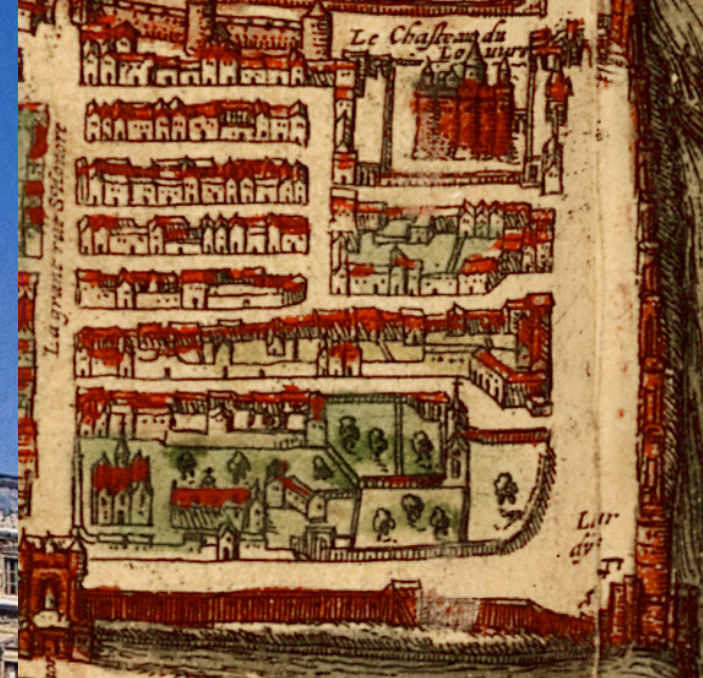
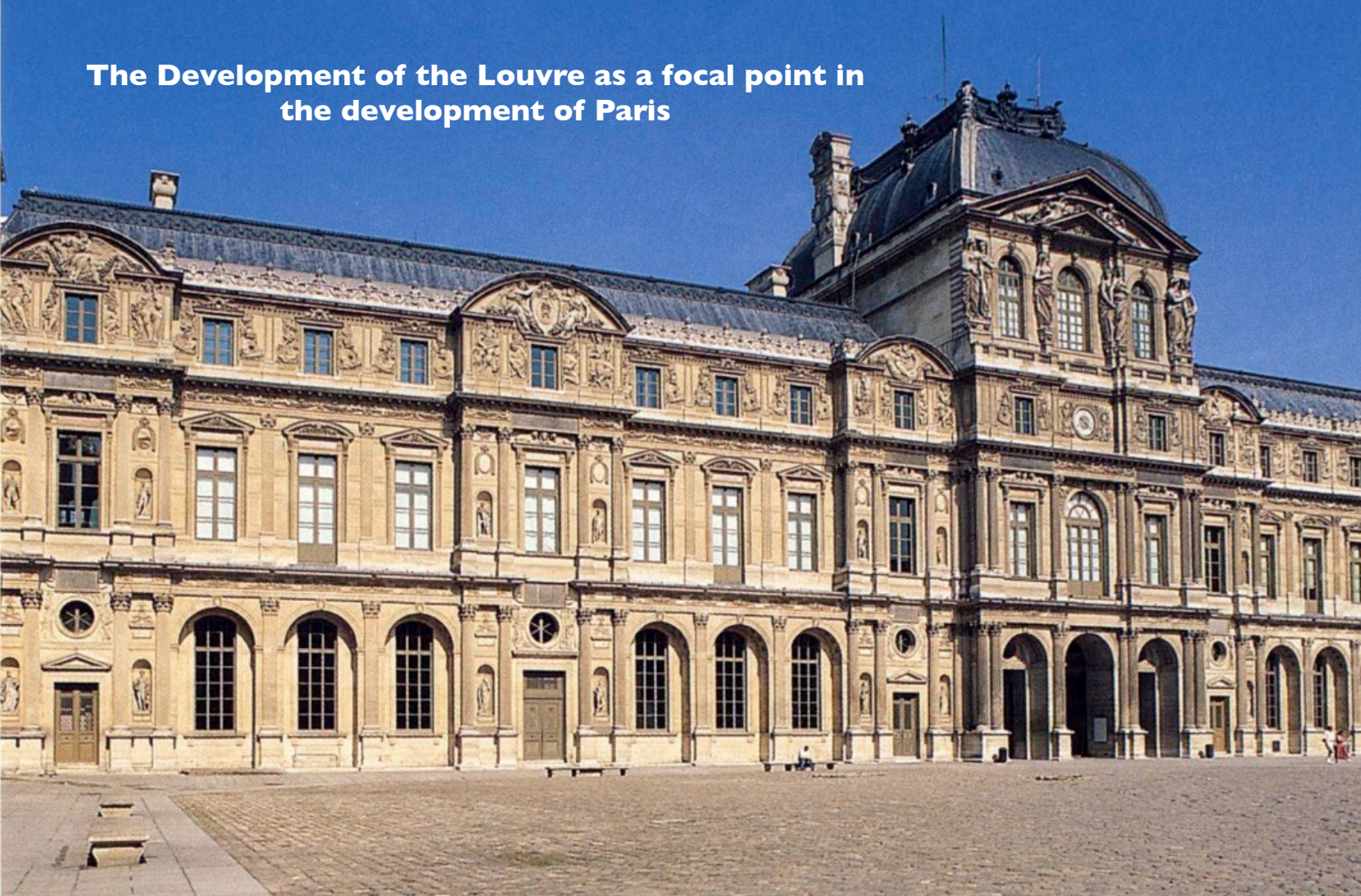


The Development of the Louvre as a focal point in the development of Paris



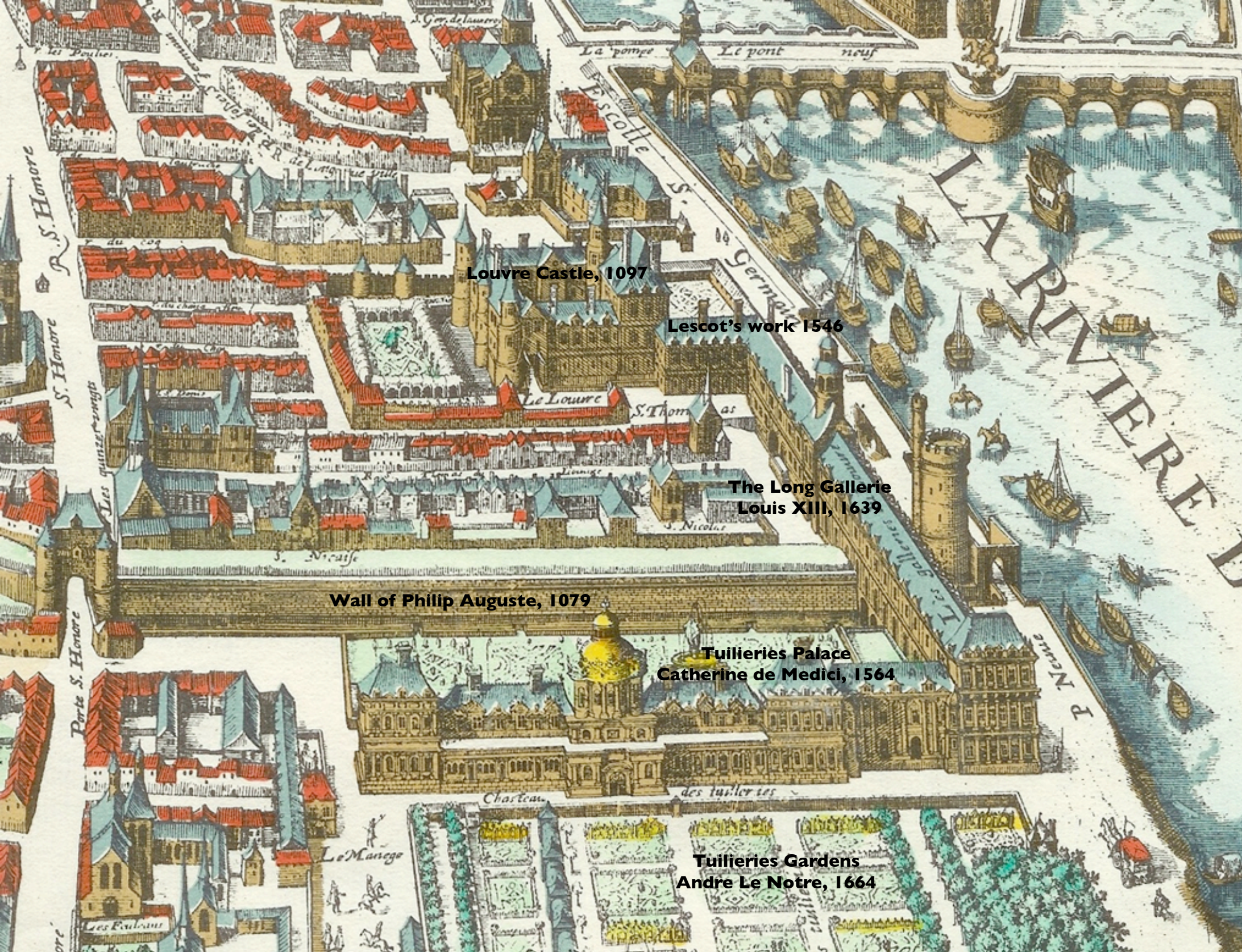
Francis 1st
born 1494
reigned 1515-1547

Evolution of the Louvre. In the image at the lower left, you can see how the Louvre has become a focal point for the design of Paris. The development occurred over nine centuries, beginning in 1079 with the construction of the old castle, upper right.

In 1546, Francis 1st dismantled the castle and hired the Pierre Lescot to design a new palace. Little is known of Lescot's training, but he is known as "the man who was first responsible for the implantation of pure and correct classical architecture in France." He was born in Paris.

[King Francis I](#) of France took him into his service, and appointed him architect in charge of the building projects at the [Palais du Louvre](#), which transformed the old château into the palace that we know. A project put forward by the Italian architect and theorist [Sebastiano Serlio](#) was set aside in favor of Lescot's, in which three sides of a square court were to be enclosed by splendid apartments, while on the east, facing the city as it then was, the fourth side was probably destined to be lightly closed with an arcade. Festive corner pavilions of commanding height and adorned by pillars and statues were to replace the medieval towers. Elsewhere in the Louvre, little was actually achieved beyond razing some of the old feudal structure.

Though Lescot was confirmed in his position after the king's death by his heir [Henry II](#), and though he worked at the Louvre project until his death, only the west side and part of the south side were completed, comprising the present southwest wing of the *Cour Carré*, the [Aile Lescot](#), or "Lescot Wing" (*illustration*). Even so, the building executed in 1546–51 set the mold of French classicism: it is of two stories with an attic richly embellished with [Jean Goujon](#)'s panels of bas-reliefs; it is crowned by a sloping roof, a traditional feature of French building and practical in a rainy climate. The deeply recessed arch-headed windows of the ground story give the impression of an arcade, while the projecting central and end [pavilions](#) bear small round *oeil de boeuf* windows above them. In the second storey slender fluted [pilasters](#) separate the windows, which alternate delicate triangular and arched pediments.



The Tuileries, 1564, built by the widow of Henry II, Catherine de Medici (1519-1589)

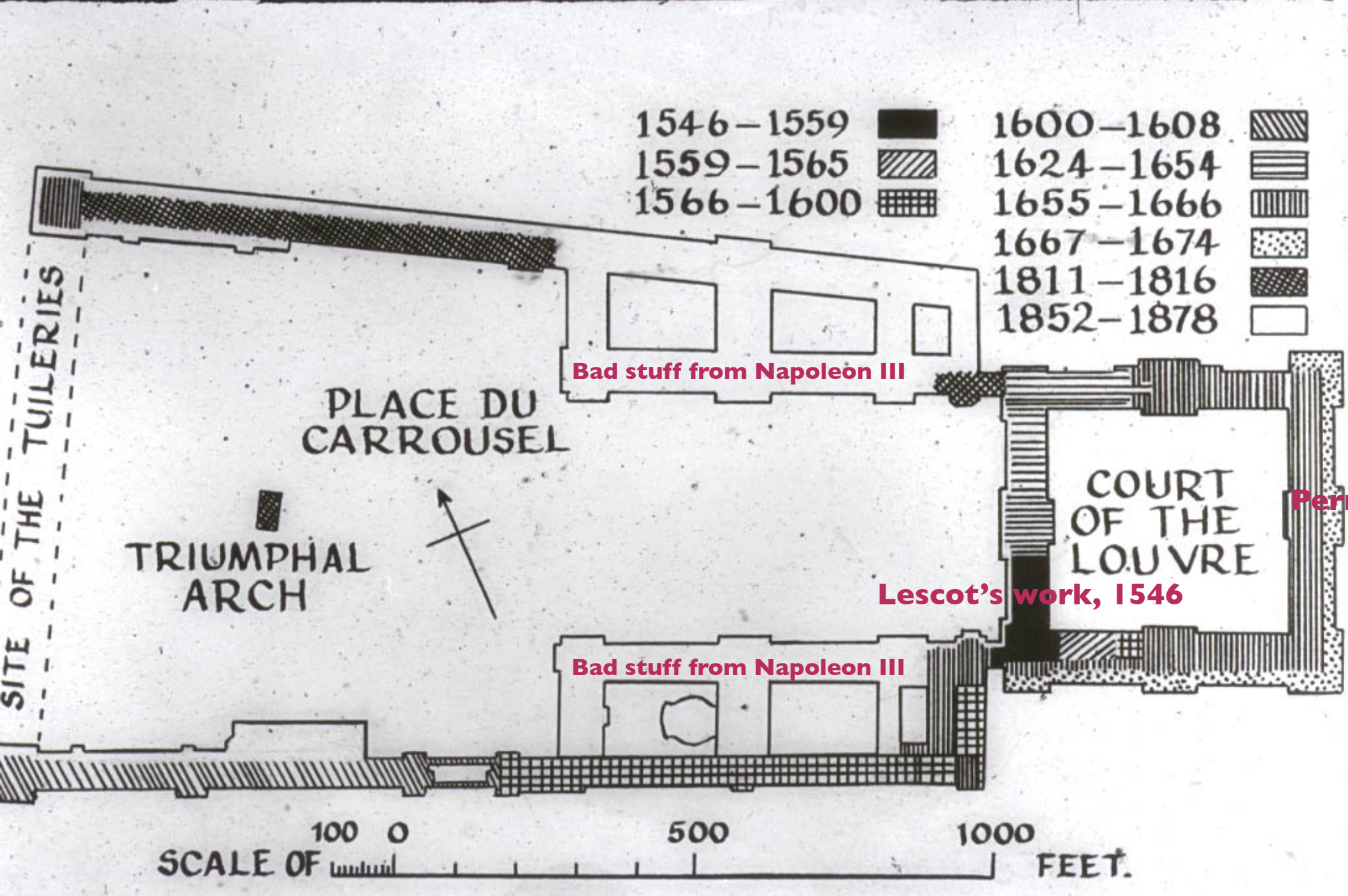
After the death of [Henry II of France](#) in 1559, his widow [Catherine de' Medici](#) (1519-1589) planned a new palace. She began building the palace of Tuileries in 1564, using architect [Philibert de l'Orme](#). The name derives from the tile kilns or *tuileries* which previously occupied the site. The palace was formed by a range of long, narrow buildings with high roofs that enclosed one major and two minor courtyards. The building was greatly enlarged in the 1600s, so that the southeast corner of the Tuileries joined the [Louvre](#).

The Tuileries Palace and Gardens would form the terminus for the 5-mile long axis that landscape architect Andre Le Notre would create in 1664, extending westward past the Place d'Etoile (site of the Arc de Triomphe) and ending at the Seine.



East Façade of the Louvre,
Claude Perrault, for Louis XIV,
1665

Crowned by an uncompromising Italian balustrade along its distinctly non-French flat roof, was a ground-breaking departure in French architecture. His severe design was chosen over a design provided by the great Italian architect Bernini, who had journeyed to Paris specifically to work on the Louvre. Perrault had translated the Roman architect Vitruvius into French. Now Perrault's rhythmical paired columns form a shadowed colonnade with a central pedimented triumphal arch entrance raised on a high, rather defensive base, in a restrained classicizing baroque manner that has provided models for grand edifices in Europe and America for centuries. In 1678 the royal residence moved to Versaille and the Palais du Louvre became an art gallery.



Development of the Grand Axis 1079 - 2000

PARIS — THE EXPLOSION

On these pages we see, in successive stages, the superimposition of Italian ideas on medieval-minded Paris, and the consequent unleashing of forces of a magnitude unknown in Italy.

The plan at the top, opposite, shows Paris as it was in 1300, a medieval walled city developed around the crossing of the River Seine. The Louvre Palace outside the walls, shown in black, is the point of origin of the design forces, the development of which is portrayed in these drawings.

The plan in the center is Paris in 1600, the white line indicating the position of the walls of 1300 north of the Seine, the gray showing the outward extension to the new walls responding to the pressures of city growth. To the east in black is shown the Bastille, and in green the row of trees planted along the wall, the first indication of the great tree-lined boulevard system to follow. The old Louvre, now completely surrounded by city development, is in process of rebuilding. Outside the new walls to the west is the Tuileries Palace, built by Catherine de Médicis, wife of Henry II, originally conceived as a self-contained, independent structure. To the west of this extends the Tuileries Gardens, still medieval in design with their directionless form of planting beds, yet heralding a new integration of city and countryside.

The lower map of 1740 (across both pages)

shows the maturing of Paris under Louis XV. Here the great concept of Le Nôtre, extending the axis of the Tuileries Gardens in the form of the green Champs Elysées, has become a dominant design element of Paris. The yellow lines show the later extension across the River Seine. The Tuileries Palace has been connected with the Louvre by the Grande Galerie built by Henry IV, providing a counterfoil for the axial thrust deeply embedded in the city. The old ramparts have been planted as continuous tree-lined boulevards, carrying forward the idea furthered by Marie de Médicis, wife of Henry IV, in her pleasure drive, Cours la Reine, developed along the Seine westward from the Tuileries Gardens.

A new breadth and freedom have been introduced in the art of civic design. The outward thrust of the movement systems, generated from firm building masses, penetrates farther and farther into the countryside. It stimulates similar axial thrusts originating in the châteaux and palaces about Paris, which also extend and intertwine, creating, in the late eighteenth and early nineteenth century, a form of regional development unique in the history of city-building.

Astride this ancient axis a new center for Paris is rising, La Défense, shown here with its buildings and its encircling expressways, helping to protect the old city from the onslaught of modern commercial development.

Champs Elysees, 1664, Le Notre

**Tuileries Palace and Gardens
Catherine de Medici 1564.**

**Gardens under Louis XIV, 1664
by Andre Le Notre.
Gallerie linking Louvre to
Tuileries, Louis XIII 1639**

Place Royal.

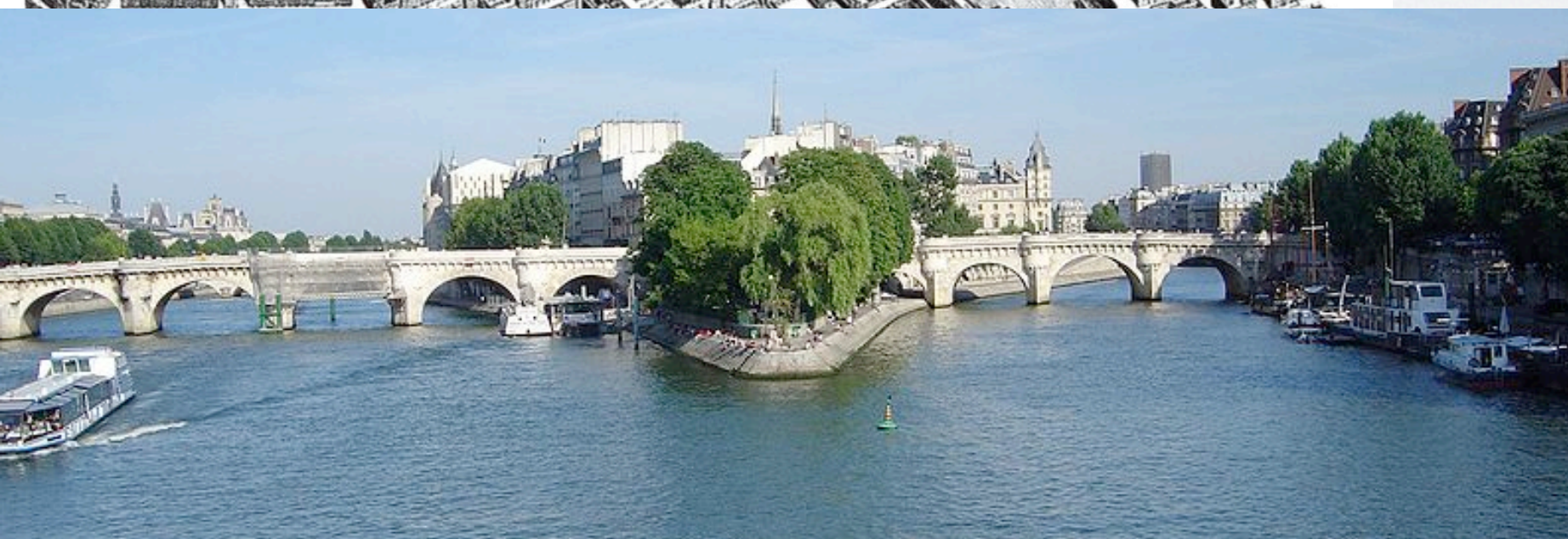


The Development of Residential Squares and Ceremonial Spaces from 1607 to 1755

Henri IV
born, 1553
reign, 1589 - 1610



Place Dauphine, named for the heir to the throne, Louis XIII, was laid out in 1607 (#10 on map). It was among the earliest of urban projects of Henry IV in his transformation of Paris into a Renaissance city. The form was triangular, bisected by an axis that led to a promenade at the point of the Isle de la Cite.



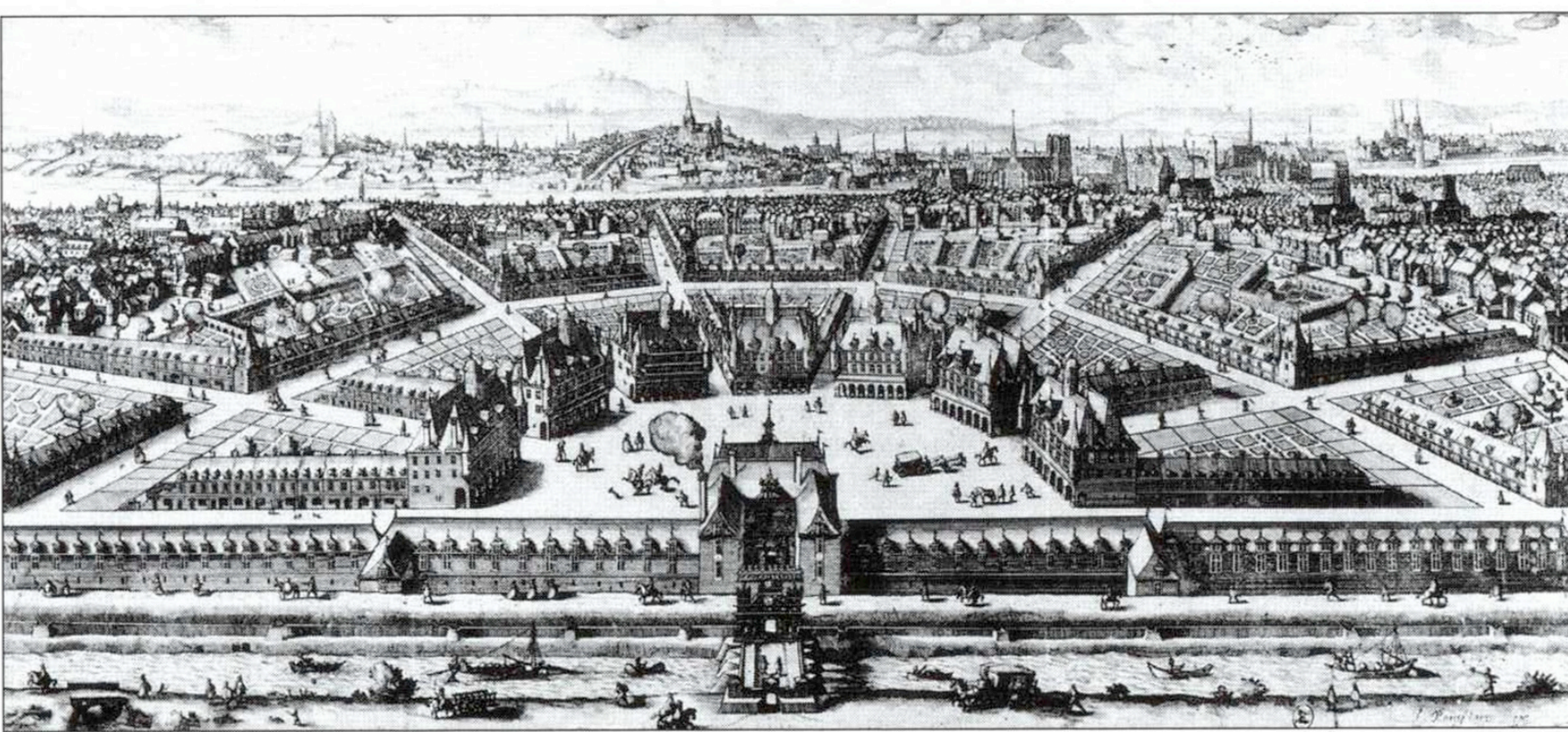
Pont Neuf (new bridge), #10 on map. Completed under Henry IV in 1607. Henry forbade houses on the bridge because they obstructed view of the River Seine, indicating that for the first time, the Seine was considered as more than a commercial artery, and was becoming an important focal point in city planning



Place des Vosges, 1605-12, Henry IV.

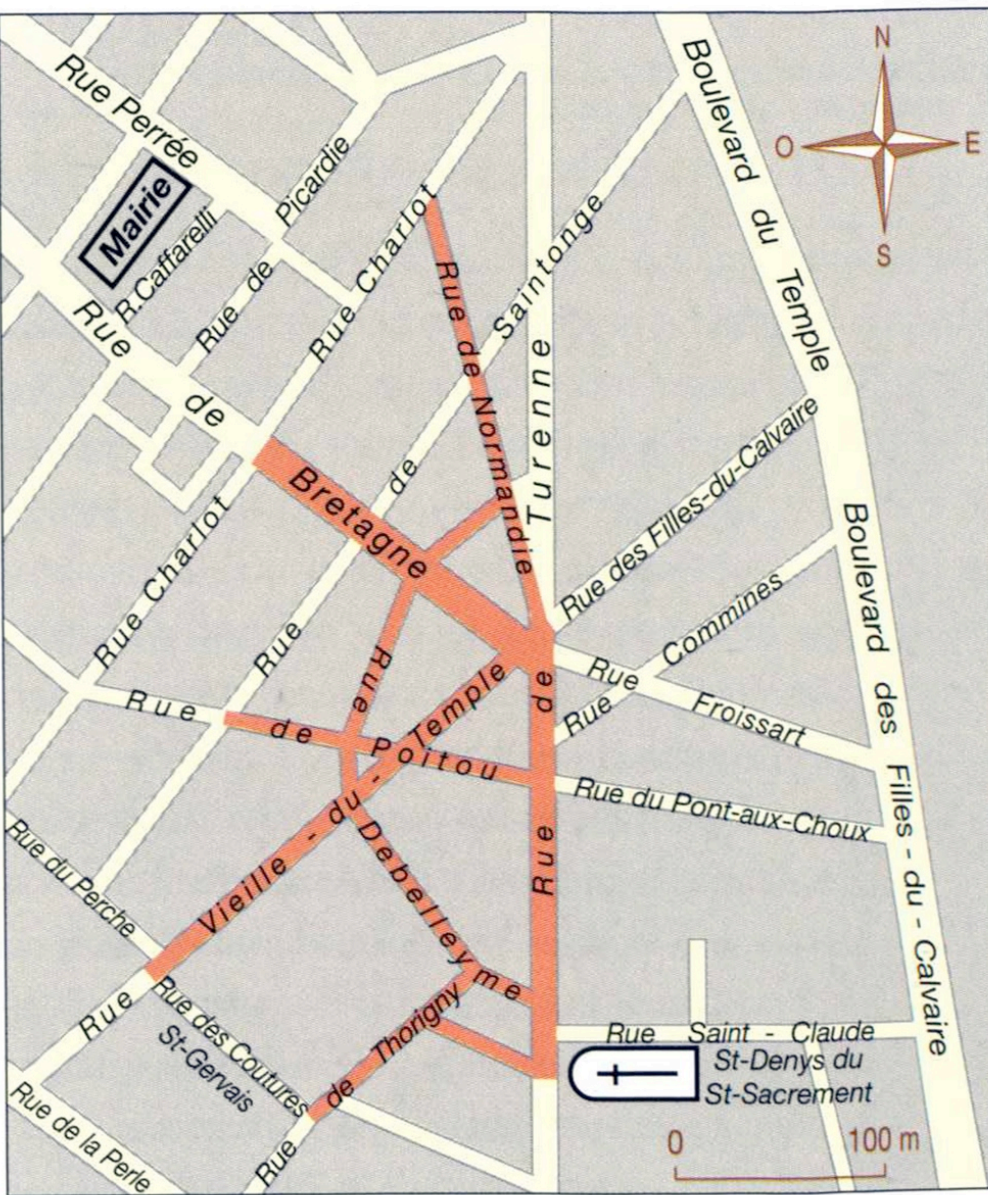
Built on the site of the Hotel Tournelle where Henry II was accidentally killed during a jousting tournament in 1559. His widow, Catherine de Medici had the gothic Tournelle torn down and left the site empty. The new Place des Vosges became the prototype for all residential squares of Renaissance cities across Europe. Formally it marries Frances gothic traditions seen in the vertical emphasis of the roofs and chimneys, and the regular quoining that defines the narrow, tall bays. Renaissance elements include the dormers, capped by triangular and segmental pediments, arcades resting on piers, and composition according to ideal geometries.





Place de France, 1609, Henry IV

Built as an entrance into Paris from the east, the Place de France was intended to be an impressive transition from the countryside to the city, and to serve as an organizing element carved into the irregular, organic medieval street pattern. It was meant to compliment the other squares and places that Henry built and meant to serve as a model of private development in the eastern part of the city.

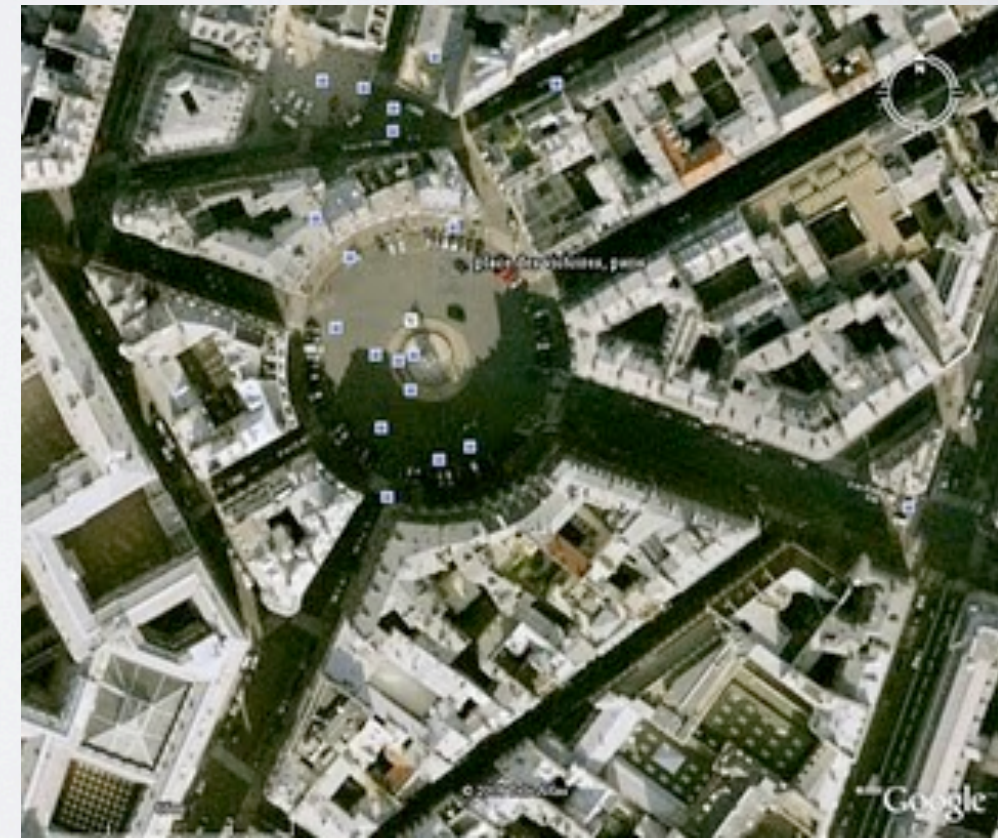


Place des Victoires, 1685, Jules Hardouin Mansart, for Louis XIV

At the center of the Place des Victoires is an equestrian monument in honor of King Louis XIV, celebrating the Treaties of Nijmegen concluded in 1678-79. A marshal of France, François de la Feuillade, vicomte d'Aubusson, on his own speculative initiative, demolished the old private mansions on the site. Feuillade's project was soon taken over by the Bâtiments du Roi, a department attached to the king's household, and the royal architect, Jules Hardouin Mansart, was entrusted with redesigning a grander complex of buildings, still in the form of a ring of private houses, to accommodate a majestic statue of the triumphant king.

Mansart's conception

Mansart's design, of 1685, articulated the square's unified façades according to a formula utilised in some Parisian *hôtels particuliers*, (palatial private homes). Mansart chose colossal pilasters linking two floors, standing on a high arcaded base with rustication of the pilasters; the façades were capped with sloping slate "mansard roofs", punctuated by dormer windows.[2] However, because the building work was incomplete at the time of the unveiling of the monument, the envisioned façades were painted on canvas.[3] By 1692, the Place des Victoires was pierced by six streets, and the circular plan functioned as a flexible joint to harmonize their various axes.



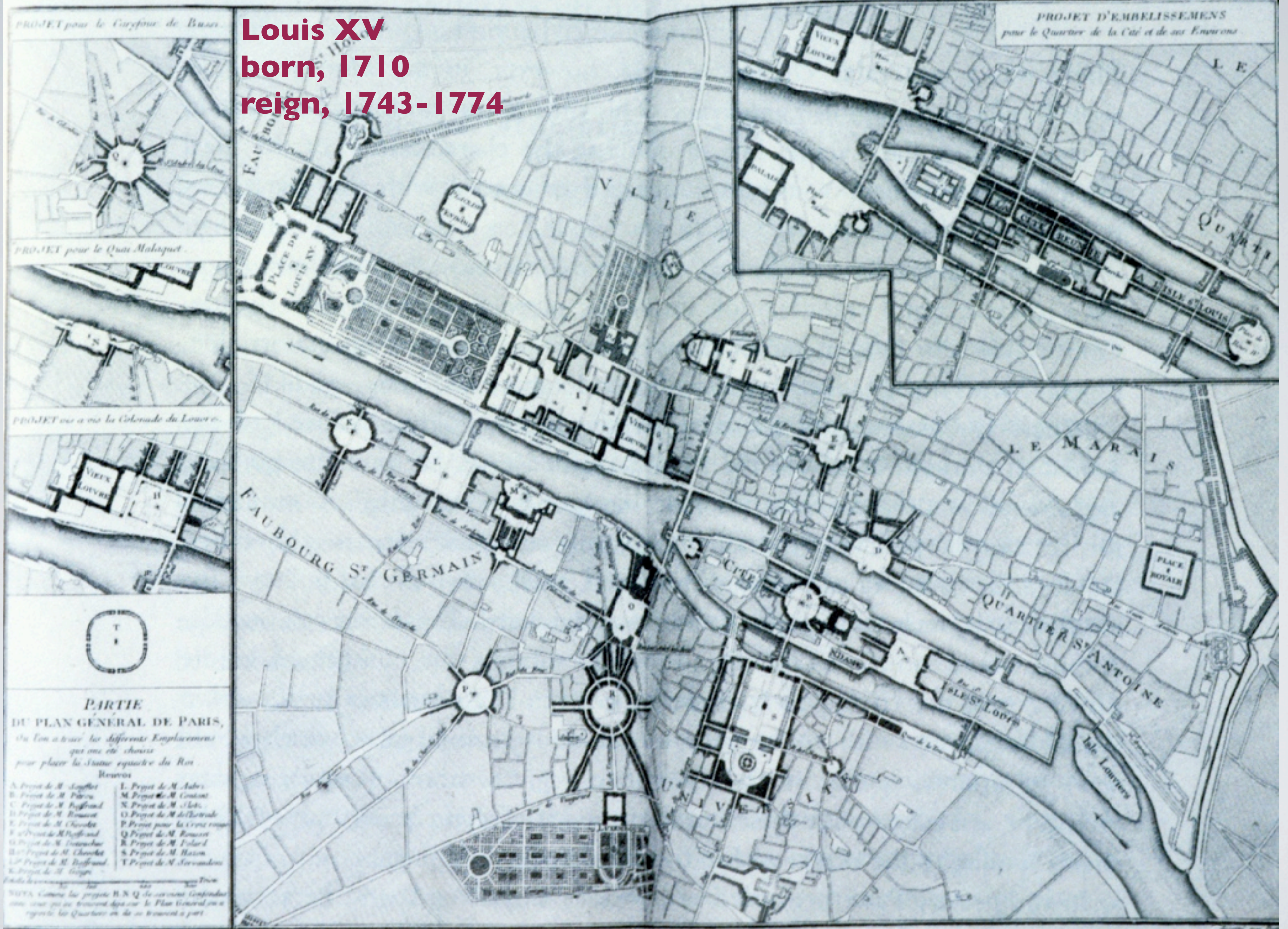


Place Vendome, 1702, Jules Hardouin Mansart, for Louis XV.

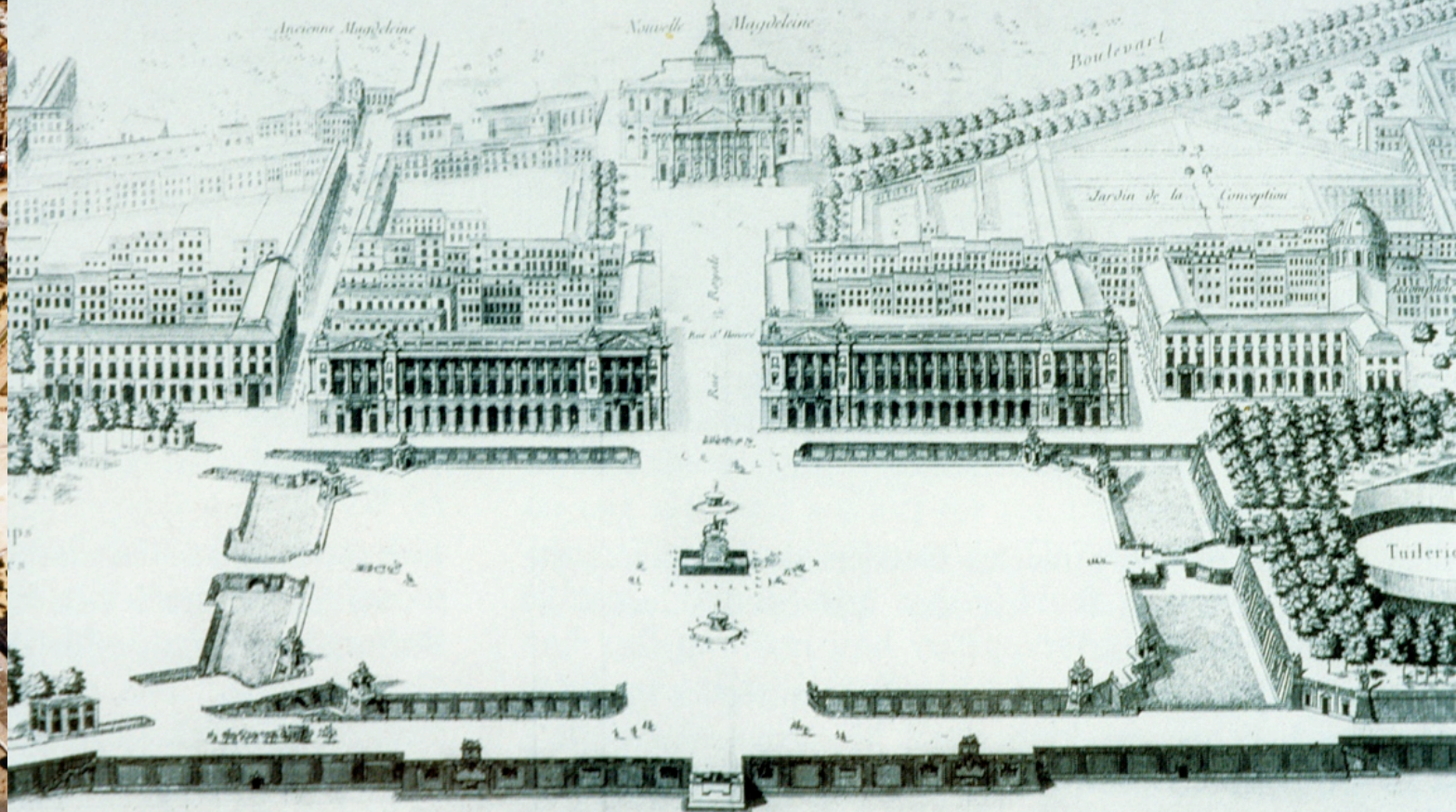
An octagon in shape. The site of the square was formerly the hôtel of [César, duc de Vendôme](#), the illegitimate son of [Henry IV](#) and his mistress [Gabrielle d'Estrées](#). Mansart bought the building and its gardens, with an idea of converting it into building lots as a profitable speculation. The plan didn't materialize, and Louis XIV's minister of finance, [Louvois](#), purchased the piece of ground, with the object of building a square, modelled on the successful [Place des Vosges](#) of the previous century. Louvois came into financial difficulties and nothing came of his project, either. After his death the king purchased the plot and commissioned Mansart to design a housefront that the buyers of plots round the Place would agree to adhere to. When the state finances ran low, the financier [John Law](#) took on the project, built himself a residence behind one of the façades, and the square was complete by 1720, just as his paper-money [Mississippi bubble](#) burst. Law suffered a major blow when he was forced to pay back taxes amounting to some tens of millions of dollars. With no way to pay such an amount he was forced to sell the property he owned on the square. The buyers were members of the exiled Bourbon-Condé family who later returned to the country to reclaim their land in the town of [Vendôme](#) itself. Between 1720 and 1797 they acquired much of the square, including a freehold to parts of the site on which the [Hôtel Ritz Paris](#) now stands and in which they still maintain apartments. Their intention to restore a family palace on the site is dependent on the possible intentions of the adjacent Justice Ministry to expand its



Louis XV
born, 1710
reign, 1743-1774



Plan of Paris showing locations of proposed equestrian statues to Louis XV.

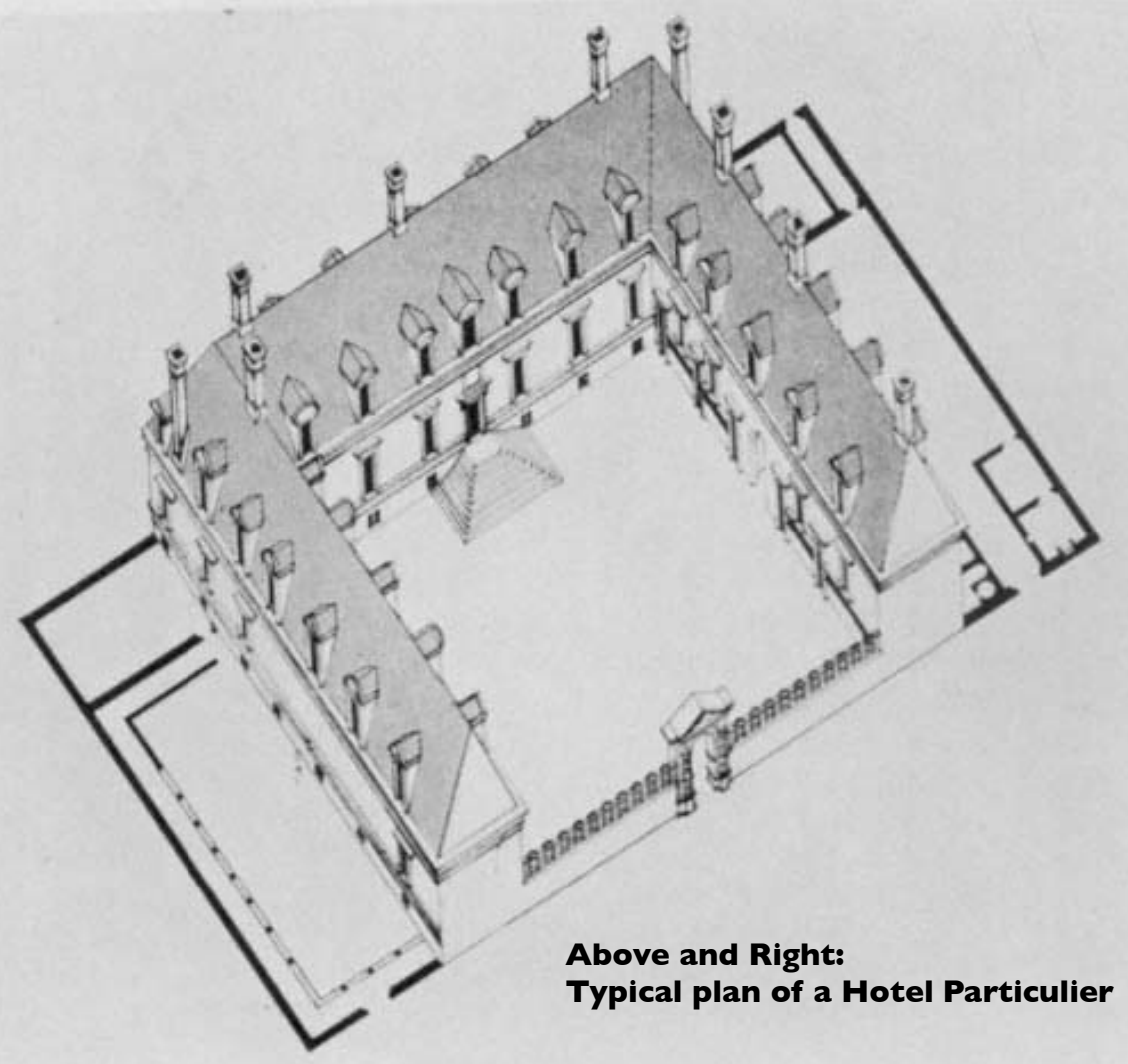


Place Louis XV, 1755, Angès-Jacques Gabriel, for Louis XV.

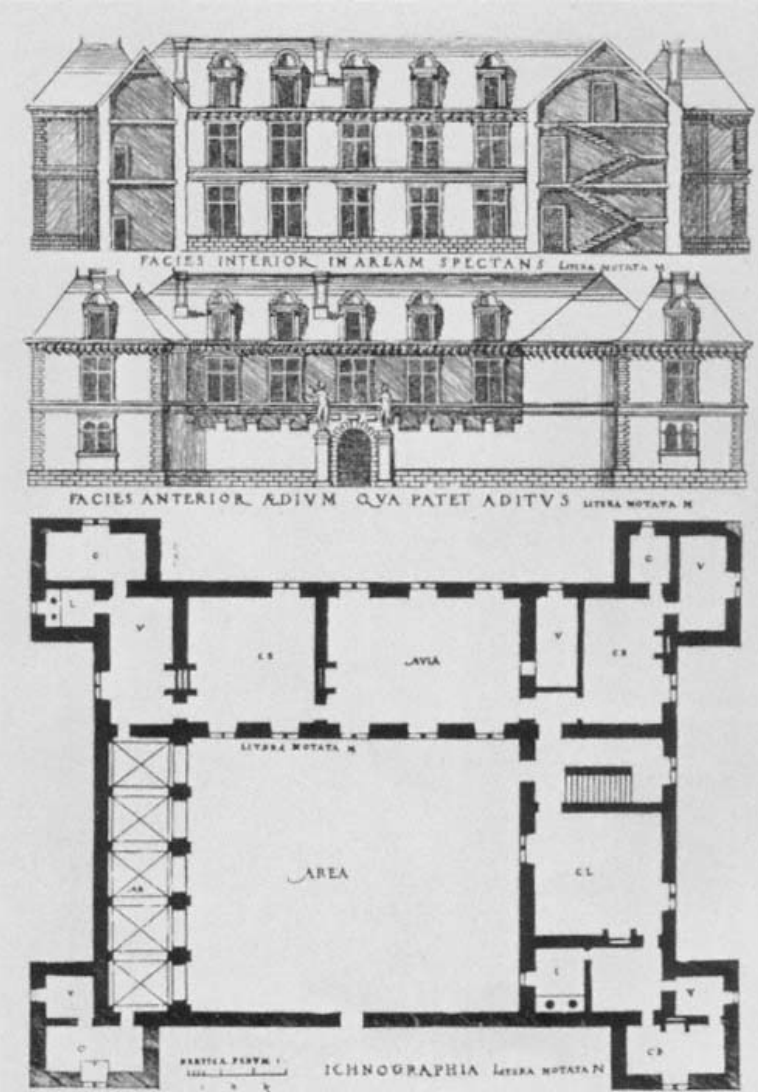
Renamed Place de la Concorde in 1794, after the “Reign of Terror” which occurred at the end of the French Revolution.

Significant for the way it deceives the senses -- the moat was made invisible due to manipulation of ground planes -- and because the statue of Louis XV defined a cross axis along the entrance of the Tuileries and the Champs Elysees, and between the Church of the Madeleine and the Bourbon Palace that would later be built across the River.





Above and Right:
Typical plan of a Hotel Particulier



Left, top and bottom:
Hotel d'Hallwyll, 1766
by C-N Ledoux

Built for Franz-Joseph d'Hallwyll, a colonel in the Swiss Guard under Louis XVI.

Note the forecourt in the plan, and the gardens behind the residence.

The Hotel Particulier: Residential Architecture of the Elite, 1600 - 1789

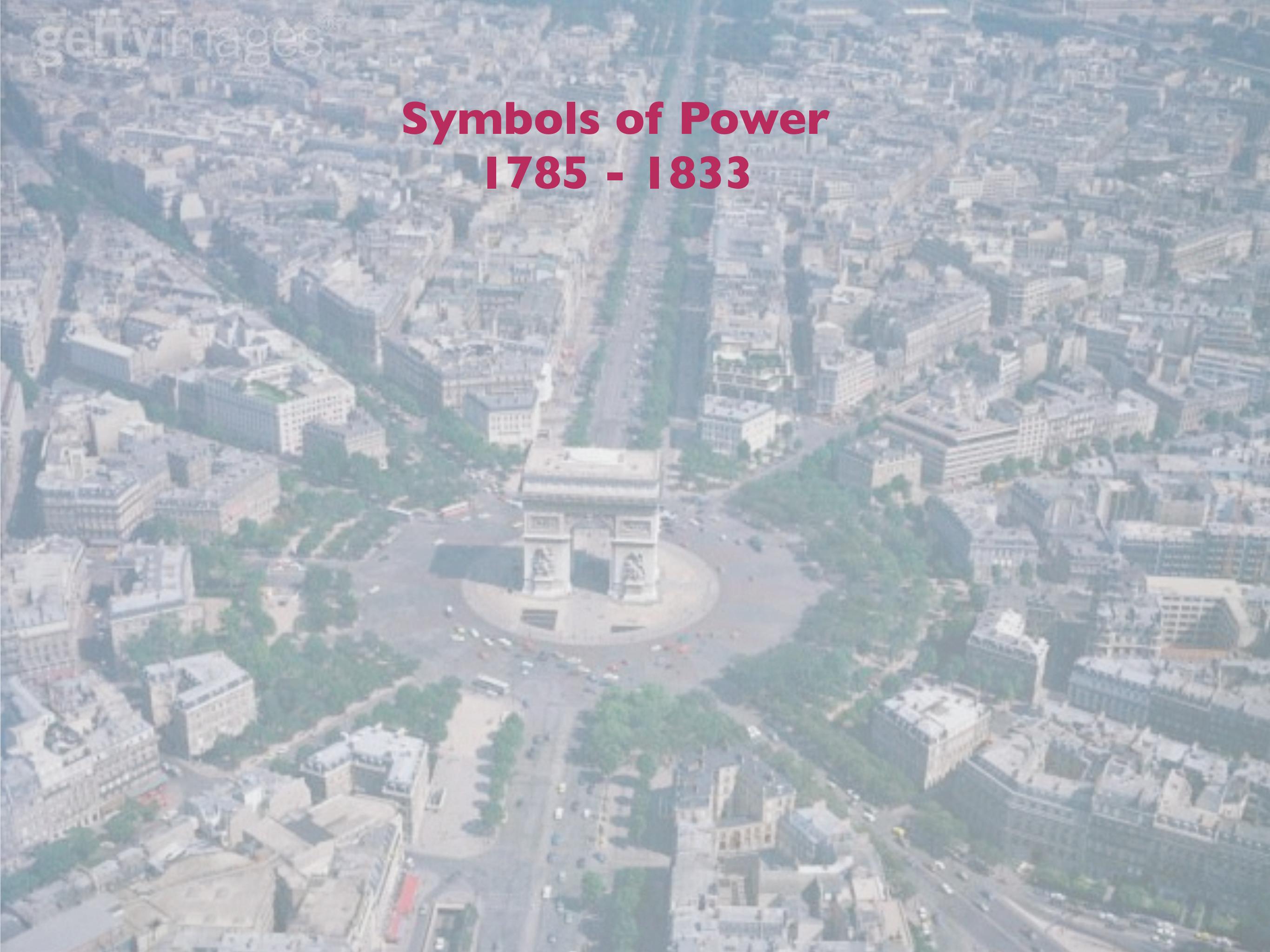
In French contexts an ***hôtel particulier*** is an urban "private house" of a grand sort. Whereas an ordinary *maison* was built as part of a row, sharing party walls with the houses on either side and directly fronting on a street, an *hôtel particulier* was often free-standing, and by the eighteenth century it would always be located *entre cour et jardin*, between the entrance court, the *cour d'honneur*, and the garden behind.[1] There are *hôtels particuliers* in many large cities, such as Paris, Bordeaux, Albi, Aix en Provence, Avignon, Caen, Lyon, Montpellier, Nancy, Rouen, Rennes, Toulouse and Troyes.

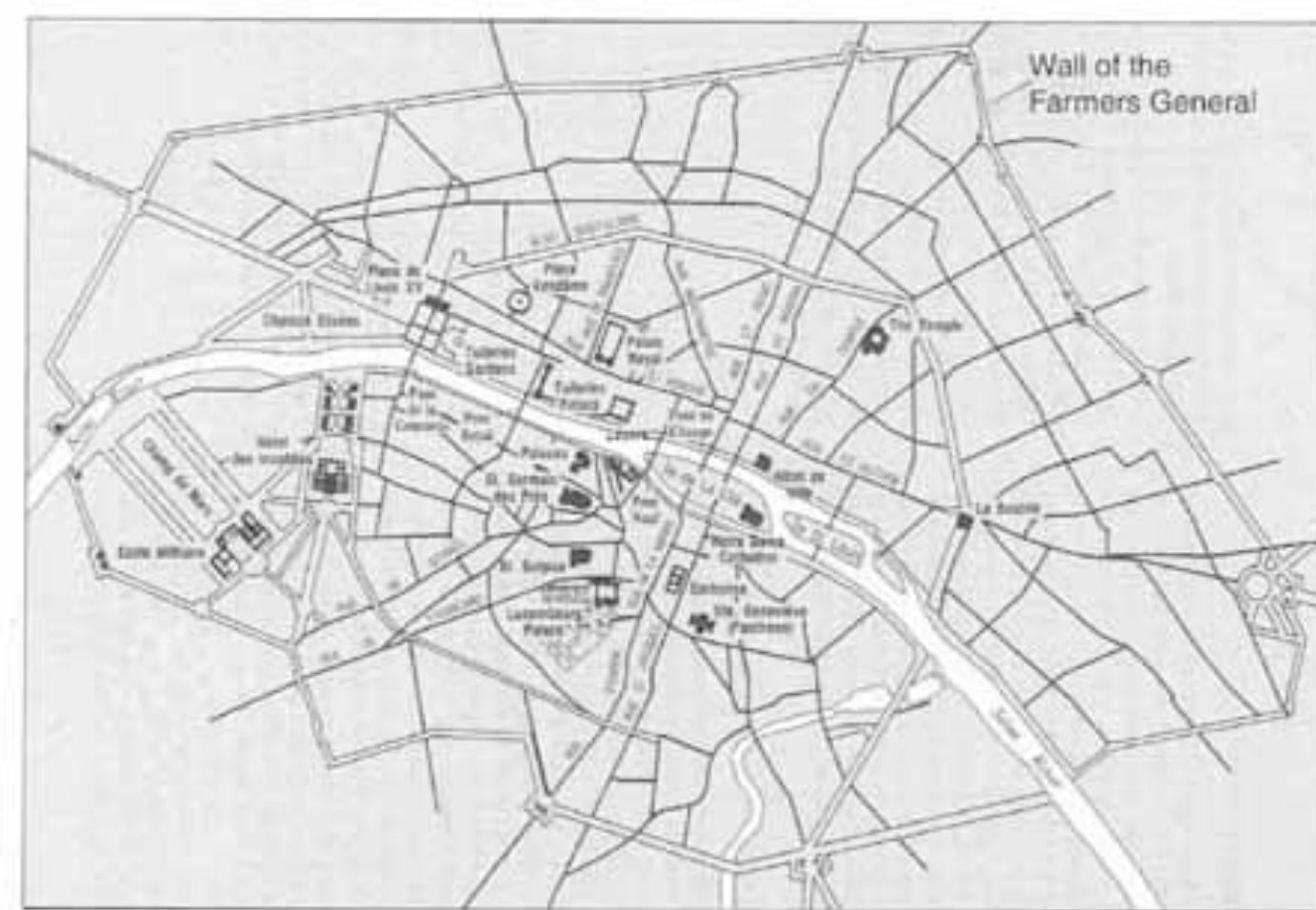
The word *hôtel* represents the Old French *hostel*, which has developed a more specific modern English meaning. Cognates can be confusing: the modern usage in English of *hotel* denotes a commercial hotel accommodating travellers, a *hostelry* that is more ambitious than an *inn*. Modern French also applies *hôtel* to commercial hotels: confusingly the Hôtel de Crillon on the Place de la Concorde was built as an *hôtel particulier* and is today a hotel. The Hôtel des Invalides retains its early sense of a hospice for war wounded.

In French, an *hôtel de ville* or *mairie* is a town hall (and not a hotel), such as the Hôtel de Ville, Paris or the Hôtel de Ville de Montréal. Other official bodies might give their name to the structure in which they maintained a seat: aside from Paris, several other French cities have an Hôtel de Cluny, maintained by the abbey of Cluny. The Hôtel de Sens was built as the Paris residence of the archbishop of Sens.

Symbols of Power

1785 - 1833





Claude Nicolas Ledoux and the Wall of the Ferme Generale, 1785-1788

Claude-Nicolas Ledoux (1736 – 1806)

was one of the earliest exponents of French [Neoclassical architecture](#). He used his knowledge of architectural theory to design not only in domestic architecture but town planning; as a consequence of his visionary plan for the Ideal City of Chaux, he became known as a [utopian](#). His greatest works were funded by the French monarchy and came to be perceived as symbols of the [Ancien Régime](#) rather than Utopia. The [French Revolution](#) hampered his career; much of his work was destroyed in the nineteenth century. In 1804 he published a collection of his designs under the title "*Architecture considered in relation to art, morals, and legislation*." In this book he took the opportunity of revising his earlier designs, making them more rigorously neoclassical and up-to-date. This revision has distorted an accurate assessment of his role in the evolution of Neoclassical architecture. His most ambitious work was the uncompleted [Royal Saltworks at Arc-et-Senans](#), an idealistic and visionary town showing many examples of [architecture parlante](#). Conversely his works and commissions also included the more mundane and everyday architecture such as approximately sixty elaborate toll gates in the [Wall of the Farmers-General](#) around [Paris](#).



Rotonde de la Villette at Place de Stalingrad, near the Parc Villette



Ledoux became an architect for the *ferme générale*, the bureau of taxation for goods entering and leaving Paris. The bureau commissioned the notorious Wall of the Farmers-General, which was to have six towers (one every 4 kilometers) and to comprise sixty tax-collecting offices. Ledoux was charged to design these buildings, which he baptized pompously "*les Propylées de Paris*" (The Propylas of Paris) and to which he wanted to give a character of solemnity and magnificence while putting into practice his ideas on the necessary links between form and function.

To cut short the protests of the Parisian population, the operation was carried out rapidly: fifty barriers to access were built between 1785 and 1788. Most were destroyed in the nineteenth century and very few remain today, of which those of La Villette and Place Denfert-Rochereau are the only ones that haven't been altered beyond recognition. In certain cases, the entry was framed with two identical buildings; in others, it consisted of a single building. The forms were archetypal: the rotunda; the rotunda surmounting a Greek cross; the cube with peristyle; the Greek temple; the column. At Place de l'Étoile, the buildings, flanked with columns alternating with cubic and cylindrical elements. The order employed was generally Doric Greek. Ledoux also used multiple rustic embossings.

Barriere du Trone, one of 4 original barriers that survive today.



This audacious construction met with political criticism, as well as aesthetic criticism of the architect, accused by commentators of taking excessive freedoms with the ancient canons. Other commentators criticized Ledoux's barriers as symbols of the repressive regime: "monuments to enslavement and despotism" "the bastions of taxation metamorphosed into columned palaces." Ledoux, rendered the object of scandal by these opinions, was relieved of his official functions in 1787.



The Arc de Triomphe, 1806, Jean Chalgrin for Napoleon I

The Arc de Triomphe was built at the center of a plaza designed in 1664 by Andre Le Notre as the point from which would radiate tree-lined avenues, used as pleasure walks and drives by the aristocracy. Le Notre's Grand Axis was 5 miles long, lined with multiple rows of trees, and was part of Louis XIV's vision of a symbolic extension of his power radiating from his palace, the Louvre.



Place de la Concorde, Obelisk placed 1833

The placement of the Obelisk completed the Place de la Concorde, first designed in 1755. The Obelisk stands on the same site as the equestrian statue of Louis XV, which was pulled down by Revolutionaries in 1789 and replaced by the infamous Guillotine in 1793

The center of the Place is occupied by a giant Egyptian [obelisk](#) decorated with [hieroglyphics](#) exalting the reign of the pharaoh [Ramses II](#). It is one of two the Egyptian government gave to the French in the nineteenth century. The other one stayed in Egypt, too difficult and heavy to move to France with the technology at that time. In the 1990s, [President François Mitterrand](#) gave the second obelisk back to the Egyptians.

The obelisk once marked the entrance to the [Luxor Temple](#). The Ottoman viceroy of [Egypt](#), [Mehmet Ali](#), offered the 3,300-year-old [Luxor](#) Obelisk to France in 1829. The obelisk arrived in Paris on December 21, 1833. Three years later, on October 25, 1836, [King Louis-Philippe](#) had it placed in the center of Place de la Concorde, where a guillotine used to stand during the Revolution.

The obelisk, a red [granite](#) column, rises 23 metres (75 ft) high, including the base, and weighs over 250 [metric tons](#) (280 [short tons](#)). Given the technical limitations of the day, transporting it was no easy feat — on the pedestal are drawn diagrams explaining the machinery that were used for the transportation. The obelisk is flanked on both sides by fountains constructed at the time of its erection on the Place. Missing its original cap, believed stolen in the 6th century BC, the government of France added a gold-leafed pyramid cap to the top of the obelisk in 1998.

Fun Facts

Early morning on December 1, 1993, the French AIDS fighting society [Act Up Paris](#) carried out a fast and unwarned commando-style operation. A giant pink condom was unrolled over the whole monument.

Without warning, in 2000 [French](#) urban climber [Alain "Spiderman" Robert](#), using only his bare hands and climbing shoes on his feet and with no safety devices, scaled the obelisk all the way to the top.