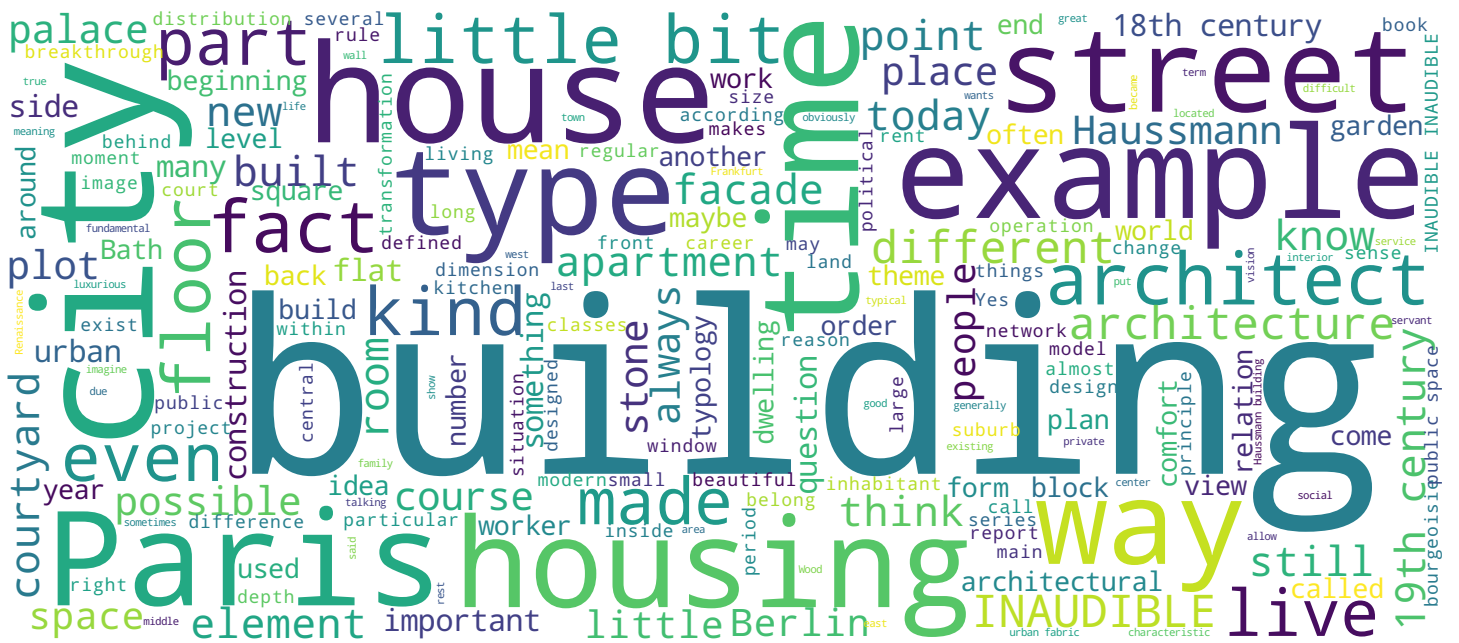


an interview by Luca Ortelli with Jacques Lucan
architect and emeritus professor at the EPFL and at the EAVT



EPFL



The Haussmann Paris, we can't detach him from the its urban objectives. We can't detach the building itself of the urban form in which it belongs to. The two things are absolutely essential linked. It's a city, of course. which is traditional in the sense that where it is made with plots of land on which buildings are located are building, so buildings. But at the same time Haussmann has transformed completely Paris with its breakthroughs, everyone knows it, and for do these operations are numerous, basically he used a module that is the Haussmann building, in fact which is now called Haussmann and who has particular characteristics in particular in relation to where he is now, because that there is not a building Haussmann, there are several variations from almost the same type we could to say. Whoever summed it up well is Caesar Dali. When we consult his great collects the architecture private under Napoleon III, we see there all categories of buildings which are essentially three in number; the most luxurious or the most monumental somewhere that will be part of the major avenues and the avenues rather from the west Parisian.

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Om 18s



And then there are the buildings of second second class because what he calls them classes, from second class that will be a little more modest and then third class. who will have more apartments also smaller, more modest, which will register in neighborhoods a little more grassroots sometimes and who will also have a decoration of less rich nature. But deep down, though. the three classes are similar. Can't say there is one. that is different absolutely on the other and they are resemble and by the same token they manufacture a clean image of this late 19th century. I think if Walter Benjamin has stated Paris Capital of the 19th century is because of that, it's not even because of these monuments, it's because of his extraordinary urban fabric. So, these buildings, and also they have can be several characteristics, it is buildings that are registered on of the plots, often everything depends on of the breakthrough that is being made and on which everything depends is what that this breakthrough it has to do with depth of important tissue or not if it's a depth of tissue weak, it's going to be buildings that will be in a thickness thick enough fine. In fact, they're not fine.....

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1m 38s





who are going to have their facade on the street. Then maybe a court and again even sometimes not, who are going to court with other buildings and when the thickness that has been transformed by the breakthrough will be great and thick, at that moment there are buildings who may have courses and of the course sequences. It belongs to that very thing. I would say to some characteristics of the anterior Parisian tissue of the 18th century in the suburbs of Paris. So that's the paradox too, is that these Haussmann buildings are build generally, of course, they are made of stone and can also sometimes be in brick but it's no longer exceptional, so they are made of stone their facade is made of stone. Don't get your hopes up. After all the rest of the built body, it belongs to rather at an earlier time and which will also continue after Haussmann, to know so often in sections of wood, it's often much more efficient construction modest compared to to their material. It's a kind of mixed like that, of mixture of modalities and at the same time Haussmann or Haussmannism, I'll say, builds these buildings at the same time in the suburbs of the At the same time, we can build buildings that have no facade in stone, which will be plaster facades, loam, on wooden parts etc.

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3m 02s





very traditional as one would expect sees in a faubourg still today. There's like a kind of coexistence between the building Haussmann who wants to represent maybe the transformation of Paris and the modernization of Paris, the fact that Paris is adapting completely at its time and then the pursuit in the suburbs of buildings which are more modest, probably less so sustainable, more fragile, but which exist still anyway and that he a at the bottom constructions that are being done a little bit on the fringe of this transformation Haussmannian. So that's kind of what mixture of the two that is always which also makes Paris a city enough rich. If we were satisfied with Haussmann, maybe we'd find that out. also a little boring if with Haussmann. But the contrast of the two considerably enriches the landscape Parisian. Who was building these buildings? That is, who was the prime contractor? Who was the project owner? What was the mechanism which pushed for intensive use of the plots defined by the new Haussmann breakthroughs? Then the project owner was always private, then it was either companies real estate, of the big banks that had them.

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4m 36s





a number of them in the neighbourhoods the most chic but not necessarily chic step by step in the neighborhoods chic. It also depended on the dimension of the operations. How to is that what we call it? They're called buildings of report. When we call it a rental building, these buildings are made for the rental mainly. So we rent them out, obviously those who rent them, they are homeowners who can live there, who can be book the apartment maybe on more beautiful sometimes but not necessarily. So the owners live in Paris they rent the rest. It's like a species. as a city of annuitants, as well as It's a bit like that. Maybe this has implications also on how to live in cities in Paris and in particular, but maybe in France a little bit in general, to know that you are often a tenant, that you don't own a house. There's this kind of property market which was also carried out by large companies that have granted themselves entire islands on the side of the opera, for example, even if it is a few post-Haussmannian is in the same logical, so real estate companies from banks that were able to intervene in a way that very, very, very strong. After that, they are architects who will be the prime contractors.

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ontractors. Independent architects associated with entrepreneurs, often on Hausmannian buildings in Paris there are two who are marked, sometimes the architect, but at last it's possible will generalize pretty much right after Haussmann that. It's more like slightly post-Hausmannian, but just afterward at the end of the century, but in the logical identical construction in Haussmann very, very clearly. So it's architects who bend to a typology which is shared, we is going to say, because there is no it's not something that's being invented. every morning these repetitions because the dimensions of plots of land are almost always the same. There may be some buildings which are larger than others, but at last they are relatively rare and they are quite difficult to find when we're on a "normal" avenue. we still have the rehearsal of the same objects, same parcels of land the same facades and the types of housing themselves even within finally how they are distributed whose parts are distributed, it's always the same according to the same rules as the parts main ceremonies on the street. The secondary rooms, some of them rooms, then kitchens and everything related to the department it's on the courtyard.

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7m 20s



There's always a staircase. main one where the inhabitants go up. And then there's always the stairs who is in the courtyard or who at the bottom of the court. There may be several. It depends. of the number of of housing that is intended for service for the service people, because at this then there are some still had in the apartments for all dwellings that were a little bit beyond modesty. The middle class had servants, so they were also housed in these buildings, generally in the upper floors, in the attic, and then in the maid's rooms like we do. said. Then there were service stairs. So the typology was quite defined, a succession of parts in a series of parts almost all with all a little bit different from each other, each with a chimney. There is often enough of a living room round. We're trying to chase away the angles when it is possible, of course at street crossing to make ceremonial pieces, in fact the ceremonial parts, the parts the more beautiful. All these principles were repeated during for several decades. So, what do you think? is it possible that these distributive principles have summertime invented?

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So it's hard to say, because even before Haussmann, in the 1830s, 1840s, there is a production of buildings very very beautiful in Paris who already have distributions that are of this type, but to at that time they had few balconies, they have few elements that are protrusions in relation to the facades for example what Haussmann will do "an urban ornament" for to accentuate the perspectives and make them more attractive. There is this dimension that appears while in the buildings of the catering of the 1820s, 30's, 40, there are relatively few cases of balcony. You mentioned Haussmann Paris as in the middle of the even a modern metropolis, and at the given time, when it comes to this type of building, the report buildings, there is the appearance of a level of comfort that will characterize this guy, so water and gas on all floors. It is a theme that was expensive, could you tell us something about the little revolution introduced by this type of person into the dwelling? In terms of comfort, I think that what we could almost call of standards of comfort, i.e.

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what the bourgeoisie was waiting for a place to leave of that moment, the parameters have therefore been defined since the beginning of the 19th century knowing that in the 18th century at the bottom, apart from people who are still rich or the aristocrats who are still rich could live in hotels private individuals or in floors of buildings that were on a regular basis the first floors with apartments which were apartments of enough great luxury. Afterwards the rank lower in rank in fact lower there is the bourgeoisie and those who were still.... who could be wealthy sometimes lived quite a bit different, they could, Jean-François Cabestan recounts this, they could be in the same building in the 18th century, to have some parts who were not on the same level of the floors for example. So a habitat that hadn't been still really specified in its use, there are the well-to-do, very well-to-do classes, yes it had started, of course, but it's the 19th century that is going to define the typology of the apartment, we're going to to say, with the beginning the first one party that nevertheless implements things and then, almost the elements that are defined in a way that almost typology, I was shooting almost, it is Caesar Dali who makes it good account with the way the pieces follow one another, the appearance shower rooms the gas.

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11m 35s





Soon a little bit more more late, all these elements that are elements of comfort. We're still at the chimneys, we don't have any. yet. We don't have another way of doing it yet. heating, but it's fine. to come so quickly enough, even before the First World War. All this is a movement. continuous on which at the bottom even when we go then look at the apartments that will be built in go away in the aftermath of the First World War worldwide. These very popular housing units popular in the sense that they are addressed to a much larger population great will simplify, but will pick up somewhere the same characteristics simplified, because there won't be the same ones factors of comfort, but from the point of for distribution, they will tend to to the same ones qualities. And compared to today, how do these buildings are lived, inhabited even if considered by the inhabitants, but also from the Parisian stroller who patrols the great Haussmann boulevard? So there's always a paradox in that dimension there, because on the one hand the breakthroughs Haussmannenes and the Boulevard, there are some who have, for social, economic reasons who have remained great boulevards parisiens very....

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13m 22s





or even the shops have been preserved. Businesses that can be luxury shops in some parts etc. So we're going to say "the handsome one Paris Haussmannien". The other one's not ugly, but has experienced a kind of disaffection sometimes; it is enough to go up boulevard Sébastopol by for example, boulevard Sébastopol first of all, the buildings are third category buildings, so that they are less luxurious than elsewhere. And then for reasons that are not due to Haussmann, Sevastopol Boulevard, he suffered, from businesses who have settled in or that have replaced the small businesses of the 19th are a bit of a business. franchises, things that are not necessarily extraordinary, and so it doesn't have to be the place where you will be strolling around. It's because of a social change, I would say, not architectural or urban. But what that means is that generally when same person, I think, cannot deny today that these major roads, these major avenues, it's not just the main roads, but also streets, are of architectural quality urban very, very, very tall. But it still doesn't mean that some people consider it boring, that it's repetitive.

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14m 50s





You can still hear it anyway in the mouth even from some people who are part of the staff political, much more than we like diversity, variety, etc. It's like a kind of situation. a little strange, because it's not footstep That's a variation, but on themes that are themes that are themes very much very tight, it's not a variation where a building will be different from the other one. To say that this whole tradition Parisian woman that exists either before Haussmann, or even the street of Rivoli, there are not many cities that were able to do one and a half kilometres from the streets identical. Of course we're not going to to say that some people are not going to go to say that it's not beautiful, It's ugly and so on. but they're still fine, when they have to make a street today, they're gonna do it like that, they're going to do it by doing that every building that adds up to the other one will be different. In fact, they betray somehow this image somehow of Paris had in my eyes. You mentioned the fact that a lot of these buildings and in particular first-class buildings had stone facades and he's not very well known, the fact that Paris was producing his own careers; I'm going to say it's a speech that today would be very fashionable to say that, finally, the stones came from from the basement of the city itself?

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16m 15s





So on that one. there are many in Paris, every time we build a building, one must refer to one time for career planning, because there are careers all over the place in Paris, but not everywhere. When I say everywhere in many places, but outside Paris, also in the suburbs immediate from Paris there are careers in all the corners and therefore there are careers that are gypsum quarries and stone quarries. It's not always always careers of stones, but so the stone it came from there in part, but she came anyway also a little Burgundy, it came a little bit like the stone of Saint-Leu, that is, north of Paris, as it is a basin, the Paris Basin is still a basin limestone. So it's a question of the stone could come from from a certain place, also because that I imagine that at the time, according to the origins, maybe it cost cheaper to extract it from such a place that the other one, if it was extracted in the open air, it wasn't in Paris where they was digging of the of the careers that were under the soil, quarries underground. So all this is like that this material, at the bottom it was the same one who had resulted in the construction of the 18th century century in previous centuries, when we made buildings that were of high quality.

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17m 57s





So this stone is a piece of limestone which is more or less shelly, which is not always there even exactly, there are small differences that you can feel a little bit from one building to another, but often also what could happen is that when there was a street in to break through, he could also to make sure there's a company with it looks like money today. processors and so, me I don't know the story. perfect of construction, but it has existed. And then even then this way of building, it can be seen again in all major cities French; we see big ones. avenues for example in Marseille l'avenue de la Republic very major Haussmann and post-Haussmann breakthrough haussmanniene made by a real estate company who had already built in Paris and who is going to build buildings there. a bit of the same nature with changes that are changes in relation to some of the characteristics of the 19th century because it matches also to the capacities of construction, to the capacities of intervention, capitalization capacities investment and that in Europe it's basically the same capitalism. That's what I think it is. Now I'm talking about a "universal" type, because in the end, The characteristic elements of this type of habitat is the one of....

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19m 41s





very flexible elements. That is to say that what always strikes me in the building of report in Paris, but in any European city of the time is its ability to adapt to geometries very complex land holdings. And what we're recovering is more like a distributive order, so there's the row, there are rather service premises on in the back. But what's great is that really the ability to always recognize part sequences in plot geometries and buildings the most different and difficult, with after the situation celebration which is the particular termination of an INAUDIBLE 19th century architecture developed a whole series of themes. And in this meaning This distributive capacity and of registration on plots that can be of shape excessively different, a can be bypassed, a little complicated, obviously it's the ability frankly from all architects of the 19th century of knowing how to do that. But it's an 18th century legacy, I mean somewhere, because when you see hotel plans of Beauvais or of some hotels of the 18th century, they were able to assemble parts into parts in situations urban completely confused.

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I don't know if you see on the example that serves in the great encyclopedia of Diderot and d'Alembert for the composition is the plan of a private mansion in Avignon where the plot, there is not a only regular wall on more than 10 meters and in this plot all interior plans of the the hotel are absolutely them. regular in function of of threads that are very, very nicely drawn etc. All this capacity compositional, you might say, she has this legacy that comes to him from the 18th century and that goes develop the 19th. probably at its peak at this point by sight there. Even before that, because in the end, even INAUDIBLE there is has examples of houses in plots that are truly impossible. Yes! What's new is the fact that in order to solve these problems of geometric adaptation in a private mansion, we could work in three ways dimensions, i.e. the reporting building works by horizontal layers, same in the Haussmannian breakthrough, that's very often produces very difficult situations. So maybe the architects had to have to further deepen this capacity to play with the biscornual geometries, because Haussmannism produces and multiplies situations.

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24m 36s



The typical shape of a Haussmann building on the great boulevard is the facade and never the views, rarely, it's quite rare. And so what, this superposition horizontal of the floors, there are also a little bit a kind of mythology who has set up a not much when you consider that we're upstairs noble down there, and then as you go along that we're going up, is to more and more modest, since to the painter or artist who is in the attic, that's a bit of a view from the mind. Generally, the buildings of reports are made there for a population, a type of population. The floors aside, maybe the first and second who can be a little more luxurious, after the other apartments will be rather the same because very simply the bourgeoisie she wants to live with them. She doesn't want to have workers in the same building than she did. So it's more like a kind of classification like that which matches also to a stratification social, but not in the building. They are social strata of such level, they will live at such and such a level place, in such and such a type of building, they're not going to live one of them one first floor, the other on the second, the other on the second floor on the third floor.

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In the west more bourgeois than in the east what. It's quite simple, and in the east Basically, it's less Haussmannian. than in the West. When you're in the east, leaving large public spaces, Haussmann breakthroughs are not being made more rare. Leave the place of the Republic there are, but from place de la République in the Bastille INAUDIBLE is Haussmann. Then we leave after that on the other side of the square from the Bastille is more Haussmann, a little while ago this kind of mixture INAUDIBLE It's a little bit the same..... actually I think But then you have to be a little cautious, because today, with the transformation of the city itself and its gentrification in fact, there are situations where people live populations or very wealthy people today that these same persons if they were born on previous century and in the same vein social, they would not live. So it's a little complicated to be defined, but let's say. Earlier I was talking about stratification which is actually not so strong that some images want to say it, it's the same thing in the stratification in depth. If in front of on the avenue there may be housings a little more, how to put it, to say a little more luxurious than the ones that are going to be behind it.

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29m 11s





Actually, what he wants in the back after that. it's homogeneous. There's not gonna be too much first coat rather bourgeois, after little bourgeois after worker. No, because the workers, to talk about them, the class worker, we'll say it, they live not in Haussmann neighbourhoods or they don't live in the in buildings Haussmannians; they live in the suburbs and in the suburbs is not Haussmannian and buildings that are there it is the smaller buildings that have been built, which could have been also built at the beginning of the 19th century, which are identically constructed on a time when we doesn't really know how long, between a building of the years 1820 and a building from the years 1900. Basically the differences are constructively weak, It can be almost the same. sometimes, but that's where he lives. the smallest population and a worker. Let's say, in relation to the difference between a first-class building and third class, that is, the principles distributive are the same, so the price difference is made by fewer decorations, fewer parts, smaller parts.

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31m 11s





Yes, fewer parts, since when you see buildings bourgeois really first-class at Dali's house, there are always two lounges or three, a dining room, plus the bedroom that can have its own living room, it's still buildings that almost belong to, which completely reminds us aristocratic housing of the 18th century. That's a little bit like that. After that, as we "go down" in the classroom, there are fewer parts, they are smaller, less decorated. There is not necessarily, at some point the services are fewer in number, even in some buildings, I think there are more service stairs, Yes, these are things that..... Let's say the first difference is the reduction in the number of parts that even comes before all the others. differences you mentioned. yes. Which makes it INAUDIBLE a smaller investment, it's a perfectly tuned system, the interpretation of these kinds of lives is not only architectural. No no, not at all, it's economic, political and social. All these elements are linked to it, it is undeniable and this is something you can do will continue after Haussmann.

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32m 31s





In these lines, except that perhaps the very beautiful buildings of the post-Haussmann period there will be even more of them in in the West of Paris than in the East, and maybe they'll also be much denser, higher, since there will be a new regulation that will allow you to climb higher. There will be a change of the urban landscape and someone who is a little attentive to that and obviously the one who is not attentive, he'll find that everything That's a bit like that. But, if you look at it a little bit carefully, and then we're a little bit, yes. especially attentive to the density and height, we'll see that, after that from the beginning of the years In 1900, buildings were transformed, modify a little bit their shapes and there are things which under Haussmann do not exist too much on street corners, pepper shakers, all that doesn't exist too much under Haussman, That's when it's coming. as a kind of concern, maybe a little triumphant. even stronger than the bourgeoisie. In Haussmann's time, maybe what was there, a kind of willingness also to to affirm a very collective landscape very powerful, a little bit homogeneous where social distinction exists.

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33m 58s





But basically we don't insist not too much from the moment that in the neighbourhoods bourgeois Haussmannians. Everyone is a little bit, is part of in the world. So I'm just going to talk about to this, in several cities European, at that time, we make this kind of breakthrough in a more former at the moment on insalubrity. But in Paris, this operation is taking on a much larger dimension. What are the most important factors that have led to in Paris that it's going that way? The factors are very directly political will of Emperor Napoleon III to transform Paris, so that, uh, we can will foolishly say, that Paris becomes modern in time in the simple sense where he did not hesitate to shaving parts the island of the city was missing underneath Haussmann. There was still the palace in the city, i. e. the current one Peace Justice who was already there. for a very long time since the Mean age. It's not a problem, but then between the vigilantes of Notre Dame it was a very medieval fabric dense, very poorly ventilated with very narrow streets with very narrow streets buildings in corbelled form, i.e. this who was felt as a legacy of the Medium age.

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35m 30s



So in the Middle Ages at that time we didn't have a well-managed heritage attention strong, except for these monuments for its urban fabric. So it's a question of this transformation there she was in order to really bring, it seems today to bring the traffic flow based on hygiene. And then there are the stories to avoid the revolts, we have like opposite that maybe it's not that important, It is in part. And then it was, there was had a major objective, i. e. be able to cross Paris in a way quick or easy because of the time when from north to south there was the street Saint-Denis which still exists. It was pretty chaotic, though. the crossing of Paris from north to south south. So we had the street on one side Saint-Denis or the other next to the rue Saint-Martin, which was only not so much different at the time was the same. He cuts in the middle between the two. that, he makes the breakthrough of the boulevard Sevastopol which connects the East Station, so a station in the center direct from Paris and this breakthrough will be made between both streets. He doesn't choose to expand either way, he chooses to come between both, because it will be more easy to do somewhere and we will just tear down for the breakthrough, and the buildings on the boulevard Sevastopol are very thin for many.

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37m 12s





Then we have the buildings on the street Saint-Denis de la rue Saint-Martin. It's something very very determined about it. Then there was this will, given the railway already existed, but that he was going to develop a lot under this great empire with the big stations, it was to connect stations and power go from one station to another easily, which was not necessarily obvious either. So all this created this species network that was called the network, the first network, the second one network that corresponded to some of the transactions and the first network was the long crossing north, south, west, west, west. The company of roughly INAUDIBLE And then there's everything that goes on complete with this raw material which is the building at the bottom. INAUDIBLE INAUDIBLE What we could learn from this, but I don't know if we're capable of doing so, That's the big question, that's the big question. can we do that? to build a city whose the landscape is also extraordinary, despite everything and also loudly with a raw material as well simple? That's the question.

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38m 43s



As long as, when I say raw material 1044 00:40:24,160 --> 00:40:25,790 so simple, that is to say obviously it's not necessarily the buildings of the same size, but to build a city where everything contributes to the creation of a landscape urban that is also so powerful. I'm not sure we can do that. arrive to do it, because, we can see that today everyone shoots in all the meaning, that to achieve together like this, we would have to political will that should to be democratic today, that I don't see the end is approaching the power to do so. So it's a question of there will always be one who will come and say that that's not the way to do it. to do. One or more surely several. We read your books, professor, so we know what's happening today, and the possibility of building this urban landscape strong and intense from of simple elements.

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40m 22s

