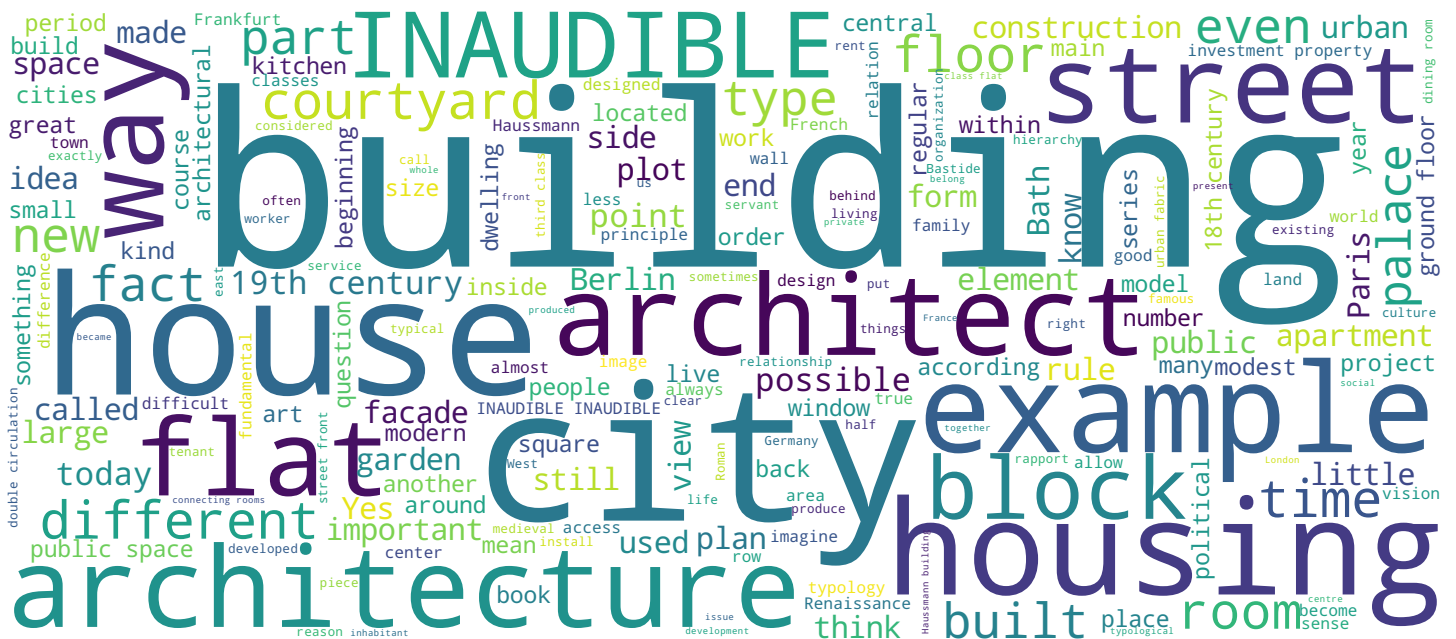
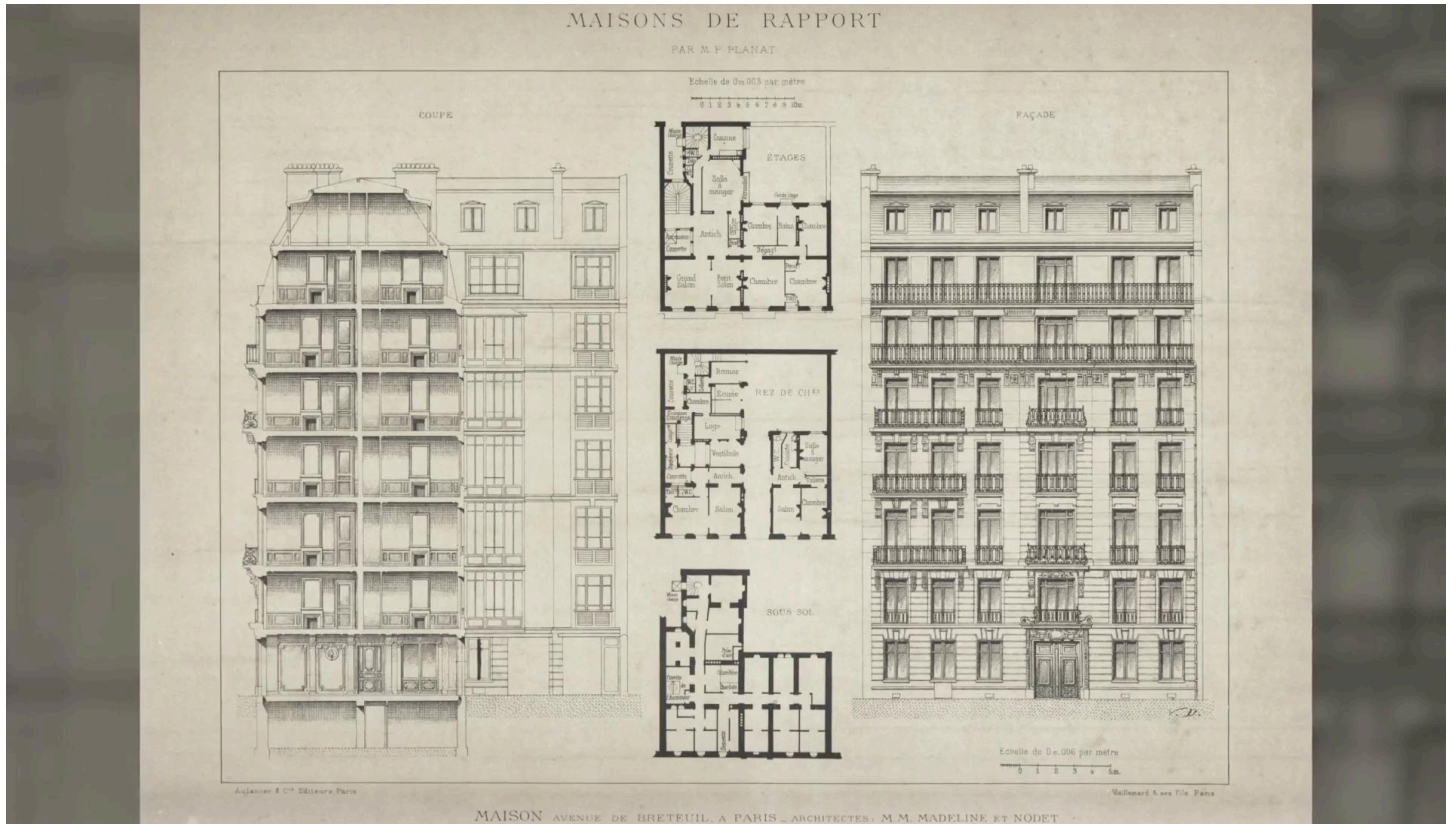


**a Housing and Cities course video**



**EPFL**

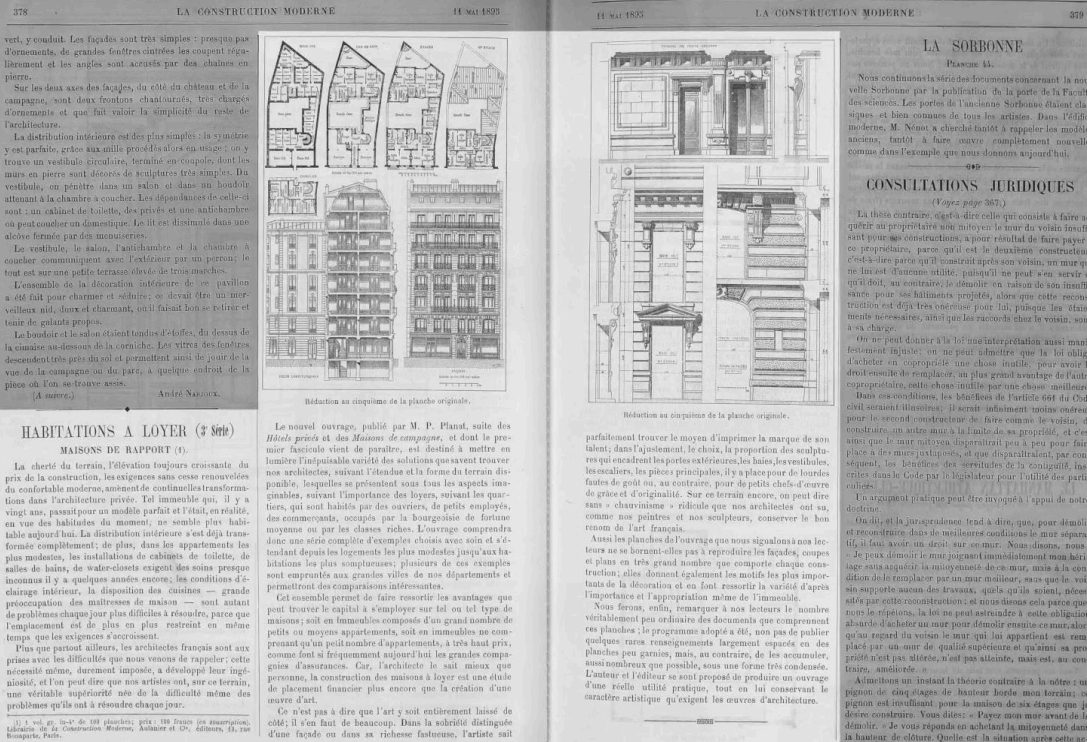


Paris offers the most important diffusion and explosion, I would say, of the so-called "immeuble de rapport". What is an immeuble de rapport? In English we can use the following expressions: Block of flats or apartment buildings. And it is not exactly a building type because the apartment building is basically a particular way of do money investments. And it is a typical phenomenon concerning old European cities. At the same period the Capitals cumulated thanks to industry and also thanks to stock exchanges is reinvested in that building.

Notes

Summary



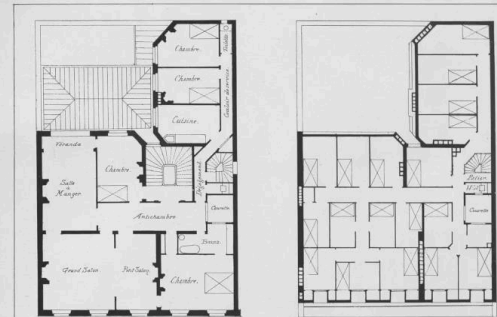
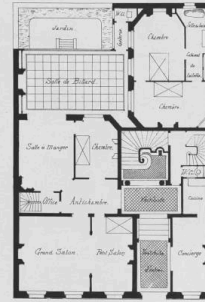


And from this point of view we can consider that every kind of building could be considered an *immeuble de rapport*.

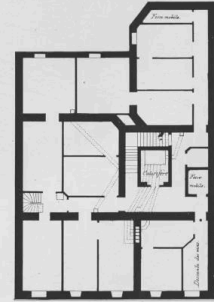
Notes

Summary



MAISON A LOYER, RUE DU LUXEMBOURG, ARCHITECTE: M<sup>re</sup> BOUSSONPLAN DES 1<sup>er</sup>, 2<sup>es</sup>, 3<sup>es</sup>, 4<sup>es</sup> & 5<sup>es</sup> ETAGESPLAN DU 6<sup>e</sup> ETAGE

PLAN DU RES-DE-CHAUSSÉE



PLAN DES CAVES

MAISON A LOYER, RUE DU LUXEMBOURG, ARCHITECTE: M<sup>re</sup> BOUSSON

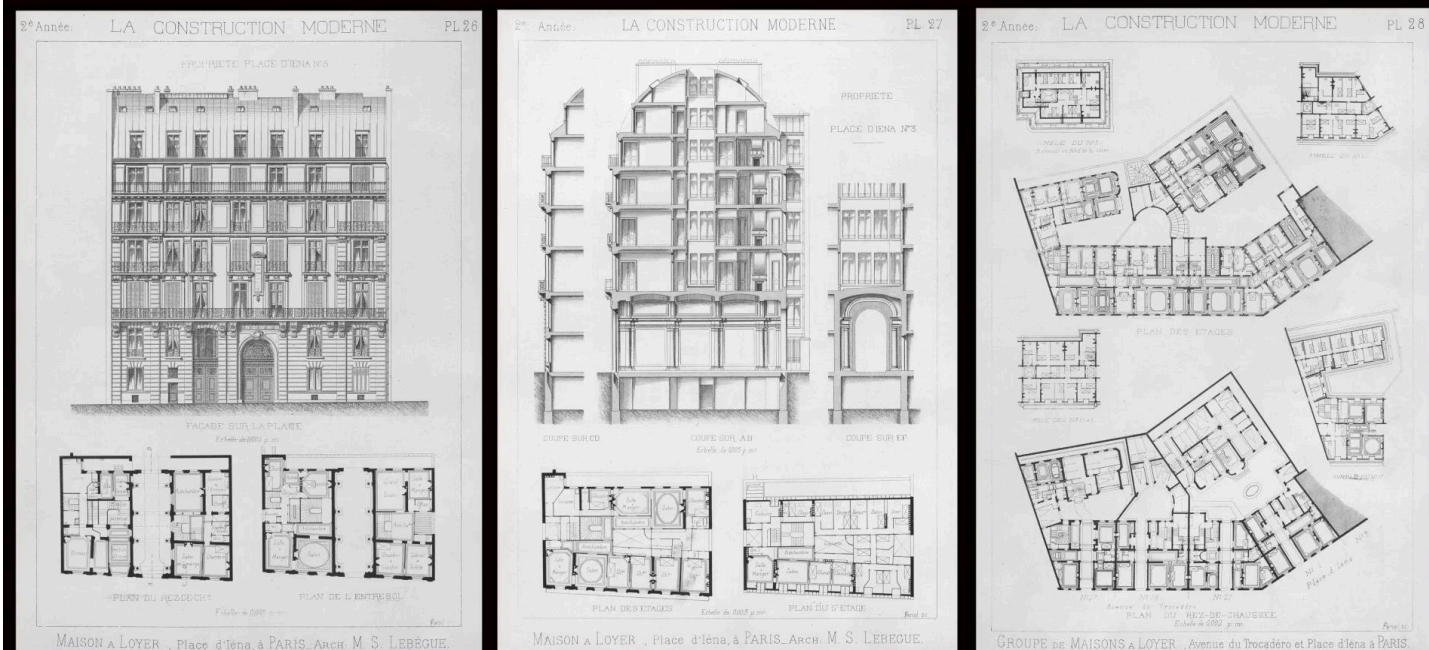
But in Paris, due to the very important urban transformation design and by Baron Haussmann, this kind of building response to particular requirements: what is an investment property?

Notes

Summary







The block of flats as an investment property is a relatively complex case. We are not talking about a precise type. Rather more about an attitude to the act of building. It is a way to move money around.

Notes

Summary





According to the French book the category of architecture, "the number and meaning of the block of flats identifies a building divided into flats for several individuals.

Notes

Summary



2m 10s



It's an investment property constructed or acquired for the purpose of renting." While it is characteristic of the 19th century European city, the block of flats is an architectural type that developed from the 18th century on, also called the rental property. It was intended to house several families and to enable private investment where a comfortable income was guaranteed.

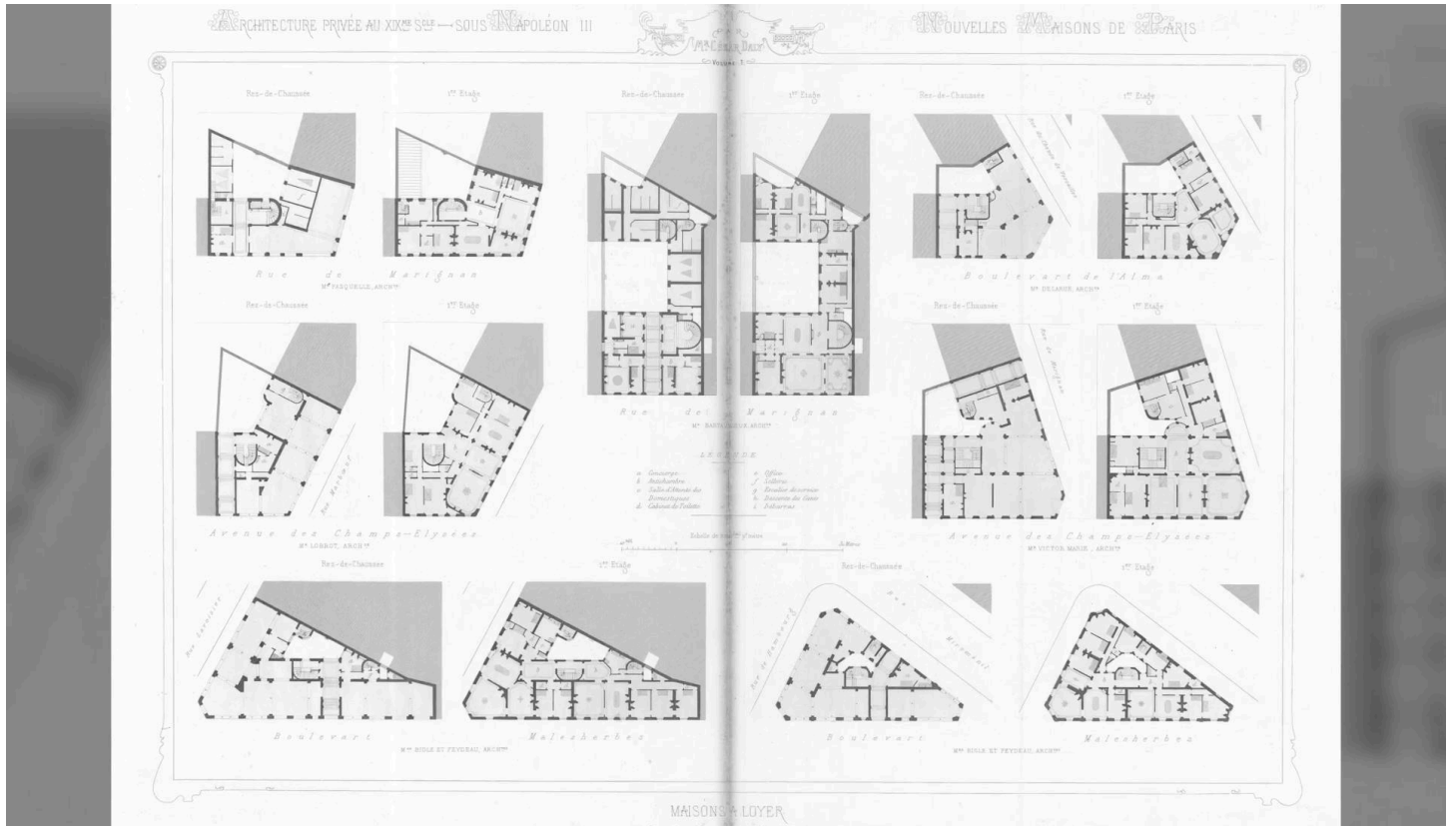
- Notes



## 19th century housing

7 of 25

- Summary -



The block of flats takes on different characteristics according to the urban culture within which it was produced, just as architectural theorist Castlemeier de Cansi notes in the early 19th century: "we French are the best."

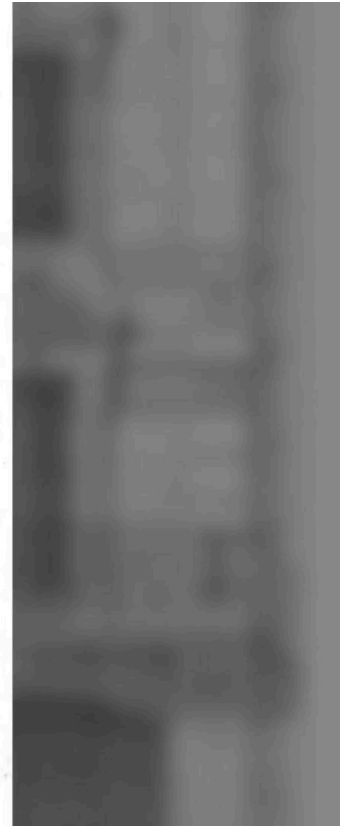
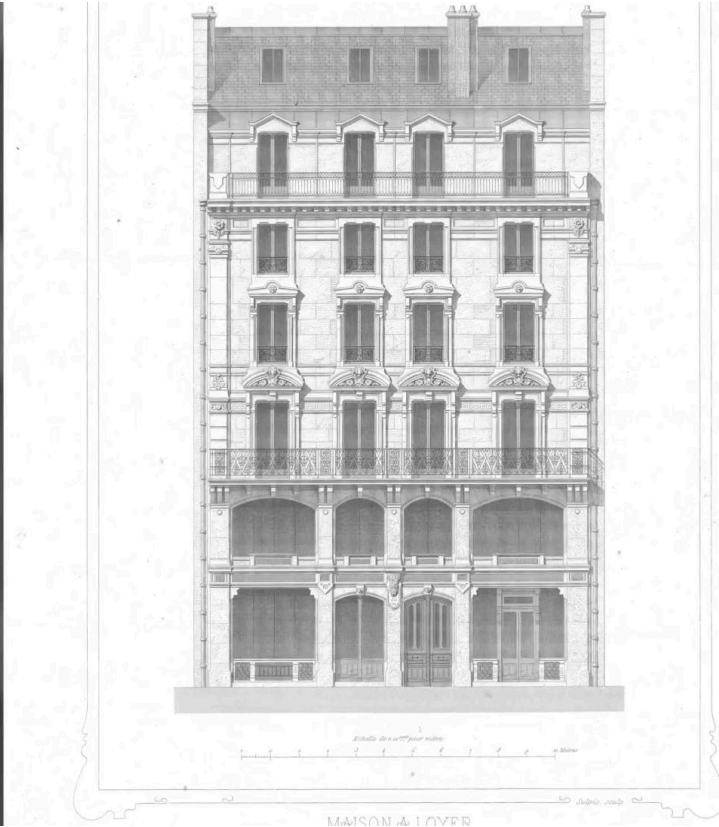
Notes

Summary

2m 44s







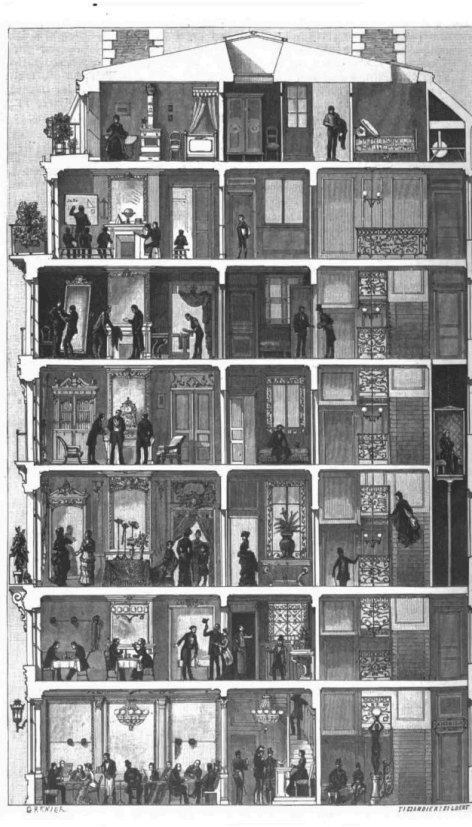
we're capable of organizing and planning apartments, but our way of planning could never be realized in Rome or in London, because the culture was different. And even though this type is widely distributed, one can easily distinguish for example a Parisian from a Milanese block of flats." In Paris, the block of flats is the prerequisite for the success of the city's beautification and modernization as undertaken by Baron Haussmann. The private investor became the actor shaping the image of public space as the average height of around 20 meters adapted according to the profile of the street. The block of flats faces the street with a cut stone facade often extending to five or six floors comprising: a ground floor with commercial use, a modest first floor which is the mezzanine where a reduced height inherited from the typical Parisian building up to the 18th century providing accommodation for the artisan or retailer on the ground floor, a second floor, the noble floor with a high ceiling where the largest and most expensive flats were located.

Notes

Summary

2m 59s





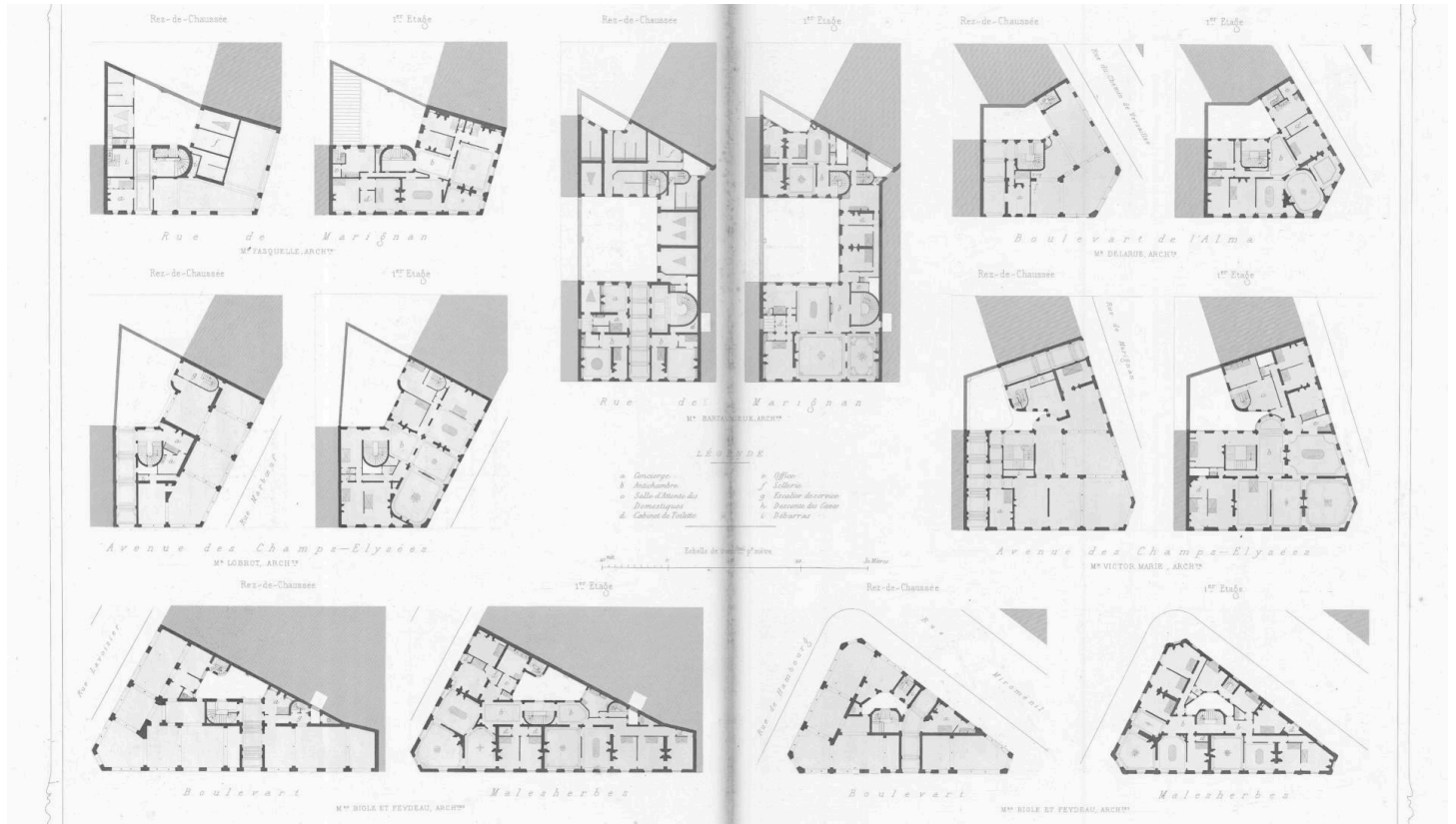
The third to the fourth floor generally with the same ceiling heights and a so-called crown creating the attic space where the servants quarters were located.

Notes

Summary

4m 08s





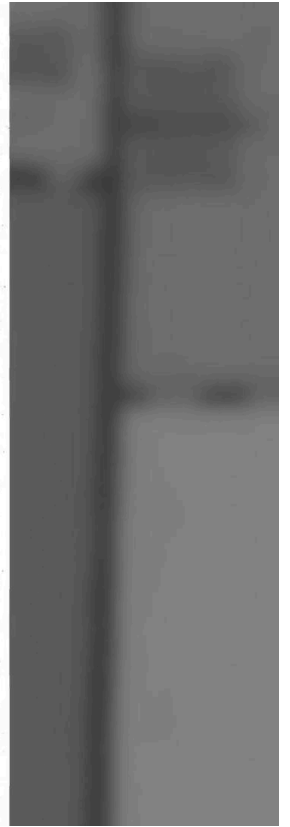
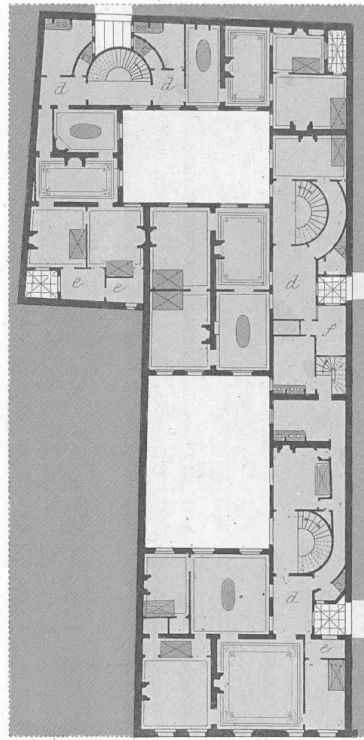
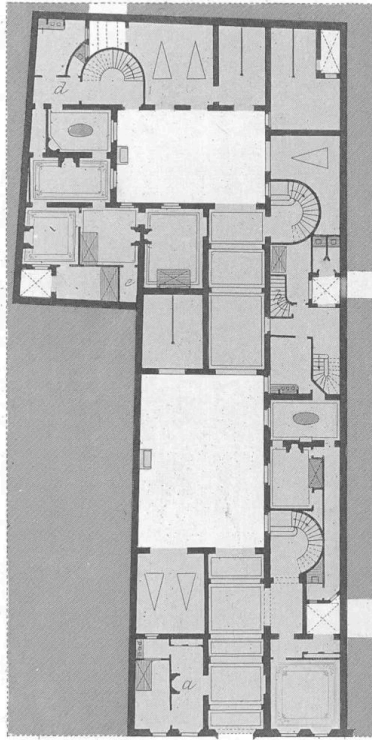
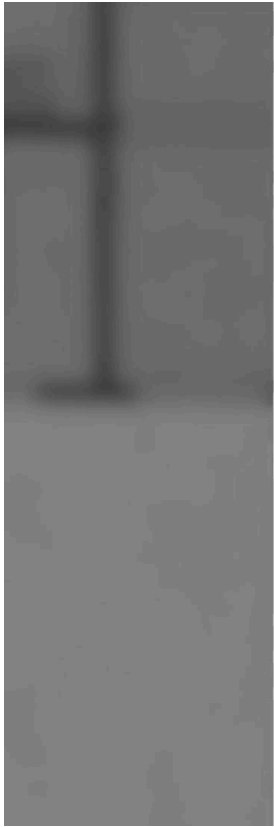
The different cutting and regulatory interventions caused significant plot modifications some of which were more important than others. The geometry of the plots was derived solely from these interventions and was never regular. Where possible, the plot outlines were perpendicular to the new street front. But in the block interior a variable and non orthogonal geometry had to be negotiated.

Notes

Summary







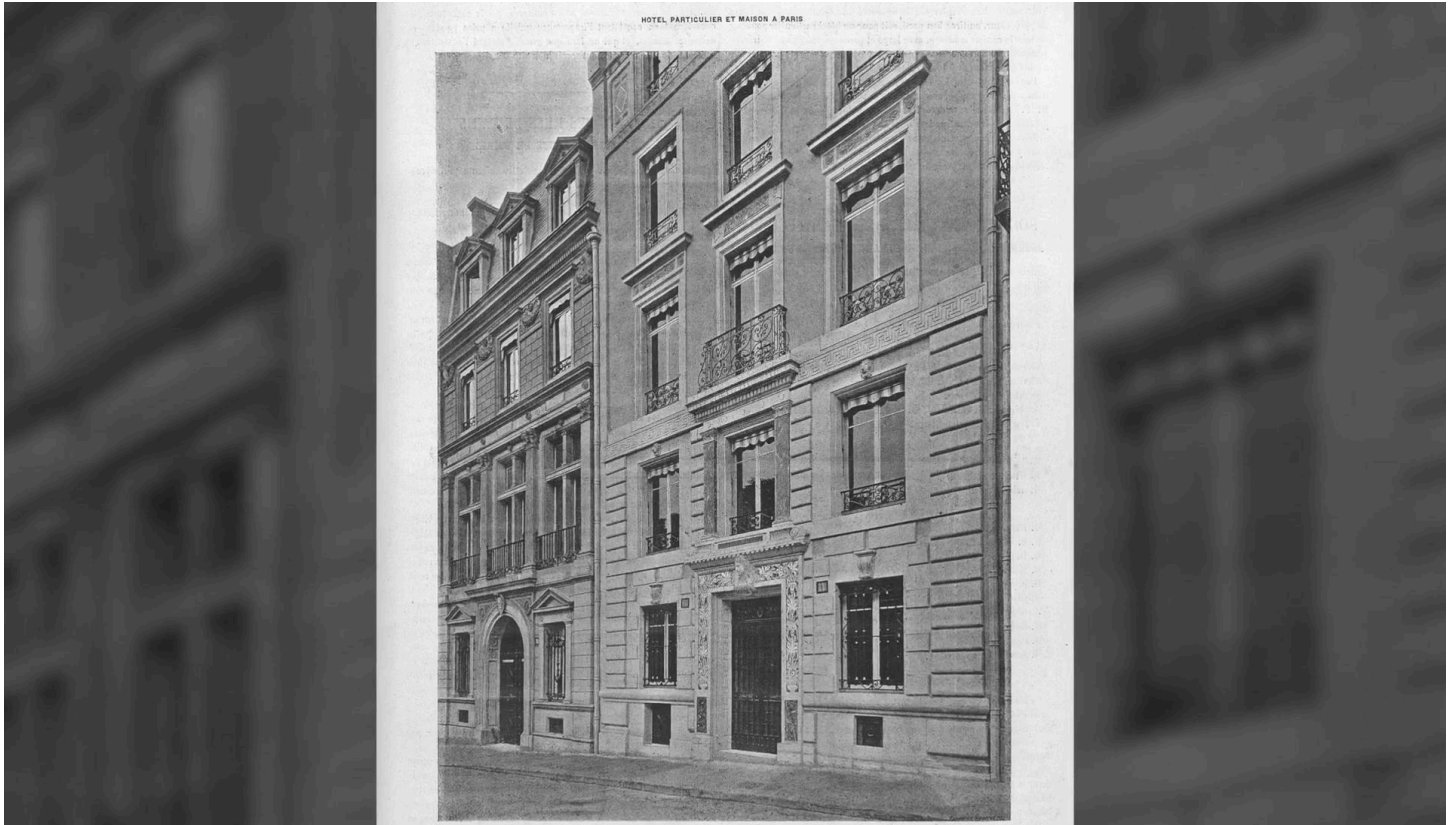
Architects were therefore confronted with continuous order on the street front, but the plots varied and were often either too deep or not deep enough. They therefore invented an adaptable type.

Notes

Summary

4m 45s





The plots were of course not completely built out but the buildings were articulated by a series of courtyards of different sizes which brought light and ventilation into the bloc's interior. This produced certain irregular situations, but more importantly created a type with an extraordinary degree of flexibility. The aristocratic city of the 18th century makes way for the bourgeois city a new way of living.

Notes

Summary

5m 00s





Inherited and developing from the typical 18th century private city mansion. The hierarchy of the previous building type was organized vertically floor to floor.

Notes

Summary



5m 28s







Here, are architects and builders were forced to combine the middleclass idea of dwelling together with the this very difficult geometry as Monique Eleb used to say, this the art of rachat. and rachat in French is this capacity of using distribution elements in order to make the irregularities disappear. I did a little chapter in one of my books on the art of redemption, because obviously the plots are irregular and in Paris, we find a piece of land that that can be used to make a building, but where we have many rooms that that can be at an acute angle, that's still very difficult. So the architects are going to develop an art of buying back that allows them to geometrize. Because one of the rules has been in place for a very long time, one of the rules one of the design rules of housing in France, was that each piece has a particular shape. In fact, there is a regularity of the parts, there are rules. These parts must be regular and the rooms must be regular, even even if they have a small rounding, since the rounding becomes an element of prestige. They are, how can I put it, they comply with the rules of the INAUDIBLE quite simply, i.e. in the right shape.

Notes

Summary

6m 25s





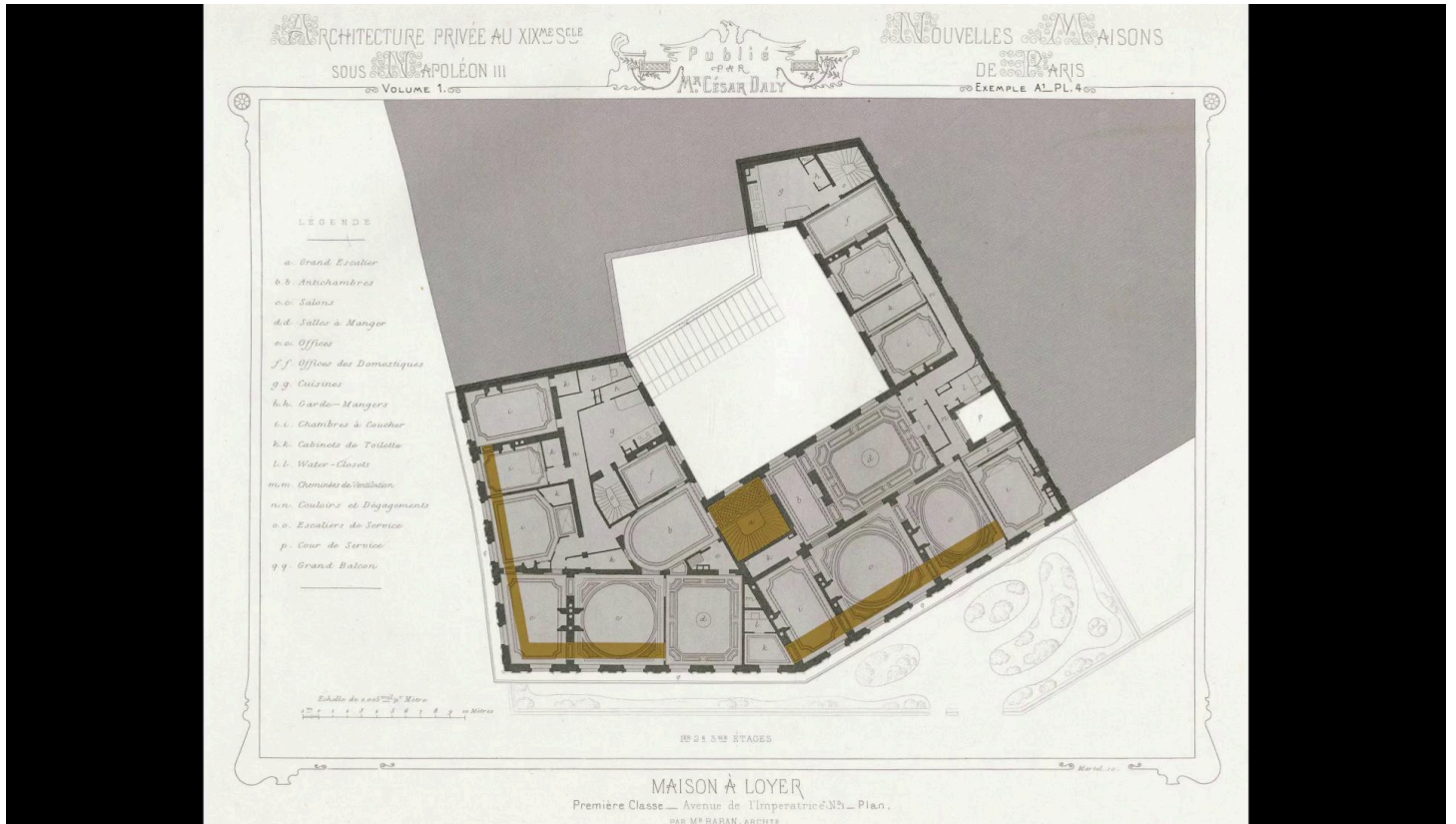
The architects will set up a geometric catch-up system and will install, so let's imagine that a dining room is a fake rectangle with a an acute angle, well they'll find the rectangle again and install in the acute corner a closet in the acute corner, or if it's a room, they're going to install a small toilet or closet.

Notes

Summary







That's it! Surrounded by servants, the way of life practised by this bourgeois society demanded an organization and spatial arrangement within which the activities of the household staff could be as discrete as possible. We can therefore read a hierarchy of circulation in the floor plans. First the circulation of service the horizontal behind the row of connecting rooms and vertical through a service stair leading from the kitchen. The servants rooms in the attic. Secondly the circulation for the tenants and their guests, carried out horizontally through a peripheral circulation system through the connecting rooms along the facade and vertically through the building's main stair. The later served only the floors of the apartment proper and did not give access to the attic.

Notes

Summary



8m 37s



The haussmannian building had little social diversity apart from the strictly controlled mix of tenants and domestic staff. Instead in Paris social diversity was found in the different city quarters. Those close to the centre and in the West were more luxurious, whereas those in the north and east were more modest. The influential 19th century architect and writer César Daly classified the buildings into three categories according to their wealth from the luxurious first class to the modest third class.

Notes

Summary





So, the Haussmann Paris, we can't detach it from its urban objectives; we cannot detach the building itself from the from the urban form to which it belongs. The two things are absolutely linked. It is a city that is traditional in the sense that that it is made with parcels, on which buildings are built, and therefore buildings, but at the same time Haussmann has completely transformed Paris with its with its breakthroughs, as everyone knows, and to do these operations, since they are numerous, he basically used this module which is the Haussmann building, at the end of what is now called Haussmannian and which has characteristics specific, including in relation to where he is now, because there is no Haussmann building, there are several variations from from, almost the same type, you could say.

Notes

Summary



10m 06s





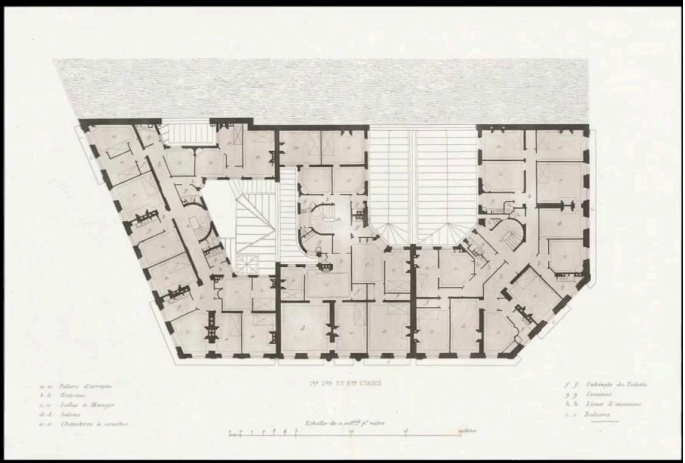
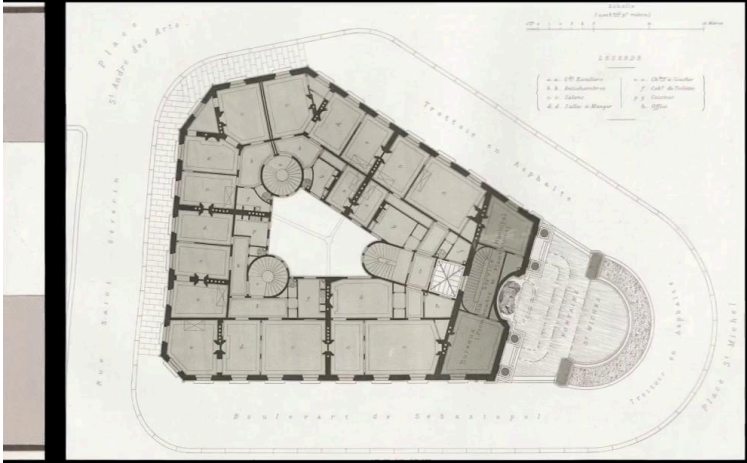
Whoever summed it up well is César Dali, when you consult his great collection, private architecture under Napoleon III, we see the whole we see all the three categories of buildings, of buildings, the most luxurious or the most monumental somewhere that will fit into the main avenues, but the avenues rather the avenues of the Parisian West, and then there are the buildings the second-class buildings, since it since he calls them classes, second class glass.which will be a little a little more modest, and then third class buildings that will have apartments that are less so big, which which will fit into the slightly more popular neighbourhoods a few times, and which will also have have a less natural decoration rich but less natural decoration. but in the end anyway, the three classes will still be are nevertheless similar. We cannot say that one is absolutely different from the other. They look alike by the same factory, an image a clean image of the end of the 19th century. I think if Walter Benjamin said Paris, the capital of the 19th century, it is because of this, not even because of of its monuments, it was because but because of its extraordinary urban fabric.

Notes

Summary

11m 04s





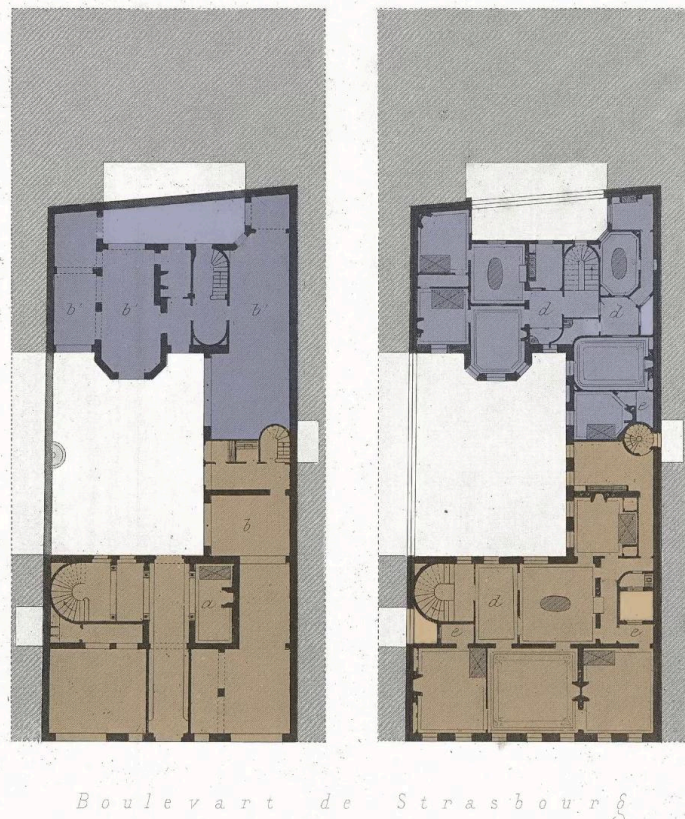
Apart from the size, the difference in these classes depended on the number of rooms. Therefore, the first class flats had a row rooms to the street with double horizontal and vertical circulation. Whereas a third class flat may not have had a lounge or double circulation.

Notes

Summary

12m 18s





In this example, we see that different classes could live on the same block. The second class flat on the street has a generous row of street facing rooms and double circulation, while two flats to the courtyard have no service stare and are composed of more modest rooms. This is an optimization of the plot in response to the considerations of rental returns and real estate operations.

Notes

Summary



12m 38s





The investment property democratized a way of living. Comfort became a priority and the flats were furnished and serviced accordingly. A tendency that has continued to develop steadily until today. This also led to increased autonomy regarding the use of public space. Water, gas, and soon electricity were present and all the floors of every building and the sewage system was established.

Notes

Summary

13m 04s





acknowledgements  
the MOOC team would like to thank the residents of Paris for their warm welcome,  
as well as the people who have generously allowed us to use their image and video contributions

Many services were relocated underground. Therefore, the relationship to public space had transformed. The 19th century also marks the separation of working and living spaces for the emerging bourgeoisie. The rise and comfort levels reinforced the intimate character of the flats. The notion of domestic is used to define the living sphere. The Impressionist painter Gustav Caillebotte illustrated interior scenes of everyday life. His paintings reveal the flats intimate sphere full of objects colors and materials. The distinction between the public and private spaces is clearly evident in the organization of the plan. The public perceives that the rooms looking onto the street and the rooms on the courtyard are protected by double circulation, as one can observe in "Jeune homme à la fenêtre", Young man at the window and in "Interieur", interior. The facade with its balcony and the interior curtain take on the role of a filter between these two spheres. The 20th century philosopher Walter Benjamin said: "Domestic space became the INAUDIBLE or the Citizen's Protection against the clashes of urban life which are a little concerned with intimacy. Domestic space is not only the universe of the private person, it is also his protective envelope.

Notes

Summary

