



# Paris Rive Gauche

DISCOVERING  
A NEW NEIGHBOURHOOD

## Foreword

Enter Paris Rive Gauche! This neighbourhood of the 13<sup>th</sup> 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.

Discovering a new neighbourhood...



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# Circuit 1

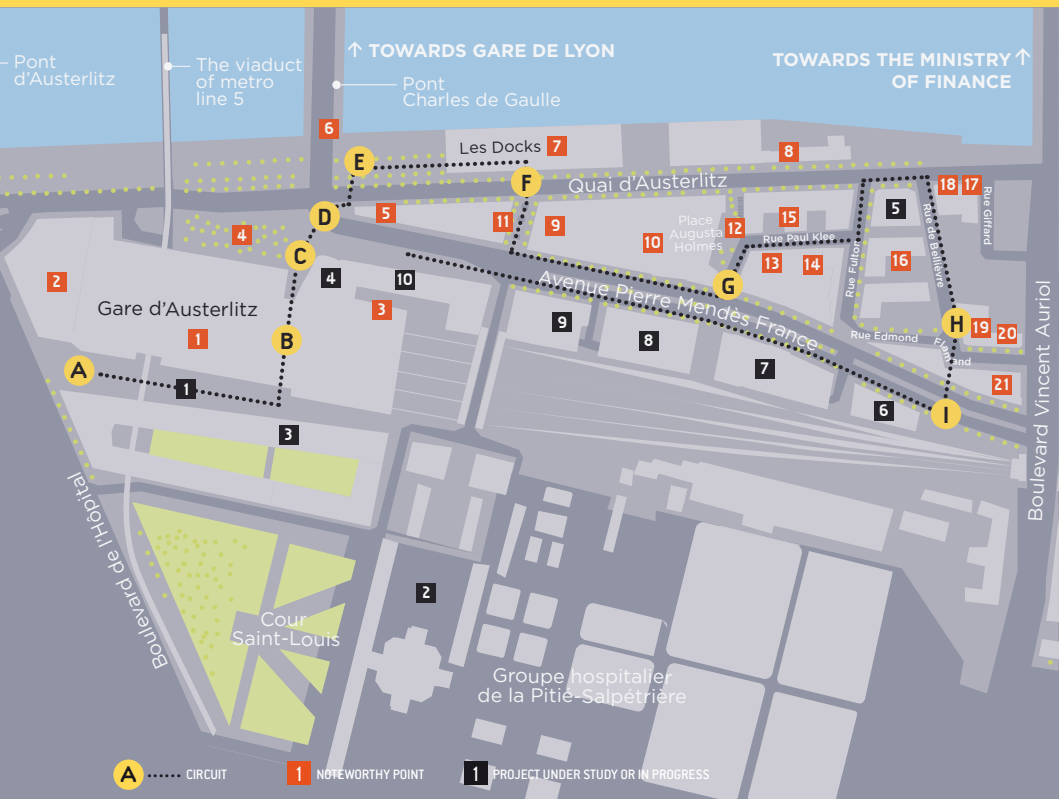
## Austerlitz neighbourhood, successful convergences

The Gare d'Austerlitz and the Pitié-Salpêtrière hospital form a wall 900 metres long opposite the fashionable and central 5<sup>th</sup> 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.



**1**  
**GARE D'AUSTERLITZ**  
 Architect: **Louis Renaud**  
 for the SNCF main hall

Despite being somewhat disorganised on the functional level, the railway station retains a certain architectural grace. It successfully accommodated the passage of the metro but was subsequently disfigured by the construction of a car park and underground access to the RER C rapid transit line. Demolition of the car park will reveal the overhead metro line passing behind the glass panels.



**A**  
 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

**2** **1, PLACE VALHUBERT**  
 Offices/23,000 sq m  
 Construction: 2002  
 Architect: **Jean-Jacques Ory**  
 Developer: **Vinci Immobilier**  
 These offices are seamlessly integrated into the outer shell of the former offices of the SNCF. Accustomed to working on prestigious buildings, the architect has lined the rear wing of a building with iron and glass which is only visible from the small passage separating the structure from the main hall of the railway station.



**1** **TOMORROW...**  
 View of the Cour Muséum between the railway station and the future urban block.



**3** **TOMORROW...**  
 A new urban block will be deployed on the south-west flank of the railway station's main hall. It will recreate an alignment on Boulevard de l'Hôpital in place of the structures in front of the Cour Saint-Louis.



**3** **PILLARS**  
 The concrete pillars installed on part of the rail tracks have been designed to bear the slab stretching along Avenue Pierre-Mendès France.

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 19<sup>th</sup> 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.

**B**  
 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.



**2** **TOMORROW...**  
 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.





4

#### THE COUR SEINE

This open expanse stretches out in front of the Gare d'Austerlitz. Providing access to the Quai d'Austerlitz, Avenue Pierre-Mendès-France and its tertiary hub, it creates a leafy area for pedestrians.

C

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).

The team comprised of Jean-Marie Duthilleul/ Jean Nouvel/Michel Desvigne has designed an open plaza free of traffic and rising in a gentle slope to above the tracks: the Cour Seine, in place of the former *Cour des Départs* 4.



4

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 4.

D

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.



4

#### TOMORROW...

The monumental concrete canopy.



#### 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.



#### JEAN NOUVEL

Winner of the prestigious Pritzker Architecture Prize in 2008, Jean Nouvel runs one of the largest architectural firms in France.

He has been behind some 200 projects built to date worldwide.

## Austerlitz-Gare

### Contemporary perspectives

Since its inception, the neighbourhood felt crammed 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-17<sup>th</sup> 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.





5

**CAISSE DES DÉPÔTS 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 (there is 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. It has been criticised for the lack of shops and a certain sterility compounded by a surprising absence of windows at the end of the building, despite a unique perspective.

But at dusk, its façade on the Seine turns into a huge iridescent window thanks to James Turrell's illuminating design.

E

To the left of the Caisse des Dépôts et Consignations building 5, the pont Charles-de-Gaulle 6, opened in 1996, was the last construction by the architect Louis Arretche. Streamlined like an aircraft wing, it has the distinction of being absolutely straight, unlike other Parisian bridges which follow a slight curvature. The steps which flank it make it possible to observe the corollas which seem too thin to bear the structure. These steps offer access to the banks of the Seine.

In this former industrial zone, all transport modes converged on the banks: water, road, and even the railway to which were connected



6

**PONT CHARLES-DE-GAULLE**

Between the Pont de Bercy (SE) and the Pont d'Austerlitz (NW)

Architects:

**Louis Gérald Arretche and Roman Karasinski**

Construction: 1993-1996

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



7

**LES MAGASINS GÉNÉRAUX DE PARIS**

The Docks - Cité de la Mode et du Design

Culture / Leisure / 12,000 sq m

Construction: 1907 and 2010

Architects: **Georges Morin-Goustiaux**

then **Dominique Jakob & Brendan MacFarlane**

Developer: **Tertial - Icade - G3A**

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 revamp of the former Magasins Généraux has yet to run its course. Their easternmost end had not been redeveloped and it will soon host the Maison du Mexique.

8

**MAISON DE LA BATELLERIE**

VOIES NAVIGABLES DE FRANCE

Offices/2,500 sq m

Construction: 1957-2013

Architects: **Xavier and Luc Arsène-Henry** then **Jean-Baptiste Lacoudre**

Projet owner: **Ports de Paris**

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 Magasins généraux de Paris 7, as well as the Maison de la batellerie where freight transportation rights on the Seine 8 were negotiated. But the decision to move freight 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 7. Its rooftop terrace, plus a café and a club, offers a stunning panorama over the Austerlitz neighbourhood and especially the opening towards the Chapel of Pitié-Salpêtrière.



7







### 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.

## 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 for corporate real estate.

But to ensure the vibrancy of the quayside and the Avenue Pierre-Mendès-France, 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.



**10** 22, AVENUE PIERRE-MENDÈS-FRANCE  
Offices/46,800 sq m  
Construction: 2003  
Architects: Jean-François Jodry & Richard Turner  
Developer: CGI / Shaftesbury / Capital & Continental BPCE



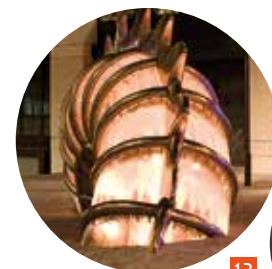
**11** RUE FRANÇOIS BLOCH-LAINÉ  
View of the broad intermediate levels. In the background, the Pitié-Salpêtrière chapel.

### F

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 18<sup>th</sup> 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 aquarium like: company restaurants are only accessible from the inside (Natixis **9**, BPCE **10**, 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 **11**. Its ascension is punctuated by spacious intermediate levels designed by the In Situ agency.

### G

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 **12**.



**12**



### **12** DRAGON FOUNTAIN

"Dance of the emerging fountain" by the artist Chen Zhen. Protruding from the wall of the underground water production plant (Eau de Paris), this work is located under Place Augusta-Holmes in the Austerlitz neighbourhood. The "dragon" fountain refers to the energy of the water drawn from the Seine to supply the city.





13

**PAUL-KLEE PUBLIC CAR PARK**

Showcased by the artist Christophe Cuzin.



14

**22, RUE PAUL-KLEE**

Offices/27,500 sq m  
122 student housing units  
Construction: 2004  
Architect: **Olivier-Clément Cacoub**  
Developer: **Meunier Promotion Natisis**

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 Primonial Reim (PREIM)**



16

**LA SABLIÈRE  
FULTON BLOCK**

Housing built  
Construction: 1952  
Architect:  
**Daniel Michelin**

Owned by ICF-La Sablière, 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 **13**.

**H**

As with Rue Paul-Klee **14 15**, 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 **16** 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 under construction for Avenue Pierre-Mendès-



17

**2, RUE GIFFARD**

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



**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**



**20 20, BD VINCENT-AURIOL**

27 housing units  
Construction: 2011  
Architect:  
**Richard Senpau Roca**  
Project owner: **FREHA**

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 **5**, will deploy its colourful balconies facing two small redeveloped buildings, the last witnesses of the housing neighbourhood built on the former water station **17 18**. At the corner of Rue Bellièvre, 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 designed by Thierry Van Wyngaert **19** to directly access the railway station.



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.

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 **20**. Reaching the Avenue Pierre-Mendès-France via these steps which weave between buildings, offers access to shops at the foot of buildings **21**.



**18 7/9, QUAI D'AUSTERLITZ**

21 housing units  
renovated in 2003  
Architects:  
**Agence Léopold & Fauconnet**  
Project owner:  
**SEMAPA**



**21 26, AVENUE PIERRE-MENDÈS-FRANCE**

Offices/18,900 sq m  
Construction: 2002  
Architects: **Denis Valode and Jean Pistré**  
Developer: **Meunier Promotion**  
Caisse des Dépôts et Consignations

On a complex plot with two curvilinear triangles brought together at the tip, the building by Valode & Pistré has a simple appearance. Slim line and extremely dense, it gently accompanies the Avenue Pierre-Mendes-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.





## 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 Parisian 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.



9

"Austerlitz". These offices of 15,835 sq m are being designed by the architects Jean Mas - Atelier 2/3/4. Developer: **Altarea Cogedim**

!

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**.



10, TOMORROW...

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)**



6

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

6 TO 10 TOMORROW...

The five office programmes are now known. The area between Boulevard Vincent-Auriol and Gare 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.



7

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



8

"Éléments". This office space totalling 17,290 sq m was designed by architects Laetitia Antonini and Tom Darmon. Developer: **Vinci Immobilier**



### FOCUS ON

## The Avenue de France

The avenue begins under the name of Pierre-Mendes-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 Maréchaux 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.

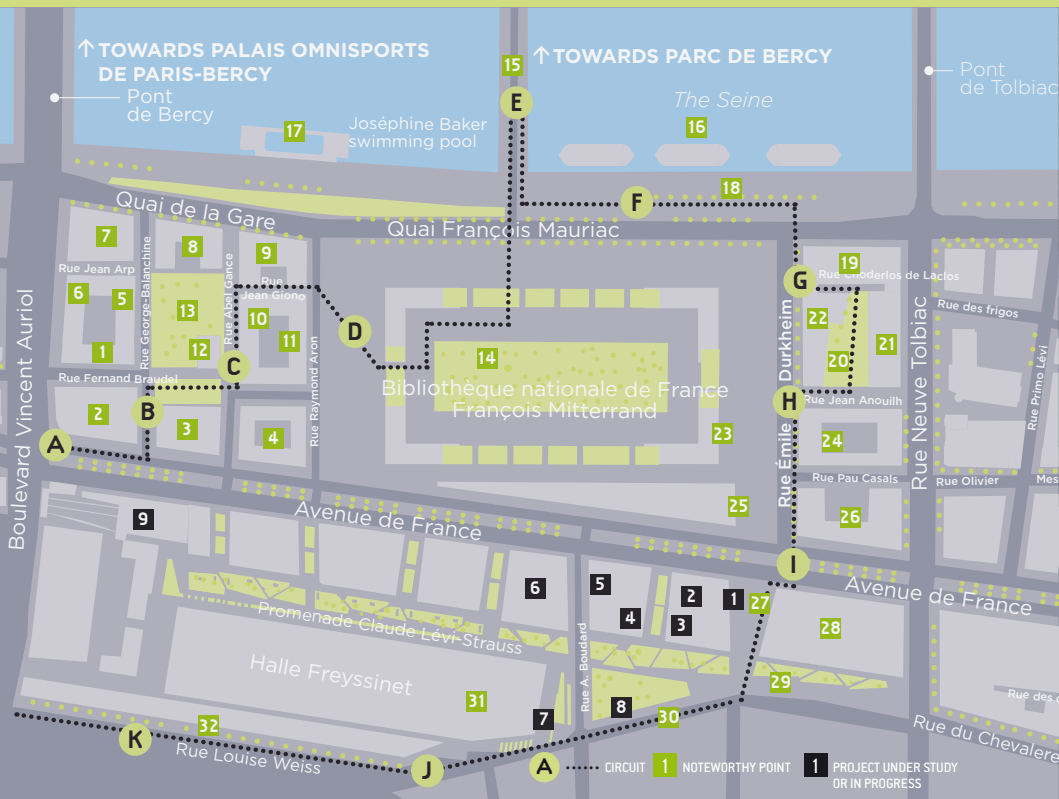


The BnF and the two residential areas which surround it were built 15 to 20 years ago in a difficult environment: the Port de la Gare, was still industrial, the rail tracks retained a significant presence and only a section of Avenue de France was completed.

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.





**1** 12/20  
RUE FERNAND-BRAUDEL  
Offices/7,300 sq m  
Construction: 2001  
Architect: **Marc Rolinet**  
Developer:  
**Bouygues Immobilier**  
BPCE



**2** 90/198  
AVENUE DE FRANCE  
Offices/20,600 sq m  
Construction: 2001  
Architects: **Philippe Chaix**  
and **Jean-Paul Morel**  
Developer:  
**Bouygues Immobilier**  
EHESS



**4** 182/188  
AVENUE DE FRANCE  
Offices/20,300 sq m  
Construction: 1998  
Architects:  
**G. Thin -**  
**Franco Cianfaglione -**  
**Benoît Gravereaux**  
Developer: **EMB**  
RFF

**A**

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.



**3** 174, AVENUE DE FRANCE  
Offices/15,500 sq m  
Construction: 2000  
Architect: **Adrien Fainsilber**  
Developer: **SARI**  
GCE Technologies IT-CE

On the garden side, Adrien Fainsilber has reapplied the same principle of the stapled glass wall stiffened by stainless steel cables which he used on the Cité des Sciences et de l'Industrie. For the full height of the building, it separates the garden from an atrium for which it serves as the private extension.

**B**

On entering Rue George-Balanchine, the first buildings of Paris Rive Gauche become visible. Among these, the Balanchine establishment **5**, the first comprehensive school built in the neighbourhood in 1997 with its social and intermediate housing **6** 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.



**6** 15, BD VINCENT-AURIOL  
46 social housing units  
Construction: 1997  
Architect: **ACAUR**  
Project owner: **SAGI**



**5**

**23, RUE GEORGE-BALANCHINE**  
Comprehensive school with 12 classes  
52 intermediate housing units  
Construction: 1997  
Architects: **Philippe Barthelemy & Sylvia Griño**  
Project owner: **RIVP**

The two architects subsequently oversaw two major university programmes in the Masséna sector, the Languages and Social Sciences UFR (training and research unit) and a student hall of residence.



**8**

**QUAI DE LA GARE**  
77 intermediate housing units  
Construction: 1997  
Architect: **Georges Maurios**  
Project owner: **SAGI**



**7** 87, QUAI DE LA GARE

81 intermediate housing units  
Construction: 1997  
Architects: **Jacques Ripault** and **Denise Duhart**  
Project owner: **RIVP**

The building is typical of what Roland Schweitzer was striving to achieve for his neighbourhood. The long horizontal features of the façade accompany the Seine in an approach inspired by the kinetic artist Jesus-Rafael Soto. They turn back on themselves and extend above the streets to protect broad terraces.





11

**8/20, RUE RAYMOND-ARON**  
125 housing units under a scheme to promote home ownership  
Construction: **2000**  
Architect: **Franck Hammoutène**  
Project owner: **SIEMP**

This is the most "exposed" building at the BnF. In full compliance with the guidelines fixed by Roland Schweitzer, Franck Hammoutène has successfully expressed a highly personal style. The façade, which appears to be decorated with barcodes, consists in a double skin. It is stretched across the windows of residents facing the BnF, thanks to subtle offsetting between the windows and openings. This means that each apartment has a different view of the monument, which changes constantly depending on the position in the room. This seemingly random arrangement was highly innovative at the time. Its ultra-aesthetic appearance is now fashionable in the neighbourhood.



12

**CHAPELLE NOTRE-DAME-DE-LA-SAGESSE**  
Construction: **2000**  
Architect: **Pierre-Louis Faloci**  
Project owner: **Diocèse de Paris**

At the heart of a dense neighbourhood, this low-key and unostentatious building generates an immediate sense of serenity. The combined monumental style and the small dimensions bring visitors down to the scale of the garden and the ground in readiness for the spirituality and interiority of the site illuminated by barely visible openings.



**9 69/71, QUAI DE LA GARE**  
76 social housing units  
Construction: **1996**  
Architect: **Pierre Gangnet**  
Project owner: **SGIM**

After the BnF, this is the first building constructed as part of the Paris Rive Gauche operation.

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.

**C**

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 **12**. 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 **13**. Designed by the team of landscapers, Michel Desvigne & Christine Dalnoky, the ensemble reinforces the neighbourhood's sense of interiority.



10

**11, RUE ABEL-GANCE**  
107 social housing units  
Construction: **1997**  
Architect: **Jean-Pierre Buffi**  
Project owner: **Paris Habitat**



14

**BNF FRANÇOIS MITTERRAND**  
Library/250,000 sq m  
Construction: **1995**  
Architect: **Dominique Perrault**

**D**

While ascending the stairs leading to the esplanade of the BnF **14**, 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.



13

**JARDIN JAMES-JOYCE AND THE SURROUNDING STREETS**  
Construction: **1996**  
Designers: **Michel Desvigne and Christine Dalnoky, landscape architects**

To unify the space inside this small residential area, Desvigne & Dalnoky have extended the garden into the street by means of trees, plant life and large planters. This lay-out was intended to make it possible to do without the railings which were subsequently added at the request of residents. Accentuating the impression of a common courtyard, the streets are pedestrianised or enjoy very low levels of traffic. They rise slightly as soon as they cross the boundary of this vast interior space.



14

**THE INNER GARDEN OF THE BNF**  
It comprises 165 scots pines enhanced by birch, oak and white beech trees, etc.





### 15 SIMONE-DE-BEAUVOIR FOOTBRIDGE

Construction: 2006  
 Designer: **Dietmar Feichtinger**  
 Project owner: **Ville de Paris (DVD)**

Pathways intertwine, project towards the Seine and cause the emergence, suspended in space, of a small sheltered square. The central lens shape enhances the illusion of symmetry created by this bridge which nonetheless interconnects with all the different levels. As is often the case for remarkable constructions, its apparent simplicity conceals a sophisticated structure, reflecting the technical level of the period in which it was designed.

### E

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 15. 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.

### F

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 16, you reach the spectacular Joséphine Baker swimming pool 17, floating on the river.



### 16 VIRBRANT QUAYS...

In summer, the Seine takes on something of a "seaside" atmosphere and really comes alive thanks to the many restaurants and cafés.



### 17

### JOSÉPHINE-BAKER SWIMMING POOL

Construction: 2006  
 Architect: **Robert de Busni**  
 Project owner: **Ville de Paris (DJS)**

This is the only floating pool in Paris and succeeds the Bains Deligny which sunk in 1993. Somewhat low key and pebble shaped according to its designer, its 5,000 tonnes rest on twenty metal floats. To enable its use in summer and winter, it is equipped with a canopy across its entire length, but the eleven components can be fully folded down to one side. The canopy weighing 60 tonnes on its own, the operation requires ballasting of 250 m3 of water to keep the structure balanced. Water for the pool is extracted from the Seine and processed in a small treatment plant housed within the amenity.



### ROLAND SCHWEITZER

Born in 1925, Roland Schweitzer is a former student of Auguste Perret and Jean Prouvé. An urban architect specialised in wooden constructions, he was a professor at the Paris Tolbiac School of Architecture from 1969-1991. He is a UNESCO-UIA expert assigned to training in the field of Architecture. He also coordinated the Reuilly ZAC (mixed development zone) in the 12th arrondissement, where he created the Vivaldi fountain.

## Tolbiac-Nord

### In the shadow of the four towers

The main feature of the Tolbiac neighbourhood, which hosts the very first buildings in Paris Rive Gauche, 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 13<sup>th</sup>-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.



18

### PROMENADE ARTHUR-RIMBAUD

Construction: 1995

Architects: François Grether and Jacqueline Osty

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.



19

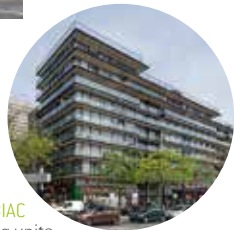
### 1/11, QUAI FRANÇOIS-MAURIAIC

81 intermediate housing units

Construction: 1996

Architect: Philippe Gazeau

Project owner: Immobilière 3F



21

### 12/20, RUE NEUVE TOLBIAC

95 social housing units

Construction: 1997

Architecte: Jérôme Brunet - Éric Saunier

Project owner: ICF - La Sablière

Another echo of the BnF, the screen-printed glass balconies show names and phrases from French literature in a typographic display. The building is owned by the housing agency of the SNCF, the Sablière, like the brick structure on Rue de Bellièvre or the more recent one on Rue du Chevaleret.



### 22 11, RUE PIERRE-CHODERLOS-DE-LACLLOS

93 intermediate housing units and a nursery for 80 children

Construction: 1997

Architect: Francis Soler

Project owner: RIVP

The designer and poster artist Roman Cieslewicz is the creative force behind these colourful bay windows facing the BnF. They were inspired by the 16<sup>th</sup>-century frescoes of Giulio Romano in the Palazzo Te in Mantua. Their patterns brighten a somewhat austere area and limit the transparency effect for locals. Francis Soler has extended the floors of apartments beyond the bay windows via balconies acting as sun visors.

G

On Quai François-Mauriac 19, 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-Duhamel 20. Designed by Paul Brichet, its extremely classic layout, complete with gazebo and box trees, stands in contrast to the modernity of the two buildings by Jérôme Brunet, Éric Saunier 21 and by Francis Soler 22, with their screen-printed glass.

20

### JARDIN GEORGES-DUHAMEL

Construction:

1998

Designer:

Paul Brichet - Cabinet ARPAE



Completely transformed by the Ports de Paris, surmounted by the Promenade Arthur-Rimbaud 18 designed by François Grether and Jacqueline Osty, 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.



23 BNF

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.

H

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 23, 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 24 the welcoming nooks and crannies which Fabrice Dusapin and François Leclercq have created and the plant life of the Accenture building 26. The construction of the cinema MK2 Bibliothèque 25 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.



### 26 AVENUE DE FRANCE

Offices/23,500 sq m

Construction: 2001

Architects: Fabrice Dusapin - François Leclercq

Developer: Vinci Immobilier Accenture, Regus, Beiersdorf

Perhaps echoing the residential buildings located a little further down, the façades of this office building stand out from other constructions on the avenue due to their broad alcoves and small balconies where you can often see people chattering into their mobiles or puffing on cigarettes. Designed as a series of lofts or liveable offices, the building successfully presents a more human face.



25

### CINÉMA

20 screens, 3,500 seats

Construction: 2003

Architect: Jean-Michel Wilmotte

Project owner: MK2 Vision MK2 Bibliothèque

The MK2 and the BnF feed off each other. The cinema takes advantage of the mass of towers to create a contrasting impression of openness, lightness and transparency. It is a success because a cinema has no windows, and its huge rooms run the risk of creating a massive opaque cube, as in Bercy. In return, it humanises the area around the BnF.

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 Sz'kely allowing love birds to raise the armrests and snuggle up.



24

### 6/12, RUE PAU-CASALS

Offices/24,400 sq m

Construction: 2001

Architect: Jean-Marie Charpentier

Developer: Meunier Promotion BPCE





### PIERRE GANGNET

A designer of urban projects for nearly 30 years, Pierre Gangnet also worked on the Parisian neighbourhoods of Clichy Batignolles and Les Olympiades. More than anyone else, his take on urban design favours the synthesis between architecture and landscape. He has worked hand in hand with two agencies: that of Michel Corajoud, with whom he created the mirror of water for the quayside of the River Garonne in Bordeaux, and Empreinte, the Lille agency with which he designed the public spaces of the Tolbiac-Chevaleret neighbourhood.

## Tolbiac-Chevaleret

### A balcony overlooking the city

The face to face with the BnF, the link with the 13<sup>th</sup> 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 desi-

gning 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 empty, the halle will play the same role as an urban connector: it will be crossed by two passages, and its easternmost part turned towards the neighbourhood will host a restaurant open on a 24/7 basis. Between the halle Freyssinet and Rue Louise-Weiss, the long building that was intended to conceal the halle will be redesigned to permit access. The permeability between the old 13<sup>th</sup> arrondissement and the Avenue is ensured.



27, 28

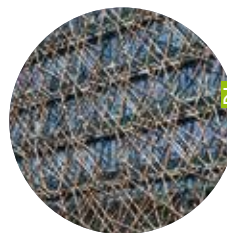
### PLACE JEAN-MICHEL-BASQUIAT 117/131, AVENUE DE FRANCE

71 private housing units  
21,000 sq m of offices  
8,000 sq m of shops  
Construction: 2013

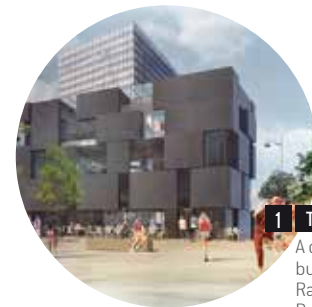
Architect: Rudy Ricciotti  
Project owner:

Nexity pour la Ville de Paris  
Directions de la ville de Paris

No-one passing through the Place Jean-Michel-Basquiat could have failed to notice this stunning building which is even more amazing viewed sideways on. You might appreciate the contrast with the opulent black stone of the neighbouring upscale residential building. Precisely defended by railings with plant motifs in a very "Art Nouveau" style, a remarkable tropical garden and a raised body of water are enclosed between the two programmes.



28 The office façades are covered with a mesh of organic wood evoking the construction of a giant nest.



1 TOMORROW...

A cultural café built by the Randja agency. Project owner: SEMAPA



3 TOMORROW...

Building with 75 low-energy social housing units designed by Jean & Aline Harari. Project owner: Immobilière 3F

1

It is the spontaneous success of this square that Pierre Gangnet is keen to extend to the other side of the avenue, with the new Place Jean-Michel-Basquiat 27 - a tribute to the pioneer of street art - in the shape of a diamond. In its centre, the team from Point Éphémère will run a cultural café built by the Randja agency 1. To its left, the polished black housing units built by Rudy Ricciotti 28 are adorned with oxidised brass creepers. On the right, the SOA agency 2 will share the block with Jean and Aline Harari 3 to build two social buildings and a nursery.



2 TOMORROW...

75 social housing units, a nursery and commercial premises, designed by SOA Architectes, will open onto a planted promenade and Avenue de France. Project owner: Paris Habitat



29

**PROMENADE CLAUDE-LÉVI-STRAUSS**  
Architects: **Pierre Gangnet and Empreinte**, landscape architects  
Construction: 2013



4 TOMORROW...

Designed by Fabrice Dusapin, the building sits on a glass base. The 84 private housing units on the street are extended by terraces and loggias. Project owner: **SOPIC**



6 TOMORROW...

"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**

To the rear, these blocks will open onto the Promenade Claude-Lévi-Strauss 29. 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 4, the other by the Lambert Lenack agency 5. As a continuation, the "Panorama", a building-bridge dedicated to office space, will span the rail tracks 6.



5 TOMORROW...

A new private housing programme entrusted to Lambert Lenack also includes the construction of shops and business premises. Project owner: **Vinci Immobilier**



31

**HALLE FREYSSINET**  
Logistics platform / 33,000 sq m  
Construction: 1927-1929  
Designer: **Eugène Freyssinet**  
Refurbishment: 2016  
Architects:  
**Jean-Michel Wilmotte & Associés**  
Project owner: **SDECN**

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.

J

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 30.

In approaching the halle Freyssinet 31, 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.



30 RUE DU CHEVALERET

Beneath the building by Rudy Ricciotti, Rue du Chevaleret below comes alive thanks to local shops and restaurants.







**7 TOMORROW...**

The halle will be accessible on all sides thanks to lifts, stairs and passageways. Prime contractors: ARTELIA / MOM / d'Ici là Paysages & Territoires / Coup d'Éclat

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 **7** 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 **8**. On the other side of the halle, above the rail tracks, an esplanade **9** will be created in line with Rue George-Balanchine. A monumental staircase will connect it with the forecourt of the halle Freyssinet. As an extension of the esplanade, at the intersection of Avenue de France and Boulevard Vincent-Auriol, a pavilion will mark the entrance to the Tolbiac neighbourhood.



**K**

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 **32**.



**32**

**RUE LOUISE-WEISS**  
This street runs alongside the halle Freyssinet.



**8 TOMORROW...**

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**  
Project owner for the gymnasium: **SEMAPA**  
Project owner for the garden: **Ville de Paris (DEVE)**



**9 TOMORROW...**

**ESPLANADE**  
It will provide a superb view of the halle Freyssinet. Prime contractor: **Agence MOM / ARTELIA / DVVD**



**FOCUS ON**  
**The Seine**

Three different ports follow in succession across the Paris Rive Gauche and have evolved with it. They are operated by Ports de Paris, an institution which ensures the continuation of river transport while taking into account new needs and uses related to recreation and tourism.

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-Urbicours 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 Althabegoity 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

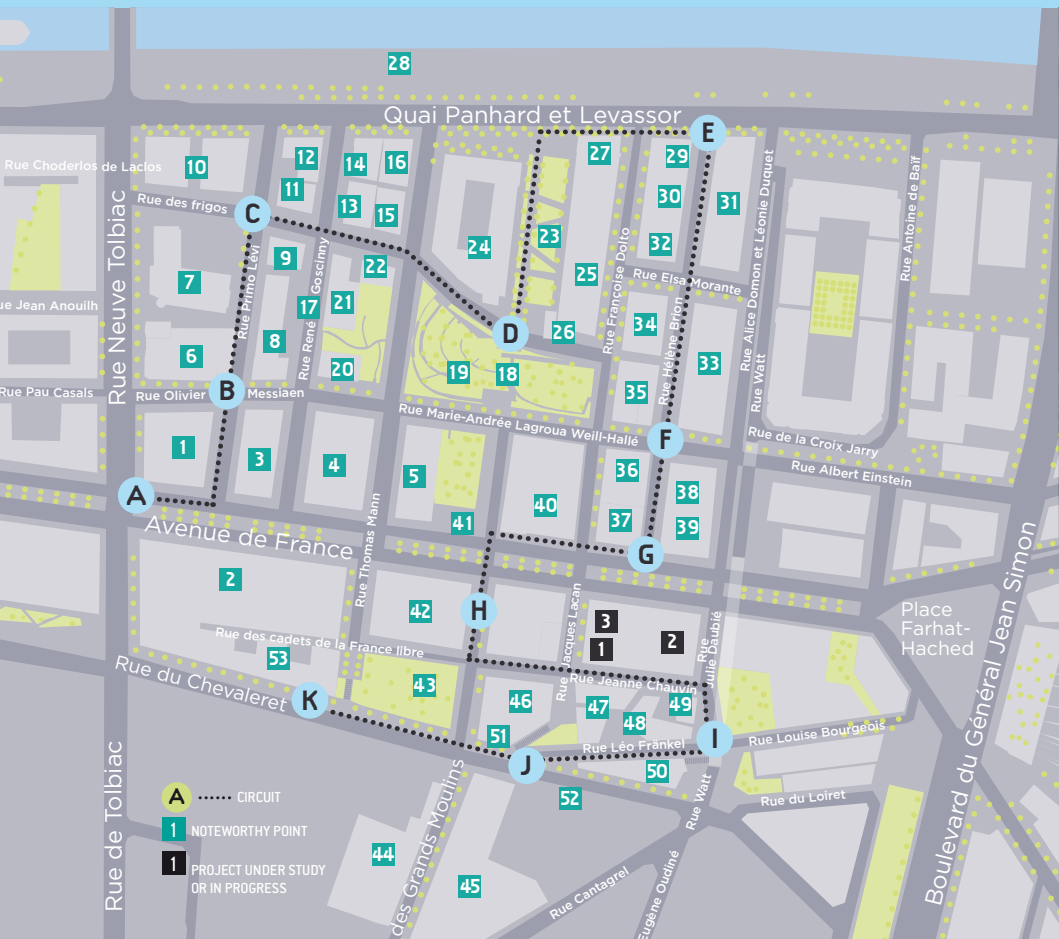
### Masséna, the age of the city and its Parisian version

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.





**1** 110, AVENUE DE FRANCE  
Offices/23,000 sq m  
Construction: 2004  
Architects: **Norman Foster and Marc Rolinet**  
Developer: **Vinci Immobilier**  
Groupe ACCOR

Norman Foster is the architect of glass and transparency. Here he has tried to break up the rhythm of the office buildings on Avenue de France by interlinking the angles of his building in a light spiral movement and taking advantage of the metro exit to escape from the alignment. In the centre of the building stands a huge leafy atrium where even the floors are made of glass.

**A**  
The section of the Avenue de France just south of Rue Neuve-Tolbiac is redeveloped exactly in line with the designer Paul Andreu's original concept: office buildings run either side while a portico extends the pavement to the south. On one side, the ACCOR Group



**2**  
93-109, AVENUE DE FRANCE  
Offices/51,900 sq m  
Construction: 2003  
Architect: **Jean-Paul Viguier**  
Developer: **SARIS**  
Laboratoire Merck, Mairie de Paris, Ministère des Sports et de la Jeunesse, URSSAF

Dubbed "Darth Vader" by the pupils of the adjoining secondary school, this black and cream monolith is the largest structure in the neighbourhood. The building juggles with levels and constraints. It is built on the tracks and includes steps and elevators to Rue du Chevaleret and the metro station. Its imposing scale allows the architect to play with a dizzying partition of windows tone upon tone with the façade alternating with stone, which is not an external sign of wealth in this case. The random siting of windows is fully justified by the play on alternating materials and the total concealment of the building structure this allows.

building, designed by Norman Foster and Marc Rolinet, **1** 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 **2**.

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 **3** helps create a change of atmosphere.



**3** 100-104, AVENUE DE FRANCE  
Offices/13,700 sq m  
Construction: 2007  
Architect: **Antoine Grumbach**  
Developer: **OGIC**  
SNI

The office building is trying to exist differently on Avenue de France on one side, and on the other, the Massena neighbourhood, which is more mixed and less monumental. The configuration in two buildings is in keeping with the philosophy of open blocks and the base is made of warmer materials on the Masséna side.







**4** 92, AVENUE DE FRANCE  
Offices/23,400 sq m  
Construction: 2002  
Architect: Marc Rolinet  
Developer:  
Bouygues Immobilier  
Réseau Ferré de France  
et Université Paris  
Diderot



**5** 88, AVENUE DE FRANCE  
Offices/15,300 sq m  
Construction: 2006  
Architect: Anthony Béchu  
Developer: Vinci Immobilier  
BPCE



**7** LES FRIGOS - ARTISTS' STUDIOS  
Construction: 1921 (Compagnie  
Ferroviaire de Paris-Orléans)

Cold storage warehouses were built in 1921 as an outpost of the Les Halles food market. Trains would run directly into this gigantic 20,000 m<sup>3</sup> refrigerator whose compartments are separated by 70-cm thick walls. The goods were stored here before being delivered by truck to central Paris. The departure of Les Halles pour Rungis signalled the end of the activity in 1971. Artists rapidly moved into the building to establish a space for creation. The Paris municipality, now owner, decided to preserve the building and the artistic centre.

which hosts Les Frigos, an artistic site installed for over thirty years in former cold storage warehouses used by the SNCF **7**. 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 **8** and **9**.



**6** RUE OLIVIER-MESSIAEN  
Offices, business incubator,  
artistic premises/13,500 sq m  
Construction: 2010  
Architect: Francis Soler  
Developer: Vinci Immobilier  
Eau de Paris

Punctuated by narrow alleyways halfway up the floors, this building successfully integrates Les Frigos into the development plan for the area. Split into three separate buildings, it includes artistic premises which overlook the Cour des Frigos, kept at the level of the Seine, a business incubator on Rue Olivier Messiaen and offices.



**9** 19-21, RUE PRIMO-LÉVI  
57 private housing units  
and a leisure center  
Construction: 2010  
Architect: Edith Girard  
Project owner: Nexity - SEERI



**8** 9-13, RUE PRIMO-LÉVI  
23 intermediate housing units  
and school with 14 classes  
Construction: 2003  
Architects: Pierre Bolze  
& Simon Rodriguez-Pagès  
Project owner: OPAC







10

**87, QUAI PANHARD ET LEVASSOR**

Offices/22,100 sq m

Construction: 2002

Architects:

**Robert Turner - Jean-Marie Charpentier**

Developer: **Capital & Continental Flammarion**

In 1998, the development plan was not yet final and residents of Les Frigos, whose preservation was at stake, attacked this construction project which separated them from the Seine. The consultation process eventually led to its modification. The building was divided into two plots to enable Les Frigos to remain visible from the Seine. Everything is designed according to the principles of the "New Office" with open spaces for maximum flexibility and central air conditioning.



**12 77-81 QUAI PANHARD ET LEVASSOR**

60 private housing units

Construction: 2003

Architects: **Ricardo Bofill and Bruno Giraud - Laurent Heckly**

Developer: **Cogifrance**

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 10.

C

If you take Rue des Frigos, framed by apartment buildings, 11 to 16 on the left, number 5 bis-7 immediately catches the eye 11. 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



14

**3, RUE RENÉ-GOSCINNY**

48 housing units under home ownership scheme

Construction: 2003

Architect: **Gaëlle Péneau**

Project owner: **RIVP**

11

**5 BIS-7, RUE PRIMO-LEVI**

36 private housing units

Construction: 2003

Architects: **Olivier Brenac and Xavier Gonzalez**

Project owner: **SEERI**



**16 6, RUE THOMAS-MANN**

23 private housing units

Construction: 2003

Architect:

**Catherine Furet**

Project owner:

**Kaufman & Broad**



15

**8-10, RUE THOMAS-MANN**

35 private housing units

Construction: 2003

Architect: **Antoine Stinco**

Project owner: **Kaufman & Broad**



**13 8, RUE DES FRIGOS**

37 housing units under home ownership scheme

Construction: 2002

Architect: **Jean-Philippe Pargade**

Project owner: **RIVP**

The tower block by Édouard Albert on Rue Croulebarbe immediately springs to mind: the same constructive system of metal columns filled with concrete, the same general pattern of current floors. But the first Parisian skyscraper, listed on the additional inventory of historic buildings, had 23 floors.

zinc. Number 8 13 is just as remarkable. The building, whose floors house four attractive corner apartments, is connected by foot-bridges to a more contemporary structure, almost like a dialogue between two eras.

On your right, keep an eye out for Rue René-Goscinny 17. The façade of the Primo-Lévi primary school displays extracts from the novel *Petit Nicolas*.

We arrive at the foot of the bridge 18, designed by the Vong DC agency. Only concealing an intermediate tree-shaped support, it crosses the Jardin des Grands Moulins - Abbé-Pierre 19.



**17 RUE RENÉ-GOSCINNY**

Speech bubbles with quotes from his legendary comic book series, Asterix, Lucky Luke and Iznogoud, are set out on the pavement or hung on lampposts.



17

**RUE RENÉ-GOSCINNY**

Posts decorated by the artist **Le Cyklop**.



**18 OVERHEAD FOOTBRIDGE**

Construction: 2008

Architect: **Agence Vong DC**

Running 42 metres in length, this structure overlooks the Abbé-Pierre - Grands Moulins garden, which can be used to cross during closing hours, thereby directly reaching Rue Marie-Andrée-La-Groua-Weill-Hallé and Rue Marguerite-Duras. The route is enlivened by sheets cut in the deck of the bridge whose finesse they serve to showcase.





### CHRISTIAN DE PORTZAMPARC

After studying architecture at the Paris School of Fine Arts, where he actively participated in the events of 1968, Christian de Portzamparc, who was born in 1944, designed his first building in 1972, the water tower in Marne-la-Vallée. He became famous for his housing developments dubbed "Hautes Formes" in the 13<sup>th</sup> arrondissement where he outlined the principle of the open block for the first time. He was awarded the *Équerre d'Argent* twice, in 1988 and 1995, and became the first French winner of the Pritzker prize in 1994. He went on to win the Grand prix d'urbanisme in 2004 and, since 2006, has held the chair of artistic creation at the "Collège de France".

## Masséna-Nord

### The neighbourhood: phase three

In the North, after Tolbiac then Austerlitz, the Masséna 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.



### 19 JARDIN ABBÉ-PIERRE - GRANDS MOULINS

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

On the area of over 12,000 sq m, the ensemble includes three different zones: the Jardin de l'Avenue-de-France, the Jardin Central and the Jardin des Écoles. The Jardin de l'Avenue-de-France (2,150 sq m) includes a play area for ball games and two ping-pong tables. It is mainly intended for teenagers. The Jardin Central (7,916 sq m) includes natural flower meadows, the terrace of the Bassin des Pluies and a forecourt in the lower part. The Jardin des Écoles (2,280 sq m) serves as a play area for younger children.

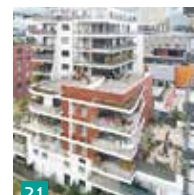


### 19

The Central garden features "insect hotels", three nesting boxes especially conceived by the entomologist Serge Gadoum and realised by two designers, Quentin Vaulot and Goliath Dgèvre to allow insects to survive through winter.

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 20, 21 and 22.

In front of the garden, access to the Seine is magnified by the Esplanade Pierre-Vidal-Naquet, which you cross, 23 and the monumental sculpture by Nancy Rubins which has successfully risen to the challenge of the location. It is a spot where students can stroll, wait for friends or just hang out.



### 21

15 RUE RENÉ-GOSCINNY  
37 private housing units for rental  
Construction: 2004  
Architects: Pierre Epstein & Sylvain Glaiman  
Project owner: CIRPA



### 22

3 RUE DES FRIGOS  
41 private housing units and 23 social housing units and a day nursery  
Construction: 2009  
Architect: Pierre Charbonnier  
Project owner: Arc promotion



### 20

2-8 RUE OLIVIER-MESSIAEN  
44 private housing units and a creche  
Construction: 2006  
Architect: Christian Devillers  
Project owner: Arc promotion



### 23

### ESPLANADE PIERRE-VIDAL-NAQUET

The sculpture by Nancy Rubin, entitled "Monochrome for Paris" is installed on the esplanade 10 metres high. It stands like a tree whose foliage intertwines with 60 boats and canoes.





24

**GRANDS MOULINS  
PARIS-DIDEROT UNIVERSITY**

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 all the fixtures, gas burners or overturned braziers. Of the previously paved courtyard, there remains a stretch of black bitumen featuring "no parking" logos, almost an invitation to demonstrate. 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 moucharabias.

27

**UNIVERSITY  
RESTAURANT**

Construction: 2014  
Architects:  
**Koz Architectes**  
Project owner:  
**Rectorat**

The modular architecture of the building combines glass and wood to provide light and heat.



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 19<sup>th</sup> arrondissement.



25

**HALLE AUX FARINES - PARIS-DIDEROT UNIVERSITY**

Amphitheatres and rooms for tutorials/17,779 sq m  
Construction: 1949 by **Denis Honegger**  
Renovation: 2007 by **Nicolas Michelin**  
Project owner: **Rectorat**

The halle aux Farines can therefore be seen as a previously closed block now made public, a kind of "publicisation" in opposition to the restriction of spaces to their users alone. The halle has therefore been opened up to illuminated staircases, multiple colourful bays and passages on the ground floor used to cross it. One of them initiates the route which will make it possible to easily reach Ivry via the future Allée Paris-Ivry.



26 UNIVERSITY BUILDING

562 sq m  
Construction: 2011  
Architect: **Laetitia Antonini and Tom Darmon**  
Project owner: **Rectorat**

A small but highly visible extension of the halle aux Farines, the small dungeon with a double skin in aluminium built by the Antonini + Darmon agency hosts the university's association premises essential to student life. Of austere appearance during the day, its outer shell reveals the form of the building in the evening.



29

**41-45, QUAI PANHARD ET LEVASSOR**

58 private housing units  
Construction: 2007  
Architect: **Henri Gaudin**  
Project owner:  
**Bouygues Immobilier**

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

D

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.

E

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.



30 8, RUE HÉLÈNE-BRION

52 logements privés  
Construction: 2008  
Architects:  
**Wilfrid Bellecour and François Barberot**  
Project owner:  
**Kaufman & Broad**

Members of the Studio Bellecour are former members of the Portzamparc agency. They have superbly exploited his development principle. The studs are in a diagonal line, so creating views that stand out from those created by the street openings.



28

**HOLCIM CONCRETE SILOS**

The Quai Panhard et Levassor, on the Port de Tolbiac, hosts storage silos and the Holcim new concrete plant, followed by the CEMEX and Lafarge installations. Lit up every evening thanks to the work by Franck Franjou, lighting designer, the Holcim silos accommodate the twin dimensions of safety and art.



**31 UNIVERSITY**  
Physics UFR/20,269 sq m  
Construction: 2006  
Architects: **Philippe Chaix and Jean-Paul Morel**  
Project owner: **Rectorat**

It is a rectangular block of ochre briquette. Large grey zinc perfectly orthogonal slashes cut through the volume, sparing the ground floor which becomes a base. Like the School of Architecture by Frédéric Borel, Philippe Chaix and Jean-Paul Morel architects have taken account of the exceptional location of the façade on the Seine, here adorned by a creation of the artist Keichi Tahara.



**32**  
**8, RUE ELSA-MORANTE**  
48 social housing units  
Construction: 2008  
Architects: **Aldric Bekmann & 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.



The austere Chaix & Morel building for the Exact Sciences UFR (teaching and research department) **31** and the upbeat yet brutal stack of golden and chocolate cubes by Beckmann & N'Thépé stand in opposition **32**. This was one among those who factored in the necessary saving in resources, with photovoltaic panels on its roof and a rainwater collection system perched on the wide terrace of the first floor. For the building of the Life Sciences UFR **33** further along on the left, François Chochon and Laurent Pierre have opted for an abundant architectural language which is almost



**33 UNIVERSITY**  
UFR Life Sciences/20,200 sq m  
Construction: 2007  
Architects: **François Chochon - Laurent Pierre**  
Project owner: **Rectorat**

To assemble the multiple Life Science laboratories which the building contains and make them identifiable, you could be forgiven for thinking that François Laurent and Pierre Chochon took on the part of the sorcerer's apprentice. Mixing materials and shapes, the building is transformed into a genetically modified urban organism, a chimera rendered appealing by the extreme care taken with materials and the play on volumes.



**34 18, RUE HÉLÈNE-BRION**  
76 social housing units  
Construction: 2007  
Architects: **Marie-Hélène Badia and Didier Berger**  
Project owner: **Paris Habitat**



proliferating, where each laboratory has its own shape and materials. It is a settled slice of the city on its own, a reduced model of the Portzamparc project. A striking contrast with the building by Chaix and Morel a little further down!

Opposite, a green concrete reinforcement in plant form covers one of the buildings by Marie-Hélène Badia & Didier Berger **34**. It is intended to be covered with real plant life. The second island has 65 apartments, a nursery with a capacity of sixty and commercial premises **35**.

## F

Next to the *Grande Bibliothèque* hotel residence **36**, no-one can fail to notice the Frédéric Borel apartment building **37**, a joyful outpouring of materials and shapes. It further accentuates the tendency of the open block to generate slender buildings.



**36 RÉSIDENCE HÔTELIÈRE**  
Construction: 2009  
Architect: **Philippe Macary**  
Project owner: **SOCOGIM - SOGEA**

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.



**35 24, RUE HÉLÈNE-BRION**  
65 intermediate housing units and crèche  
Construction: 2008  
Architect: **Atelier Philtre**  
Project owner: **Paris Habitat**



**37 13, RUE MARIE-ANDRÉE-LAGROU-WEILL-HALLÉ**  
48 social housing units  
Construction: 2007  
Architect: **Frédéric Borel**  
Project owner: **SIEMP**

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.





**38** FACULTY OF BIOLOGY  
11,520 sq m  
Construction: 2007  
Architects: Jean Guervilly -  
Françoise Mauffret  
Project owner: Rectorat  
Delegated project owner:  
SEMAPA

The interior garden provides a light giving a milky aspect by reflections of the white glazed earth which surrounds it. Guervilly & Mauffret wanted to come up with something “simple, quiet and discreet” and they have clearly succeeded.

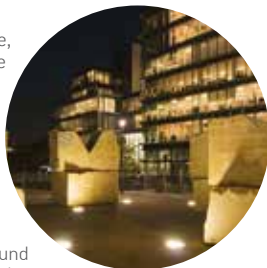


**38**



**39** BÂTIMENT UNIVERSITAIRE  
5,685 sq m  
Construction: 2012  
Architect:  
In/On architecture  
Project owner: Rectorat

**41** SCULPTURE  
Place Robert-Antelme, this “Tribute to Charlie Parker”, by the artist Alain Kirili, created in 2007, takes the form of an installation of 5 rose de Bourgogne stone blocks, measuring 2.5 metres high and 1.4 metres wide. Ground spotlights illuminate the work at night.



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**.

**G**

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.



**40**  
76-78 AVENUE DE FRANCE  
Offices/23,850 sq m  
Architect: Christian Devillers  
Construction: 2006  
Project owner: Bouygues Immobilier  
Banque Populaire Rives de Paris

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 13<sup>th</sup> 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.



### BRUNO FORTIER

After working as a teacher and researcher, Bruno Fortier, born in 1947, opens an office of urban planning and chains major projects, starting with the 50 Otages development in Nantes. He received the *Grand Prix de l'Urbanisme* in 2002.







**43** **SQUARE CYPRIAN-NORWID**  
 Designer: **Atelier Tournesol**  
 Project owner: **Ville de Paris (DEVE)**

Since 4 March 2007, this garden has been named after the poet, thinker and artist who was born in Poland in 1821 and who died in the 13<sup>th</sup> arrondissement of Paris in 1883.



**42** **SECONDARY SCHOOL**  
 Secondary school with 700 pupils and boarding  
 Construction: **2002**  
 Architect:  
**Paul Chemetov and Borja Huidobro**  
 Lighting:  
**Roger Narboni**  
 Project owner:  
**Ville de Paris**



**46** **47-51, RUE DES GRANDS MOULINS**  
 67 social housing units  
 Maternity school with 9 classes  
 Theatre with 220 places  
 Construction: **2011**  
 Architect: **Jean Bocabeille & Ignacio Prego [BP] Architectures**  
 Project owner: **RIVP**

The theatre in Buxy stone forms the foundation of the maternity school. The surrounding block is not closed but you can clearly distinguish the façades facing the street, where the glazed earth is given a modern touch by the elongated proportions of the windows, interior façades where the light is distributed by metal panels that house loggias.



**44** **54-68 BIS, RUE DES GRANDS MOULINS**

83 apartments under a scheme to promote home ownership/ 57 student accommodation and a psychiatric clinic for students  
 Construction: **2005**  
 Architect: **Jean-Pierre Buffi**  
 Project owner: **RIVP**

To accompany the journey between the old 13<sup>th</sup> and the new neighbourhood, three different programmes for a single architect with a social, medical and educational content.

**H**

The Thomas-Mann secondary school **42** features stark architecture but excitable users who can be heard as far away as the Jardin Cyprian-Norwid **43**. With the Rue des Grands Moulins, the new neighbourhood advances further into the old fabric between the buildings by Jean-Pierre Buffi **44** and the Languages and Civilisations Hub of Ateliers Lion Associés **45** which offers a space for both work and reflection while protecting collective pleasant outdoor spaces. But just before, turn left down Rue Jeanne-Chauvin.



**45** **INALCO**  
 30,000 sq m  
 Construction: **2011**  
 Architects: **Ateliers Lion Associés**  
 Project owner: **Région Île-de-France**  
 Delegated project owner: **SEMAPA**

This low-key building in dark brick finds its expression in the volumes. On Rue Chevaleret, it places a massive overhang in opposition with a light and attractive cafeteria terrace. Along the Rue des Grands Moulins, the comb-like organisation establishes a rhythm of high walls and open courtyards.

**I**

The brown façade that you pass in front of is only one aspect of this creation by [BP] Architectures **46** 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.



**47** **19, RUE JEANNE-CHAUVIN**  
 70 social housing units/Nursery  
 Construction: **2014**  
 Architects:  
**Explorations Architecture, Jean-Christophe Quinton**  
 Project owner: **BATIGERE**

Two architects for one programme, two interpretations which combine either side of a gap where a nursery nestles. Along the Rue Jeanne-Chauvin, Jean-Christophe Quinton has arranged the folds and pleats of his cream and copper façade with elegantly arranged bricks.

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 **47**.





49 | 48 | 47

Then there follows the futuristic private residence by Anne Demians **48** which includes a delightful abstract garden.

Then come the student halls of residence by Stéphane Maupin **49** 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



**49**

RUE JULIE-DAUBIÉ

70 student accommodation units

Construction: 2012

Architect: Stéphane Maupin

Project owner: RIVP

Stéphane Maupin likes to use the space of his buildings to host delightful touches and veiled references. Dubbed Pink Flamingo, his student residence is perched on tall poles with the feet imbedded in "spring boxes" which absorb the vibrations of passing trains. This configuration has enabled the establishment of shops at street level and a basketball court on the mezzanine.



**48**

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.

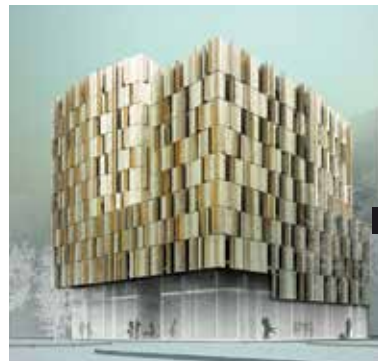
This unusual set-up has proved successful. Positioned on a discreet and delightful garden/black and white cloister, all accommodation units boast loggias in the large gap which Anne Demians has designed behind an impressive façade of metal panels pierced with 174 different patterns.



**1** TOMORROW...

Surrounded by Rue Jeanne-Chauvin and Rue Jacques-Lacan, facing the developed long pleated brick façade designed by Jean-Christophe Quinton, Emmanuel Combarel and Dominique Marrec have designed two small-scale and slender buildings of 6 and 9 floors adorned with cream stone. The project consists in 67 private housing units and a commercial outlet. Their diagonal edges allow for increased views to the back of the block and the future building by Kengo Kuma.

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 **1** on Rue Jeanne-Chauvin. Terreneuve and TOA **2** on Avenue de France and Rue Julie-Daubié and the Kengo Kuma **3** 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.



**3** TOMORROW...

Kengo Kuma, the first Japanese architect to design a building in Paris Rive Gauche, has come up with a remarkable building with 68 private housing units for Avenue de France.

On a lighter glass base, the ten-storey housing will be fully decked in wood and resin panels with multiple shades of blond. Made from the same material, the folding shutters give the building a sculptural appearance.



**2** TOMORROW...

On Rue Julie-Daubié, two agencies have shared this programme for 94 social housing units: TOA and Terreneuve. This method facilitates the sharing of common elements such as access, garden or parking while ensuring architectural variety and getting around the problems of adjoining buildings. Thus, although in very different style, the white glass building on the Avenue de France and that of grey metal on the Rue Jeanne-Chauvin interlace along the Rue Jeanne-Daubié and share the same register of balconies and horizontal openings which will contrast with the more vertical organisation of the two projects to be created opposite.

Project owner: Paris Habitat



**2**





**50 RUE LÉO-FRANKEL**

60 social housing units  
Construction: 2015  
Architect: **Antoine Stinco**

Installed at the cross-over between two urban fabrics, modern and historic, the project embraces the 8-metre drop between Rue du Chevaleret below and the slab covering the rail tracks. The base of the building, whose material and layout are in keeping with the retaining walls for the urban development project designed by Bruno Fortier, has a strong presence. Moreover, the fragmentation of the two volumes jutting out from the base opens up a gap between Rue du Chevaleret and the new neighbourhood, so unveiling the interior of the block.



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-Frankel, just after the housing by Antoine Stinco. Like a figurehead bordered by Rue du Chevaleret and Rue Léo-Fränkél, this building supplements the urban façade of Rue du Chevaleret **50**.

**J**

Farther along, on Rue du Chevaleret, opposite the imposing overhang of INALCO, the Buxy stone, advocated by Bruno Fortier as a si-



**53 44-58, RUE DU CHEVALERET**

124 social housing units  
Construction: 2005  
Architects: **Olivier Brenac & Xavier Gonzalez**  
Project owner: **ICF - La Sablière**

Elegant social housing with a hint of Brooklyn. The irregular layout of the windows makes each apartment unique. Their protruding frames energise the façades of brickwork in three shades to highlight three independent volumes. Between these three volumes, a series of terraces run as far as the street, at the rear of the building. The structure is positioned on the ground as much as the rail tracks. To protect the inhabitants from the train vibrations, these supports are equipped with a suspension system in the form of elastic pads which have to be changed every fifty years. The jacks to lift the building are already in place!

gnature for the street, seems to take the relief by storm to form the façade of the Théâtre 13/Seine **51**.

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) **52**.

**K**

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 **53**.



**51**

**THÉÂTRE 13 / SEINE**  
Architects: **Jean Bocabeille & Ignacio Prégio**



**52**

**CITÉ DE REFUGE DE L'ARMÉE DU SALUT**  
1933 (photo above)  
2014 (photo below)



**53**



FOCUS ON

Green spaces

Calling on public spaces and private gardens between buildings to retranslate green links helps offer users a favoured environment and quality of life.

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.







4

**8-12, 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.



2 **TOMORROW...**

On Rue Bruneseau, subdivision of the project into two buildings (105,000 sq m of offices, hotel, restaurants, shops and activities) opens up access to a belvedere over the rail tracks and defines a brighter ground floor facing the industrial hotel by Dominique Perrault.

Designed by Jean Nouvel, with heights of 122 and 180 metres, it will be the tallest building in the sector. With its sophisticated volume, it fully assumes its role as an eye-catching structure. The two towers are therefore leaning in opposite directions as if being hidden from each other would be unimaginable, so as to be perfectly placed for a photograph from all angles. In this way, although they do not follow on directly from Avenue de France, their inclination allows them to be spied from the BnF.

Architects : **Ateliers Jean Nouvel**  
Project owner:  
**Ivanhoë Cambridge Europe (ICE)**



7

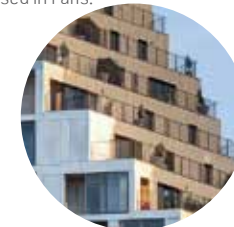
**46-56, AVENUE DE FRANCE**

96 private housing units,  
92 social housing units and shops  
Construction: 2015

Architects: **Hamonic & Masson  
and Comte & Vollenweider agencies**  
Project owner:

**Bouygues Immobilier and VEFA RIVP**

There are two agencies and two separate programmes for private housing (staggered) and social housing (turning balconies). But they have worked together to such an extent that it would be inappropriate to draw a distinction between the contributions. The two buildings share a 3-floor substructure and a bare silver and sober exterior. The extravagant golden balconies reflect the variety of apartments, which, as is often now the case, favour singularity over the common model. The building is already being used as an argument in favour of exceeding the construction heights usually authorised in Paris.



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 4. It then leads to the foot of the student residence 5 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.

C

You should now skirt around the faculty of Mathematics 6 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



5 **3-11, 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.



6

**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 surmounted by a large glazed library. It took 55 tonnes of beams, 22 metres long and 4 metres high, to build the faculty on this level.

building of Hamonic & Masson / Comte & Vollenweider 7. It is worth taking a trip around it while keeping it clearly in sight since the structure changes at every step.

D

It is just after this building that Avenue de France widens to form a new gateway to Paris, the partially completed Place Farhat-Hached 8. 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 2.



8 **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.





9

#### 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.

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.

E

After crossing the boulevard, go down Rue Bruneseau where the industrial hotel by Dominique Perrault **9**, 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.



3 | TOMORROW...

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**

F

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 **10** will move 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.

G

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 **11**.

H

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 Quai d'Ivry that the Ameller & Dubois agency will build a slender building hosting 87 private family homes and a student residence **3** 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.



10 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.



11 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 since 1991. A lecturer in the field, he has been the founding director of the School of Architecture and Territories of Mame-la-Vallée since 1998.

In 2007 he received the *Grand Prix de l'Urbanisme*.

# 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.

Yves Lion, who has long been specialised 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.



12

## SCHOOL OF ARCHITECTURE PARIS VAL-DE-SEINE

15,000 sq m  
Renovation and extension: 2007

Architect: **Frédéric Borel**  
Project owner: **Ministère des Affaires Culturelles**

Frédéric Borel had to find a place in his project for refurbishment of the listed plant of the SUDAC. The main access is housed next to the old chimney in which the architect has positioned a spiral staircase leading to a stunning library/materials library inside the plant. The new somewhat massive building rises up from the quay like an offshore platform. It hosts the administrative services and an archipelago of workshops structured both vertically (by years) and horizontally (by workshops). The building is intentionally complex like the reduced image of a city with its nooks and crannies. By clearly separating the rehabilitated part from the new part, Frédéric Borel has used the chimney to obtain three buildings with highly marked verticality in a trademark gushing movement.



## 13 THE DIRECTOR'S HOUSE

Architects: **Data Architectes**  
Project owner: **SEMAPA**

Redevelopment and transformation of the House of the director of the SUDAC plant into a Paris Rive Gauche information centre.



## 14 BIOPARK

Industrial hotel/34,600 sq m  
Construction: 1980s  
Architects: **Jean-Michel Legrand, Jacques Rabinel and Jean Debout**  
Renovation: 2006  
Architects: **Denis Valode & Jean Pistre**  
Project owner: **SAGI**

The industrial building of the 1980s was a single block, closed around a huge slab designed so that 36-tonne trucks could enter. It was demolished in favour of a square open to the public where the superstructures added by Denis Valode and Jean Pistre are freely exposed.

I

After passing under Boulevard du Général Jean-Simon, you can see that the School of Architecture 12 is not limited to the futuristic building shaped like an offshore platform which is visible from Boulevard but also includes the former SUDAC compressed air plant (urban compressed air distribution company). The director of the plant used to live in the small building just in front 13, on the pavement of the quay. This is where the information centre on the Paris Rive Gauche development will be installed in 2016.

J

Turn left along Rue Jean-Antoine-de-Baïf to spy, opposite the School of Architecture, an industrial hotel from the 80s recently re-configured by Denis Valode and Jean Pistre to accommodate bio technology companies 14. Nicknamed "Gattaca" by its users, it is structured around a square which can be crossed as an extension to the future Allée Paris-Ivry.







**15 CHEMISTRY UFR**  
10,700 s m  
Construction: 2008  
Architect: X-TU  
Project owner: Rectorat

Joyful, uninhibited architecture; this is a thick U-shape with black material which is in turn iridescent pixelated, shimmering or flush within a huge green crystal. Its two wings are connected by amazing tube footbridges, one of which is hollowed out to house a public monumental staircase which runs between the level of the quays and Avenue de France.



**17 RUE DU LOIRET, RUE JULIE-DAUBIÉ**  
Accommodation for 130 students, 65 dwellings for young workers  
Primary school and nursery  
Construction: 2015  
Architects: 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 boulevards 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.



**16 RUE WATT**  
This street was officially created in 1863. It had the particularity of being the first to be flooded whenever the Seine broke its banks.

You then pass on your left, the Chemistry UFR (training and research unit) designed by the agency X-TU **15**, to bypass the industrial hotel. You will notice that the faculty of Mathematics is built on top of a gymnasium located 8 metres below, beneath Rue Albert-Einstein.

**K**  
Rue Watt **16**, made famous by Léo Malet, Boris Vian as well as the film *Le Doulos* 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 20<sup>th</sup> 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 en-



**18 GARE MASSÉNA**  
Built in 1863, it benefits from a pivotal location between the inner city railway and the slab covering the rail network.

trance. 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.

**L**  
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 18<sup>th</sup> century. Then, on the left, the wooden structure of the primary school designed by Antoine Béal and Ludovic Blanckaert **17**.

**M**  
At the bottom of Rue du Loiret, the Masséna station appears as if suspended **18**. 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 dynamic feature of the neighbourhood and a crossing point to Place Farhat-Hached. Today, with its unused slopes, it resembles a terminus.

COVER Didier Gauducheau

CIRCUIT 1 - AUSTERLITZ

PHOTO CREDITS

Agence Meurisse : 7 (Magasins Généraux, 1925) /// Agence Rol : page 7 (Gare d'Austerlitz, 1920), page 14 (Hôpital de la Pitié Salpêtrière, 1908) /// Gaston Bergeret : page 7 (Jean Nouvel's portrait) /// Nathalie Euvrie : page 14 (Bernard Reichen's portrait) /// Didier Gauducheau : 21, page 15 (Focus on the Avenue de France) /// Philippe Guignard / Air Images : 1 /// Bertrand Guigou / Patrice Ouillet : pages 2-3 (opening), 4 (bubble), 5, 7 (Magasins Généraux, 2010), 10 /// Hugo Hébrard : 3 /// Stéphane Lucas : 16 /// Paul Maurer : 14, 15 /// Daniel Rousselot : 2, 4, 6, 9, 11, 12 (on the left and bubble on the right), 13, 17, 18, 19, 20 /// Éric Sempé / Spik Studio : 12 (bubble on the left) /// SEMAPA : page 10 (Quai de la Gare) /// Feuille d'Angle : 8

ARCHITECTURAL AND DRAWING AND PERSPECTIVES (TOMORROW)

AREP - Architecture / Ateliers Jean Nouvel : 1, 2, 3, 4 /// ICF La Sablière / Bernard Bühler : 5 /// Vinci Immobilier / Olivier Brenac et Xavier Gonzalez : 6 /// Kaufmann & Broad / Chistian de Portzamparc : 7 /// Vinci Immobilier / Antonini + Darmon : 8 /// Altea Cegedim / Jean Mas - Atelier 2/3/4 : 9 /// Société Éditrice du Monde / Snohetta : 10

CIRCUIT 2 - TOLBIAC

PHOTO CREDITS

Agence Rol : page 23 (Pont de Tolbiac, 1919), page 26 (Quai de la Gare, 1926) /// Feuille d'Angle : 10 /// Bertrand Guigou / Patrice Ouillet : 7, 8, 14 (bubble), 17, 25, 26, 27, 28, page 31 (Focus on The Seine) /// SEMAPA : 31 (Halle Freyssinet, 2001) /// Daniel Rousselot : 1, 2, 3, 4, 5, 6, 9, 11, 12, 13, 16, 18, 19, 20, 21, 22, 23, 24, 29, 30, 32 /// Jean-Claude Pattacini : 14, 15 /// Nicolas Thouvenin : pages 16-17 (opening)

ARCHITECTURAL AND DRAWING AND PERSPECTIVES (TOMORROW)

SEMAPA / Agence Randja : 1 /// Paris Habitat / SOA Architectes : 2 /// Immobilière 3F / Jean et Aline Harari : 3 /// Sopic / Fabrice Dusapin : 4 /// Vinci Immobilier / Adrien Lambert et Etienne Lenack : 5 /// Icade Promotion / Marc Mimram : 6 /// SDECN / Jean-Michel Wilmotte et Associés : 31, 7 (1<sup>st</sup> bubble) /// SEMAPA / D'Ici Là Paysagistes / Loukat : 7 /// SEMAPA / Odile & Guzy Architectes / Fuga : 8 /// SEMAPA / Agence Mom / Artelia / DWVD : 9

CIRCUIT 3 - MASSÉNA

PHOTO CREDITS

Agence Meurisse : page 40 (Quai d'Austerlitz, 1925) /// Feuille d'Angle : 17 (Posts), 23 /// Didier Gauducheau : 18, 19, 22, 25, 34 (bubble), 43, 45 /// Bertrand Guigou / Patrice Ouillet : 2, 32, 42, 46, 48-49-50 (page 50), 51, 53 /// Hugo Hébrard : 7, 27, 47 /// Stéphane Lucas : 8, 9, 28, 31, 33 /// Paul Maurer : 13 (on the right), 15 /// Steve Murez : page 40 (Christian de Portzamparc's portrait) /// Jean-Claude Pattacini : 13 (on the left) /// Daniel Rousselot : pages 32-33 (opening), 1, 2 (bubble), 3, 4, 5, 6, 10, 11, 12, 14, 16, 19, 20, 24, 26, 29, 30, 35, 36, 38, 39, 40, 44, 45 (bubble), 48, 49, 50, 52 (2014) /// Éric Sempé / Spik Studio : 21, 32, 37, 38 (bubble), 41, 52 (1933) /// SEMAPA : page 47 (Quai Panhard et Levassor, 2000s) /// Feuille d'Angle : 17 (bubble), 34, 53, page 53 (Focus on Green spaces)

ARCHITECTURAL AND DRAWING AND PERSPECTIVES (TOMORROW)

Emmanuel Combarel / Dominique Marrec : 1 /// Paris Habitat / TOA Architectes Associés : 2 (on the top) /// Paris Habitat / Agence Terreneuve : 2 (below) /// Kengo Kuma : 3

CIRCUIT 4 - MASSÉNA/BRUNESEAU

PHOTO CREDITS

Agence Rol : page 56 (crossing of Paris by swimming, 1922) /// Didier Duforest : 2 (Petite Ceinture, 1993) /// Bertrand Guigou / Patrice Ouillet : 4, 12, 15 (bubble) /// Stéphane Lucas : 9, 16 // Photoral : page 62 (Gare d'Orléans-Ceinture, by 1900) /// Daniel Rousselot : pages 54-55 (opening), 1, 3, 7, 8, 10, 13, 18 /// SEMAPA : 17 /// Éric Sempé / Spik Studio : 15 /// Pascal Taburet : page 62 (Yves Lion's portrait) /// Nicolas Thouvenin : 14 /// Feuille d'Angle : 5, 6, 11

ARCHITECTURAL AND DRAWING AND PERSPECTIVES (TOMORROW)

Paris Habitat / Tania Concko : 1 /// Ivanhoé Cambridge Europe (ICE) / Ateliers Jean Nouvel : 2 /// Sodearif / Ameller, Dubois et Associés : 3

CIRCUIT 2015

DESIGN AND PRODUCTION: Feuille d'Angle / www.feuilledangle.com

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

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**SEMAPA**

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