BEAUPASSAGE, PARIS

FRANKLIN AZZI ARCHITECTURE

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FOREWORD

In the heart of the 7th district of Paris, the lots bordered by the boulevard Raspail, the rue du Bac and the rue de Grenelle, are a forgotten, almost secret site.

Saved from urban changes and under the impetus of the Emerige Group, the site has been reborn to become the soul of a whole neighbourhood. This ambitious architectural and landscaping project brings together the highest number of stars in one place, enhancing the art of living and contemporary creation associated with a housing programme.

With the architectural and heritage wealth of the site in mind, the project, led by the Franklin Azzi Architecture agency, is moving towards the bias of a daring and sensitive rehabilitation to preserve the soul of the site. Having convinced all the actors around him, from the architects of the Buildings of France to various companies, Franklin Azzi has brought his vision and his commitment to making the industrial character and heterogeneous face of the place, its greatest assets. From an in-depth analysis of the geometry of the buildings, their lines and frames, the ambition of the project is both to preserve the atypical character of the site and to coexist in a coherent way with all these typologies, while orienting it towards contemporary uses. For this, the bias of the rehabilitation ensures the main conservation of the primary frames of the buildings, the original fills, the existing openings, and the characteristics of each of the facades in order to anchor the intervention in a respectful and sustainable approach.



1. HISTORY AND CONTEXT

STATUS REPORT

Located in the protected area of the 7th district of Paris, Beaupassage enjoys a rare and prestigious location on the Left Bank. Through the major axes of Haussmann, the district extends from Faubourg Saint-Germain to the Esplanade des Invalides, along the edge of Saint-Germain-des-Prés.

Punctuated by numerous heritage buildings, the neighbourhood has quieter areas conducive to housing, the mansions of which are a good example. Museums, art galleries and antique shops extend the artistic life of Saint-Germain-des-Prés and combine all forms of art in this borough, where tourism is part of neighbourhood life.

It is in this Parisian sector, mixing the art of living with economic dynamism, that the Beaupassage project draws its meaning and its identity.

HISTORICAL HERITAGE

Beaupassage is part of an exceptional urban setting, at the crossroads of boulevard Raspail, rue de Grenelle and the rue du Bac. Located on two plots, alone representing several periods of construction from the 17th to the 20th century, the lot is composed of eight historic buildings, with different architectural typologies and has seen many occupations, remodelling projects and programmes. From the Récollettes Convent up to the Revolution, to a hospice for the terminally ill, it was then divided into private homes. The lot includes the Nevers Hotel and more recently, the workshops of a Renault garage.

On this 4,744 m² plot, histories, programmes and architectures combine diverse materials from brick to concrete, while an 'art deco' staircase can be found in a building on the rue de Grenelle. These buildings constitute a unique heritage in Paris, whose location, area and architectural features make it a remarkable ensemble, ideal for improvement.

BOULEVARD RASPAIL RUE DU RUE BAC GRENELLE Ν

ACCESS LOCATION RASPAIL/BAC/GRENELLE



11

VIEW OF THE HEART OF THE SITE CURRENT STATE





bâtiments du XIX s bâtiments du XVIII s bâtiments du XVII s. bâtiments neufs

AXONOMETRY OF THE EXISTING DISTRIBUTION OF ARCHITECTURAL TYPOLOGIES





PROGRAM

Echoing the numerous occupations and highlighting the previous disparate programmes, the project is part of this same vein and proposes uses that combine food businesses with housing and public spaces.

On the ground floor and first floors of each rehabilitated area are shops, grocery stores and restaurants, whose stellar reputations provide the area with high-end services.

Yannick Alléno, Nicole Barthélémy, Olivier Bellin, Abdoulaye Fadiga, Pierre Hermé, Thierry Marx, Anne-Sophie Pic, Alexandre Polmard and Junichi Yamaguchi will therefore be opening restaurant spaces in a court on two levels (ground floor and first floor) that are fully transparent and accessible from the heart of the site.

The upper levels are for housing, ranging from duplexes to apartments that benefit from private outdoor spaces.







PROGRAMMATIC DISTRIBUTION AXONOMETRY

RIGHT PAGE VIEW ON THE HEART OF THE SITE



FRANKLIN AZZI ARCHITECTURE

2. THE URBAN BIAS

PRINCIPLES OF URBAN DEVELOPMENT

Although it is in the heart of the 7th arrondissement and at the crossroads of major urban axes, the site was once an impasse entirely unknown from the outside.

Composed of three independent 'pockets' limited by a wall built in 1698 between the garden of the Récollettes convent and the buildings of the rue de Grenelle, there was no communication between the site's spaces.

The Beaupassage project brings these plots together and makes the site accessible through three access points: from boulevard Raspail, the rue de Grenelle and rue du Bac and thus creates a link between the passages, opening them to their urban environment.



RIGHT PAGE Courtyard of the recollettes convent

ENTRANCES_OVERVIEW



FRANKLIN AZZI ARCHITECTURE

ENTRANCES, CULTURAL PATHWAY

Made manifest by openings that connect the three urban axes to the heart of the site, these passages give access to aisles of shops and gardens designed in collaboration with the landscape architect Michel Desvigne.

Attracting attention from the outside, arousing the curiosity of passers-by and bringing exceptional value to the passage were the approaches that guided the design of the entrances.

The project aims to enhance access through the addition of artistic projects that refer to the typology of each entry:

- the passage on the rue de Grenelle hosts the work, 'The two Oaks' by Fabrice Hybert

- the passage on boulevard Raspail features the work, 'The Great Forest' by Eva Jospin

- Marc Vellay's 'The Neural Tree' and Stefan Rinck's 'The Mongooses of Beauvais' are located in the heart of the site, the meeting point of the passages, and echo the works of the entrances.

The Franklin Azzi Architecture agency accompanied and worked in collaboration with the artists, ensuring that the works were perfectly integrated into the architecture.

A stainless-steel mirror reflects the work of Eva Jospin, while the passage on rue de Grenelle was completely purified of all materials to make room for Fabrice Hybert's spectacular oaks.

By mixing art with architecture, the project promotes the integration of culture into the urban space, highlights the proximity of art with users, passers-by and inhabitants, and thus creates interactions between the exterior and interior of Beaupassage.

CIRCULATION

The desire to create an environment conducive to strolling and thus promote well-being in the city led the Franklin Azzi Architecture agency to focus on underground areas.

By digging a logistics gallery under existing buildings, the project minimizes the noise pollution of urban flows.

Thus, parking spaces for deliveries are located at the levels -1 to -3, accessible from the street.

The site is entirely pedestrian, devoid of any automobile presence, dissociating the urban flows and making circulation fluid.

LANDSCAPING

The urban walks in the heart of Beaupassage are embellished by the presence of gardens whose work was designed in collaboration with landscape architect Michel Desvigne.

On different levels, the project tends to create a real green setting, a miniature forest in the heart of urban hustle, as an invitation to serenity. Confronting the complexity of existing flows and travel times to reach the entrances, the Franklin Azzi Architecture agency and Michel Desvigne, created a 'line of desire': a shortcut between the various entries to facilitate and smooth circulation.

Originally a dirt road, the 'line of desire' has become a paved pathway for Beaupassage, interwoven with a flourishing vegetation of flowers with white and blue bulbs, narcissus and grape hyacinth.

Covered with granite, the heart of the site has been transformed into a mineral square where the vegetation is inserted along a longitudinal axis 50 metres long and marks the typology of the site.

The 'line of desire' is thus highlighted. The flora induces a walk, guiding the stroller along the shops and invites the visitor to look up to admire the twenty-five different species of trees: pines, birches, oaks, maples and dogwood, introduced by Michel Desvigne.

> RIGHT PAGE The forecourt landscaping





THE FORECOURT _LANDSCAPING, MARC VELLAY'S «NEURONAL TREE»



3. THE ARCHITECTURAL BIAS

A SURGICAL INTERVENTION

« In an urban setting that bears witness to several architectural eras, the rehabilitation has taken place with respect to existing buildings while orienting them towards contemporary uses.

The Récollettes convent, the industrial buildings of the early 20th century, the 1930 rue de Grenelle building and the 18th century building adioining the Maillol museum have all been maintained. The rehabilitation preserves the building envelope, their existing openings and the characteristics of the facades.

To reconcile all these architectures, we have integrated frames with a contemporary style, composed of a metal frame and large glass volumes, contrasting with the rehabilitated buildings.»

Franklin Azzi, architect

Beaupassage consists of eight renovated buildings and two new buildings whose construction was born from the project.

Through an analysis grid demonstrating the heterogeneous nature of the site, the project aims to highlight the existing architecture.

Without seeking to be homogeneous but keeping the attraction of each building for a specific and adequate treatment, the project highlights the architectural characteristics of each part of the site.

Following a meticulous and surgical approach. Franklin Azzi has created precise openings to lighten and purify the existing ones. By removing the obsolete parts, he has defined and adapted the contemporary intervention to the existing one through a choice of materials.

PROJECT METHODOLOGY

From the cleaning of joints with a brush to reveal the right shade, to the measurement of the bricks, the agency adopted methodologies used for historical monuments on these industrial buildings comprising the Beaupassage site.

Each building has been the object of particular attention, in particular by an important sourcing of the materials to get closer to the origin and have the interventions coexist as accurately as possible.

The red brick facade of the building that housed the workshops of the Renault garage have been the subject of numerous studies. The original bricks no longer exist in construction, so the Franklin Azzi Architecture agency proceeded to the prototyping of new models. The use of patinas, the precision of the lavout and the measured calibration of each brick represent an exceptionally painstaking work on this facade.

The yellow brick building was the subject of another bias, that of assuming the added layers by differentiating the new bricks from the existing ones. Thus, to obtain standard lighter heights, bricks of different shades and hues were added to the original fill.

By repairing only that which could harm the safety and structure of the buildings, the Franklin Azzi Architecture project did not try to camouflage or plug the traces of the past but chose to refine the history and memory of the place.

INDUSTRIAL BUILDING _CONSTRUCTION SITE



INDUSTRIAL BUILDING

This methodology has also been applied to new buildings, whose construction in concrete, had to match the aesthetics of the existing buildings.





TREATMENT OF FACADES

The main challenge of the project was to preserve the architectural heritage of Beaupassage, maintaining the typologies of the buildings, the building structures and facade filling materials.

The facade of the rue de Grenelle building, designed by the architect Honegger in 1930, is preserved in its entirety from the 2nd floor to the roof. The foundation, consisting of a ground floor and a first floor, is reinterpreted to meet the new uses of the site, and to offer a qualitative façade at the pedestrian level.

As part of the creation of a third access on the core of the site, the piercing was dimensioned respecting the symmetry, the different raw surfaces and the rhythms of the existing facade.

At first, the bricks and stone facades were sanded, the plaster surfaces cleaned and the existing frames removed.

Within the envelopes thus restored, contemporary frames were implemented composed mainly of a metal frame and large glass volumes. These frames are in contrast with the surfaces of the rehabilitated buildings, their function being to ensure the visual link between all the architectural typologies.

Depending on the programme, the chassis integrate all the technical and functional constraints necessary for their operation.

Starting from the observation of an isolated site and the lack of luminosity through the zenith openings of the industrial architectures, the project's preoccupation was to bring large scale transparency, a linear glass line on all accessible surfaces from the forecourt.

BUSINESSES

Regarding the service and commercial programmes, three types of chassis integrate steel joinery, double-leaf doors, a generous commercial window, a banner strip, an air intake treated with a hollow joint, and an external occultation of the store-awning type for the ground levels only. In this configuration, the glazing is positioned outside the frame.

The three types of chassis, are present on the ground floor (glazed entrances) and on the first floor (showcases of all heights). The integration of these frames into the architecture was carried out while respecting the existing structure of the building.

HOUSING

As regards the housing programmes, two types of frames (windows and loggia) made of aluminium joinery, include French windows and a folding shutter system.

Note that in this configuration the openings are positioned unadorned inside the frame.

The two types of chassis present from the 2nd floor (loggia) to the 3rd and 4th floors (windows) required openings in the existing brick respecting the frame of the original layout and keeping a lighter to respect the statutory height of the guardrail at 1.10 m.



RIGHT PAGE Facade Details



FACADE_EXISTING VIEW



FACADE_PROJECT

RIGHT PAGE Facade Details and gateways





4. TECHNICAL SHEET

CONTRACTING OWNER TEAM Emerige

PROJECT MANAGEMENT TEAM

Architects - Franklin Azzi Architecture Mandated Architects : B&B Architectes Project Management / Economist : 7 Concept Structural Engineering : Somete Structural Engineering Fluid and Thermal : Barnabel Structural Engineering Facades : T/E/S/S Landscaper : Michel Desvigne

PROGRAM Shops, Accommodation, Public spaces

TYPE OF MISSION

Town planning : reconfiguration of the Beaupassage site in collaboration with landscape architect Michel Desvigne Architecture : rehabilitation and renovation of facades Artistic direction: contemporary installations

ARTISTS

Eva Jospin 'The Great Forest' Fabrice Hybert 'The Two Oaks' Marc Vellav 'The neuronal tree' Stefan Rinck 'The Mongooses of Beauvais' SURFACES Floor area : 10 000 m² Lot area : 4 744 m²

Shops Total : 10 (60 at 900 m²)

Housing Total : 3 300 m² (59 dwellings) Homes kept: 1200 m² (38 housing units) New housing: 2,100 m² (21 housing units)

CALENDER

Studies : 2015 Construction site : 2015 **Delivery: September 2018**

LOCALISATION

83 rue du Bac – 75007 Paris 53/55 rue de Grenelle - 75007 Paris 14 boulevard Raspail – 75007 Paris





Since the foundation of his agency in 2006. Franklin Azzi has been developing architectural, urban design and design projects in France and abroad.

The agency has approximately forty collaborators: architects. designers, decorators, graphic designers, art historians, as well as a computer research laboratory and parametric design team.

His style is at the crossroads of disciplines and fields of reflection. Its transversality allows him to

explore the heavy rehabilitation of industrial and functional buildings, new construction as well as the design and specific furniture of luxury shops. Influenced by the interdisciplinarity of the Glasgow School of Art, where he studied, the industrial world, Google Image, Paul Virilio, modernism and contemporary art, Franklin Azzi's practice is hybrid and rigorous. Always with a view to sustainability. efficiency and the clarity of the proposals. He has been distinguished by major publicly commissioned cultural projects. First, the Centre de la Francophonie des Amériques in Quebec City in 2007.

then the Saint-Sauveur train station and the Tripostal in Lille followed by the Mame print shops in Tours.

The transformation of the Alstom Halles on the island of Nantes into the Nantes Saint-Nazaire School of Fine Arts is an emblematic project in his career. These projects are characterized in particular by the generosity of their public spaces. We find this aspiration again in 2013, when he created a walk on the Berges de Seine between the Musée d'Orsav and the Quai-Branly with the City of Paris - a UNESCO World Heritage Site. Currently under study is the Grand Paris station project, which will connect Paris to Orly airport, which also participates in his reflections on what constitutes the city of tomorrow, the sustainability and flexibility of architecture in the city.

Franklin Azzi also develops office suites with iconic performance and design. They are treated 'surgically', with a great concern for the quality of uses, such as the Dock en Seine in Saint-Ouen, the Raspail building in Paris and now the Workstation Tower with Hines in La Défense and the Montparnasse Tower with the grouping of the new AOM (Franklin Azzi Architecture. Chartier Dalix, Hardel Le Bihan).

Interior architecture and design are summoned together with the same care as the architecture, under the watchful eye of Noémie Goddard, Associate Artistic Director. Creators such as Christophe Lemaire, Isabel Marant, Jerome Drevfuss, Bali Barret, Lacoste and the LVMH group have entrusted them with the design of their boutiques in the United States, Japan, Korea, China and France. Franklin Azzi has also been distinguished by the creation of establishments such as Café Holiday in tribute to the eponymous magazine dedicated to travel and style. These projects are developed by a specialized department within the agency, which also intervenes on the interiors of new constructions and rehabilitations.

FRANKLIN AZZI ARCHITECTURE 13. rue d'Uzes - 75002 Paris - France T. + 33 (0)1 40 26 68 21 agence@franklinazzi.fr www.franklinazzi.fr

6. ICONOGRAPHY AVAILABLE TO THE PRESS

DRAWINGS © FRANKLIN AZZI ARCHITECTURE





PORTRAIT FRANKLIN AZZI © A.TABASTE



PICTURES OF AGENCY, 13 RUE D'UZÈS, PARIS 2th © m.ducros





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PICTURES © A.TABASTE



PICTURES OF CONSTRUCTION SITE © FRANKLIN AZZI ARCHITECTURE



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PICTURES © C.DONCKER



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FRANKLIN AZZI ARCHITECTURE

Aurélie Prost + 33 (0)6 42 64 20 04 + 33 (0)1 40 26 68 21 communication@franklinazzi.fr



Giovanna Carrer + 33 (0)6 63 25 38 91 giovanna@gioca.paris

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