

La BnF | Richelieu

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A long adventure

Our mission as architect for the transformation of the BnF is coming to an end. The BnF is taking possession of a new, large and luminous stone vessel. After 15 years of work, we have returned a building that has been profoundly transformed to meet the contemporary challenges of welcoming the public, opening it up to the city, and sharing and exchanging with the younger generations. The overall architectural project management was carried out by L'atelier Gaudin architects (accompanied by EGIS, a design office for all building trades, 8'18", a lighting designer, and Casso, a safety consultant). The special case of the listed areas was handled by Jean François Lagneau and Michel Trubert, chief architects of Historic Monuments, who restored the decor (see technical documents at the end of the file).

Yesterday, closed in on itself, the large, magnificent, worn, fragmented, dark and dilapidated treasure chest has now been given a new identity, full of light. First of all, an entrance to the Vivienne Garden has been created, offering the possibility of a vast through hall that is accompanied by the elevation of the new main staircase in the centre of the composition. This entrance allows the new poetic garden to take its place. It reunites three facades that were once «at the back» and have become entrance facades to the Vivienne and Roux-Spitz halls. A small transparent «kiosk»

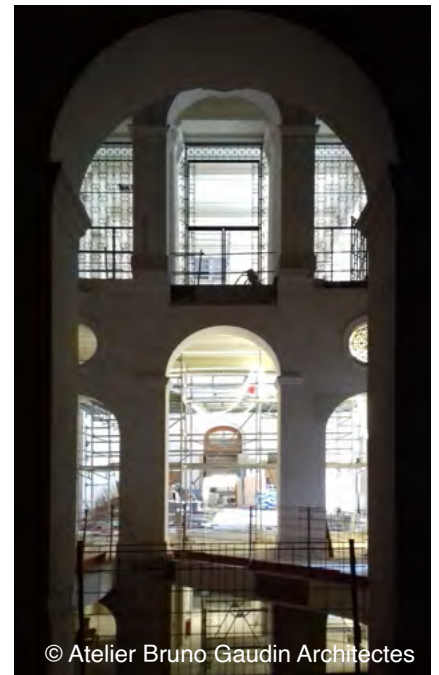
overlooking the street and surrounded by vegetation houses the site's access control.

While the historic mineral and closed courtyard of honour respects the tradition of the silence necessary for research, the design of this new entrance, with its planted threshold open to the city, reflects the institution's desire to invite everyone to discover its world, both a research library and a museum presenting its treasures. Between the courtyard and the garden, the crossing hall symbolises this link between the world of researchers and the new public.

The spaces accessible to the public and the heritage spaces constitute the most visible face of the site's transformation for the public. They represent approximately 4,000 m² for a total project area of approximately 60,000 m² of usable surface. The architectural intervention of the Gaudin agency concerns the whole of the Quadrilatère and the logic of the project has remained the same whatever the nature of the spaces treated: understanding the site, determining the architectural qualities of a structure, a space, the historical trace it represents, dealing with the constraints, articulating the existing structures with the project without rupture, dialoguing, adapting... It can be said that each room was the object of a project in itself, halls, «inscribed» spaces, reading rooms, circulations, existing storage rooms for bookstacks

preserved from the 19th and 20th centuries, new storage areas for bookstacks, offices, workshops, etc.

The creation of new horizontal and vertical distributions is also a major intervention of the project, which marks a fundamental change in the whole organisation of the building and gives it an overall coherence that was previously absent due to the three centuries during which the site was constructed in successive stages.



© Atelier Bruno Gaudin Architectes

In July 2007, the Atelier Gaudin was appointed as project manager for the «requalification of the Quadrilatère Richelieu - redeployment of the BnF's specialist departments and installation of the libraries of the Institut national d'histoire de l'art (INHA) and the École nationale des chartes (ENC)». Their mission was therefore to take charge of the entire library, except for the 5 listed spaces managed by the ACMH. This was the first time that the building could be analysed and taken in charge in its entirety by a single project manager. During the first visits, they discovered interior spaces of extreme diversity and all very degraded. The premises immediately appeared to be fascinating witnesses to the eventful architectural history of a building that was built in fits and starts over three centuries. Understanding the building is an infinitely complex undertaking because of the breaks in levels, the dead ends, the dispersal of traffic, the densification by strata or by «islands», and the often erratic transformations that impede an understanding of this vast tangle of spaces representing a surface area of 69,000 m². Although the Quadrilatère reveals distinct geometries through 6 large rooms (huge reading rooms, courtyards, garden...), the gradual accretion of the building since the 17th century has taken place through constant transformations, enlargements, demolitions and densifications.

Behind the unitary and orderly envelope of the stone facades are hidden buildings that have been redesigned or even rebuilt many times, sometimes with up to 14 floors. This long history of library construction, often led by great architects, offers as the legacy of the library's construction a building of a complexity commensurate with the rich heritage of the spaces that characterise it. As close as possible to the reality of the existing building, the challenge of the project consisted of a search for a match between a building and a programme, a search that was constantly adjusted over the 5 years of studies and 10 years of construction for the 2 phases of work. This polymorphous architectural and heritage complex had to be restored and/or renovated, adapted and/or transformed to meet the challenges of a contemporary library programme from a spatial, functional and technical point of view, while at the same time integrating the architectural and heritage dimensions, a particularity that underpinned the project to create an architectural trail to discover this heritage jewel. The architects' work was structured around a personal and comprehensive vision of the project where each task had to be part of a coherent whole, always paying attention to the proper fit between the programme, the architectural intentions and the building's potential. Coherence of the interventions and materials

used, fluidity, transparency, circulation, perspective, openness, are all themes that have guided their work over the years. Today, after 15 years of work, the BnF project is drawing to a close. As the programme indicated, «the most important assemblage of art, art history and written libraries in Europe» is finally opening to the public at large. Since 2007, the Atelier Gaudin has had the opportunity to travel this long road, keeping the memory intact of all the twists and turns it has gone through and the obstacles it has overcome one after the other. They could retrace the history, the hesitations, the difficulties encountered, the common strategies, the disagreements, the sharing... but this is not our subject here.

The first stone

The first phase of works (completed in 2016) extended to all the buildings overlooking the rue Richelieu and made it possible to lay the first stones of site's reorganisation and to show the architects' architectural approach to: restoring coherence to the circulation and distribution from basement to attic (creation of 12 large vertical distributions), preserving and reinterpreting the high value areas as well as other unlisted areas (bookstacks, ENC reading room, rotundas, etc.), revealing the traces of older, beautifully overlapping projects and giving them new uses (the central bookstack area, restoration workshops, etc.), providing work areas ensuring good conditions, lighting, etc. Upon completion of phase 1, the building enabled only a partial grasp of project. Today, with its doors opening and the partitions coming down, the Quadrilatère is back in place, transformed.

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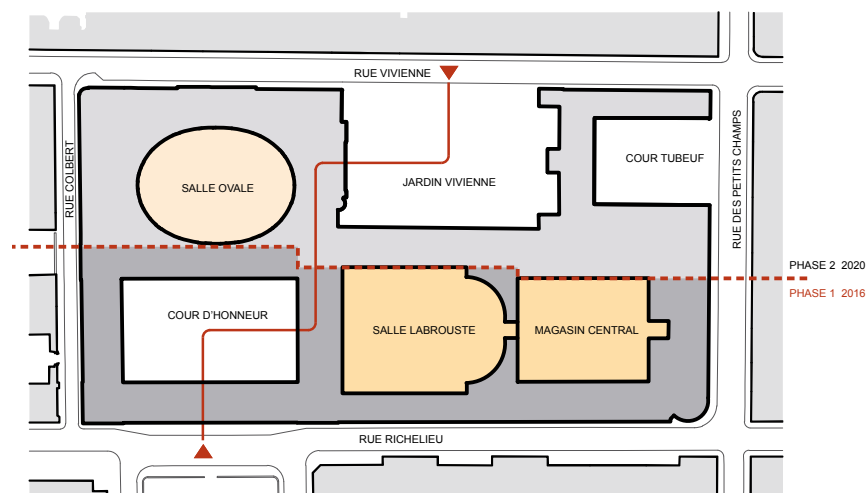


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The Labrouste vestibule at the end of phase 1. Perspective towards the future Vivienne hall. Temporary fire separation for the continuation of the phase 2 worksite



Aerial view of la BnF Richelieu - 6 important spaces



A distributive architecture

In 2007, based on the recommendations of the studies, it appeared that a major focus of the architectural part would necessarily involve a reworking of the distributions. Indeed, the general reorganisation of the Quadrilatère consisted as much of rethinking the reception of the public as of distributing, by department, the bookstacks, offices and their circulations near the reading rooms. It was therefore a question of setting up an overall distribution system that was secure, accessible, legible and coherent. These new distributions had to be in harmony with the major architectural ensembles that structure the geography of the site. They were to be the «Ariadne's thread» for the discovery of this great and little-known «territory».

Arranged over time and according to opportunity, some thirty existing, more or less discontinuous staircases were identified. Their large number did not, however, allow us to speak truly of a distributive space but rather of a random organisation in a succession of ordered rooms, dead ends, corridors transformed into offices, etc. thus passing from one gallery to another, from one room to another, from one room to another, from rooms of bookstacks to a reading room, without any in-between; all the gaps have been filled in under the constant pressure of the requirements for additional space. Bruno Gaudin's workshop reworked this fragmented system

(installed on more than 70 levels) and these enfilades of rooms adding a series of vertical distribution columns that facilitate movement from "cellar to attic" of this vast architectural mille-feuille.

The staircases and lifts are placed in such a way as to slip into the interstices of the building, between the large rooms (listed or not), without disrupting its unity. This part of the project, hidden from view, required a gigantic demolition project, the memory of which is reflected in the height of these new stairwells. These large concrete or stone shafts contain metal staircases with steps made of aluminium gratings. The transparency thus obtained transforms these columns into real wells of light. Keeping in mind the large volumes freed up, these interventions have transformed the project to make the site safe into an architecture of distribution.



A former English courtyard



Along the Mazarin attic - north-south link



Distribution Colbert wing all levels



Circulation known as «la glacière» - east-west link



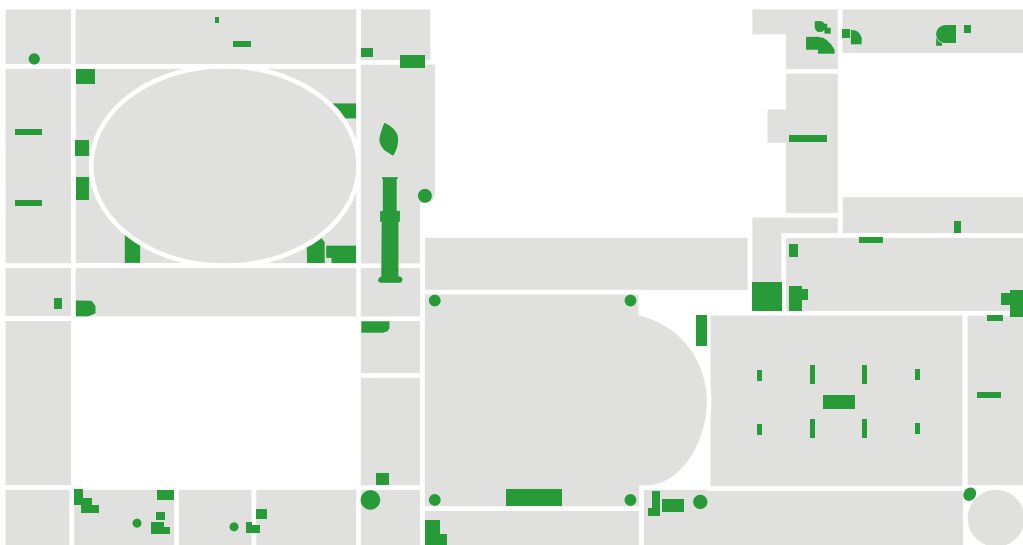
Hotel Tubeuf - Prints and Photos



New circulations - Transparency and light



Circulate from top to bottom
Demolition to create 12 new vertical corridors, linking up to 14 floors
(72 different floor levels originally in the existing building)

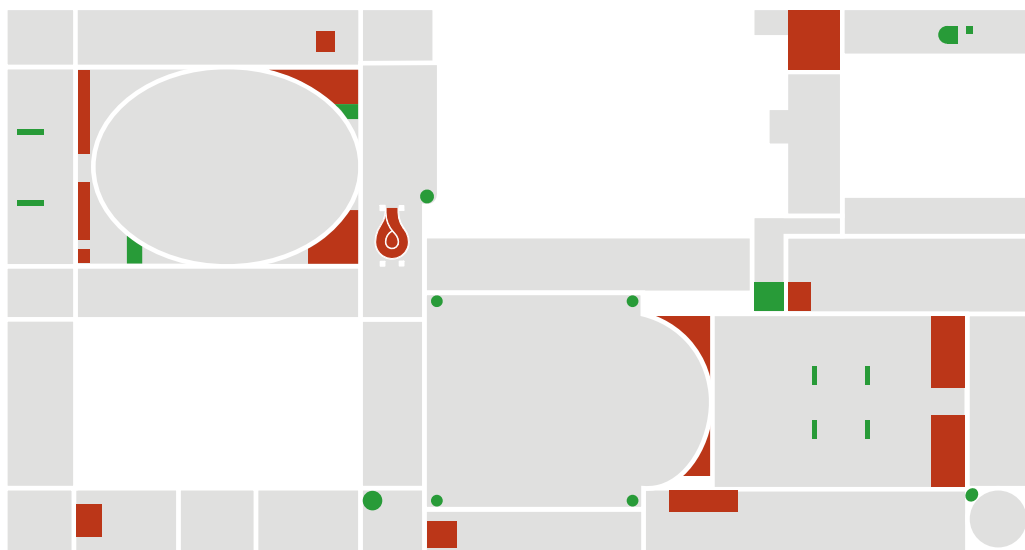


NIVEAU 0 - RDC

Existing distributions



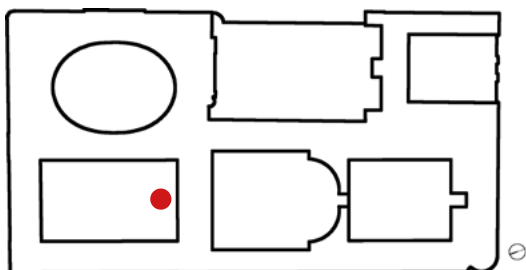
All pictures © Takuji Shimmura



NIVEAU 0 - RDC

Rationalisation of vertical distributions built into the gaps

These new distributions are vertical but also horizontal. Oriented north/south and east/west, they organise the technical innervation as well as the movement of users and easy access to the collections. This new arrangement should ensure the long-term functional durability of the building, regardless of user or departmental boundaries, beyond the necessary programming contingencies. These internal distributions now shared by all BnF staff, are also places where the different departments, which were previously isolated from each other, can meet. This desire for transparency and connection is expressed first of all through the creation of a new





the glass gallery links the east and west sides of the Quadrilatère

(Re)discovering and creating links

From the outset, the architects had to reconcile in their project the status of a place devoted to research with that of a place designed to welcome a wider public and for new uses. They also wanted to create the necessary conditions allowing for the discovery of spaces with a high heritage value and for other more modest but equally interesting spaces for other uses, as witnesses to the history of the library.

Finally, they had to find a way to create a link between the different architectural forms and styles that characterise site in order to better reveal them.

To present the beautiful rooms without having to enter the silent or archival spaces, the architects created numerous glazed structures that offer views, reveal these spaces and make it easier to find one's way round this vast building. They wanted to take advantage of the project to reveal the geography and uses of a site that was previously closed in on itself and not very legible due to successive construction campaigns spread over time. To achieve this, they imagined enabling individual visitors and users to evolve in parallel universes while being simultaneously in a single coherent intervention.



Glazed distribution on all levels in internal corridors in the axis of the Oval room



Perspective towards the glass gallery, the Mazarin gallery and the Performing Arts department from the landing of the grand staircase



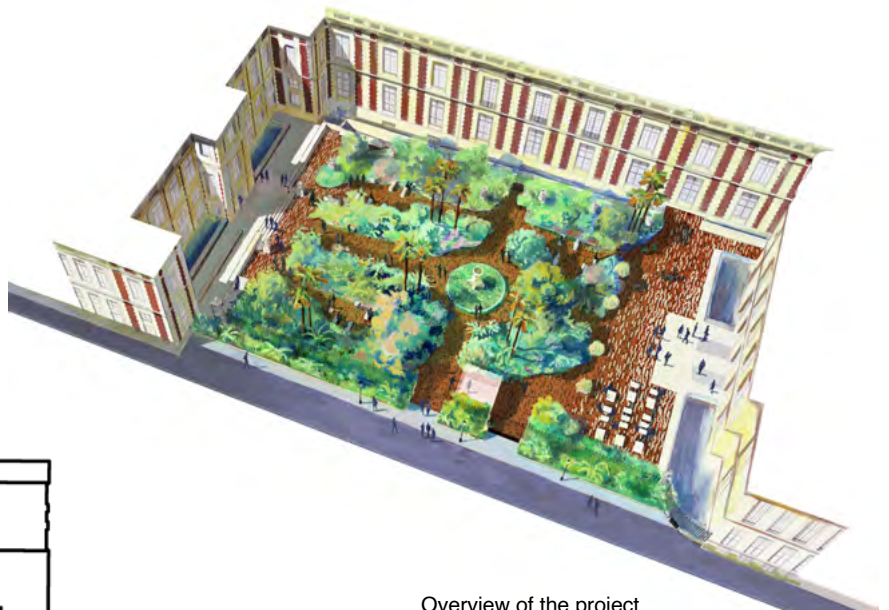
View from an internal circulation

The new Vivienne Garden

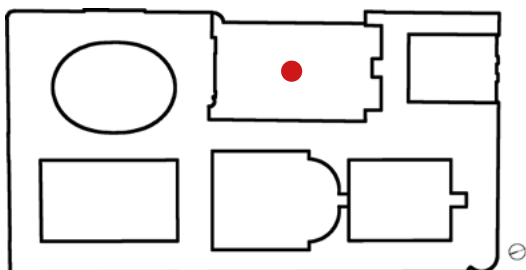
entrance on the ground floor on the rue Vivienne This desire for transparency and connection is expressed first of all through the creation of a new entrance on the ground floor on the rue Vivienne side. It is expressed in the façade by the transformation of three existing windows into high doors opening onto the garden. Here, a mezzanine has disappeared and, in place of low-ceilinged offices, a new hall offers a space of much larger dimensions. A long perspective punctuated by stone arches now links the two sides of the quadrilateral: the Labrouste vestibule on the main courtyard and the Vivienne Hall on the garden.

This new entrance is in keeping with the garden (Gilles Clément and Atelier Tout se Transforme). The exterior floor, laid out in red and white bricks, plays with the materials and colours of the stone and brick facades. The brick paths become sinuous, crossing the garden to reach, in the axis, the Hôtel Tubeuf resting upon its new stone base and its terrace.

This work on the thresholds and entrances has transformed two formerly «rear» facades (Vivienne and Tubeuf) into main facades that that now frame and structure the garden.



Overview of the project





New entrance from the garden to the Vivienne hall - Landscaping work in progress - Delivery autumn 2022



New entrances and garden terrace at the Hotel Tubeuf

The great hall and the main staircase

In architecture, the staircase is an object of choice. Its space, form and place say a lot about the way it has been designed and thought out. Nowadays, it is often classified as a utility, a fire safety necessity, and can be punished in a dark corner of the plan, «caged», disappearing from our view... It has gone from being a major player to a secondary role. The new main staircase of the Richelieu Library is in itself an important part of the restructuring, as much as it is part of an overall project that deals with the question of distributional space.

Horizontal circulation, galleries and staircases create new paths and new connections between the multitude of rooms of bookstacks, work spaces and reading rooms, connecting all the departments of this great vessel and creating cross-cutting links between institutions, to form passageways and to ventilate the compact quadrilateral, and exceed the expectations of the programme. This was the ambition of the architectural project.

After many months of study, the architects concluded that it was necessary to replace the old main staircase with a new one that would better express the renewal of the Richelieu Library. Its shape is a geometrical and constructive element inspired

by the location. Along the way, starting from the design formulated by the architects for the renovation of the site as a whole, the layout of the main staircase became more precise. As questions were raised, doubts expressed and opposition voiced against this singular point of the project, they re-examined the design, testing multiple alternative hypotheses.

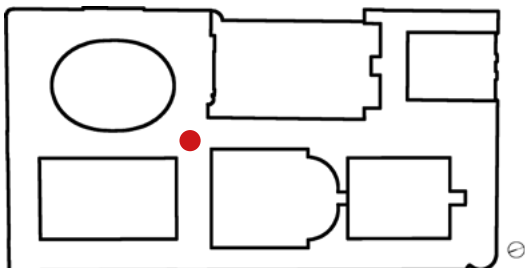
Each time this research strengthened their conviction as to the validity of the intention, at the same time they were constantly pushed to respond with more precision to the form and construction of this object. To objections based on principle - Why demolish this grand staircase? - the architects contrasted an analytical approach, an assessment of the situation, and a vision of what was at stake in the long-term for the renovation of the Richelieu site. They tried to convince the public of the need to transform the site beyond a simple copy and paste restoration.

The intention shared by all the players to create a new entrance to the site via the Vivienne Garden enabled them to achieve profound transformations. The architectural project thus proceeds from a series of interventions which together create new perspectives, radically changing the perception of the library from

the public space. The staircase is part of the wider architectural choice to recompose a set of spaces around it by offering fluid and continuous paths and perspectives from the rue Vivienne to the rue de Richelieu, linking the major public spaces of the site.

The creation of a garden and its reception kiosk, the creation of the Vivienne accesses and hall, the visibility from the access to the Oval Room, the creation of a new grand staircase, the glassed-in footbridge, the BnF museum, the terrace of the Hôtel Tubeuf... all these individual projects are to be understood as part of a search for spatial «transversality» offering new functional possibilities. Here, as elsewhere on the site, the elimination of floors, and the lightening of partitions and structures frees up a precious void.

Structure, light and implementation were the tools the architects used to design and build this new staircase placed squarely at the intersection of building's main







Here the Labrouste vestibule which is entered from the main courtyard, leading in the background to the Vivienne hall and the Vivienne garden





The Vivienne hall accessible from the Vivienne garden



In addition to the contingencies linked to the absence of an overall distribution system in the building, the library lacked a hall of dimensions worthy of its status as a major cultural institution.

The large hall of honour that we see today offers a long crossing of the building that links the courtyard of honour on the rue Richelieu side to the rue Vivienne via the new garden. A cafeteria and a bookshop are directly linked to it.

The entrance to the monumental Salle Ovale that had been confiscated by the vagaries of time had to be restored, and material had to be removed to create space for this access.

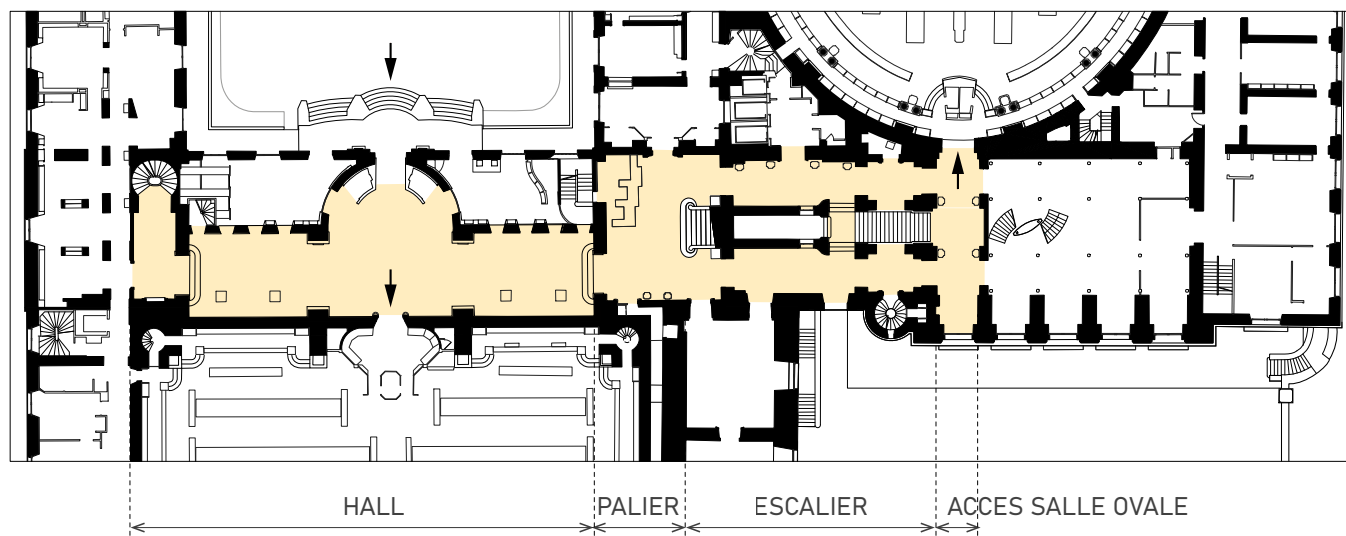
Thus, the Bruno Gaudin studio removed the very bulky masonry structure under the existing staircase and created a steel arch that gave the Oval Room real visibility from the hall.

Once this clarification had been made, it remained to imagine how to fit the large helix into the preserved stone volume. This ancient volume, with its triple arches, provided the rules of the game, so to speak. The 45 steps had to unfold in a complex balancing act to lead to the axis of the original composition initiated by Labrouste and later taken up by Pascal and Recoura. The clearest possible dialogue was sought between the old volume and the new staircase. Each playing its part without confusion, the

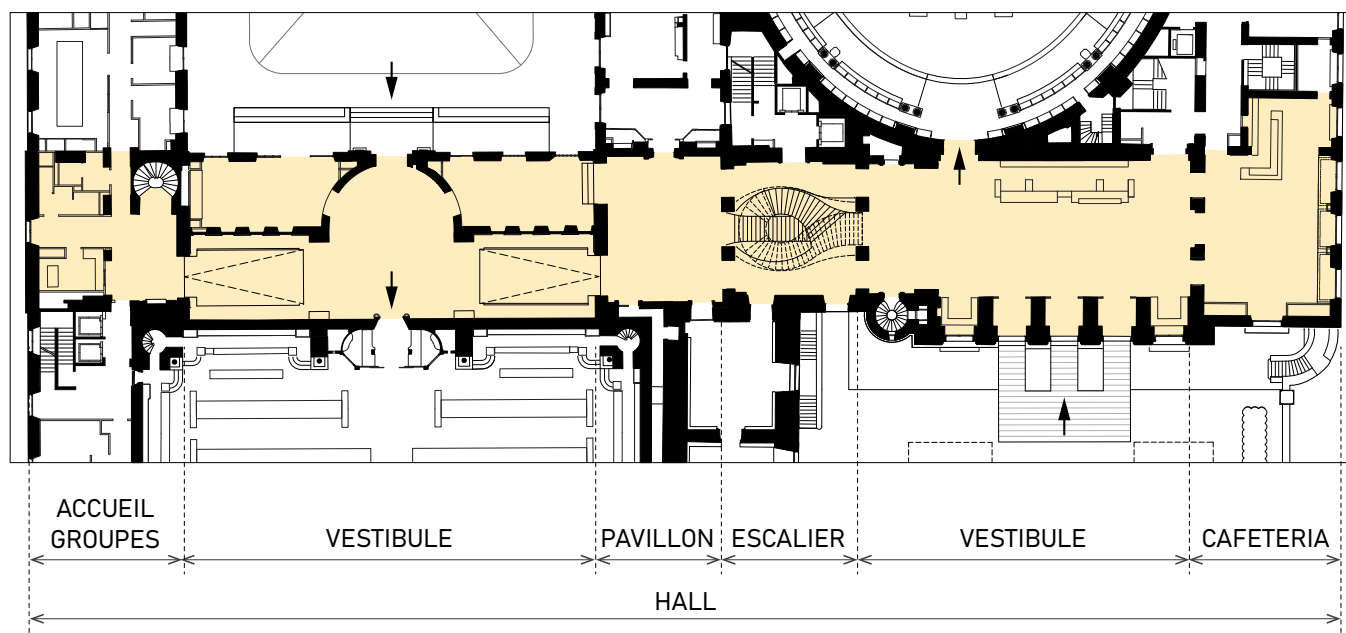
staircase would be in metal and freestanding, without intermediate support, and inserted into the stone shaft. The staircase thus suspended soars into the void, forms its great loop, brushes against the edge of the walkways, and finally slips into the stone arch. The staircase achieves its 8-metre cantilever thanks to its steel frame. The steps are spaced out and light bounces through them, revealing the lightened members towards the extrados. This dialogue between the stone masonry box and the metal framework is a nod to the history of the library and to the genius of Labrouste.

The framework is clad in aluminium, metal against metal. In addition to the fact that the low density of aluminium ensures that the structure is not overloaded, the colour of this material enhances the effect of other interventions in the library where silvery metal marks the path. Finely brushed by hand, the thick sheets of precious metal play with changing reflections according to the angles by which light penetrates into the large stone well

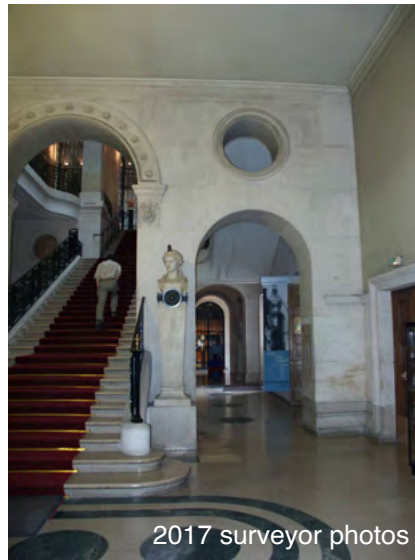
EXISTANT



PROJET



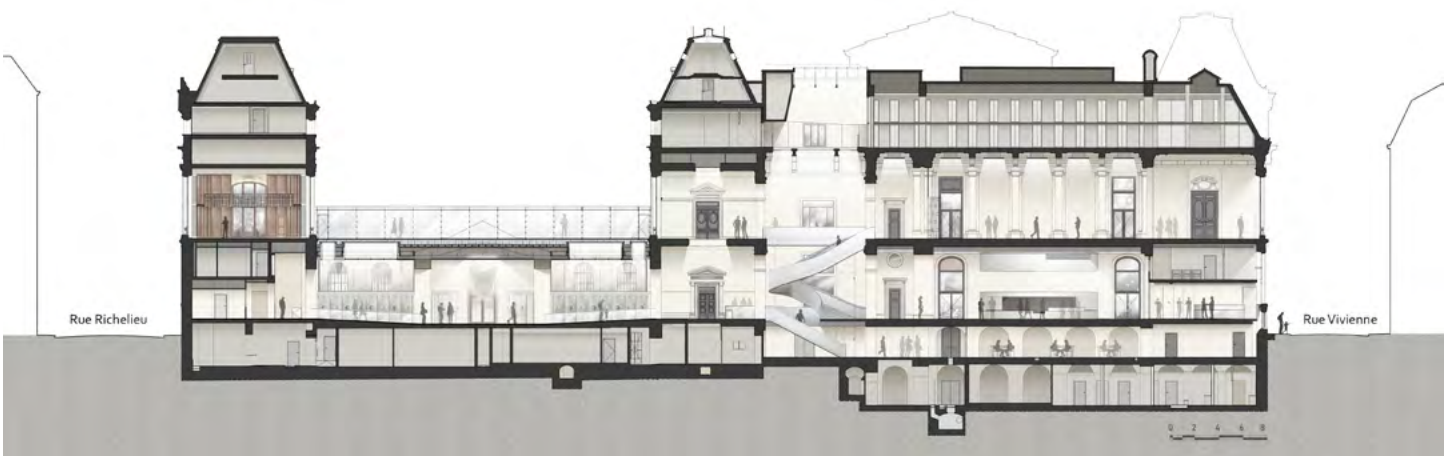
Above, the plan of the existing building and that of the now open hall. Creation of a new continuous interior space, where the Labrouste vestibule joins the Vivienne hall, which opens onto the garden, offering new views and natural light. The two spaces are joined by the open shaft of the new main staircase.



The existing staircase



Cross-section of the existing hall



Cross-section of the new open-plan hall







The staircase from the basement 1 - Access to amenities



Towards the museum



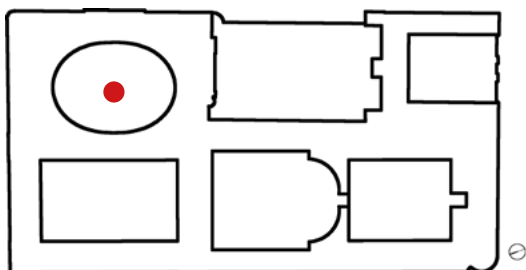
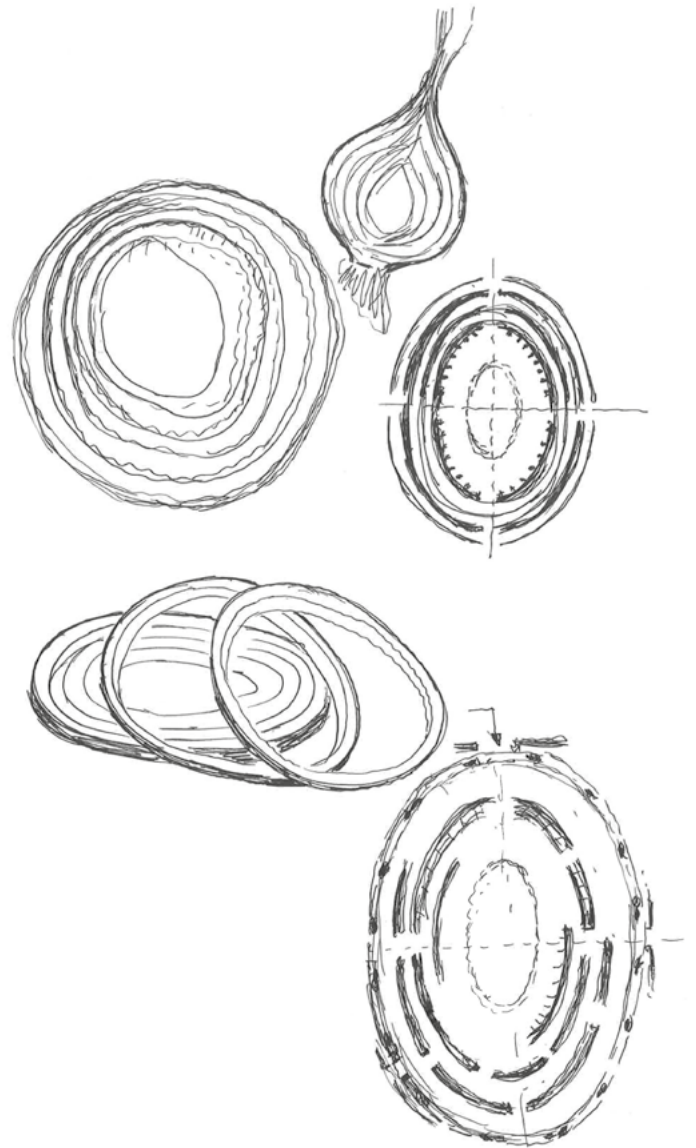
The staircase in its stone rotunda



New natural light for the staircase

The Oval Room

One enters the Oval Room from the Vivienne Hall. The centrepiece of the site, along with the Labrouste room, the BnF has developed an innovative programme here, combining a free-access reading room (the only one) with a mediation programme to discover the collections. Therefore, this room has been completely restored and refurbished. The aim was not to break with the existing architecture but to draw inspiration from the form in order to weave a link between contemporary uses and the furniture that has been preserved. The new furniture is made of oak and aluminium-coloured painted wood. They repeat the oval shape, spread out to open up passages, and are hollowed out to accommodate labels, multimedia seating, seating for sound collections, etc. Multimedia terminals and facsimile presentation supports are inserted into the crown of the existing shelving. Artificial lighting has been redesigned accordingly, with mirrored chandeliers suspended along the curved shape of the new furniture and oculi that reflect the light from the skylights at night according to different lighting scenarios (8'18" Eclairagiste)







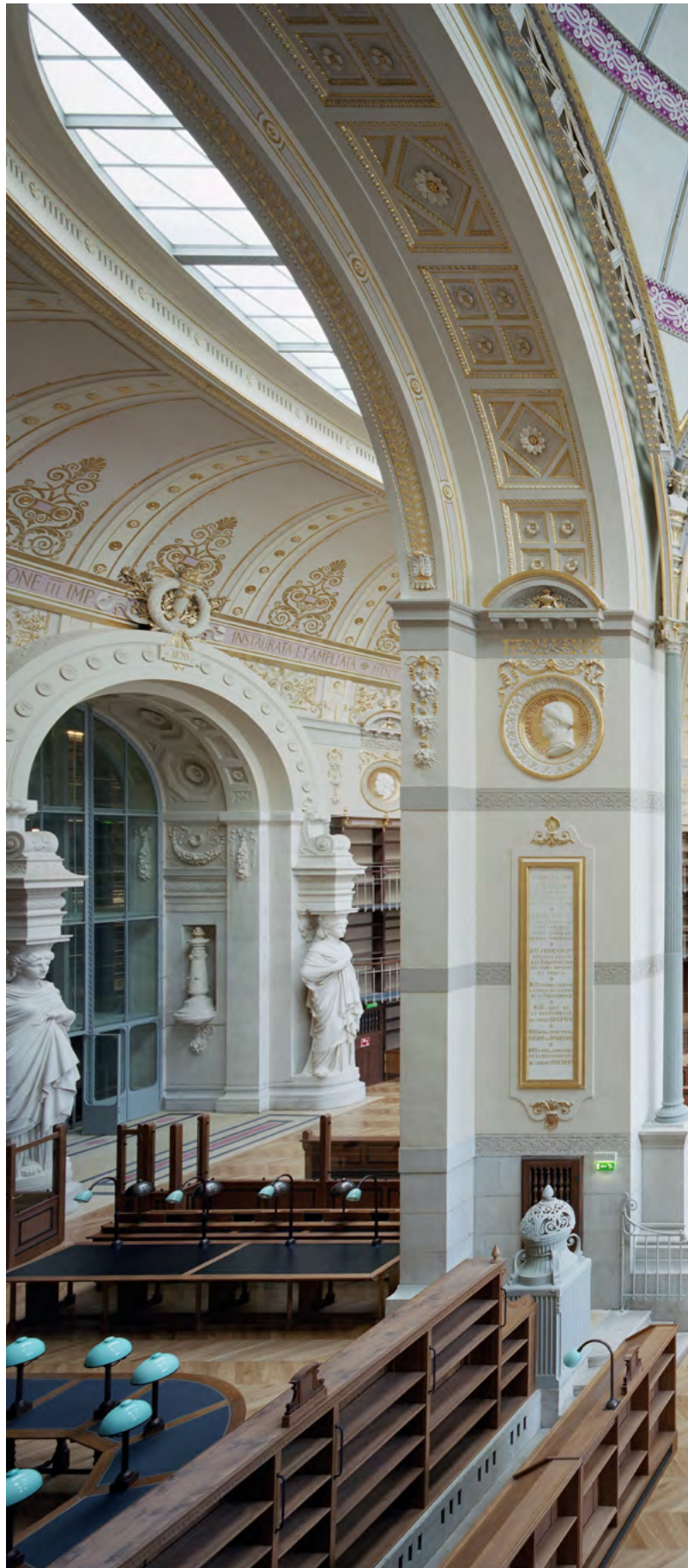
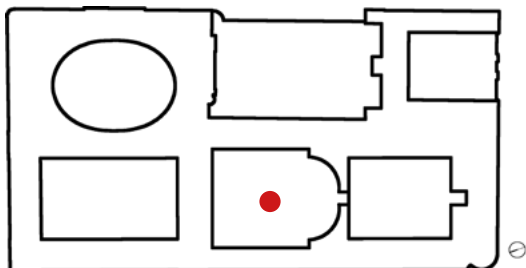


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The Labrouste room

Within the general framework of the redevelopment of the Quadrilatère, project management for the renovation of the Labrouste room was entrusted to Jean-François Lagneau, chief architect of Historic Monuments. Labrouste had responded to a relatively precise programme, i.e., to allow readers to consult the printed matter of their choice, which was brought to them at their request by bookstack managers under the supervision of curators.

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The Central bookstack area

The series of beautiful rooms stretching from the courtyard of honour to the rue des Petits-Champs consists of the vestibule, the reading room and the book storage area (the central bookstack area).

This ensemble by Henri Labrouste was built between 1857 and 1868. The infrastructure and superstructure extensions were designed by Michel Roux-Spitz in two stages: the creation of two basement levels between 1936 and 1938, followed by the raising of the five levels between 1954 and 1959.

The two basement storeys were built with a reinforced concrete framework capable of supporting the five elevated metal levels.

During the studies prior to the project, the question of preserving or destroying the central storage area was raised with regard to safety issues - fire resistance of the cast iron structures in particular - and functionality, with the idea of making this space a public reading room as an extension of the Labrouste room. Also, at the beginning of the studies, the safeguarding of the 11 superimposed levels of this great «treasure chest» was far from a given. Especially since, unlike the Salle Labrouste, this architectural ensemble was not protected as a Historic Monument and thus could be legally demolished. On the other hand, if preserved, there was nothing to keep it from being restored to its original

state (which is also true for many other locations on the site). An essential part of the Richelieu site, the central bookstack area was nonetheless a unique space in the history of architecture.

The alchemy of wood, cast iron and light

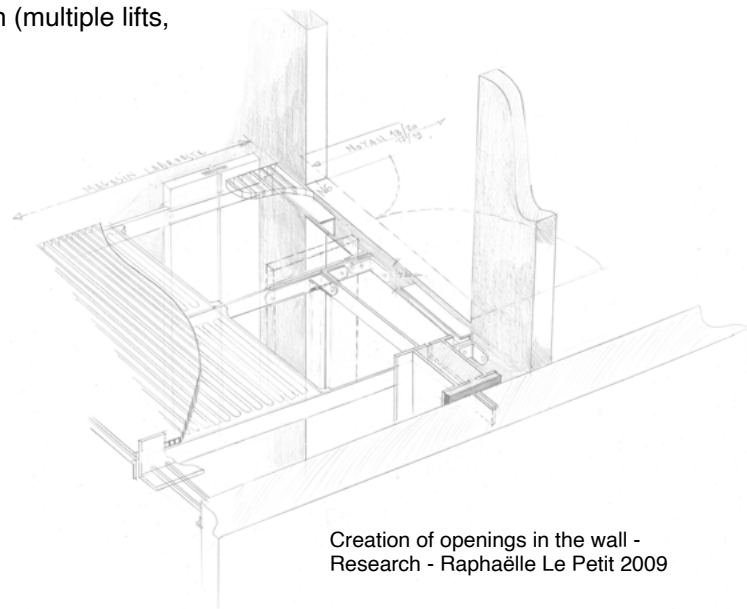
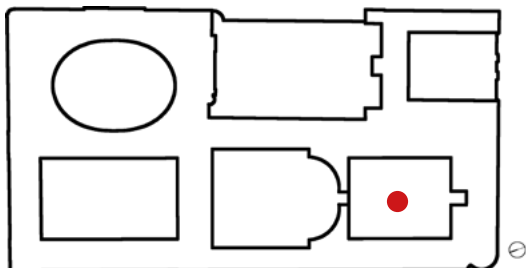
The central bookstack area is a particularly emblematic witness to the stratified history of the site. It is therefore as an exceptional piece that the architects decided to «rediscover» this industrial architecture imagined and implemented by Henri Labrouste. However, as the shop was profoundly transformed by Michel Roux-Spitz in the 20th century, it is a composite whole that must be read in 2016. It is perhaps here that the architectural approach of the Bruno Gaudin studio project is best expressed: the «interweaving» of technical architecture and history, the moment when bringing the building up to standard becomes an architectural tool to be used in spaces with high heritage value.

As the unlisted spaces form the basis of the architectural reflection, the work on the Labrouste bookstack storage area provided an opportunity to underscore the reinterpretation/transformation of a major historic space on the site. This work began with a major clean-up of the elements that had been added in the course of the densification (multiple lifts,

book lifts, additional shelving, cladding, false ceilings, etc.). This opportunity made it possible to expose the metal structures of Roux-Spitz (1930s and 1950s), woven into those of Labrouste. The desire to highlight the bookstack storage area's history with coupled with the use of a contemporary architectural vocabulary (aluminium gratings, stainless steel mesh, LED lighting, cable trays, ventilation, etc.).

Today, the historic Labrouste bookstack storage area has been transformed into a reading room. Its artificial overhead lighting has been restored thanks to the ceiling, now turned into a reflector, and the openwork transparency of cast iron floors through the installation of aluminium grating plates (smoke extraction and accessibility), and also the Roux-Spitz columns that have been revealed to bear witness to the library's transformations.

Finally, the link between the reading room and its bookstacks has been re-established through the central «nave» and the transparency of the large interior window. The project and its tools reveal the poetics of the place



Creation of openings in the wall -
Research - Raphaëlle Le Petit 2009



Central bookstack- Henri Labrouste project - 1875



Central bookstack - Densification by Michel Roux-Spitz - 1950's



Central bookstack - Transformed into a reading room in the spirit of Henri Labrouste's project - Atelier Bruno Gaudin architectes - 2016





© Takuji Shimmura

Central bookstack today



© Takuji Shimmura

Central bookstack Roux-Spitz preserved



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Central bookstack Labrouste transformed and hosting the INHA reading room in the extension of the Labrouste room

1st floor: the museum - The gallery of glass

The staircase leads to the first floor where the long hall is filled with light. It magnifies the entrances to the new museum and the manuscript and music reading room nestled in this precious jewel case. Here, the Mazarin gallery and the Salle des colonnes, which has had its mezzanine floor removed, house the BnF museum and the Department of Coins, Medals and Antiquities. In the perspective thus created, the glass gallery leads to the west side of the site towards the performing arts department. Here you can discover its exhibition space and the Rondel gallery, Labrouste's heritage bookstack storage area visible behind its high glass wall. The glass gallery offers a view to the roof, and the sky, with a surprising view of the domes of the Labrouste hall.

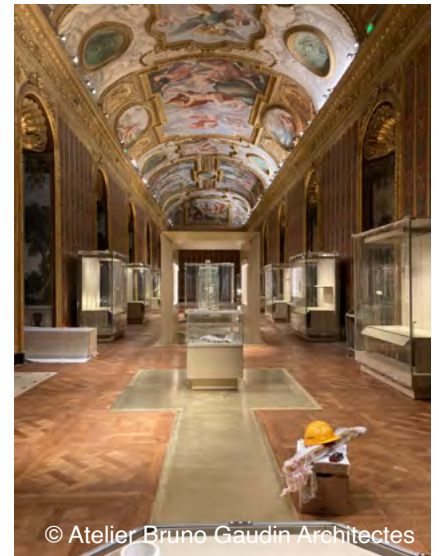
This extension of the hall on the first floor is filled with light and transparency in a sober universe of stone, glass and aluminium. The translucent glass floors (fireproof) allow light to penetrate downward, accentuating the beautiful verticality of the staircase's rotunda. The overhead light is diffused on all sides in a space delimited by the museum, which extends into the column room and the Mazarin gallery.

The colours are bright, the works polychrome, the lighting atmosphere subdued. The interplay between natural and artificial light forms thresholds.



© Marchand Meffre

The glass gallery to the Performing Arts Department on the West Bank



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The museum in the Mazarin gallery



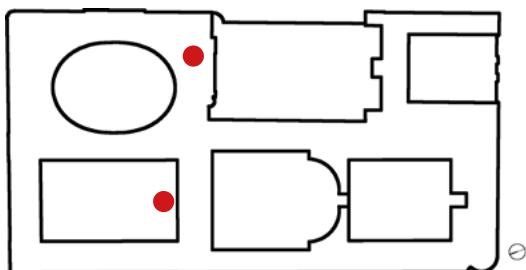
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From the arrival of the glass gallery, view of the Museum's entrance to the east in the Hall of Columns



© Atelier Bruno Gaudin Architectes

The museum in the column room





The Hôtel Tubeuf and the Roux-Spitz spaces

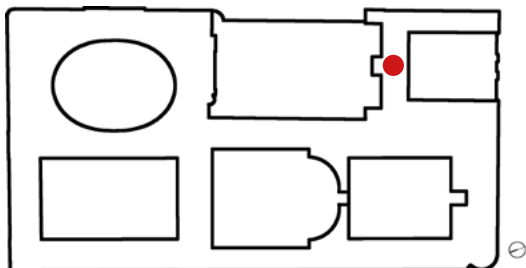
The Mansart wing and its two galleries define the north/south axis that joins the Hôtel Tubeuf. This part of the site, which was once «lateralized», is now integrated into the public passageway. Here we discover another BnF. This 1950s extension by Michel Roux-Spitz (6 levels over 3 basements!) is built within in the «preserved envelope» of the Hôtel Tubeuf, which was built in the 17th century and is itself partly inserted into a former courtyard.) A stone hall on three levels and a beautiful preserved spiral staircase provide access to the department of engravings, photography and maps. On the ground and first floors, glass walls offer a view onto the collections kept in the «green» storage trays, always following the same idea of revealing what is usually hidden. Discovered as you walk through, they bear witness to the operation of maximum densification carried out by Michel Roux-Spitz. The vast reading room on the top floor is located under a large roof shed. This floor also underwent major alterations in connection with phase 1. In front of the Hôtel Tubeuf, instead of three small staircases, the architects created a terrace overlooking the new garden (Gilles Clément and «Atelier Tout se transforme»). This work on the ground provides an independent and noble entrance to the Hôtel Tubeuf and brings together in a coherent language the three façades surrounding the garden.



Conference room

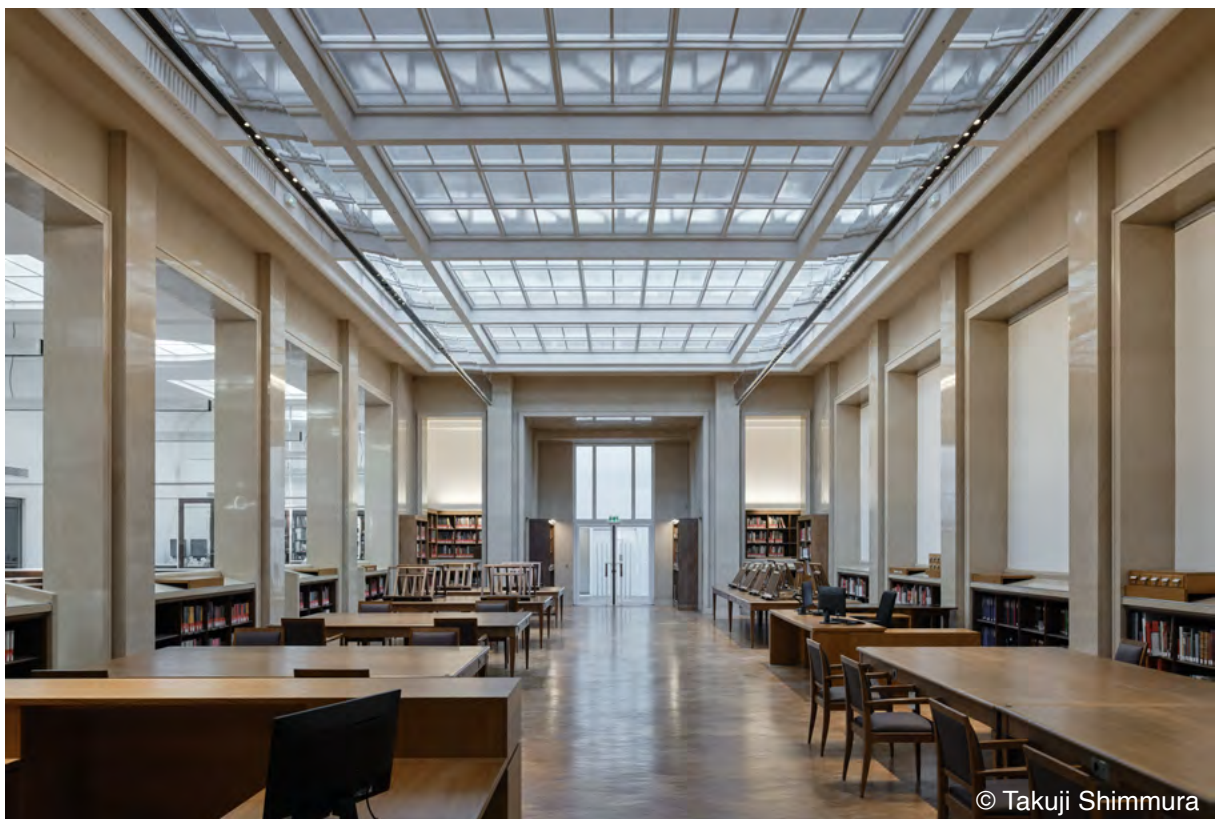


Renovated 1950's bookstacks





Roux-Spitz Hall



Prints & Photographs and Maps & Plans Reading Room

The reading rooms



The Performing Arts Reading Room



The reading room of the Ecole des Chartes



The Manuscripts and Music Reading Room



Prints & Photographs and Maps & Plans Reading Room



Labrouste bookstack - Reading room of the INHA

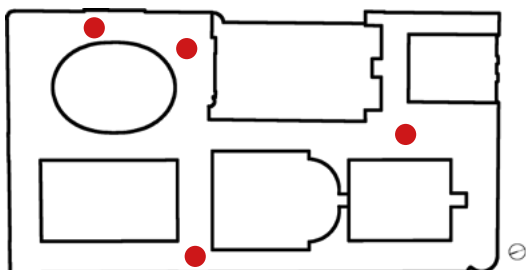
The collections of rooms - The architectural visit

Due to its long history of construction, the building's particularity is the extraordinary collection of rooms of all kinds that it contains. pass by As the building is used by both BnF staff and the public, they pass through multiple eras and programmes. For the architects, the stakes were high, because the configuration of the premises and the different periods of construction made each space a project in its own right. Whether they are public or assigned to staff, all the spaces are connected to the distribution system and its new crossing hall. In the spaces accessible to the public, the architects have created an architectural and heritage walk which, through perspectives and large windows, offers sumptuous views of the beautiful surrounding rooms, but also of certain beautiful bookstack storage areas and even of internal circulations.

In addition to the views offered to the public, these openings are also offer spaces for exchanges and discoveries between the staff of the different departments.



From the museum - View of the Oval Room





© Takuji Shimmura

From the Roux-Spitz Hall on the 1st floor view of a bookstack



© Atelier Bruno Gaudin Architectes

From the column room to an internal circulation



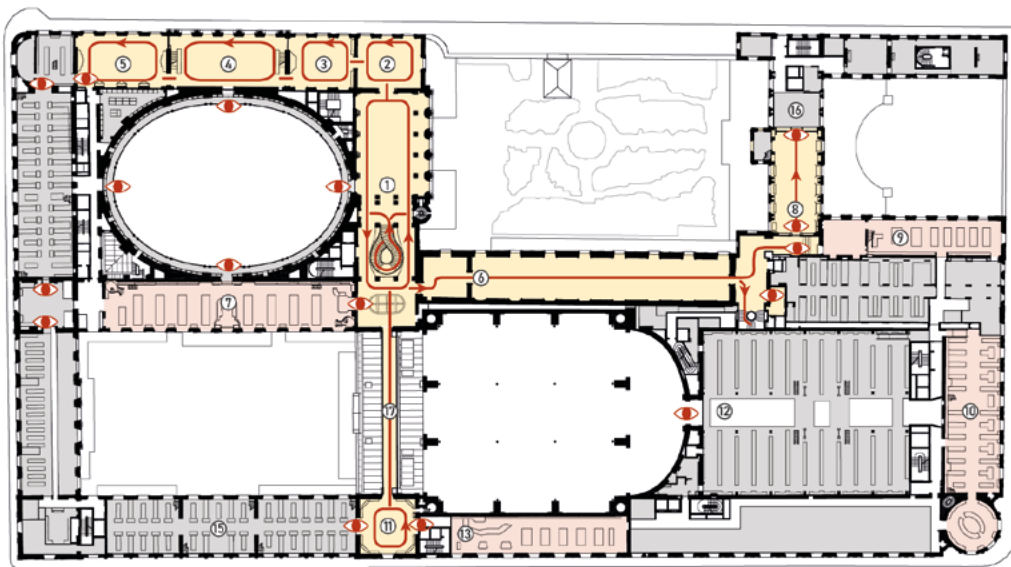
© Takuji Shimmura

View from the performing arts rotunda of the Rondel gallery



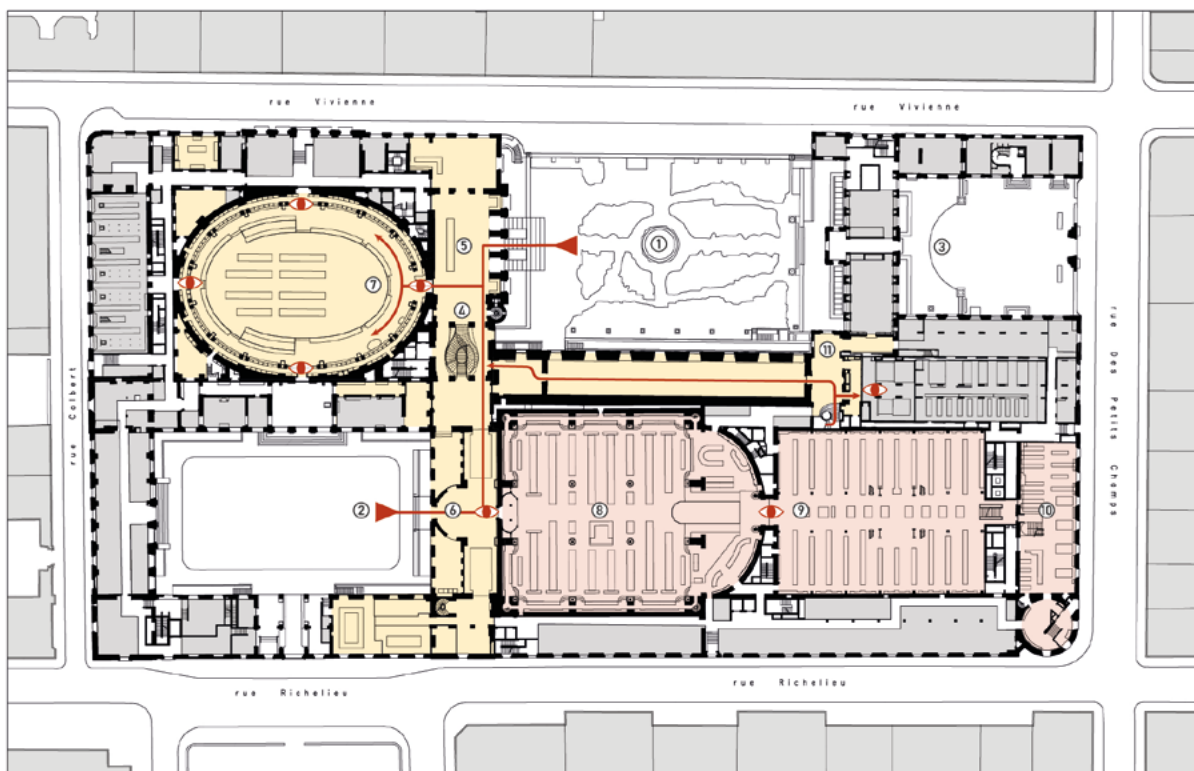
From the Roux-Spitz Hall on the ground floor, view of the large format bookstack





NIVEAU 3 - 1^{ER} ETAGE NOBLE

- | | | |
|----------------------|----------------------------------------------------|------------------------------------------|
| ① Salle des colonnes | ⑦ Salle de lecture des Manuscrits et de la Musique | ⑫ Magasin central Labrouste - Roux Spitz |
| ② Cabinet précieux | ⑧ Salle de conférence | ⑬ Salle de lecture arts et spectacle |
| ③ Salles des Luynes | ⑨ Salle de la réserve des estampes | ⑭ Chambre de Mazarin |
| ④ Salle Barthélémy | ⑩ Salle de lecture école des chartes | ⑮ Galerie Rondel |
| ⑤ Salon Louis XV | ⑪ Rotonde des Arts du spectacle | ⑯ Salle des Vélins |
| ⑥ Galerie Mazarin | | ⑰ Galerie de verre |



NIVEAU 0 - RDC

- | | | |
|----------------------|-----------------------|---------------------|
| ① Jardin Vivienne | ⑤ Hall Vivienne | ⑨ Magasin Labrouste |
| ② Cour d'honneur | ⑥ Vestibule Labrouste | ⑩ Ecole des chartes |
| ③ Cour Tubeuf | ⑦ Salle ovale | ⑪ Hall Roux Spitz |
| ④ Escalier d'honneur | ⑧ Salle Labrouste | |

0 5 10 20 50



- | | | | |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------|
| Espace public - hall - musée - conférence | Espaces de lecture | Espaces code du travail (bureaux, magasins, etc.) | ● Points de vue et promenade architecturale |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------|

The lungs of the library: the bookstacks - the work spaces

Of course, there is a lot of talk about the public reception areas and the major heritage areas, but in reality, these are only a small part of the surface area of the quadrilateral.

The majority of the site, invisible to the public, is used for archive storage in particular, but also for staff workplaces (workshops and offices). These areas, which are hidden from the general public, have been the subject of special attention. Some of the existing bookstacks have been preserved and adapted as evidence of the Quadrilatère's evolution: Labrouste's self-supporting wood and metal stacks (end of the 19th century) or Pascal's (end of the 19th century and beginning of the 20th century), and Roux-Spitz's stacks (1930s and 1950s). Others are new and sometimes self-supporting, as in the past, to ensure the attic volume remains visible.

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© Takuji Shimmura

New bookstack in the attic



Pascal XIX^{ème} bookstack conserved - Renovated in 2022



Pascal XIX^{ème} bookstack conserved - Renovated in 2016



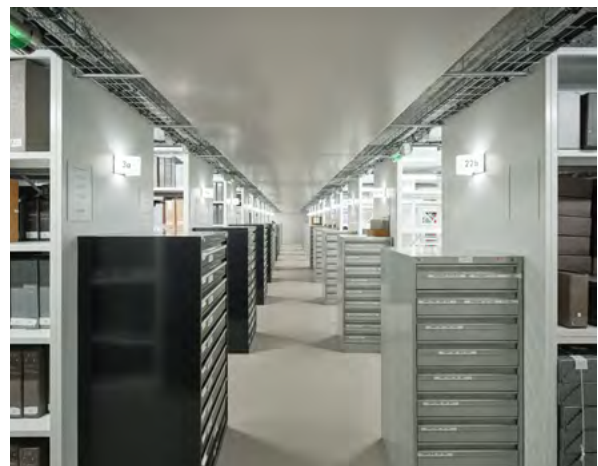
Roux-Spitz 1950's bookstack conserved - Renovated in 2022



Roux-Spitz 1930's conserved - Renovated in 2022



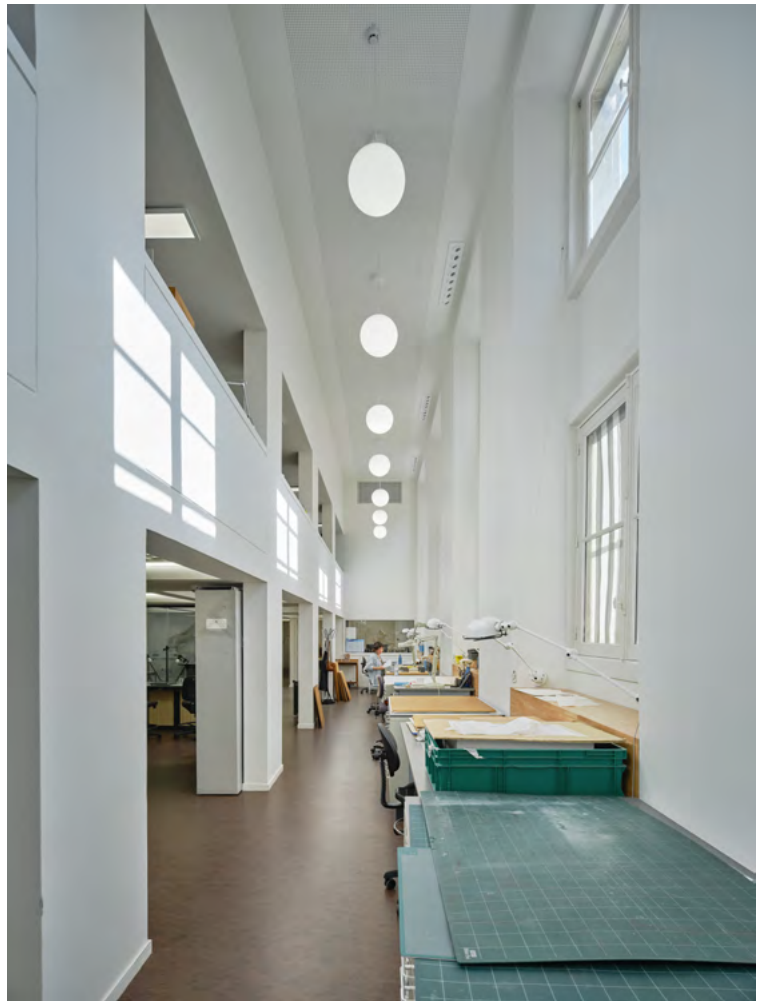
Central bookstack 1950's - New bookstack 2016



New bookstack in the Pascal crypt

Work spaces were inserted wherever possible to create continuous horizontal circulations from one end of the building to the other, regularly punctuated by new lifts and staircases. It was important to keep in perspective possible changes in departmental boundaries. To this end, entire levels of new floors were created, particularly on the 2nd and 7th floors. In the offices, the agency worked on the theme of windows, which, depending on the location, were raised, lowered or sloping...

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Atelier Roux-Spitz (1950's) - Transformed (2022)



Back room bank of the Print Reading Room



Workshops above the Mazarin Gallery (2022)



Workspace - Prints & Photographs and Maps & Plans Departments



Atelier Roux Spitz (1950's) - Transformed (2022)

Tertiary spaces

The Quadrilatère programme also consisted of creating work spaces dedicated to the staff of the various departments. Observing the walls of the offices gives one an idea of the pressure exerted by technology and its necessary integration into the premises. In order to create optimal spaces, the networks of utilities are organised in such a way that their envelope becomes an integral part of the interior architecture. The walls are «sculpted» by the technology: a shaft becomes a bench, a light well, a cornice, a ceiling recess...



Attic offices and technical integration



Open space in the attic



Large double height offices



Attic offices and technical integration



Staging of windows in some offices due to the installation of floors



Before



The attic after clearing the shelves



Rotunda corner rue Richelieu/Petits



Rotunda corner rue Richelieu/Petits Champs



Labrouste bookstack



Vestibule Labrouste



Work space in the basement



© Géomètre 2017

Avant la galerie de verre



© Géomètre 2017

La salle ovale



© Takuji Shimmura

The Great Staircase



© Takuji Shimmura

The Museum of Coins, Medals and Antiques and its mezzanine



© Takuji Shimmura

The Mortreuil room and its mezzanine (will become the future hall)



© Takuji Shimmura

Colbert bookstack



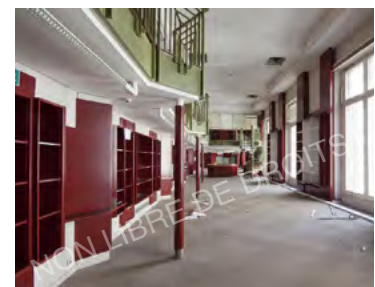
© Surveyor 2017

Access to the Oval room



© Takuji Shimmura

The workshop under the roof



The Performing Arts Reading Room

Data sheet

CLIENT

Ministry of Culture
Ministry of National Education –
Higher Learning – research and
innovation
Delegated project management:
OPPIC

SURFACE

69 036 m² (Net Internal Area)
of which classified premises: 2
400 m² (Labrousse Room, Galerie
Mazarin, Mazarin's Room, Mansart
Gallery)

COST OF WORKS

Total cost: 153 504 000 € HT
Total surface: 69 036 m² shon
Atelier Gaudin: 141 043 000 € HT
Architect of Historic buildings: 12
461 000 € HT

WORKS PHASE 1

Project management:
Commissioned Architects: Atelier
Bruno Gaudin & Virginie Brégal
with Raphaela Le Petit project
manager assisted by Guillaume
Céleste, Nicolas Reculeau and
Céline Becker
Coordination with the fire
department and prevention
specialist: Casso & associés
Technical engineering firm: Egis
bâtiments with Régis Lelièvre
project manager
Economist: Thierry Hellec
Lighting engineer/designer: 8'18"
(Georges Berne et Emmanuelle
Sebie project manager)
Architect in chief of Historic
buildings: Jean-François Lagneau
Lighting engineer for the Labrousse
Room: Cabinet Cizel

PHASE 1 - GAUDIN MISSION – LEAD ARCHITECT

• Company works for the whole
building + restoration of roofs and
facades

Lot 01 Pradeau Morin (demolition,
structural work, CMB (carpentry),
SNCP (roofing), COBA (stone))
Lot 02 DGC dismantling (cleaning,
demolition)

Lot 03 Carpenters of Paris (exterior
joinery)

Lot 04 Spie Partesia (lining,
partitions); DBS (false ceilings);
1001 Couleurs (painting); France
sols (flooring)

Lot 05 Bonnardel (interior joinery)

Lot 06 Serrurerie Bernard
(locksmithing, ironwork)

Lot 07 Bruynzeel (shelving)

Lot 08 Balas & Eiffage thermie
(plumbing, heating, ventilation, air
conditioning, synthesis)

Lot 09 Eiffage énergie (low and
high voltage)

Lot 10 Thyssen (ascensoriste)

Lot 15 Pradeau Morin MH
(restoration of facades)

PHASE 1 - JF LAGNEAU MISSION - CHIEF ARCHITECT OF HISTORIC BUILDINGS

• Restoration of the Salle
Labrousse

Lot 11 Mériguet Carrère -
restoration of decors

Lot 12 Pierrenoël - Masonry -
stonework and plastering

Lot 13 Balas – roofing

Lot 14 Aubert Labansat - carpentry

Cost of works: 5,5 M € HT

• For the north façade of the
Labrousse Hall (Listed):

Lot 01 Pradeau et Morin (masonry
and stonework)

Lot 15 Roussière (lead cover)

Cost of works: 220 000 € HT

• For the Viennot, Van Praet and
Voltaire rotunda and BENC wing
decorations and painted ceilings
Arcoa (Restoration of decors)

Cost of works: 400 000 € HT

• Manuscript reading room
- restoration of the floor and
furniture:

Lot 14 Aubert Labansat (Interior
joinery)

Cost of works: 215 000 € HT

WORKS PHASE 2

Project management:

Architects: Atelier Bruno Gaudin &
Virginie Brégal architectes
with Olivier Peyrard and Raphaela
Le Petit chiefs of project assisted
by Benoit Lochon

Coordination with the fire
department and prevention
specialist: Casso & associés

Technical engineering firm: Egis
bâtiment

Economist: Laurent Taillandier :
Lighting engineer/designer: 8'18"
(Georges Berne and Emmanuelle
Sebie)

Chief architect of Historic buildings:

- Michel Trubert: Mazarin gallery,
Mazarin room and decors of the
Mansart gallery

- J.F. Lagneau: restoration of the
decors in the Salle Ovale, the
Salon Louis XV and the Salle de
Luynes.

**PHASE 2 - GAUDIN MISSION -
LEAD ARCHITECT**

- Companies for the whole building + the roofed area + the redevelopment of the Oval Room
- Lot 01 Degaine-Petit (demolition, structural work, carpentry, stone)
- Lot 02 Snadec (cleaning, demolition)
- Lot 03 Balas (Cover)
- Lot 04 SPIE Partesia (lining, partitions); DBS (false ceilings); 1001 Couleurs (painting); France sols (flooring)
- Lot 05 Bonnardel (interior joinery)
- Lot 06 Alkimoa (locksmithing, ironwork)
- Lot 07 Samodef Forster (shelving)
- Lot 08 SPIE Batignolles (plumbing, heating, ventilation, air conditioning, synthesis)
- Lot 09 Eiffage énergie IDF (low and high voltage)
- Lot 10 Kone (lift operator)
- Lot 11 Charpentier de Paris (Exterior joinery)
- Lot 12 Schaffner (Main staircase)
- Cost of works excluding classified premises: 66 520 000 € HT

- Companies for the restoration of facades
- Lot 24A CCR (Scaffolding - Masonry - Stonework)
- Lot 24B Chevalier (Sculptures)
- Lot 24C UTB (Coverage)
- Cost of works façade: 3 723 099 € HT

**PHASE 2- MICHEL TRUBERT
MISSION - CHIEF ARCHITECT
OF HISTORIC BUILDINGS**

- Restoration of the Mazarin Gallery: 2 173 150 €
- Restoration of Mazarin's room:

575 247 € HT

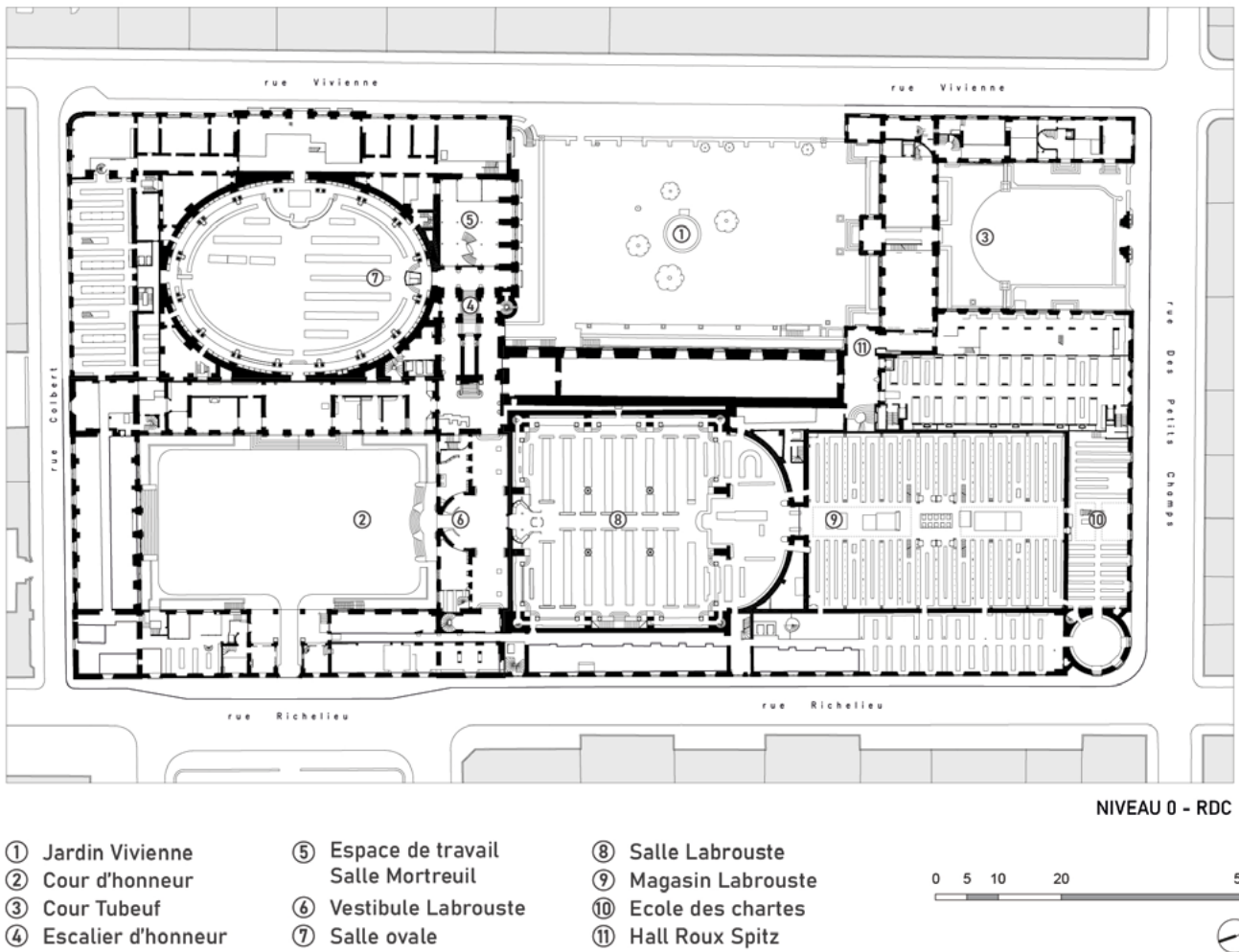
- Restoration of the Mansard Gallery: 767 601 € HT
- Degaine (Stone masonry)
- Aubert Labansat (Interior joinery)
- DLB (External joinery)
- Alix Laveau (Painted decorations)
- Atelier Mariotti (Stucco and gilding)
- Eiffage énergie (Chandeliers)
- Atelier Ferignac (Carpentry)
- Lanfry (Stone masonry)
- Cost of works: 3 516 000 € HT

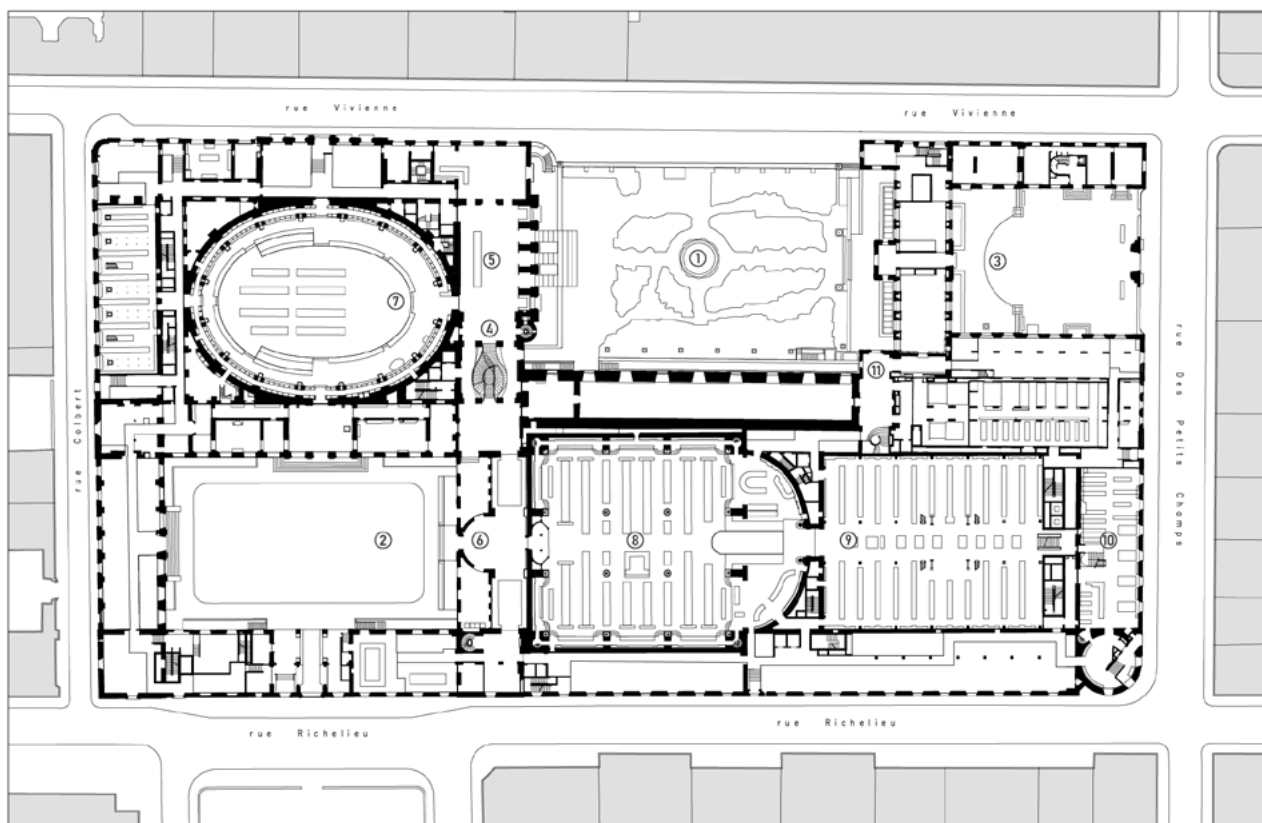
**PHASE 2 - JF LAGNEAU
MISSION - CHIEF ARCHITECT
OF HISTORIC BUILDINGS**

- Oval Room: historical restoration of the existing decorations and furniture preserved
- Meriguet Carrere (Restoration of decors)
- Bonnardel (Restoration of preserved tables)
- Cost of works Oval room: 1 294 770 € HT

- Restoration of the Salon Louis XV:
- Alix Laveau (restoration of paintings)
- Atelier La Chapelle (restoration of furniture) with Atelier Mariotti (gilding of furniture)
- Aubert Labansat (Restoration of the panelling)
- Lacour with Atelier Mariotti (Restoration of the panelling of the Louis XV salon + painting and gilding of the Salon de Luynes and the ceiling of the corner room)
- Cost of works Louis XV and Luynes Salons and Corner Room: 1 315 538 € HT

Technical documents



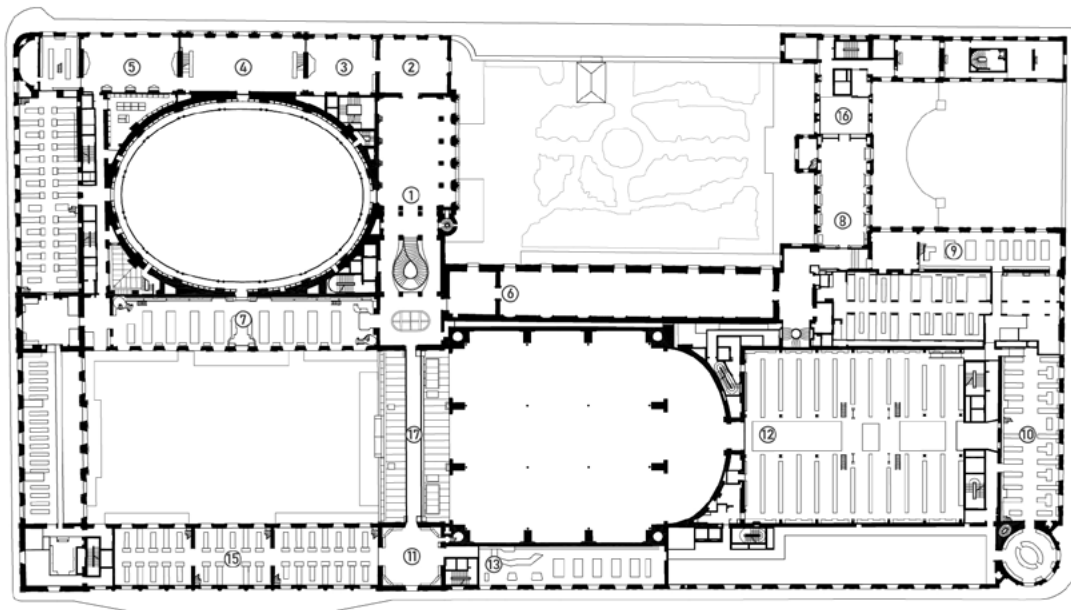


NIVEAU 0 - RDC

- | | | |
|----------------------|-----------------------|---------------------|
| ① Jardin Vivienne | ⑤ Hall Vivienne | ⑨ Magasin Labrouste |
| ② Cour d'honneur | ⑥ Vestibule Labrouste | ⑩ Ecole des chartes |
| ③ Cour Tubeuf | ⑦ Salle ovale | ⑪ Hall Roux Spitz |
| ④ Escalier d'honneur | ⑧ Salle Labrouste | |

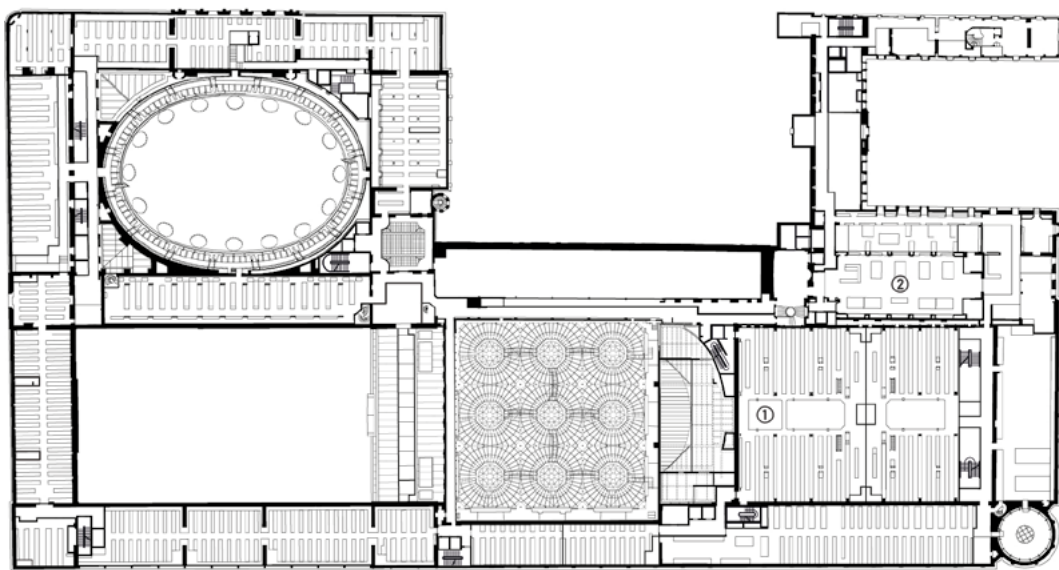
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NIVEAU 3 - 1^{ER} ETAGE NOBLE

- | | | |
|----------------------|----------------------------------------------------|------------------------------------------|
| ① Salle des colonnes | ⑦ Salle de lecture des Manuscrits et de la Musique | ⑫ Magasin central Labrousse - Roux Spitz |
| ② Cabinet précieux | ⑧ Salle de conférence | ⑬ Salle de lecture arts et spectacle |
| ③ Salles des Luynes | ⑨ Salle de la réserve des estampes | ⑭ Chambre de Mazarin |
| ④ Salle Barthélémy | ⑩ Salle de lecture école des chartes | ⑮ Galerie Rondel |
| ⑤ Salon Louis XV | ⑪ Rotonde des Arts du spectacle | ⑯ Salle des Vélins |
| ⑥ Galerie Mazarin | | ⑰ Galerie de verre |

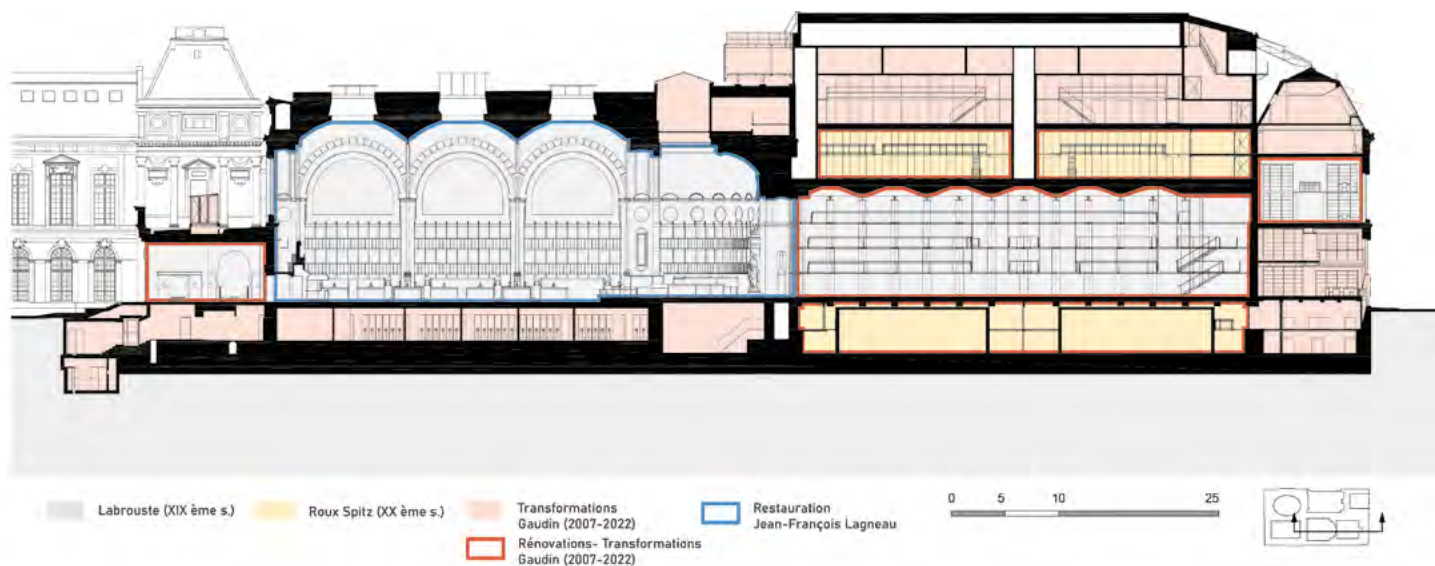


NIVEAU 6 - ETAGE 2

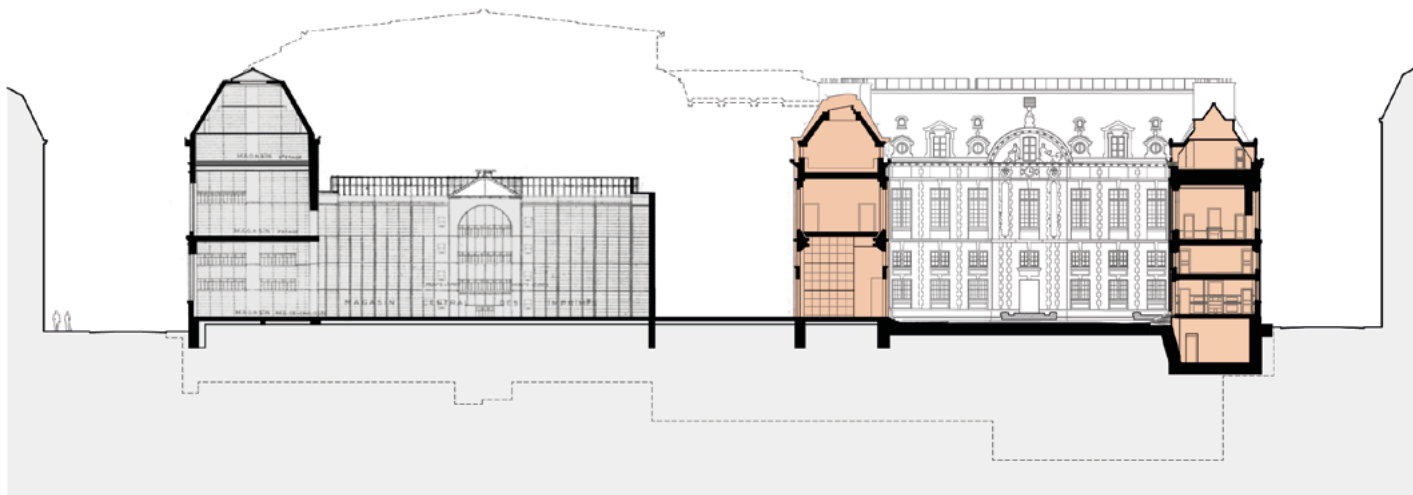
- ① Magasin Roux Spitz
- ② Salle de lecture des Estampes & Photographies et des cartes & plans

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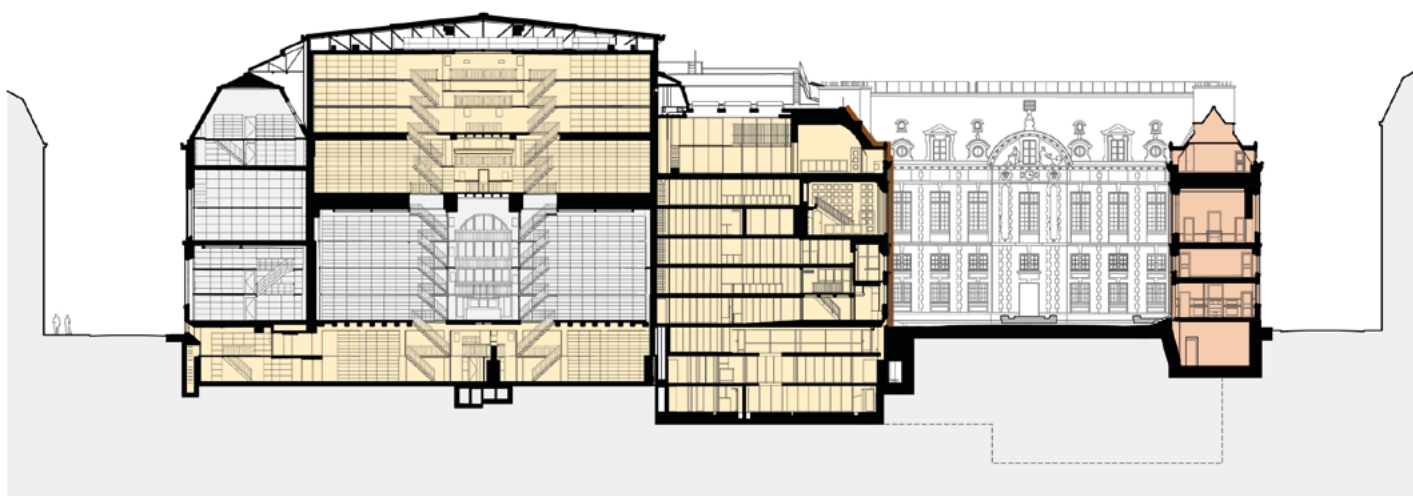




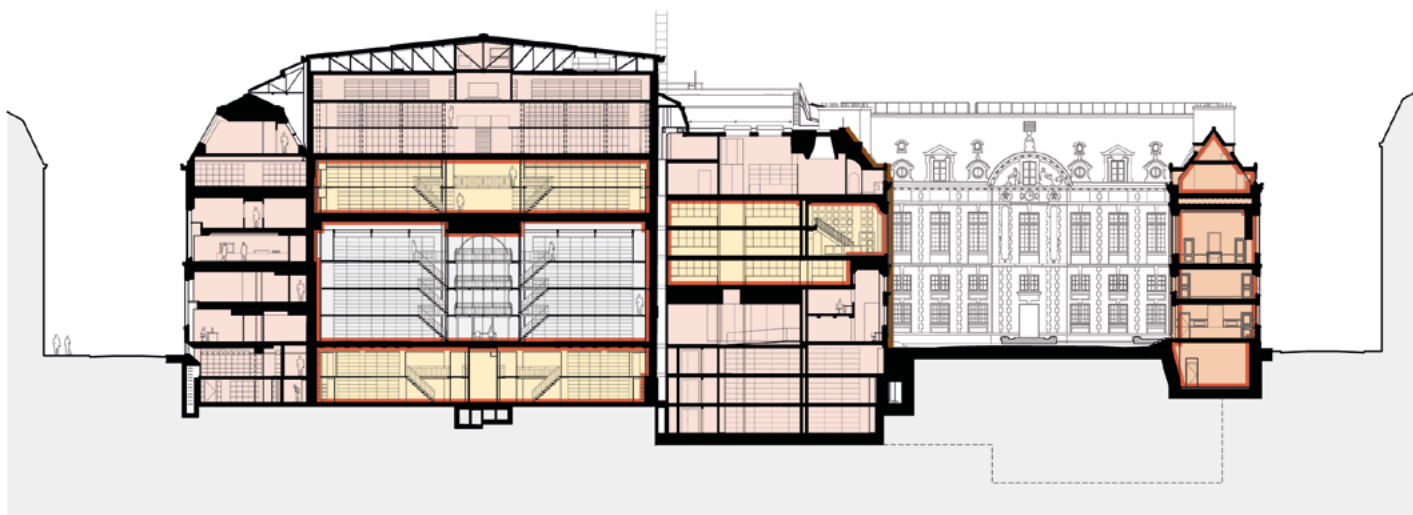
Section on Labrouste room and Central bookstack
Gaudin Architectes Project



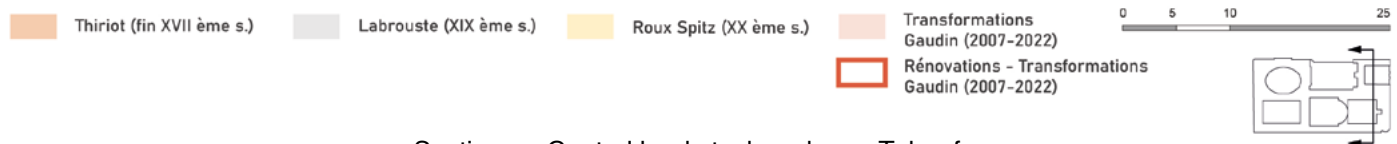
Le magasin central sur 4 niveaux est construit par Henri Labrouste entre 1857 et 1867. L'hôtel Tubeuf existant a également été partiellement réaménagé.



Densification par Michel Roux Spitz du Magasin central entre 1932 et 1955. Mise en communication de 11 niveaux de Magasins. Construction du bâtiment du Département des Estampes et des Cartes et Plans entre 1938 et 1946 dans l'emprise de l'aile Ouest de l'Hôtel Tubeuf et dans la cour.

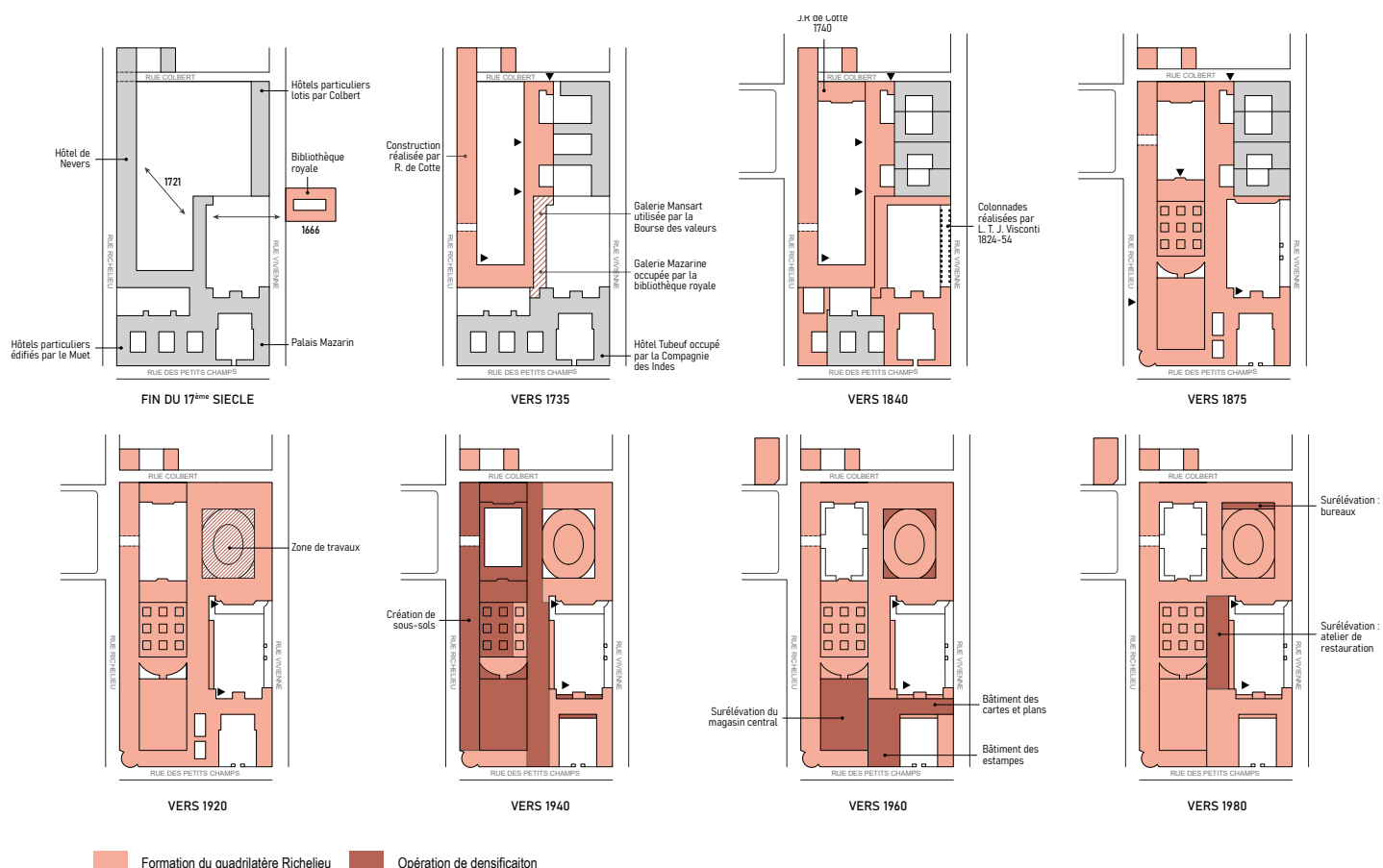


Magasin central : création de planchers CF. Rénovation du magasin Labrouste (démontage rajouts Roux Spitz) transformé en salle de lecture. Rénovation des magasins Roux Spitz conservés et création de magasins neufs. Bâtiment des Estampes : transformation et rénovation de magasins patrimoniaux et de salle de lecture. Aile Richelieu : transformation de magasins en bureaux.



Section on Central bookstack and cour Tubeuf
 Labrouste period
 Roux-Spitz period
 Gaudin Architectes project

History of the building



Based on the BnF programme file by Isabelle Crosnier - Architect and programmer
History of the construction of the Bibliothèque nationale site Richelieu
3 centuries of building and an exceptional architectural history
Additions - Densifications - Superimpositions - Demolitions - Imbrications

The main data of the site

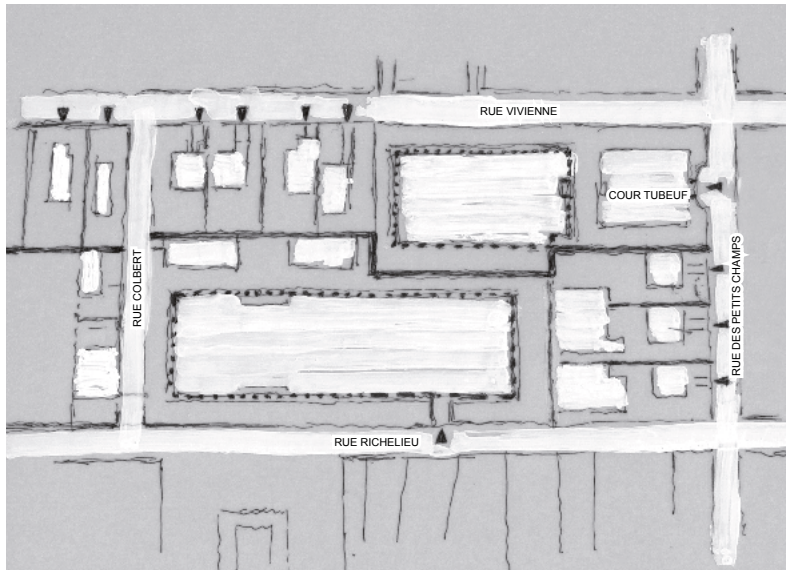


Diagram of the organisation of the Quadrilatère until the first half of the 19th century: two large courtyards, two worlds separated by the large longitudinal dividing wall

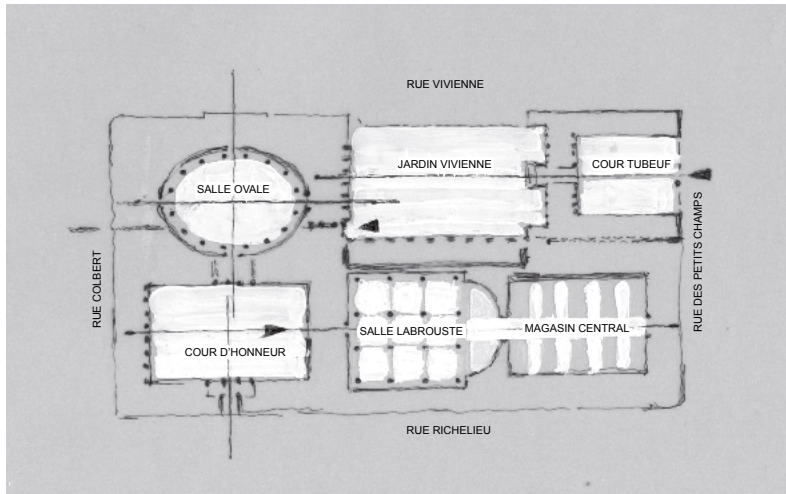
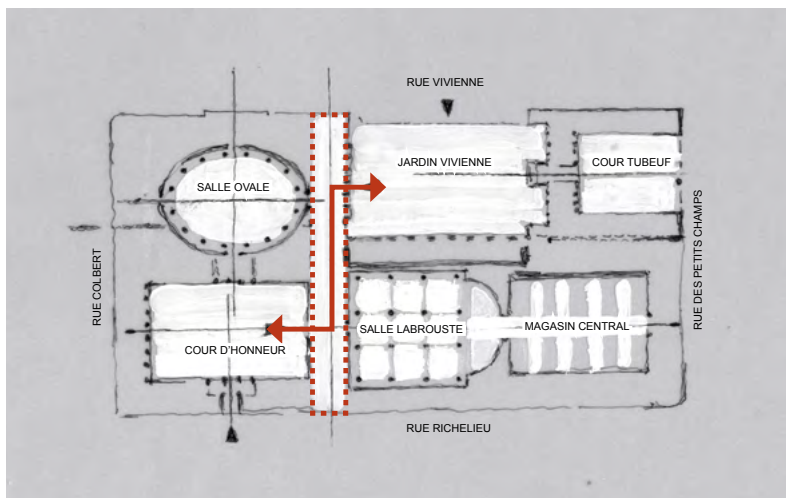


Diagram of the organisation of the Quadrilatère until the first half of the 19th century: two large courtyards, two worlds separated by the large longitudinal dividing wall

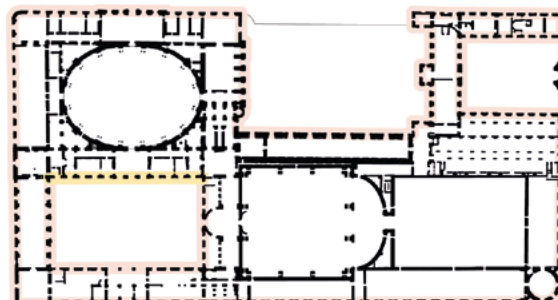


Creating transversality in every sense of the word, starting with a space that links the two sides of the site.

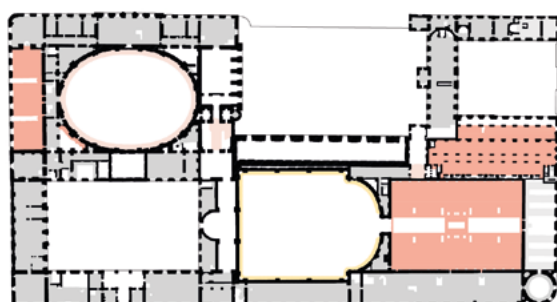
Heritage premises



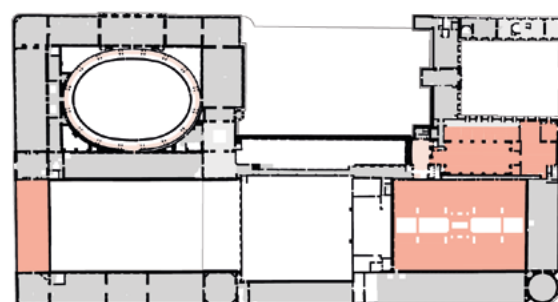
NIVEAU 3 - 1^{er} ETAGE NOBLE



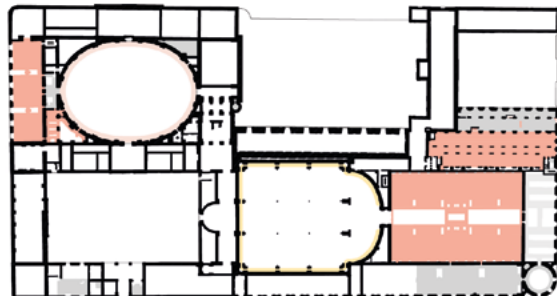
Façades inscrites et classées



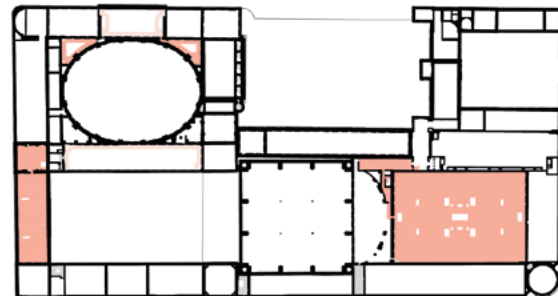
NIVEAU 2 - RDC+2



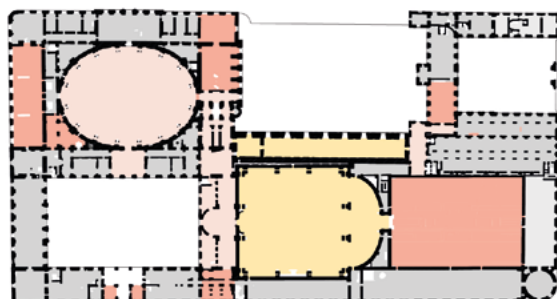
NIVEAU 6 - ETAGE 2+1



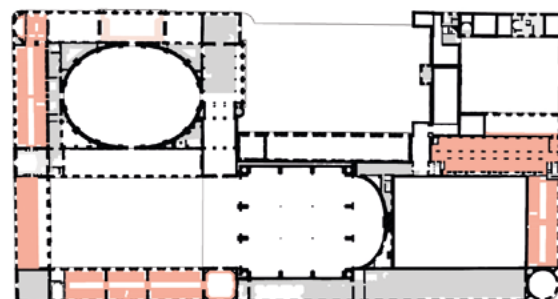
NIVEAU 1 - RDC+1



NIVEAU 5 - ETAGE 1+2



NIVEAU 0 - RDC



NIVEAU 4 - ETAGE 1+1

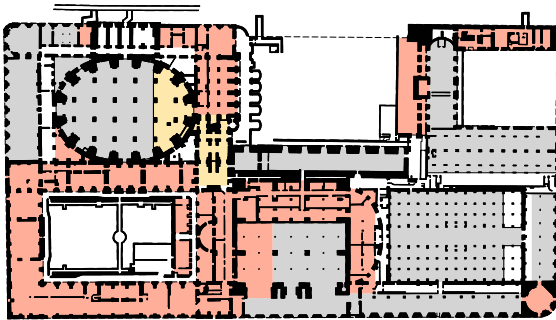
Espaces classés MH
Maîtrise d'œuvre ACMH

Espaces inscrits MH
Maîtrise d'œuvre Atelier Gaudin

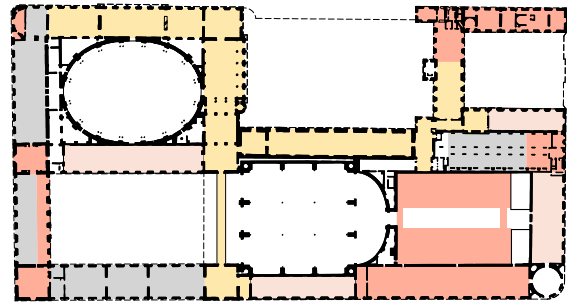
Choix Atelier Gaudin des espaces
à conserver pour mise en valeur
Maîtrise d'œuvre Atelier Gaudin

Autres locaux

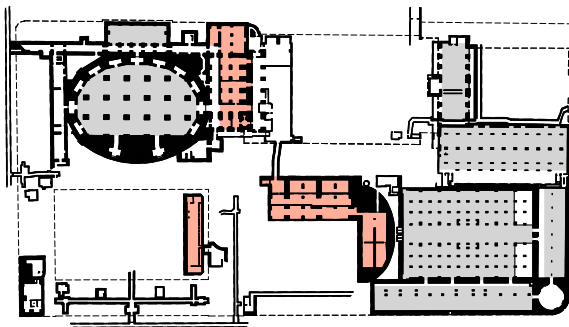
Distribution of functions



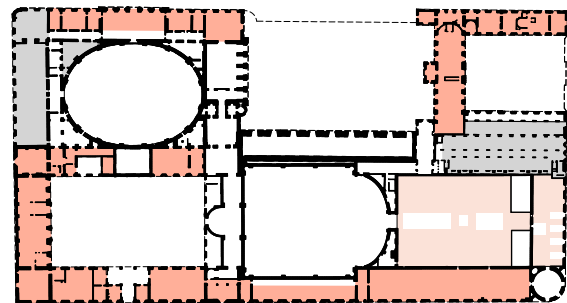
NIVEAU -1 SOUS-SOL 1



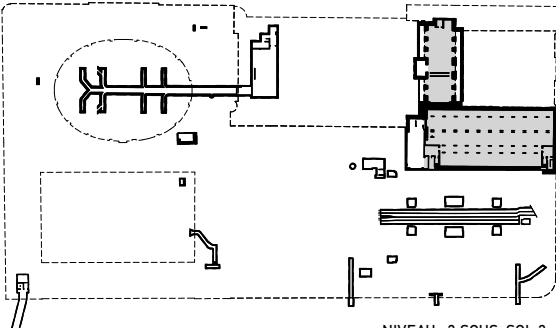
NIVEAU 3 - 1^{er} ETAGE NOBLE



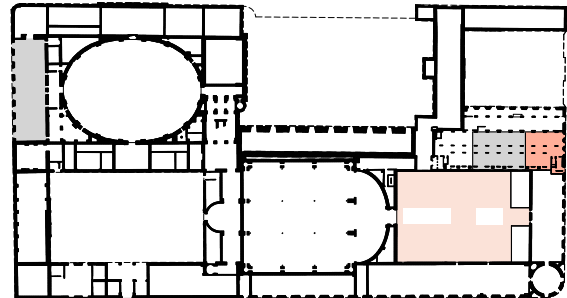
NIVEAU -2 SOUS-SOL 2



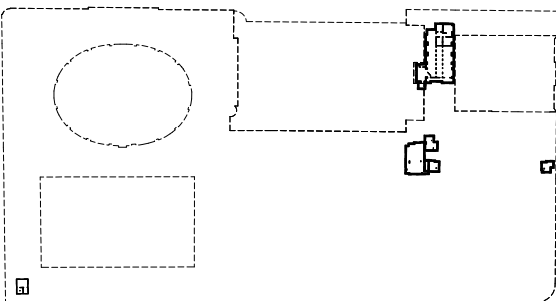
NIVEAU 2 RDC+2



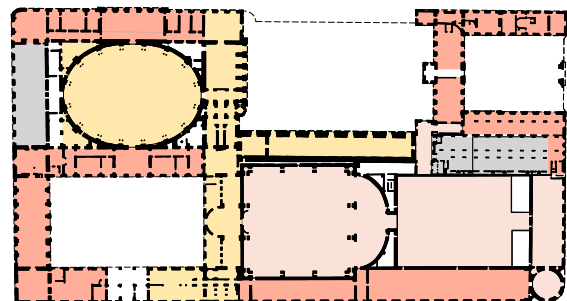
NIVEAU -3 SOUS-SOL 3



NIVEAU 1 RDC+1

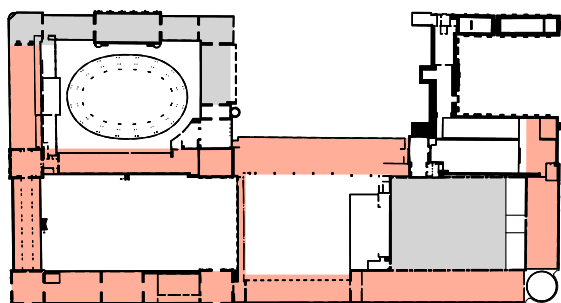


NIVEAU -4 SOUS-SOL 4

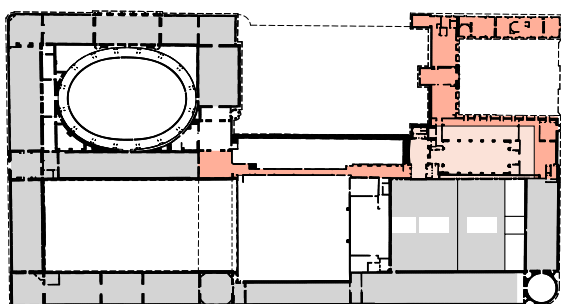
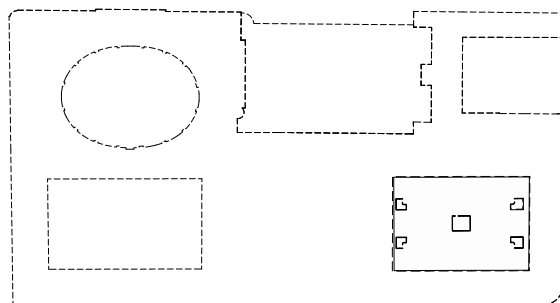


NIVEAU 0 RDC

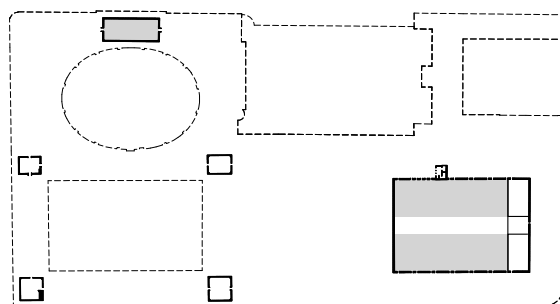
REPARTITION DES FONCTIONS



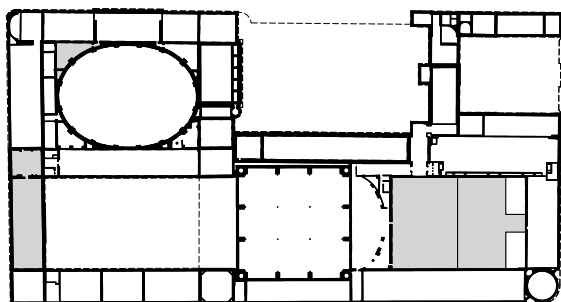
NIVEAU 7 ETAGE 2+1



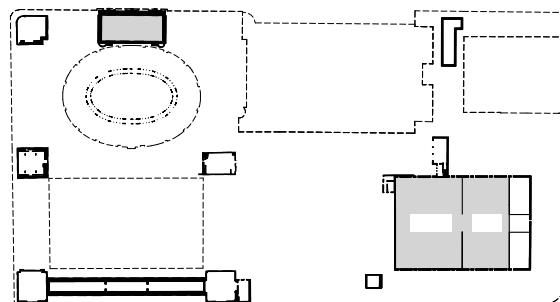
NIVEAU 6 ETAGE 2



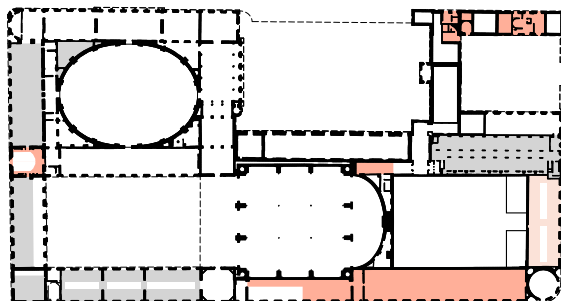
NIVEAU 9 ETAGE 2+3



NIVEAU 5 ETAGE 1+2



NIVEAU 8 ETAGE 2+2



NIVEAU 4 ETAGE 1+1

- Espaces accessibles au public - hall - musée - conférence
- Magasins d'archives
- Espaces internes - bureaux - logistique
- Salles de lecture



Presentation of the Atelier Gaudin

Virginie Brégal and Bruno Gaudin

Since 1998, when Atelier Gaudin was founded, the firm has been working on projects in a wide range of fields, from the design of engineering structures to the design of furniture. This very broad field of questions covers very different types of buildings in terms of their programmes and contexts, which leads the agency to design projects on scales ranging from urban projects - as is currently the case in Clisson - to design - the lighting fixtures for the Paris metro, for example, or even furniture design and scenography...

This openness is both an opportunity, to be able to constantly renew curiosity, and a necessity, to escape the specialisation that sterilises the desire for architecture. Each subject, each construction can be conducive to invention, from both the spatial and manufacturing points of view.

For the Atelier Gaudin, invention is not understood as the need to be visible, but rather as the means of providing a relevant response to the questions posed or to those deemed essential.

It is therefore not the image that takes precedence, but the capacity of a form, a structure, an implementation, a light, to give rise to a singular place, a hospitable void, a habitable interior. This character, which belongs to each building, draws its source and its foundation from a context, in an existing building, a landscape, a soil... It is thus necessary to know

how to read and recognise the very existence of what precedes the intervention, in order to draw the essence and the substance necessary for the relevance and adequacy of the project.

A building or structure is thus born from the capacity to deconstruct, analyse and decipher, combined with an interest in materiality and the art of building, as well as a sensitivity to the things of the world.



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