow us to guide you.
**Circuit 1**

Austerlitz neighbourhood, successful convergences

The Gare d’Austerlitz and the Pitié-Salpêtrière hospital form a wall 900 metres long opposite the fashionable and central 5e arrondissement. This dreary façade will soon be opened up. Once transformed into an urban hub, the station will enable access to the Austerlitz neighbourhood which, although still at the halfway stage of its metamorphosis, has already been extensively redeveloped.

The railway station represents the bridgehead of the neighbourhood. With the broad expanse of rail tracks in its wake, it also represents the biggest constraint. Along with the extensive Pitié-Salpêtrière hospital next door, it tends to act as a screen. These rail tracks have been at the heart of the development challenges for the neighbourhood since it came into being and it is here that the last buildings will be constructed.

Sedimentation studies, the density of activities, the variety of landscapes and atmospheres all help to explain why three different urban planning teams are working on the design between them. Each is responsible, in a different sector, for fine-tuning highly specific urban atmospheres. The process of comparing, discussing and defending sometimes opposing proposals, as well as the multiplicity of architectures which this process creates, as if in accelerated fashion, are helping to establish an organic genesis of the city. Although open to flights of fancy, this process is certainly preferable to a dogmatic and unilateral approach. A stroll around the Austerlitz neighbourhood provides an opportunity to admire the diversity of its recent achievements and catch a glimpse of its future, through the spaces and places which are shaping it.
Gare d’Austerlitz 1 is on the brink of its revolution with the entire Austerlitz neighbourhood now butting up against its main hall and the rail tracks trailing in its wake. This boundary can still be explored before it disappears.

To the left, between the main hall of the railway station and the Valhubert building 2, a private passage offers a small-scale foretaste of the future interplay to be established between the railway buildings and modern offices overlooking the future Cour Muséum 1.

To its right, instead of twenty or so disparate buildings which separate the 19th industrial railway structures from the royal prestige and the grand siècle of the Pitié-Salpêtrière hospital 2, a workshop of six architects is focused on a complex building combining offices, hotels, shops and housing 3 that will confront these two prestigious neighbours with all due respect.

In front of the platform buffers, the space of the main hall will be entirely freed up, revealing the passage of the metro running through. A little further on, the platforms are covered. If the pillars 3 with broad corolla-shaped capitals that bear this vaulted ceiling are so solid it is because they are designed to support Avenue Pierre-Mendès-France and the office buildings which will run along it to the south.

The Pitié-Salpêtrière hospital will be showcased as part of the block’s urban upgrade thanks to reconfiguration of the enlarged Square Marie-Curie (it will eventually cover 10,000 sq m) and the Cour Saint-Louis. These two spaces will together open up a viewpoint over its chapel. A new footpath will cross the gardens to connect the boulevard Saint-Marcel with the Pont Charles de Gaulle.
Austerlitz-Gare

Contemporary perspectives

Since its inception, the neighbourhood felt cramped in between the Seine and a prestigious, over-sized and impenetrable neighbour: the Pitié-Salpêtrière hospital, built on the orders of Louis xiv by Louis Le Vau in the mid-17th century. Land which the hospital did not swallow up has gradually been eaten away by the railway station but their respective architectures have never confronted each other. The railway station and the hospital have long been the only two players in the area while completely ignoring each other’s existence.

But fifty years of urban studies, discussions and rulings have shifted the boundaries; the SNCF has fully committed to the proposed development of the area and part of the hospital’s heritage has been incorporated into the project.

To get these two neighbours who previously shunned each other to see eye to eye, the Nouvel/ArEP team has designed a vast building which, while definitively keeping them apart, establishes a framework for each party: the Jardin Marie-Curie enlarged and attached to the Cour Saint-louis, on the Salpêtrière side and a vast esplanade rising gently to a bridge over the rail tracks through to Avenue Pierre-Mendès-France, on the railway station side.

Between the perfectly horizontal main hall and the slope of the Avenue Pierre-Mendès-France stands the arch-shaped building of Le Monde with one foot in the Cour des Départs featuring a concrete canopy and the other in the balcony over the rail tracks. It will establish the link with the Austerlitz-Sud sector built over the rail tracks.

Coming out the other side of the station, on the left, the Orléans dock (l’embarcadère d’Orléans) was a chaotic, undefined space where pedestrians crossed paths with cars and taxis (the word “embarcadère” owes its origin to the fact that the initial functioning of railway stations defined the cours des Départs as a prestigious site and viewed the cour des Arrivées [or débarcadère] as a place of alightment).

Reserved for pedestrians and taxis, this courtyard is now entirely free of parking and rises unobstructed for 300 metres to a bridge over the rail tracks. To the right, it stops on a flight of steps and on the coverage of the tracks which ends somewhat abruptly. It still lacks the monumental wave-shaped concrete canopy which will shelter passengers leaving the railway station.

At the level of the avenue, passengers can spy the building of the Caisse des dépôts et Consignations. Today, this figurehead marks the gateway to Austerlitz Nord.

Jean-Marie Duthilleul

Born in 1952, this architect and senior civil engineer has been behind the reconfiguration of major train stations in France and abroad, within the SNCF, then AREP agency, a challenge which is at the intersection of architecture and urban planning in structural terms.

Among other projects, he was responsible for the Strasbourg, Lille-Europe, Marseille and Avignon TGV railway stations.

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CHARLES-DÉSERT ET CONSIGNATIONS
Offices/21,700 sq m
Construction: 2003
Architect: Christian Hauvette
[grand prix d’architecture 1991]
Developer: SCIC

This meticulously developed figurehead for the avenue establishes the difficult transition between the old city and the new neighbourhood, and between different levels. [The building has a 7-metre drop winding around its foremost point]. Its modular architecture is structured around a broad interior street, one of the first of this magnitude in an office building.

The first building in the sector, its bow shape marks the gateway to the avenue. Its modular architecture is structured around a broad interior street, one of the first of this magnitude in an office building.

As plain as the nose on your face, this building has long been overlooked by Parisians despite its exceptional location, it is the only building on the banks of the Seine which is truly riverside. But warehouses and furniture stores along the Quai d’Austerlitz obscured the river; motorists sped through below along the expressway, and the Pont Charles-de-Gaulle concealed its concrete structure, at the cutting edge of technology when it was built in 1907. The building was totally revamped by Jakob & MacFarlane with a green mesh or “plug-over” being added to the structure retained from the original building. This contemporary shell, consisting in multiple folds of a metal and glass skin, illuminated by the artist Yann Kersalé, hosts ramps, stairs and passageways which serve the institut Français de la Mode and the Musée des Arts ludiques, as well as shops and cafés on its exceptional terrace running along the banks of the Seine for 280 metres, laid out by the landscape architect Michel Desvigne. But the decision to move freigh transport away from the centre put paid to the initial vocation of this site. Integrated into the new neighbourhood, the banks have been designed for pedestrians by the Axp Urbicus agency and the austere Magasins généraux have become a unique blend of a cultural centre, university and leisure facility, the docks - Cité de la Mode et du Design.

This building by the Arsène-Henry brothers was already aging badly even before its unyielding and bare architecture had been disfigured by subsequent additions and modifications. Jean-Baptiste Lacoudre stripped the building and its white cement concrete, the hallmark of the Arsène-Henry brothers. However, he chose to retain and upgrade the Seine side elevation which now offers the building an opening onto the river from which it was originally cut off.

The Pont Charles-de-Gaulle is the last bridge open to traffic built in Paris.
Austerlitz-Nord

A neighbourhood with too many constraints?

It might be thought that the Austerlitz-Nord urban project is merely the result of constraints, there being so many of them. In fact, in this elongated triangle, it was necessary to build extensive office space under conditions liable to attract the interest of major investors; it was also necessary to provide a façade on the Seine and on Avenue Pierre-Mendès-France although an 8-metre drop separates them; it was necessary to build right up to the edge of the Gare d’Austerlitz rail tracks which are covered by Avenue Pierre-Mendès-France; finally, it was necessary to establish a link with the residential area which is situated at the level of the quayside. These constraints were compounded by the presence of a water treatment plant in the basement and the impossibility of building more than 11 stories high.

By creating openings and stairs and by also imposing passages via office buildings, Christian Devillers has managed to establish the link between the two major public spaces of Avenue Pierre-Mendès-France and the Austerlitz quayside and preserve a degree of calm and easy access to the residential neighbourhood. The operation was an economic success initiated by the high-tech building financed by the Caisse des Dépôts et Consignations and supported by the upturn in the economic context meant the initial developers could not be pushed into developing shops on the ground floor. These outlets are only present at the top of the avenue, leaving closed façades in front of Gare d’Austerlitz and on the platforms.

The stretch of office façades along Avenue de France, smooth and glazed, crowned by interlocking freer forms, the discreet coquetry of a banking world, will soon stand opposite a regular series of buildings featuring shops built on the slab over the rail tracks.

Crossing the Quai de la gare (which does not owe its name to the Gare d’Austerlitz railway station but to a riverside station on which work started in the 18th century and which was never completed), the scale of the office buildings in the Austerlitz Nord sector becomes apparent. The quayside is still highly accessible and the ground floor atmosphere is aquatic like: company restaurants are only accessible from the inside (Natixis, BPE, etc.). The Rue François-Bloch-Lainé has been plotted along the axis of the chapel of the Pitié-Salpêtrière which stands out in the distance. Its ascension is punctuated by spacious intermediate levels designed by the In Situ agency.

Further to the left, the Rue Paul-Klee descends to a peculiar square, Augusta-Holmes, on the left side of the thoroughfare. Its shape is due to a water treatment plant, which is located just below. The dragon fountain designed in 1999 by the artist Chen Zhen evokes its presence. On the left-hand wall, two schematic plans in copper show this facility and the one preceding it.

CHRISTIAN DEVILLERS

Christian Devillers was born in 1946. After obtaining a diploma in architecture and a master’s degree in urban planning, he continued his studies at the University of Pennsylvania in the class of Louis Kahn.

A partner of Paul Chemetov at the AUA architectural firm, he was awarded the Équerre d’Argent in 1984 for the Chaumettes car park in Saint-Denis. He then devoted himself to teaching and research. Founded in 1991, the Devillers & Associates agency is active in the fields of architecture, urban planning, landscaping and infrastructures.

It received the Grand Prix de l’Urbanisme in 1998.
13

Pierre-Mendès-France and the small housing zone which nestles below. As a result, the building is less monolithic on the neighbourhood’s development. The principle of this mixed programme arose from consultation between the monumental Avenue and accompanies the change in scale. The offices occupy the base of the building, the last witnesses of the housing area which is twice as dense below the avenue make it possible to walk on the original level of the land with development of the neighbourhood standing out elsewhere. This is where was planned the water station on which the boulevard Vincent-Auriol, then Boulevard de la gare ended. The housing from the 50s built by Daniel Michelin seems lost in this new environment with its brick facing rendering renovation complex. Under the coordination of the Brenac & Gonzalez agency, which has already built two apartment buildings in the Paris Rive Gauche area and designed an office building, the building by Valode & Pistre has a simple appearance. Slim line and extremely light, this block is undergoing full restructuring (demolition and rebuilding).

In the basement again, the artist Christophe Cuzin, a student of Sol LeWitt, has turned the entrance, each floor and the exit of the Austerlitz car park into a sensory experience whereby the user is immersed in colour.

As with rue Paul-Klee, all passages below the avenue make it possible to walk on the original level of the land with development of the neighbourhood standing out elsewhere. This is where was planned the water station on which the boulevard Vincent-Auriol, then Boulevard de la gare ended. The housing from the 50s built by Daniel Michelin seems lost in this new environment with its brick facing rendering renovation complex. Under the coordination of the Brenac & Gonzalez agency, which has already built two apartment buildings in the Paris Rive Gauche area and designed an office building, the building by Valode & Pistre has a simple appearance. Slim line and extremely light, this block is undergoing full restructuring (demolition and rebuilding).

France, it will gradually be replaced by a micro housing area which is twice as dense in a bid to counter the office buildings more effectively. The first of them, designed by Bernard Bühler, will deploy its colourful balconies facing two small redeveloped buildings, the last witnesses of the housing neighbourhood built on the former water station.

At the corner of rue Bellière, the SNCF maintains a discreet presence: in the wall where the steps lead to the avenue, a metal door allows SNCF personnel staying in the residence de-signed by Thierry Van Wyngaert to directly access the railway station.

Next to the SNCF residence, at 20 boulevard Vincent-Auriol, a building of 27 social housing units was constructed in 2005 to replace a dilapidated building. Reaching the Avenue Pierre-Mendès-France via these steps which weave between buildings, offers access to shops at the foot of buildings.

8, RUE EDMOND-FLAMAND Hotel for SNCF personnel Construction: 2010
Architect: Thierry Van de Wyngaert
Project owner: Espace Ferroviaire
To finalise this block of houses unifying old and new, all temptations towards the grandiose were avoided. With colourful restraint, two separate buildings come together to protect an elegant garden where railway workers can relax.

5) TOMORROW...
Initial housing programme for the Fulton block, designed by the architect Bernard Bühler, comprises 87 social housing units. Renovation of the Fulton block, coordinated by the architects Olivier Brenac and Xavier Gonzalez, began in 2014. Objective: create 320 housing units, shops and public amenities facing the Seine. Project owner: ICF - La Sablière

11 housing units renovated in 2009
Architects: Marc Brunstein and Claude Seguin
Project owner: RIVP

16) LA SABLÈRE FULTON BLOCK
Housing built
Construction: 1952
Architect: Daniel Michelin
Owned by ICF-La Sablière, this block is undergoing full restructuring (demolition and rebuilding).

20, BD VINCENT-AURIOL
27 housing units
Construction: 2011
Architect: Richard Senpau Roca
Project owner: FREHA

26, AVENUE PIERRRE-MENDES-FRANCE
Offices/18,900 sq m
Construction: 2002
Architects: Denis Valode and Jean Pistre
Developer: Meunier Promotion
Caisse des Dépots et Consignations
On a complex plot with two curvilinear triangles brought together at the tip, the building by Valode & Pistre has a simple appearance. Slim line and extremely dense, it gently accompanies the Avenue Pierre-Mendès-France as far as the Boulevard Vincent-Auriol. Its elegant glass façade creates a number of transparencies towards the residential area below which is overlooked but not overwhelmed.

13)

PAUL-KLEE PUBLIC CAR PARK
Showcased by the artist Christophe Cuzin.

14)

22, RUE PAUL-KLEE
Offices/22,700 sq m
122 student housing units
Construction: 2004
Architect: Olivier-Clément Cacoub
Developer: Meunier Promotion
Natixis
Behind its conventional office block trappings, this building conceals a student residence. The principle of this mixed programme arose from consultation on the neighbourhood’s development. As a result, the building is less monolithic and accompanies the change in scale between the monumental Avenue Pierre-Mendès-France and the small housing zone which nestles below.

15)

1, RUE PAUL KLEE
Offices/22,700 sq m
Construction: 2004
Architect: Jean-Michel Wilmotte
Developer: Meunier Promotion
Promonial Reim (PREIM)

17)

2, RUE GIFFARD
11 housing units renovated in 2009
Architects: Marc Brunstein and Claude Seguin
Project owner: RIVP

19)

8, RUE EDMOND-FLAMAND
Hotel for SNCF personnel
Construction: 2010
Architect: Thierry Van de Wyngaert
Project owner: Espace Ferroviaire
To finalise this block of houses unifying old and new, all temptations towards the grandiose were avoided. With colourful restraint, two separate buildings come together to protect an elegant garden where railway workers can relax.

20)

20/80 VINCENT-AURIOL
27 housing units
Construction: 2011
Architect: Richard Senpau Roca
Project owner: FREHA

21)

26, AVENUE PIERRRE-MENDES-FRANCE
Offices/18,900 sq m
Construction: 2002
Architects: Denis Valode and Jean Pistre
Developer: Meunier Promotion
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BERNARD REICHEN
With his partner Philippe Robert, Bernard Reichen has long specialised in the redevelopment of industrial sites and buildings such as the Pavillon de l’Arsenal or the Grande halle de la Villette. Winner of the Grand Prix de l’Urbanisme in 2005, his approach has broadened to the scale of the city and its territory. He has fed into reviews of this neighbourhood’s future for fifteen years. He was instrumental in establishing the route of Avenue Pierre-Mendès-France and has been granted the honour of closing this landscape, with construction of the Austerlitz-Sud sector.

Austerlitz-Sud

Links
The south side of Avenue Pierre-Mendès-France, just like the avenue itself, is entirely founded on the pillars that line the platforms of the railway station. The buildings to be constructed on this artificial land will therefore have no basement but two façades playing very different roles: “supporting” the avenue and an opposing presence to the long, smooth line of office buildings on the Austerlitz North side as well as the overhang on the rail tracks in front of the buildings of the Pitié-Salpêtrière. This accumulation of constraints led Bernard Reichen to assume the existence of a front and a back, a representation side and a service side. On the avenue side, the buildings will be more expressive, rhythmic and fragmented with a series of shops. At the rear, like the heart of a Pari- sian block cut in half, we will observe, as a kind of indiscretion, pocket gardens that will establish so many terraces over the rail tracks and the hospital.

“Be open”. These offices covering 9,530 sq m were designed by the architects Olivier Brenac and Xavier Gonzalez. Developer: Vinci Immobilier

The five office programmes are now known. The area between Boulevard Vincent-Auriol and Cave d’Austerlitz will witness the gradual construction of projects by Brenac & Gonzalez, Atelier Christian de Portzamparc, Antonini + Darmon and Jean Mas-Atelier 2/3/4 as well as the Snøhetta agency which won the competition to build the future head office of the Le Monde group in early 2015.

Be open. These offices covering 9,530 sq m were designed by the architects Olivier Brenac and Xavier Gonzalez. Developer: Vinci Immobilier

On the rail-track side, along Avenue Pierre- Mendès-France which is still free, building sites are coming to life 6 to 10. Five buildings coordinated by Bernard Reichen will play on the contrast with the existing buildings through fragmentation, recesses and integration of volumes. Behind them, a more discreet passage will overlook the railway tracks and Pitié-Salpêtrière. Rue François-Bloch-Lainé, on the other side of the avenue, will continue in the form of a bridge over the railway tracks and bypassing the railway station’s main hall to gently slope towards the esplanade of the Boulevard de l’Hôpital.

To the left of this bridge, the emblematic building housing the headquarters of the Le Monde Group will rise skywards in 2017 as designed by the Snøhetta agency 10.

6 TO 10 TOMORROW...

The Christian de Portzamparc agency designed this 22,675 sq m office building. Developer: Kaufman & Broad

The building, designed by the Snøhetta agency, therefore takes the form of a bridge-building 37 metres high, 135 metres long and with a surface area of 20,000 sq m spread over seven levels. The sculpted arch, intended to shelter gardens and public spaces, will be dotted with LED lights to symbolize “the continual stream of information, like clouds or stars moving across the sky”. Project owner: Société Éditrice du Monde (SEM)

Elements”. This office space totaling 17,290 sq m was designed by architects Laetitia Antonini and Tom Darmon. Developer: Vinci Immobilier

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FOCUS ON

The Avenue de France

The avenue begins under the name of Pierre-Mendès-France, stretching onwards from the Pont Charles-de-Gaulle to cross the tracks of the Austerlitz railway station, whose curves it follows through to Boulevard Vincent-Auriol. It is in crossing this boulevard that it adopts its name of Avenue de France.

Entirely built above the rail tracks, this broad 40-metre wide avenue is not only a new thoroughfare: it is a civil engineering structure. Forming a ridge overlooking the Seine, it opens up the river and the way to Paris Rive Gauche, continuing in a straight line through to the Boulevard du Général Jean-Simon on the Marechaux inner ring road.

Joining the Austerlitz, Tolbiac and Masséna neighbourhoods together, it restores the entire district’s link with the Seine which has been broken for 150 years. Designed by Paul Andreu to rival the grandest of Parisian avenues, it is organised around a central reservation planted with two rows of Ginkgo biloba, a majestic tree which is somewhat cramped in its small plot of land. Being suspended in this way, the avenue permits aeration of the rail tracks through grids between its trees; and the sheer depth of its structure allows water, sewer, gas and electricity networks to be channelled. On the surface, it was Jean-Michel Wilmotte who designed the street furniture in the form of grids, benches and lights.
Circuit 2
Tolbiac, land of the giants

Residential areas surrounding the Bibliothèque nationale de France had left it in splendid isolation until a footbridge on the Seine side and a cinema put an end to its solitude. Between Avenue de France and Rue du Chevaleret, the halle Freyssinet, an attractive feature of the new neighbourhood, will establish a new bridge between the BnF and the Chevaleret sector.

The BnF and the two residential areas which surround it were built 15 to 20 years ago in a difficult environment: the Port de la Gare, was still industrial, the rail tracks retained a significant presence and only a section of Avenue de France was completed. They were therefore designed as two huge blocks, each organised around a garden as if to offer protection from the outside. The arrival of the cinema MK2 Bibliothèque and the footbridge Simone-de-Beauvoir, Avenue Pierre-Mendès-France and the Masséna neighbourhood hosting the Paris-Diderot University, changed all that. The construction of the southern part of the avenue is now entirely devoted to permeation, fluidity and establishing a link.

The interior gardens are followed by a long shared promenade while the protective built-up façade gives way to buildings punctuated by courtyards and passageways, all turned in the same direction, the one which links up the Seine with the old thirteenth arrondissement.
Running along the Avenue de France, office buildings 1 to 4 present a united front protecting the housing neighbourhood designed by Roland Schweitzer. These office buildings featuring classical architecture offer working conditions in keeping with international standards.

On entering Rue George-Balanchine, the first buildings of Paris Rive Gauche become visible. Among these, the Balanchine establishment 3, the first comprehensive school built in the neighbourhood in 1997 with its social and intermediate housing 5 to 11. To fill the extensive initial vacuum, the coordinating architect Roland Schweitzer drew inspiration from medieval town planning to come up with buildings which form an ensemble around quiet and intimate public gardens.
The housing on Rue Raymond-Aron was among the first in Paris to be offered under a scheme to favour social home ownership and the last to select their beneficiaries in the order of their arrival.

On Rue Abel-Gance, the Notre-Dame-de-la-Sagesse chapel designed by Pierre-Louis Faloci creates a certain serenity: its bare Cistercian profile makes it seem larger than it is since the bell tower is actually half the height of the tall buildings which surround it. Adjacent to the chapel, the Jardin James-Joyce is surrounded by small streets which, thanks to large planters, seem to act as a natural extension of the garden. Designed by the team of landscape architects, Michel Desvigne & Christine Dalnoky, the ensemble reinforces the neighbourhood’s sense of interiority.

While ascending the stairs leading to the esplanade of the BnF, it is worth recalling the doubters who claimed that it would turn out to be dangerous, windswept, austere and disproportionate. What has emerged today is primarily a remarkable potency which captures the imagination of all those who walk across it. The garden in its centre, on the natural ground level, is a reminder that the esplanade is also a roof, on which are positioned an avenue and a footbridge.

The Bibliothèque nationale de France founded the neighbourhood Paris Rive Gauche. With an operation of this importance - three times the surface area of the Pompidou Centre - Dominique Perrault realised that he was laying the foundation stone for a project which would impact all planning choices in the neighbourhood. Rather than a fortress where the books would be carefully protected, he created a vast space open to all, a large esplanade carved from a wooded château, where researchers could work in peace and quiet. The four towers of books but it is more of a pure abstract composition which majestically showcases the content for its visitors. The construction of the MK2 Cinema then the Simone de Beauvoir footbridge helped to humanise the long and proud esplanade which was too inaccessible for so many years. It has adapted in turn since, in 2013, Dominique Perrault designed a new entrance, clearly visible from the routes spanning out from the metro. It leads to both the BnF and four rooms in the MK2 Cinema.
The Simone-de-Beauvoir footbridge not only makes it possible to cross the Seine but also to interlink the levels of the esplanade, the quayside and the Port de la Gare. These cross paths converge at its centre through to a covered and spacious square, stretched between the two banks. You can make a u-turn without retracing your steps in order to descend to the Port de la Gare.

From there, after the Dame de Canton - formerly the Guinguette Pirate, the Batofar and the Petit Bain, the well-known barges of the new Paris scene and Seine, you reach the spectacular Joséphine Baker swimming pool, floating on the river.

In the shadow of the four towers
The main feature of the Tolbiac neighbourhood, which hosts the very first buildings in Paris, is its domination by the huge Bibliothèque nationale de France which splits the residential area in half.

In creating an opposing presence to the BnF courtyard, Roland Schweitzer was inspired by 13th-century houses. He has designed small urban units enclosed by white façades and straight as cliff walls. Instead of balconies or bow windows, he opted for terraces and loggias grooved or carved into the façade at predetermined levels.

These massive blocks, which are virtually continuous, lead to public gardens serving as common courts for the surrounding buildings. This somewhat fixed layout was not respected everywhere. Francis Soler, for example, preferred balconies on all floors and covered his entire building with bay windows sporting colourful serigraphs!

Between Avenue de France and the interior gardens, office buildings are standard. Only the Dusapin & Leclercq building for Accenture, with its inhabited hollows, might be considered an exception.

On the Seine side, the façade of the neighbourhood is highly organised and more confidently assumes its exceptional location in the Masséna neighbourhood. This remarkable cohesion is based on an elegant play on volumes. In particular, the second floor is emphasised on either side of the BnF, whose esplanade is at this same level, creating a long horizontal line which unifies the neighbourhood. This strip also allows first-floor residents to enjoy a clear view of the esplanade, rather than the steps of the BnF.
The promenade is located at the mid-way and mid-level point between the river and the high point of the BnF. This is the only place in Paris where the transition from the upper quayside and the river bank is achieved in steps.

Completely transformed by the Ports de Paris, surmounted by the Promenade Arthur-Rimbaud, the Port de la Gare has shed its industrial trappings to become a festive neighbourhood. A whole host of floating barges line the quayside hosting a series of venues: night clubs, restaurants with terraces, swimming pool, concert halls... The CROUS recently installed a barge housing a university restaurant on the site.

On Quai François-Mauriac, the housing units use their location to full advantage: balcony on the river, an immense terrace running between the quay and the garden and turned towards the interior of the block and the garden. Then, by turning your back on the François-Mauriac quay, to take the Rue Choderlos-de-Laclos, you come to the peaceful Jardin Georges-Duhame. Designed by Paul Brichet, its extremely classic layout, complete with gazebo and box trees, stands in contrast to the modernity of the two buildings designed by François Grether and Jacqueline Osty, the Port de la Gare has shed its industrial trappings to become a festive neighbourhood.

On the avenue, it adds plant life, which slowly materialises to become a restaurant and then an arcade of arts shops and finally a monumental entrance, whose huge canopy defines a square. The interior might be seen as a nod to airport terminals while the 20 cinemas are equipped with seats designed by Martin Székely allowing lovebirds to raise their arms and snuggle up.

You can then take Rue Emile Durkheim so as to continue in the direction of the Avenue de France. The steps can be climbed to reach the new entrance to the BnF, after passing through a line of trees. While heading towards the cinema, you can fully appreciate Rue Casals, opposite the building by Jean-Marie Charpentier. The welcoming nooks and crannies which Fabrice Dusapin and François Leclercq have created and the plant life of the Accenture building appeared to reduce the space for access to the BnF, but this forced marriage gave birth to a smaller more welcoming space where routes converge: a square which has become a meeting place which is pleasant and clearly identifiable.

A new entrance to the east of the BnF, in liaison with the cinema MK2 Bibliothèque. Breaking with the original monolithic symmetry of the building, it offers more easily identifiable access for visitors.
Tolbiac-Chevaleret

A balcony overlooking the city

The face to face with the BnF, the link with the 13th arrondissement, crossing the rail tracks and the halle Freyssinet... these cross-cutting questions have been met with a somewhat longitudinal solution from Pierre Gangnet!

From the outset, his mission responded to several objectives. Beyond the design of public spaces, it was necessary to determine the landscape, facing the cinema and the BnF, on Avenue de France between Boulevard Vincent-Auriol and Rue de Tolbiac; it was also essential to structure the link between Avenue de France and Rue du Chevaleret while spanning the rail tracks.

This mission was further complicated by the uncertainty hanging over the halle Freyssinet, half of which was scheduled to be saved before the decision was eventually taken to restore it in full.

Along the Avenue, Pierre Gangnet offers seemingly regular blocks which allow the flow of pedestrians from the Tolbiac-Nord neighbourhood.

On spying the Rudy Ricciotti building which completes the sequence on Rue de Tolbiac, it becomes clear that this inspired organisation is neither simplistic nor drab. Each of the blocks hosts two different programmes which Pierre Gangnet requires to share a central space accessible, at the level of the Avenue and to the rear, from the promenade. The architects were therefore tasked with designing an invaluable natural area, hemmed in by their buildings. Pierre Gangnet dubbed this configuration the “bivalve block”.

Behind the blocks, running parallel to the avenue, the stunning Promenade Claude-Lévi-Strauss is a garden/walkway 26 metres wide. It firstly represents a second façade for the blocks built along the avenue, their ground floors being able to accommodate an exceptional offering of shops or local amenities. It is also an elongated square, a place for exchange to which all roads lead: lanes, squares, passages, lifts, monumental or narrow stairs.

To retain the ambitions of the original project, the Paris municipality and SEMAPA entered into discussions with the Jean-Michel Wilmotte & Associés architectural agency to ensure that the halle functions in keeping with the urban project. As full as the promenade is wide, it firstly represents a second façade for the blocks built along the avenue, their ground floors being able to accommodate an exceptional offering of shops or local amenities. It is also an elongated square, a place for exchange to which all roads lead: lanes, squares, passages, lifts, monumental or narrow stairs.

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During redevelopment of the Charcot constructions, near the halle Freyssinet, temporary metal stairs are used to descend to rue du Chevaleret: the promenade also serves as the roof of five commercial premises, contributing vibrancy and services which residents were expecting. They are set in a buxy stone wall, designed by Pierre Gangnet in the continuity of the existing walls and designed by Bruno Fortier, along the rue du Chevaleret.

In approaching the halle Freyssinet, you can get a true idea of its sheer scale. A huge cylindrical vault pierced at the top, it is remarkable for its fine structure and the high quality use of concrete, at a time when techniques related to this material were in their infancy.

To the rear, these blocks will open onto the Promenade Claude-Lévi-Strauss. This space which is a square, street, garden and balcony has already functioned satisfactorily in its completed part. Further on, two other home ownership programmes are planned. One designed by Fabrice Dusapin, the other by the Lambert Lenack agency. As a continuation, the “Panorama”, a building-bridge dedicated to office space, will span the rail tracks.

“Panorama”: a technical and architectural challenge. This comprehensive programme, designed by the engineer-architect Marc Mimram, will comprise 15,000 sq m of offices and 1,000 sq m of shops. It will serve as a building-bridge between Avenue de France and the Claude Lévi-Strauss planted promenade and span the rail tracks over a distance of up to 58 metres. Developer: Icade Promotion

For many years, this building was used by Sernam, the express delivery service of the SNCF. Vast concrete hall 310 metres long - the size needed to accommodate freight trains, the hall is linked to Eugène Freyssinet, a structural/civil engineer and pioneer of multiple techniques related to concrete. Two major advances were partially developed during the construction of this building: vibration of the concrete for enhanced distribution and pre-stressing (which, by tensioning a wire rope within a beam, greatly increases the strength). It is to the Jean-Michel Wilmotte agency that Xavier Niel entrusted redevelopment of this site, which will blend into the urban area of the operation while welcoming 1,000 emerging companies in the digital economy.

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The building, saved from partial demolition and eventually listed, has been acquired by a private player which is set to install a business incubator and digital economy services. It is worth looking out for the rows of awnings on its north and south façades, narrow 5 cm arches spanning 10.25 metres, forming a magnificent frozen wave along the building, on the side of rue Louise-Weiss. To the west, two student and family accommodation programmes will border the forecourt of the halle by 2019-2021. On its eastern side, the halle Freyssinet will be bordered by the new Rue Alphonse-Boudard as a prolongation of rue Charcot – the only thoroughfare perpendicular to the Avenue de France that it was possible to create from rue du Chevaleret. Multiple access points (lifts, stairs, planted paths) and landscaped public spaces will make it possible to reach the halle Freyssinet. While a gym, surmounted by a garden, will face its tympanum.

Rue Louise-Weiss was redeveloped shortly before work began on the Paris Rive Gauche district. The operation was innovative: a long office building incorporated an elevated public promenade hosting contemporary art galleries which have contributed to the area’s reputation. Thirty years later, the goods shed which was originally intended to be concealed, has emerged as an architectural masterpiece. It will be adapted to accommodate a singular and innovative site, and the long building will be pierced to create access points.

A sports complex comprised of a gymnasium and three sports halls on the corner of rue Du Chevaleret and Rue Alphonse-Boudard. Above the sports facility, there will be a public garden on the level of the planted promenade. These two projects will be implemented between 2017 and late 2018. Architects: Odile Guzy

Prime contractor: Ville de Paris (DEVE)

Project owner for the gymnasium: SEMAPA

Project owner for the garden: Ville de Paris (BEVE)

Covered by the concrete block of Magasins Généraux and crossed by an expressway, the Port d’Austerlitz had disappeared. The opening of the Avenue Pierre-Mendès-France allowed its pedestrianisation. The passageway and the terrace of the Cité de la Mode et du Design then multiplied the openings of this unique site onto the Seine. The planted island, designed by the Axp-Uribico agency, features flagstones with grassed partitions and dotted with 55 trees.

The Port de la Gare, like the quay of the same name, and extending along Quai François-Mauriac, returns to the river station whose interrupted construction foreshadowed the current docks of the industrial ports. At the foot of the BnF, its promenade and leisure activities remain turned towards the Seine. These are barges of various shapes and functions which host vibrant activities: swimming pool, restaurants, nightclubs and the university restaurant.

Its development by the Althabegoïty Bayle agency calls on a classic vocabulary: cobble stones, mooring rings and handrails, etc. However, the Port de Tolbiac, designed by Jerome Treuttel, offers a modern vision of its industrial activity. Architecture and lighting of amenities, primarily related to the construction industry, respect installation regulations and allow strollers to pass by them out of business hours. The urban spectacle is therefore guaranteed.
Circuit 3
Masséna, the age of the city and its Parisian version

In the university sector, Christian de Portzamparc benefited from exceptional conditions to pave the way for a new type of urban form and dialogue between the coordinator and the architects. In the infinitely more constrained context of Rue du Chevaleret, Bruno Fortier has also successfully created the conditions for diversity, novelty and quality.

Between Rue Neuve Tolbiac and Rue Watt, we encounter two widely differing situations. The land around the Grands Moulins has been terraced in a gentle slope down to Avenue de France, but the rail tracks beyond still have to be spanned to reach Rue du Chevaleret. The term “urban grove” favoured by Christian de Portzamparc is a perfectly apt description of the vast and generous neighbourhood of the Grands Moulins. Only interrupted by the two “hedges” of university facilities, the buildings are situated along clear lines of regular streets. They were able to rise upwards on open ground with classical foundations and basements. The innovative rules of urban organisation which the architect-coordinator established gave the architects considerable leeway, while fostering the appearance of gardens and courtyards visible from the street. They also permitted the urban integration of the multiple university buildings. However, the work of Bruno Fortier, to the south of Avenue de France, is not unlike soilless cultivation in terracing. Each building is supported by a specifically designed artificial floor. In fact, the buildings are mounted on springs to protect them from the vibrations of passing trains. Although this urban organisation requires optimisation and constriction, it is no less trim and effective.
building, designed by Norman Foster and Marc Rolinet, stands as a veritable ode to glass and its multiple possibilities. The façades are protected from the sun by shutters...in screen-printed glass! On the opposite side, monumental metal columns convey a sober variation of monochromatic blacks and creams. A project designed by Jean-Paul Viguier.

The Massena neighbourhood is aimed at offering a new model of urban development around a pattern of narrow streets which are orthogonal to conventional redevelopments. From Avenue de France through to Rue Primo-Levi, the office building by Antoine Grumbach helps create a change of atmosphere.
Further, on Avenue de France, after number 92, and like the building by Antoine Grumbach, the building of the Banque Populaire et Caisse d’Epargne Group 

effects a change in material and volume as soon as you enter the neighbourhood. Although its glass and metal façade on the avenue is on the abrupt side, it is fortunately embellished by windows which open onto small planted balconies. The back of the building is more casual and welcoming with its stone covering. The windows here are more conventional but open onto the Jardin de Abbé-Pierre - Grands Moulins while the second floor boasts a broad terrace.

These narrow streets leading down to the Seine are not lined but rather punctuated by buildings of different shapes and colours. Christian de Portzamparc’s redevelopment plan is aimed at striking a balance between the location of buildings aligned on the thoroughfare and the layout of open and private spaces in contact with the street. This so-called “open block” principle, where no buildings are attached, is a bold generative system which is stunningly illustrated throughout the entire neighbourhood. Francis Soler has completed with a delicate blend of three glass buildings, the block which hosts Les Frigos, an artistic site installed for over thirty years in former cold storage warehouses used by the SNCF. After a face-off between artists and the Paris municipality, the new team elected to office in 2001 opted for purchase of the building, long-term preservation of the structure and some adjustments to the buildings which surround it. All along Rue Primo-Levi, opposite “Les Frigos”, are located several apartment buildings.

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...
At the intersection with Rue des Frigos on the left, the building designed in two parts makes it possible to retain the perspective over the Seine. If you take Rue des Frigos, framed by apartment buildings, on the left, number 5 bis-7 immediately catches the eye. Olivier Brenac and Xavier Gonzalez previously designed a stunning building on Rue du Chevaleret. This special commission for a private sale features brick of the same colour but brighter and embellished by some impeccably Parisian zinc. Number 8 is just as remarkable. The building, whose floors house four attractive corner apartments, is connected by footbridges to a more contemporary structure, almost like a dialogue between two eras. On your right, keep an eye out for Rue René-Goscinny. The façade of the Primo-Lévi primary school displays extracts from the novel Petit Nicolas. We arrive at the foot of the bridge, designed by the Vong DC agency. Only concealing an intermediate tree-shaped support, it crosses the Jardin des Grands Moulins - Abbé-Pierre.
Masséna-Nord

The neighbourhood: phase three

In the North, after Tolbiac then Austerlitz, the Massena neighbourhood is the third construction phase for the Paris Rive Gauche district. It has allowed Christian de Portzamparc to put into practice his “open block” theory, which he also presents as the city’s third age.

The first age was that of the closed block, a classic series of houses built around its entire circumference, hemming in buildings and common courtyards.

The modern movement, of which Le Corbusier is the best known figure, challenged that model, accusing it of turning the street into a corridor and favouring the façade which becomes the main focus, leaving dark and poorly maintained courtyards.

The third age is therefore that of the “free plan”: independent and generously lit buildings spread out without barriers on a public space where the different people flows and leisure areas are clearly separated.

Noting the problems caused by this somewhat bloated and often mismanaged public space, Christian de Portzamparc was keen to rehabilitate the principle of the street and the private block. He imposed buildings which were “freely” installed on their block. The buildings all have a façade along the street but are separated by private green spaces which are visible from the thoroughfare.

In terms of the development plan, once the streets had been outlined, the guidelines established rules generating heights and land which varied from one to the next, each location impacting the following, which is completely contrary to the spirit of classic urban planning regulations. The city is built progressively, which Christian de Portzamparc describes as “accelerated sedimentation”.

This principle of continuous adaptation, in an intelligent polychromatic disorder, permits considerable variety and, in this case, outstanding urban and architectural quality.

In fine weather, the garden, created by the agency Ah-Ah Paysagistes, is the meeting place for all users of the neighbourhood, students, office workers and residents. It offers a green perspective to residents of apartment blocks. It offers a green perspective to residents of apartment blocks.

In front of the garden, access to the Seine is magnified by the Esplanade Pierre-Vidal-Naquet, which you cross, and the monumental sculpture by Nancy Rubins who has successfully risen to the challenge of the location. It is a spot where students can stroll, wait for friends or just hang out.

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**Project owner:** Ville de Paris (DEVE)
**Designer:** Ah-Ah Paysagistes
**Realisation:** 2009

**Jardin Abbé-Pierre - Grands Moulins**

**Project owner:** Ville de Paris (DEVE)
**Designer:** Ah-Ah Paysagistes
**Realisation:** 2009

**Jardin Abbé-Pierre - Grandes Moulins**

**Project owner:** Ville de Paris (DEVE)
**Designer:** Ah-Ah Paysagistes
**Realisation:** 2009

**Architect:** Pierre Charbonnier
**Construction:** 2009

**Project owner:** Ville de Paris (DEVE)
**Architect:** Pierre Charbonnier
**Construction:** 2009

**Project owner:** Ville de Paris (DEVE)
**Architect:** Christian Devillers
**Construction:** 2006
The esplanade is framed by the windows dressed in lofty concrete fishnet façades of the Grands Moulins 24 redeveloped by Rudy Ricciotti and the halle aux Farines where Nicolas Michelin was able to find room for 13 auditoriums and 55 lecture halls. From the outset, the halle aux Farines 25 has demonstrated an impressive architectural unity thanks to Denis Honegger who also built the few extensive ensembles that have worked well, such as the Rue de Meaux in the 19th arrondissement.

The Antonini + Darmon agency was called on to supplement the halle with premises for associations 26 which are clearly distinguished.

A large university restaurant 27 extends the halle aux Farines on the Quai Panhard et Levassor. But by following the quay between concrete silos on the river banks 28 , the former halle aux Farines and the Grands Moulins turned into a university, you can conjure up the industrial atmosphere which reigned in this area for so long.

After the halle aux Farines, turn right along Rue Hélène-Brion where you will witness a collection of contemporary architectural styles with buildings which all boast a strong presence, thanks to the open block system favoured by Christian de Portzamparc. On the right, two ensembles of private housing 29 and 30 meet the highest environmental standards.

<table>
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<th>Project</th>
<th>Owner</th>
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<th>Number of Units</th>
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<td>562 sqm</td>
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<td>Halle aux Farines - Paris-Diderot University</td>
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**UNIVERSITY BUILDING**
- University Library and administrative services/29,900 sq m
- Construction: 1917 by Georges Wybo
- Renovation: 2007 by Rudy Ricciotti
- Project owner: Rectorat

*With its mansard roofs, this great industrial vessel has been somewhat ragtag since its construction in 1917. In the redevelopment overseen by Rudy Ricciotti to accommodate the library and administrative services of the faculty, the memory of the site is evoked or preserved whenever possible. Throughout the building, there are traces of floors ripped up or even a tag, like archaeological sites. The industrial aspect is also evoked by the street openings. As a personal signature, the windows which are pierced to illuminate the staircase on the quay and to the rear are embellished by fibre concrete moucharabies.*
The austere Chaix & Morel building for the Exact Sciences UFR (teaching and research department) and the upbeat yet brutal stack of golden and chocolate cubes by Beckmann & N’Thépé stand in opposition. This was one among those who factored in the necessary saving in resources, with photovoltaic panels on its roof and a rainwater collection system for watering the communal garden perched on the wide terrace of the first floor.

For the building of the Life Sciences UFR further along on the left, François Chochon and Laurent Pierre have opted for an abundant architectural language which is almost 8 rue Elsa-Morante
48 social housing units
Construction: 2008
Architects: Aldric Beckmann & Françoise N’Thépé
Project owner: SEMIDEP
This building in chocolate coloured concrete decorated with gold could have been unpalatable yet is somehow fun and outgoing. Its large size is cleverly absorbed by the stacking of volumes: the walls having been sunk to the height of two stories and with the windows irregularly arranged, there is no sense of repetition. Its open spaces evoke the artist Raynaud and his gigantic flower pots.

Next to the Grande Bibliothèque hotel residence, no-one can fail to notice the Frédéric Borel apartment building, a joyful outpouring of materials and shapes. It further accentuates the tendency of the open block to generate slender buildings.

The two islands have 65 apartments, a nursery with a capacity of sixty and commercial premises.

The apartment building is streaked vertically like three rocky spines, creating an impression of proliferation. The building is clearly designed for pedestrians who see it rise from the ground. Inside, the apartments, all different, are original, attractive and well appointed.

The only hotel in the neighbourhood has replaced what was to be a residence for researchers. Something of the austerity of the initial programme remains in these 144 identical modules of flatlets with a balcony.
And, just opposite sits the little zen gem created by Guervilly & Mauffret for the biology UFR 38. Passers-by are immediately drawn to the garden around which the building is organised. Nearby, a construction in two parts, whose base is entirely in glass 39.

The other side of the Avenue de France has yet to be built, but construction of the slab to support the buildings is underway. Before new constructions conceal it, you can take the opportunity to view the two blocks on rue Jeanne-Chauvin, coordinated by Bruno Fortier.

Since the Massena neighbourhood, the rules have changed; the land on which the buildings are constructed is artificial and higher density is expected. How best can one-piece buildings or a gloomy alignment of façades be avoided? Faced with the technical constraints of construction on a slab and the density of buildings, Bruno Fortier opted for multiple programmes whose forced dialogue due to the compactness is intended to be fruitful, with the kind of adjacency which can bring out unusual views and spaces.

To reach them, you have to bypass the offices designed by Christian Devillers 40, the plot which hosts the work of Alain Kirili “Tribute to Charlie Parker” 41 and the RER C station, before turning left.

**Masséna-Chevaleret**

Urban haute-couture

The 13th arrondissement had been denied access to the river ever since the rail tracks were first laid. The inhabited city stopped at Rue du Chevaleret, a street with one side given over to disparate buildings, the other essentially serving as a blind wall.

Between Avenue de France and Rue du Chevaleret, an eight-metre drop, a narrow and irregular space and rail tracks to be covered. It is Bruno Fortier who has been entrusted with the careful design of this urban linkage.

Several types of junctions between the two levels were possible; buildings whose façade continues down to rue du Chevaleret but partially built above the rail tracks, steps, diagonal paths, or simple crossing points. Bruno Fortier has chosen to punctuate the street by transitional spaces which are much broader than mere steps, acting as pleasant, spacious zones rather than rifts between two buildings. These “urban notches” or “planted windows”, as he calls them, punctuate the dense and lofty façades of new buildings. The landscaped unity is reinforced by the recurring use of Buxy stone on the ground floor.

The space gained over the rail tracks is precious and highly constrained. To coordinate this compact city, Bruno Fortier followed the principles of Christian de Portzamparc in a block which is no longer open but instead divided. The architectural diversity stems from the close proximity of buildings and the variety of programmes within them. Architects have to factor in a rift in the block or even share a common project. The complexity of these arrangements gives rise to new forms and old solutions such as screen walls.
The Thomas-Mann secondary school features stark architecture but excitable users who can be heard as far away as the Jardin Cyprian-Norwid. With the rue des Grands Moulins, the new neighbourhood advances further into the old fabric between the buildings by Jean-Pierre Buffi and the languages and Civilisations hub of Ateliers Lion Associés which offers a space for both work and reflection while protecting collective pleasant outdoor spaces. But just before, turn left down rue Jeanne-Chauvin.

The brown façade that you pass in front of is only one aspect of this creation by [BP] Architectures which has perfectly integrated the Bruno Fortier guidelines into this city-building: a theatre, a school and housing are stacked on the same plot straddling the rail tracks and a drop of 8 m!

The plot after the building extends into steep steps and a garden; this is one of the planted windows designed by Bruno Fortier to link up with rue du Chevaleret. The next island is characteristic of Bruno Fortier’s aim of reinventing semi-detached properties.

There are five different programmes. First, the clever layout of brick social housing which Jean-Christophe Quinton has developed in liaison with Explorations Architecture. On the Rue du Chevaleret side, the project absorbs the slope by superimposing the shops on Rue Fränkel, the nursery on the ground floor and the housing on the upper levels of a building that nevertheless manages to remain light.

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Then there follows the futuristic private residence by Anne Demians which includes a delightful abstract garden. Then come the student halls of residence by Stéphane Maupin which adjoin this garden. You can look out for the balconies with metal railings where, as of the initial construction, residents began placing their bicycles, flowerpots, etc.

Between these three buildings and Avenue de France, four apartment buildings will give rue Jeanne-Chauvin a quiet residential character in 2017 and finalise the urban continuity between Rue du Chevaleret and Avenue de France. They will be built by the Combarel and Marrec agencies on rue Jeanne-Chauvin. Terreneuve and TOA on Avenue de France and rue Julie-daubié and the Kengo Kuma agency on Avenue de France.

Here too the variety of architectures and multiplicity of materials will be resolved in the proximity of buildings, in carefully thought out hyphenations, and the organisation around a dual central garden which runs through the block and where housing is accessed.

••••

5-7, RUE JEANNE-CHAUVIN
55 private housing units
Construction: 2013
Architect: Anne Demians
Project owner: Vinci Immobilier

To coordinate it with the complex construction of the block, this project was firstly the subject of a public competition before being entrusted to a developer.

This unusual set-up has proved successful. Positioned on a discreet and delightful garden/black and white cloister, all accommodation units boast loggias in the large gap which Anne Demians has designed behind an impressive façade of metal panels pierced with 174 different patterns.

50

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You only have to take a quick tour of this block to realise that it absorbs a large difference in level. Residential buildings are accessible at the top via Rue Jeanne-Chauvin, as by Rue Léo-Franel, just after the housing by Antoine Stinco. Like a figurehead bordered by Rue du Chevaleret and Rue Léo-Franckel, this building supplements the urban façade of Rue du Chevaleret.

Farther along, on Rue du Chevaleret, opposite the imposing overhang of INALCO, the Buzy stone, advocated by Bruno Fortier as a si-
nature for the street, seems to take the relief by storm to form the façade of the Théâtre 13/ Seine. Before joining Tolbiac, we can return to rue du Chevaleret to take in a building with entirely renovated narrow windows. This is the back of the famous Cité de Refuge de l’Armée du Salut created by Le Corbusier in 1933 (the building is best viewed from Rue Cantagrel).

The broad staircase enhanced by plant life is the first of the “vegetable windows” designed by Bruno Fortier to connect the high level of the new district with rue du Chevaleret. The opening provides space for leisure and circulation. It is on the scale of the buildings that surround it, especially the stunning New York-style structures by Olivier Brenac & Xavier Gonzalez.

The first green space in the neighbourhood met with something of a frosty response. Inaccessible and concealed from view, the garden of the BnF has a haughty air with its tall guyed trees. The garden is a representation, an idea we have of nature, relaxation, leisure and escape. The Jardin James Joyce and the Jardin Georges Duhamel therefore follow the model of the BnF by fostering a sensation of interiority and protection. However, redevelopment of the Jardin abbé-Pierre - Grands Moulins is more in keeping with the notion of autonomy and openness with climbing or invasive plants. In terms of use, this garden is in the heart of the neighbourhood and spreads out via two extensions hosting a children’s play area and space for teenagers. It is extended by the esplanade Pierre-Vidal-Naquet, a large planted forecourt at the foot of the Paris-Diderot University. Other smaller gardens are organised in parallel networks on Avenue de France. The Promenade Claude-Lévi-Strauss is its green duality and it will be connected to it by a succession of small, planted pedestrian paths. On Rue du Chevaleret, the series of planted windows gives birth to the Jardin Cyprian-norwid, whose tranquillity is coloured by plants from southern climes and sounds from the school playground and to a garden that will overlook the gym in front of the halle Freyssinet.

Finally, although they seem far apart today, Square Marie-Curie and the monumental Cours Saint-Louis will be expanded and merged to create the largest green space in the neighbourhood and its new gateway.
Circuit 4
From Masséna to Bruneseau, the laboratory of Greater Paris

It is in the Bruneseau sector that the new relationship between Paris Rive Gauche and Ivry is being played out. Yves Lion, an enthusiastic player in the Greater Paris metropolis, is putting his ideas and teachings into practice.

The link between Paris and Ivry never really existed; the ring road, the Maréchaux, the Petite Ceinture and the expansive stretch of railway land have always helped preserve this distance.

To compound the problem, since the Gare de Lyon is now reaching saturation, it is planned to divert part of its traffic to the Gare d’Austerlitz. The rail link making this possible will cross the sector from one side to the other.

At a time when review of the sector has been entrusted to Yves Lion, the construction of housing needs to be restarted, but without becoming exposed to outlying nuisances. Yves Lion has therefore come up with twin strategies to escape from this tangled web: build densely around the ring road to make it disappear by “swallowing it up” more effectively and achieve a unique link, mainly for pedestrians and shoppers, running under the Boulevards des Maréchaux and the ring road to establish a local connection between the two cities.
On Boulevard Général Jean-Simon, you can imagine the scale of the upcoming transformations. By leaning forward, you can spy the viaduct which used to bear the track of the inner city railway. It has been partially demolished to make way for the Allée Paris-Ivry, a route designed by Yves Lion to establish a new link between Paris and Ivry-sur-Seine. This Allée will make it possible to connect up the heart of the university district with Ivry by crossing the Biopark. It will then run between the school of architecture and the Chemistry UFR (training and research unit) before passing below Boulevard périphérique and Gare d’Austerlitz as well as for the Petite Ceinture (defunct railway route) that had to be preserved. Abandoned for decades, its route has, however, been slightly offset so that the building can accommodate a row of shops along the boulevard.

Further west, at the foot of the remarkable office building designed by the Emmanuel Combarel and Dominique Marrec agency, the huge volumes held in reserve for railway development on the ground floor are glazed and host the SCOPE artistic showcase, an initiative overseen by SEMAPA. Pending arrival of the trains, it is a space where artists have been called on to create ephemeral works.

A
The tour starts at the building designed by Philippe Barthélémy and Sylvia Griño for the university Paris-Diderot. The building is flanked by large rectangular openings for the future TGV connection between Gare de Lyon and Gare d’Austerlitz as well as for the Petite Ceinture (defunct railway route) that had to be preserved. Abandoned for decades, its route has, however, been slightly offset so that the building can accommodate a row of shops along the boulevard.

B

On Boulevard Général Jean-Simon, three building volumes 8 to 16 floors high, designed by Tania Concko, are positioned on a glass base dedicated to shops. This development concerns 64 social housing units of a social residence, 60 apartments and a childcare centre. The base is extended by steps and joins the Allée Paris-Ivry. Project owner: Paris Habitat

1 UNIVERSITY PREMISES
LINGUISTICS UFR /21,600 sq m
Construction: 2012
Architects: Philippe Barthélémy and Sylvia Griño
Project owner: Rectorat
The influence of the Petite Ceinture (defunct railway route), which crosses the building from side to side, has been offset, so that the façade could host shops on the ground floor.

2 PETITE CEINTURE
In 1983, the rail track ran alongside the Sudac plant.
Rue Albert-Einstein has been designed to be crossed by trains which will emerge from this building to run under the planted tower designed by Edouard François. It then leads to the foot of the student residence whose architects are Philippe Barthélémy and Sylvia Griño. An indentation on the upper floors gives the building a certain form while also offering a roof garden. Directly below, the Rue de la Croix Jarry is at the original ground level.

You should now skirt around the faculty of Mathematics built by Jean-Baptiste Lacoudre. Taking the programme at face value, he has produced a perfectly regulated building which is both complex and finely balanced. Opposite this stark building, you can admire its spruce counterpoint of terraces and golden balconies: the twin apartment blocks by Jean Nouvel.

Building of Hamonic & Masson / Comte & Vollenweider. It is worth taking a trip around it while keeping it clearly in sight since the structure changes at every step.

It is just after this building that Avenue de France widens to form a new gateway to Paris, the partially completed Place Farhat-Hached. It will constitute a vibrant, open space where the tramway currently stops.

This site initiates a revolutionary sequence for Paris: the reappearance of tall buildings of which the BnF had been the sole Parisian representative since 1979. The building by Hamonic and Masson is the first building 50 metres high. Then comes the planted building by Edouard François.

And the series ends with the Duo twin tower blocks by Jean Nouvel.

### Notes

- **3-12, AVENUE DE FRANCE, 5-11, RUE ALBERT-EINSTEIN**
  140 social housing units, 92 dwellings for young workers and a nursery.
  Construction: 2015
  Architect: Edouard François
  Project owner: Paris Habitat

  Edouard François has no fear of grand gestures and his planted tower stands as a veritable ode to fertility. The metal fishnet intended to fully encircle it, will not retain its abundance of primary seeds which are set to sow the surroundings.

  Extending the development at ground level, an indoor garden is protected by two buildings of more modest dimensions but hosting local shops and a nursery.

- **31-1, RUE NICOLE-REINE-LEPAUTE**
  207 student housing units.
  Construction: 2012
  Architects: Philippe Barthélémy & Sylvia Griño
  Project owner: RIVP

  Facing the vitalism of Edouard François, the student housing by Philippe Barthélémy and Sylvia Griño features a somewhat restrained and functional façade. But the large bay windows open onto the collective living spaces of the building and their colourful ceilings.

- **MATHEMATICS UFR**
  (TRAINING AND RESEARCH UNIT)
  19,350 sq m
  Construction: 2012
  Architect: Jean-Baptiste Lacoudre
  Project owner: Rectorat

  Above the gym set with Vals stones, protected from train vibrations by 275 spring boxes, teaching premises are astutely aligned and surrounded by a large glazed iban. It took 55 tonnes of beams, 22 metres long and 4 metres high, to build the faculty on this level.

- **PLACE FARHAT-HACHED**
  Inaugurated on 30 April 2013, this square bears the name of the Tunisian trade unionist Farhat-Hached assassinated by the French intelligence services. It is embellished by the “Les Rochers dans le ciel” installation by the artist Didier Marcel.
It is this “Duo” which will determine whether or not the gamble taken by Yves Lion to counteract infrastructures by density will truly pay off. The façades will reflect the rail tracks they overlook.

After crossing the boulevard, go down rue Bruneseau where the industrial hotel by Dominique Perrault, who picked up the Équerre d’Argent in 1990 for this building, will embark on a new life, just in front of the twin towers.

By staying on the right-hand side, after crossing the ring road, the grid and the offices of the Calcia cement silos designed by Franck Vialet will have into view. Supplied thanks to the rail tracks, they serve as a reminder that the Paris municipality must also manage some of the needs it generates within its boundaries.

Further on and still on the right, a street opens out between the DIY store and the cinema. This is where the Allée Paris-Ivry will arrive after passing through a dense neighbourhood of offices and housing encompassing the transformed interchange of the ring road. Opposite, two buildings belong to the same ensemble although 20 years separate them. The technical hub of the Paris municipality has been supplemented by 100 housing units for students and young workers.

After skirting around the building, you come to the Quai d’Ivry which still carries high levels of traffic. The port facilities, which are clearly inaccessible, reinforce this impression. They will both be reconfigured in the near future. Then turn left and return to the Boulevard du Général Jean-Simon while imagining an urban façade and a redesigned quay which will render this part of the tour agreeable. Ongoing work will greatly reduce the influence of the ring road to free up space for a new neighbourhood which will be crossed by the Allée Paris-Ivry and a reconfigured Rue Jean-Baptiste-Berlier. It is on the corner of this street and Quay d’Ivry that the Ameller & Dubois agency will build a slender building hosting 87 private family homes and a student residence on a base of two floors of shops and activities. Residents will enjoy peaceful access via rue Jean-Baptiste-Berlier and along a community square which will be created behind this new façade on the Seine.

Quai d’Ivry, installed on a twin-level base hosting shops and activities, the project designed by Philippe Ameller and Jacques Dubois combines within the same composition a programme of private housing rising to a height of 50 metres and a students’ residence in a less elevated volume. An extensive planted terrace separates the student residence from the fifteen floors of housing. They are organised in blocks of three floors whose slightly offset position creates space for balconies and loggias. Architect: Agence Ameller & Dubois Project owner: SODEARIF et VEFA RIVP

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**Industrial Hotel**

Construction: 1990
Architect: Dominique Perrault

In this building taking the form of a smooth glass block anchored alongside the ring road, in a bid to heighten the monolithic aspect, Dominique Perrault has opted to install the sunshades inside and so turn them into shelves. This is where he set up his agency to oversee work on the BnF, among other projects.

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**Cement Silos**

Construction: 2014
Architect: V.I.B. Architecture
Project owner: SEMAPA
Calcia

Between a child’s game and a designer object, this high-tech building has squeezed itself into a cramped plot. Designed by Franck Vialet with Stéphane Maupin, the silos and long tubes of the offices are embellished with openings in the form of aggregates, in homage to the concrete they help make. These patterns are duplicated as watermarks on the stunning honeycomb mesh. At night, the lighting designed by Laurent Grasso evokes the northern lights.

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**Student Residence**

100 students and young employees
Construction: 2010
Architect: Michel Kagan and Nathalie Regnier-Kagan
Project owner: RIVP

The foundations were laid as early as 1991 for the extension of the technical hub and the changes in needs and the neighbourhood have not prevented them from being used. The student accommodation is perched on robust piles. The rough concrete carves out ample loggias, whose appearance is softened by expansive panels in red cedar and larch.
Yves Lion
Born in 1945, Yves Lion studied architecture at the Paris school of Fine Arts in the studio of Georges-Henri Pingusson. The founding of his agency in 1974 led to immediate proposals to work on urban development projects. In 1989, he received the Équerre d’Argent award for the Franco-American Museum in Blérancourt, then again in 2003 for the French Embassy in Beirut. Within the Hippodamos 93 group, alongside Pierre Riboulet and Michel Corajoud and in his own studio, Yves Lion has worked as the urban planner for Plaine Saint-denis and Territories of Marne-la-Vallée since 1991. A lecturer in the field, he has long been specialized in creating urban links and reclaiming wasteland, was asked both to define the southeast of Paris Rive Gauche and to connect it with the ring around Paris as well as to Ivry, which seemed unachievable.

Yves Lion has successfully integrated the rail constraint into the buildings lining Boulevard du général Jean-Simon. He ventured an urbanisation plan with a vast rectangle intersected by the ring road and its slip roads which separate the Boulevard from Rue Bruneseau. His proposal is counter-intuitive: to upgrade this unliveable zone, it has to be used to host buildings, and lots of them, enough for blocks of serenity to appear between constructions and in the newly constructed streets. This is where the idea for the Allée Paris-Ivry originated, in other words, a partially pedestrianised route with an abundance of shops which will pass under the ring road. The question of exceeding the conventional ceiling of 37 m for buildings in Paris arose from the same need. In this case, it was not a question of establishing an urban landmark, but of achieving the critical mass necessary for urbanity in a challenging environment.

Masséna-Bruneseau

Beyond the ring road
The open blocks by Christian de Portzamparc establish a new and stylish urban banality but must stop on approaching the outer boulevards, the ring roads and its interlacing slip roads.

In this sector, it is impossible to trace out simple orthogonal routes; the zones seem inhospitable and obstacles created by infrastructures impassable. The scale is that of the metropolis, the challenges those of Greater Paris.

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You then pass on your left, the Chemistry UFR [training and research unit] designed by the agency X-TU, to bypass the industrial hotel. You will notice that the faculty of Mathematics is built on top of a gymnasi-um located 8 metres below, beneath Rue Albert-Einstein.

Rue Watt, made famous by Léo Malet, Boris Vian as well as the film Le Doulou directed by Jean-Pierre Melville, used to pass under the rail tracks in a unique light and sound atmosphere. Bruno Fortier and the designer Sylvain Dubuisson had the task of revitalising this route where a low ceiling has replaced the metal structure and the early 20th century streetlights. They create an extraordinary atmosphere where strange light turbines diffuse futuristic lighting. Before you step into the street, note the intermediate bridge that overhangs its entrance. It is here that TGVs from the southeast will pass in the open air on their way to the terminus at Gare d’Austerlitz. The bridge will eventually be twice as wide.

You leave Rue Watt, dazzled by the daylight, at the intersection of Rue Cantagrel and Rue du Chevaleret. If you take Rue du Loiret, you can see on the right, at numbers 7 and 9, a small village-style house and its small front yard which could date from the 18th century. Then, on the left, the wooden structure of the primary school designed by Antoine Béal and Ludovic Blanckaert makes no attempt to unify opposites. On the lower level, in the narrow village-style Rue du Loiret, the wood-panelled school presents a protective image. Above, on the boulevard and Avenue de France, the strange inclined structure hosting accommodation for students and young workers is split vertically so as not to over-power the school and horizontally to create shared premises and their terrace.

At the bottom of Rue du Loiret, the Massena station appears as if suspended. It was a station on the inner city railway, then the RER C line until the stop was moved further north to connect with metro line 14; it is one of the sites for which the Paris municipality launched an appeal for projects as part of the “Reinventing Paris” programme which should make it a crossing point to Place Farhat-Hached. Today, with its unused slopes, it resembles a terminus.

Rue du Loiret, RUE JULIE DAUBIE
Accommodation for 130 students, 65 dwellings for young workers Primary school and nursery Construction: 2015 Architect: Antoine Béal and Ludovic Blanckaert Project owner: RIVP

Two programmes, two scales, two tones and two places. The building by Béal & Blanckaert makes no attempt to unify opposites. On the lower level, in the narrow village-style Rue du Loiret, the wood-panelled school presents a protective image. Above, on the boulevard and Avenue de France, the strange inclined structure hosting accommodation for students and young workers is split vertically so as not to over-power the school and horizontally to create shared premises and their terrace.
Four circuits for four major sectors (Austerlitz, Tolbiac, Masséna and Bruneseau) invite you to discover, step by step, with your head up and your eyes peeled, the past, the present and the future of this neighbourhood imbued with a spirit of innovation. Allow us to guide you …