

Dominique Perrault Architect

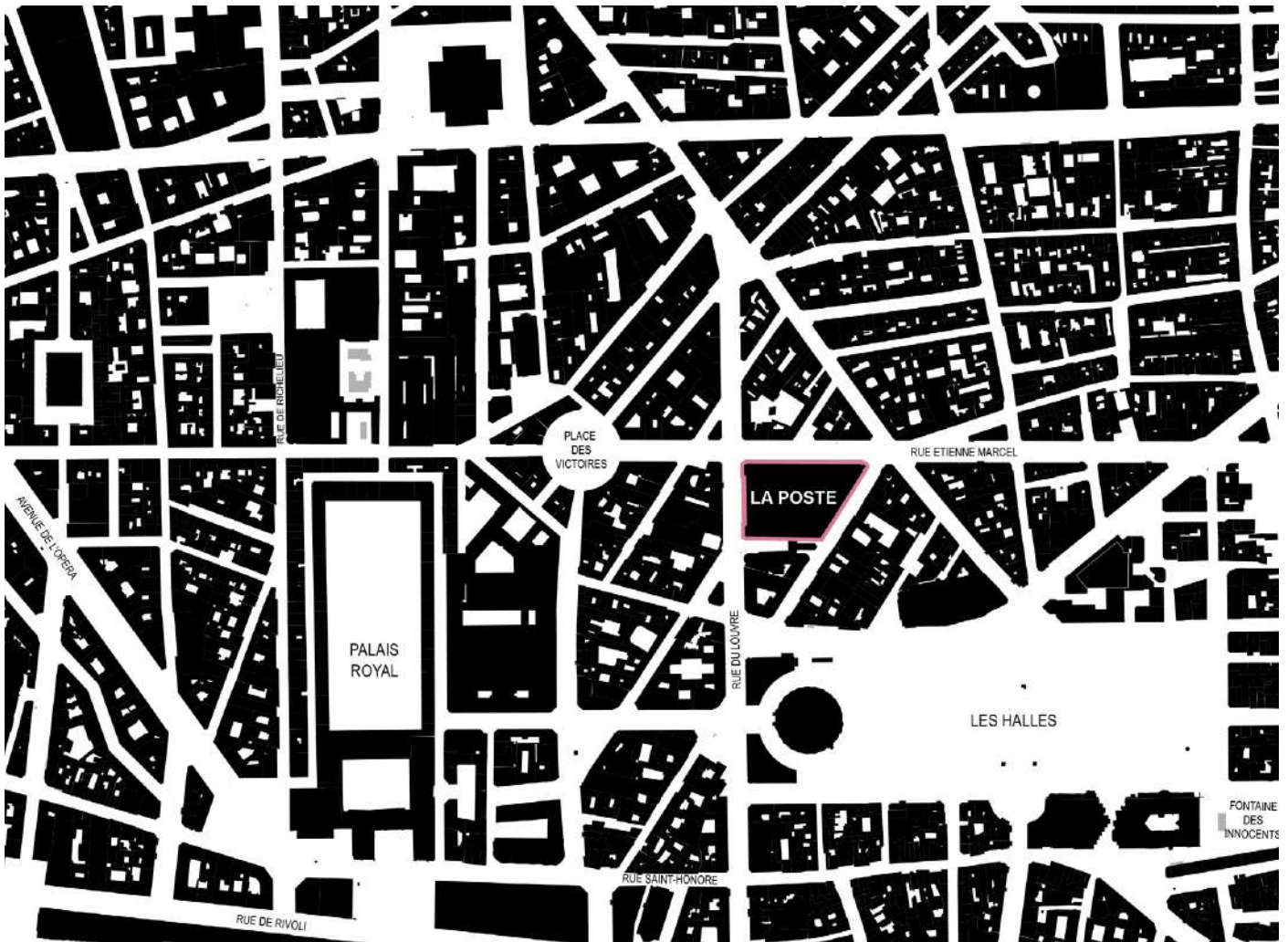
LA POSTE DU LOUVRE

FROM THE INDUSTRIAL BLOCK
TO AN URBAN BLOCK

PRESS RELEASE



LA POSTE DU LOUVRE



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IN THE HEART OF PARIS, LA POSTE DU LOUVRE JULIEN GUADET ARCHITECT

Since its inauguration in 1888, La Poste du Louvre has been in perpetual evolution.

Built from 1878 to 1888 by the architect Julien Guadet for the needs of the National Post Office, this building, emblematic of the Parisian construction sites of the Third Republic, fits perfectly into the typology of the Haussmannian arteries of the 1st district of Paris.

Behind the elegant classicism of its dressed-stone facades, with spans regulated by powerful buttresses, the construction techniques of the industrial era, represented in particular by the long-span metal frames of the Eiffel type, already seemed to allow a great deal of flexibility. A manifesto work by the architect, the building-island is conceived both as a “hotel”, facing the rue du Louvre and dedicated to the reception of the public, and a “factory”, with the heart of the island dedicated to the sorting of mail and open to the three other streets.



VUE GÉNÉRALE DE L'HOTEL DES POSTES

© Poste Immo

«A post office hotel is a tool. The industrial needs of the Post Office vary constantly. Not only the importance of the tool varies, but also the proportion of its parts. (...) and this tool, whatever it is, will only last for a time, a rather short time. It will last as long as it corresponds to the industrial needs to be satisfied (...). A post office, however important it may seem, is by definition a temporary building, in any case transformable. »

J. Guadet, « Les hôtels des Postes et Télégraphes »,
La Construction moderne, 3rd year, n° 22, March
10th 1888, p. 256.

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A CENTURY AND A HALF OF HISTORY

La Poste du Louvre with its mezzanine has gone through almost a century and a half of history, adapted, fitted out and transformed according to various modernization campaigns, carried out mainly from the 1960s to the 1980s, following the evolution of postal activity. For example, the large volume of the ground floor of the factory was designed as a mezzanine to allow for parking and the comings and goings of postal vehicles. Also, after the fire of February 1975, the original attic was replaced by a flat roof, significantly transforming the original building. The major transformations undertaken in recent years have continued to reveal the modernity of the original design by Julien Guadet, resolutely avant-garde for its time.



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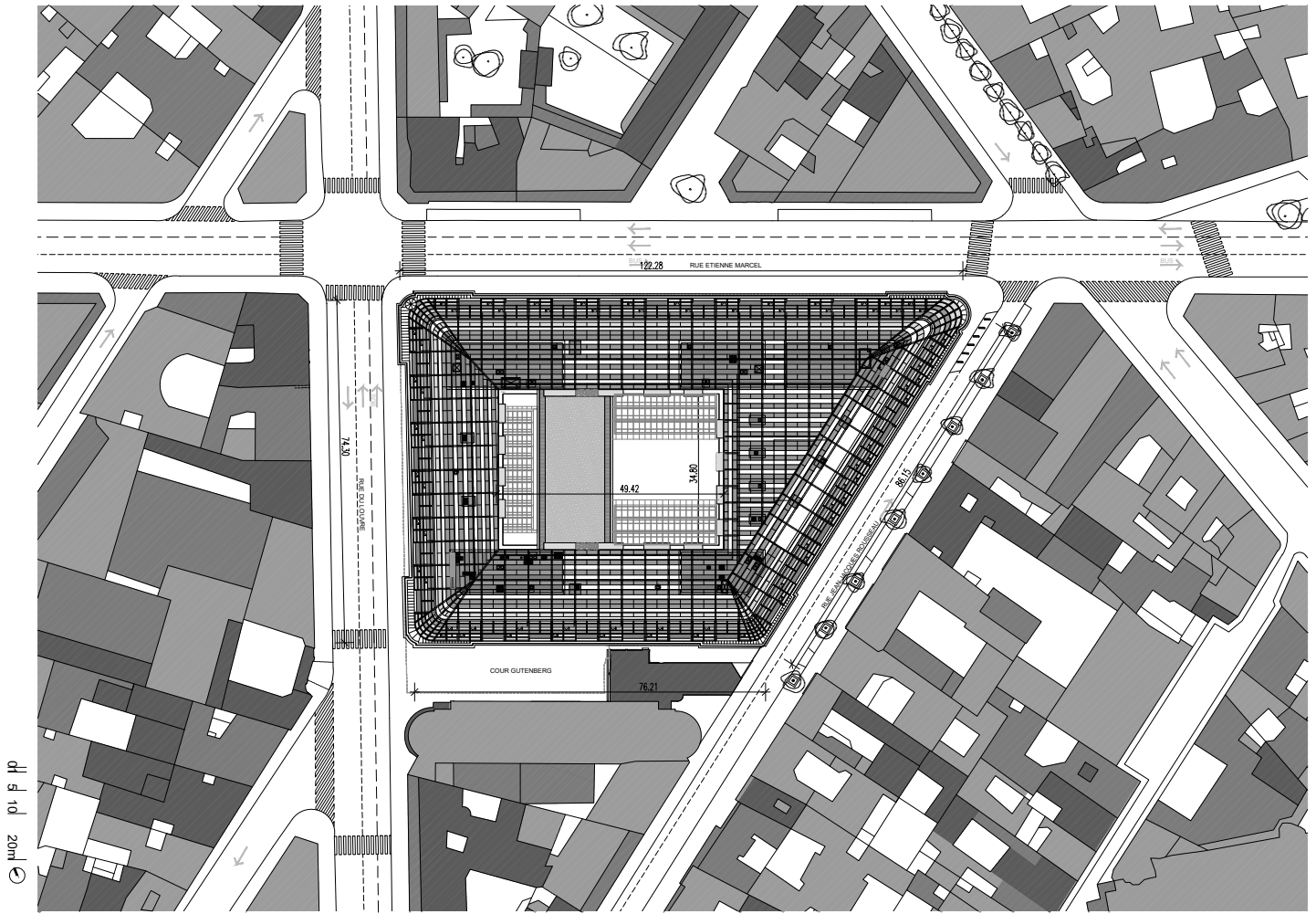
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AN AMBITIOUS TRANSFORMATION PROJECT

The transformation of the Poste du Louvre is part of a series of major projects in the heart of Paris, including the transformation of Les Halles leisure and shopping complex, the Samaritaine department store, and the Bourse de Commerce. In terms of restaurants, cultural life, shopping and museums, the Poste du Louvre benefits from an exceptional location, close to the largest underground station in Europe, Châtelet-les Halles. The Poste Group and its real estate subsidiary Poste Immo, which owns the site, have embarked on a vast program to modernize the building, adapting it to its times, opening it up to the neighborhood and welcoming residents, tourists and new users.

In 2012, a consultation process was launched for the project management. Out of 70 French and international teams that submitted their applications, five were selected for the final phase. In July 2012, Dominique Perrault's team was chosen as the winner. The building permit was obtained in 2013 and work began in 2016, led by Bouygues Bâtiment Ile-de-France. In 2021, the various spaces will be made available to tenants.

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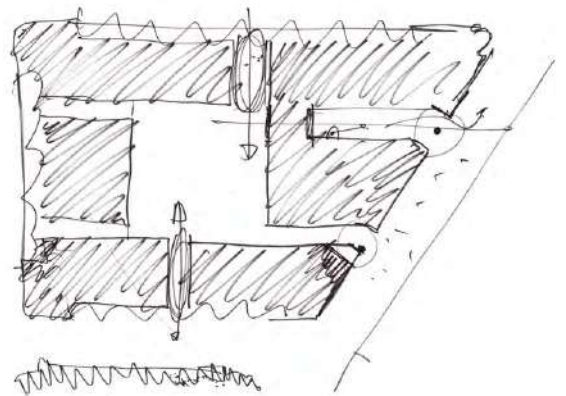
FROM AN INDUSTRIAL BLOCK TO AN URBAN BLOCK:

OPENING LA POSTE DU LOUVRE TO ITS NEIGHBORHOOD

In the heart of the capital, La Poste du Louvre was a stone block, closed on three sides, and open to the public through its single post office, located on Rue du Louvre. The urban and architectural concept consisted of reintroducing this legacy complex into the life of its neighborhood and making it a real place of sociability and services, accessible to all.

Mutation is the main idea of the project, from an industrial to an urban complex. On the one hand, by the transformation of a monofunctional building, dedicated to postal activities, into a volume welcoming a mix of uses. On the other hand, by the transformation of a closed volume into a more open volume.

From the outside, on its stone facades, the project favors the urban integration of the volume. The monolithic island is made "permeable" and connected to its environment, by the creation of a network of porches, arcades and galleries, openly inspired by covered passages, including the famous neighboring Vivienne



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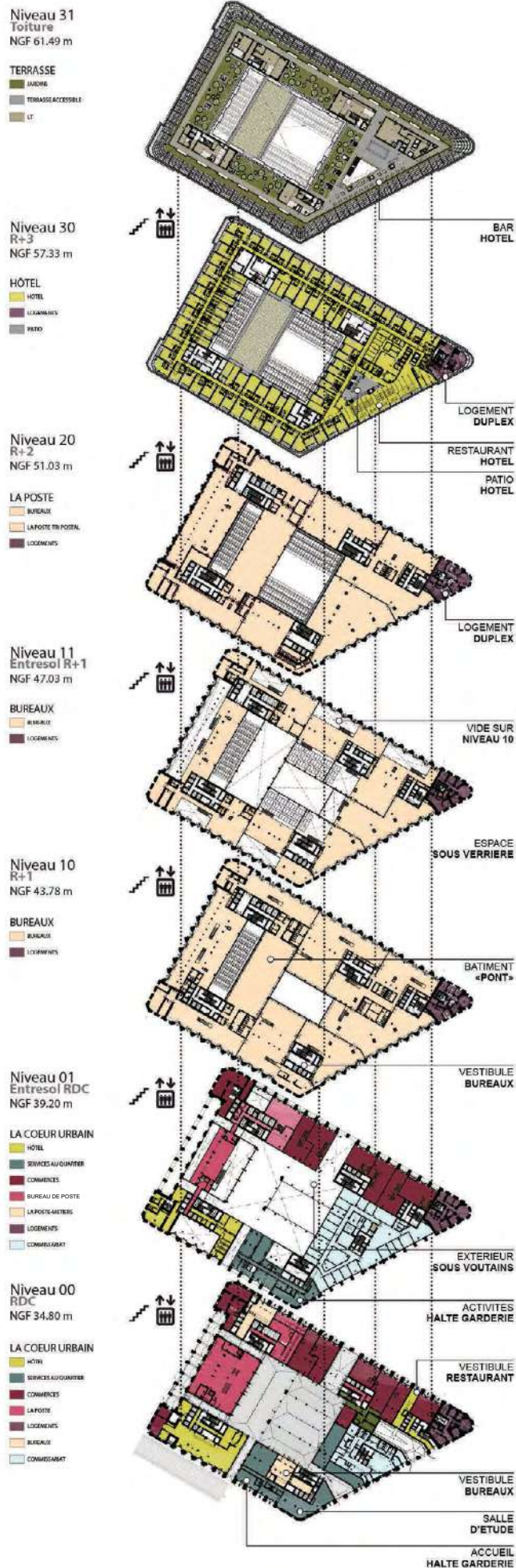


Coupe_état projet 2014 ©Dominique Perrault architect/Adagp

or Véro-Dodat shopping arcades. Five passageways now converge towards the heart of the block, from the streets of the Louvre, Jean-Jacques Rousseau, Etienne Marcel and the Gutenberg passage. They converge on a central courtyard, designed as an open-air industrial courtyard, around which shops and services will open.

La Poste du Louvre thus opens up to the city and serves as the setting for a new urban square, allowing a maximum of natural light to enter its heart and revealing to all the impressive volumes and the interplay of the historic metal structures.

LA POSTE DU LOUVRE



A GREAT MIX OF USES:

The new Poste du Louvre now offers a mixed-use program connected to the functions of its neighborhood.

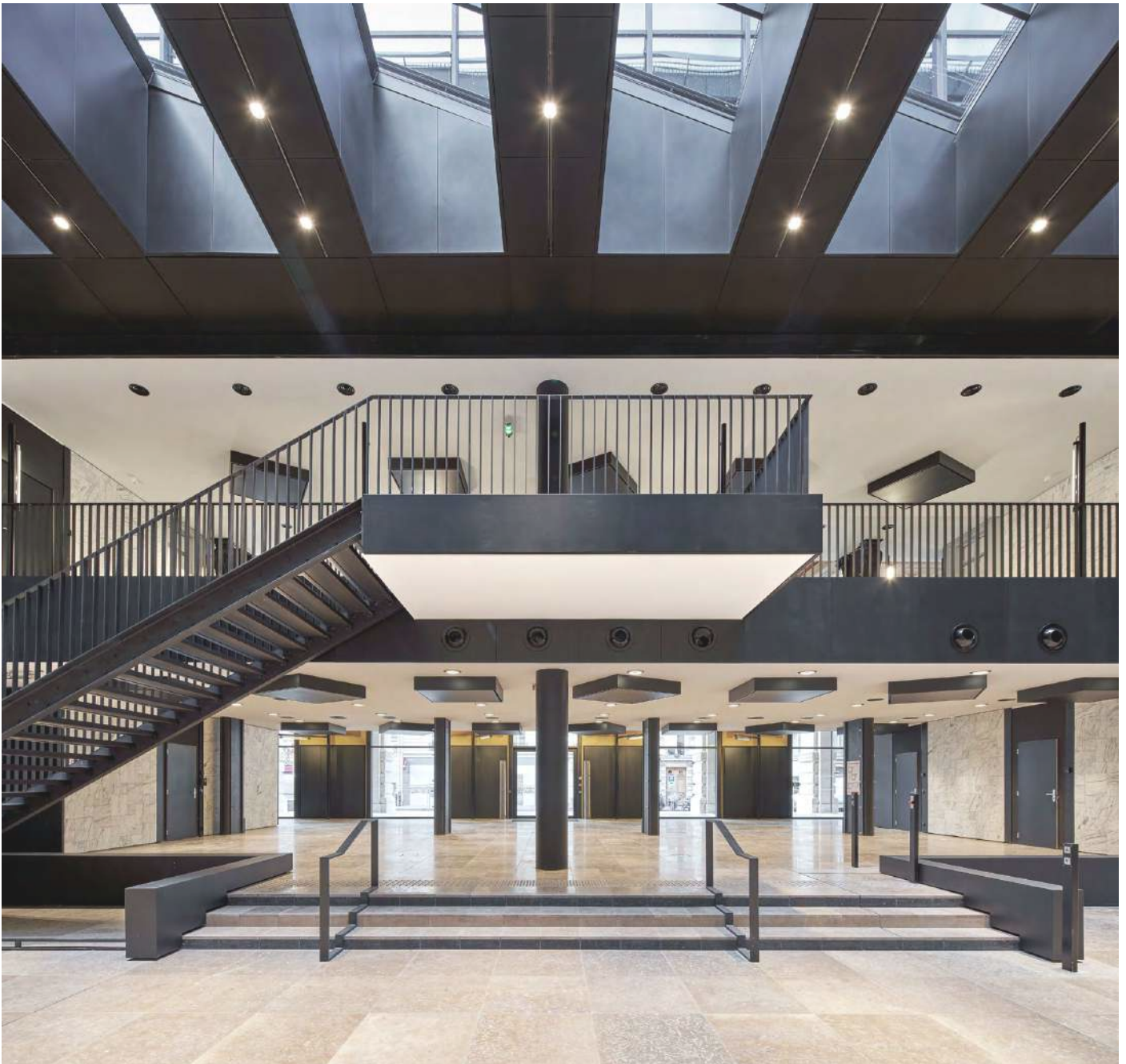
It welcomes a 5-star hotel with 82 rooms, a restaurant and a panoramic rooftop bar. Open to the public and directly accessible from Rue Étienne-Marcel, it offers a spectacular view of the capital's roofs. La Poste du Louvre will also offer shops, social housing, and offices, as well as numerous services, including the preservation of the historic post office, the creation of a police station, a childcare center, and an urban logistics hub in the basement. La Poste du Louvre is thus intended to operate at all hours of the day and night.

The organization of the various programs is based on horizontal layers, in the tradition of Haussmann buildings.

«La Poste du Louvre will find a new life. The idea is to offer the building an "augmented reality" in terms of use and identity. Heritage must be inhabited and live in its social dimension, otherwise it declines, and it is the mission of the architect to adapt the existing to the inevitable evolution of our time, to live and work better, in a better environment.»

Dominique Perrault

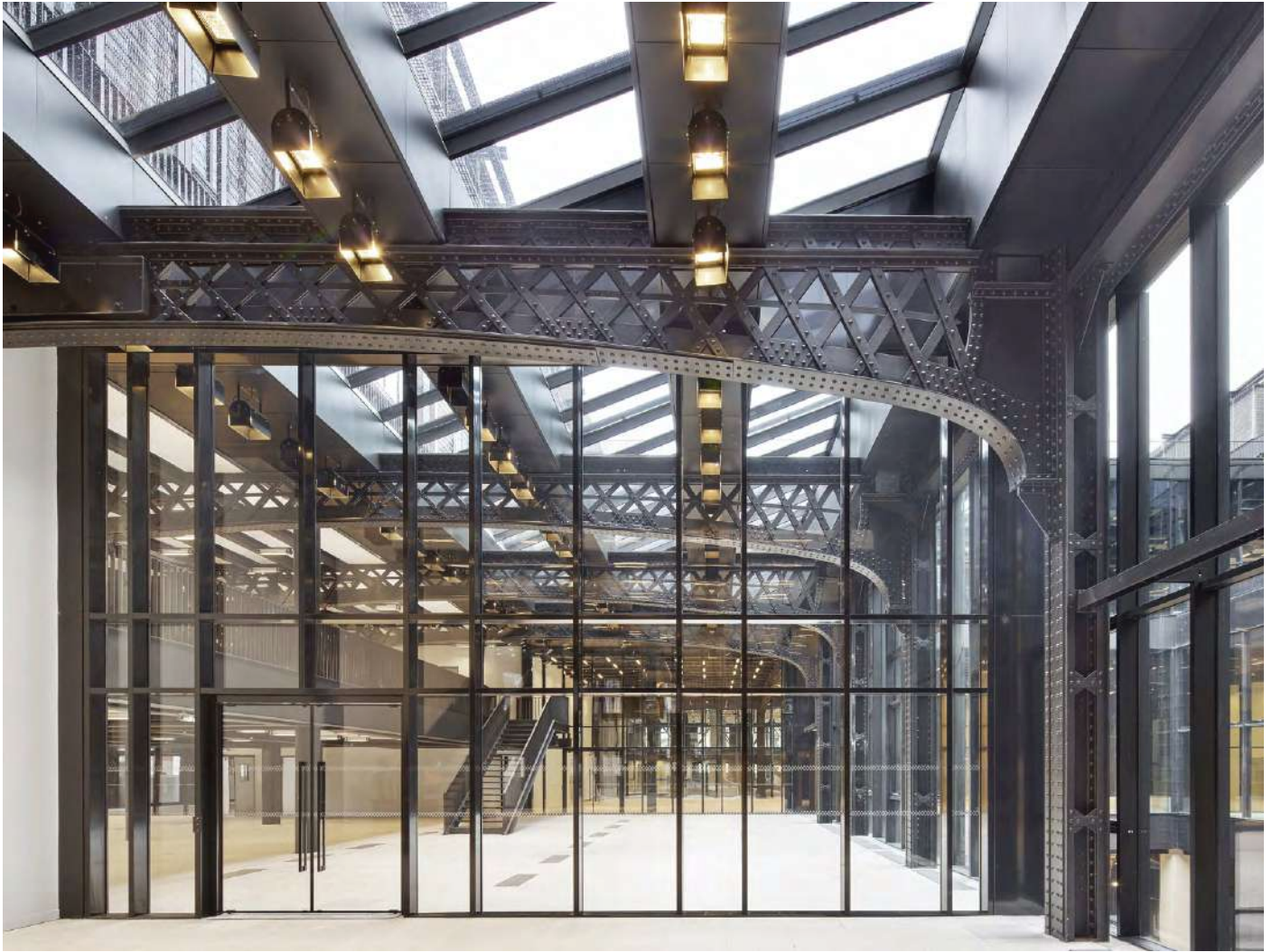
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- The basement, on two levels, houses urban logistics areas.
- The first floor, under the arcades on the street and around the inner courtyard, houses shops, the historic post office and the various addresses of the establishment.
- On the upper floors, the offices will be organized between the courtyard and the street. Their nearly 14,400m² are spread over three levels and two floors (the first floor has mezzanines, accessible by large metal staircases), and allow for a flexible use of the surfaces and multiple configurations. The majesty of the volumes, the restored vaults of the existing brick ceilings, the exposed Eiffel-style structures and the ceiling heights offering a maximum of 6.80m, give a unique character to the floors, and the new glass curtain walls and glass shed roofs ensure optimal penetration of natural light. All of the floors are delivered bare, except for the corner pavilions (Louvre/Etienne-Marcel and Louvre/Gutenberg Court) which include finished meeting rooms. The project provides two types of partitionable areas: full-height partitioning or partitioning at a maximum height of 2 meters.
- On the top floor and roof, the new hotel, with the garden and terrace level above, takes its place in the Parisian roof scenery.





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ARCHITECTURAL HERITAGE ENHANCEMENT:

The preservation of the building's heritage elements focused on the conservation, restoration and exposure of the stone and metal architecture of Julien Guadet's original building. In collaboration with Jean-François Lagneau, chief architect of the Monuments Historiques, the work of highlighting the stone facade, the metal frames and the great heights, contributes to the success of the project by establishing a new harmony between heritage and modernity. The design preserves and enhances the concept of Julien Guadet's "versatile building", with a constant concern for respecting the historic building, while integrating strong elements of modernity.

- **The stone facade:**

An emblematic work of this monumental architectural style, the large stone facade has been restored to its initial architectural quality. A work on the openings, with the creation of joineries worked in curves towards the interior, give the building a new modern appearance. These curved glass windows, with openings, create an interplay of reflections,



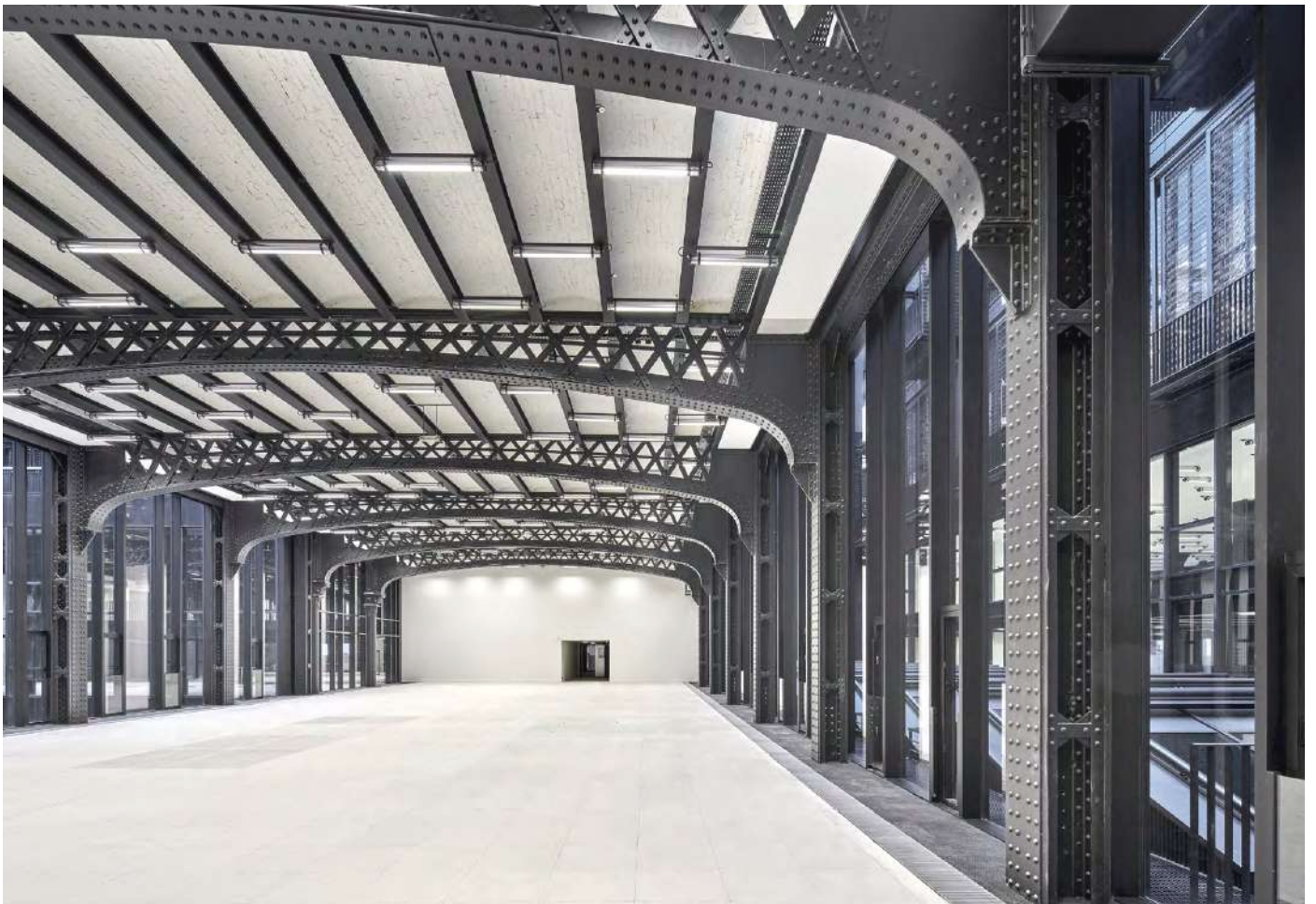
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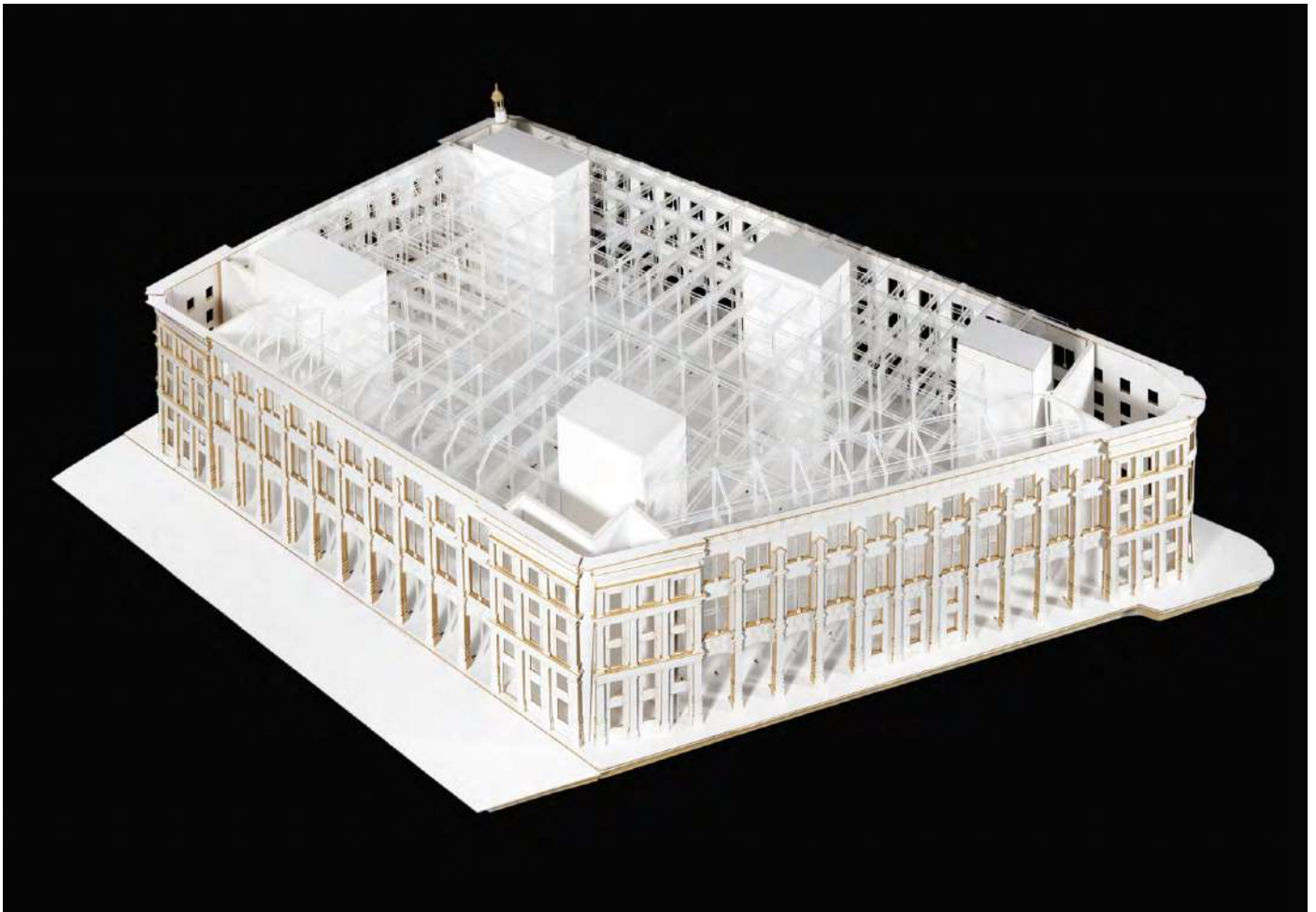
bring more natural light into the interior spaces by eliminating the effects of the spandrels, and give new depth to the façade, revealed from the street as a huge pierced wall.

• The metal architecture :

The project restores the original great heights and all the metal frames, some of which had been modified or hidden, by the creation of offices and sorting areas and the mezzanine dedicated to the reception of vehicles in particular. The parking lots are now placed in the basement, which now welcomes a second level created under the building. The restoration of the original metal structure - frameworks, capitals, porticos and vaults - highlights the structural quality of the steel construction and allows natural light to flood into the building. Freed from the constraints of its past industrial operation, the volume reappears in its large structures.

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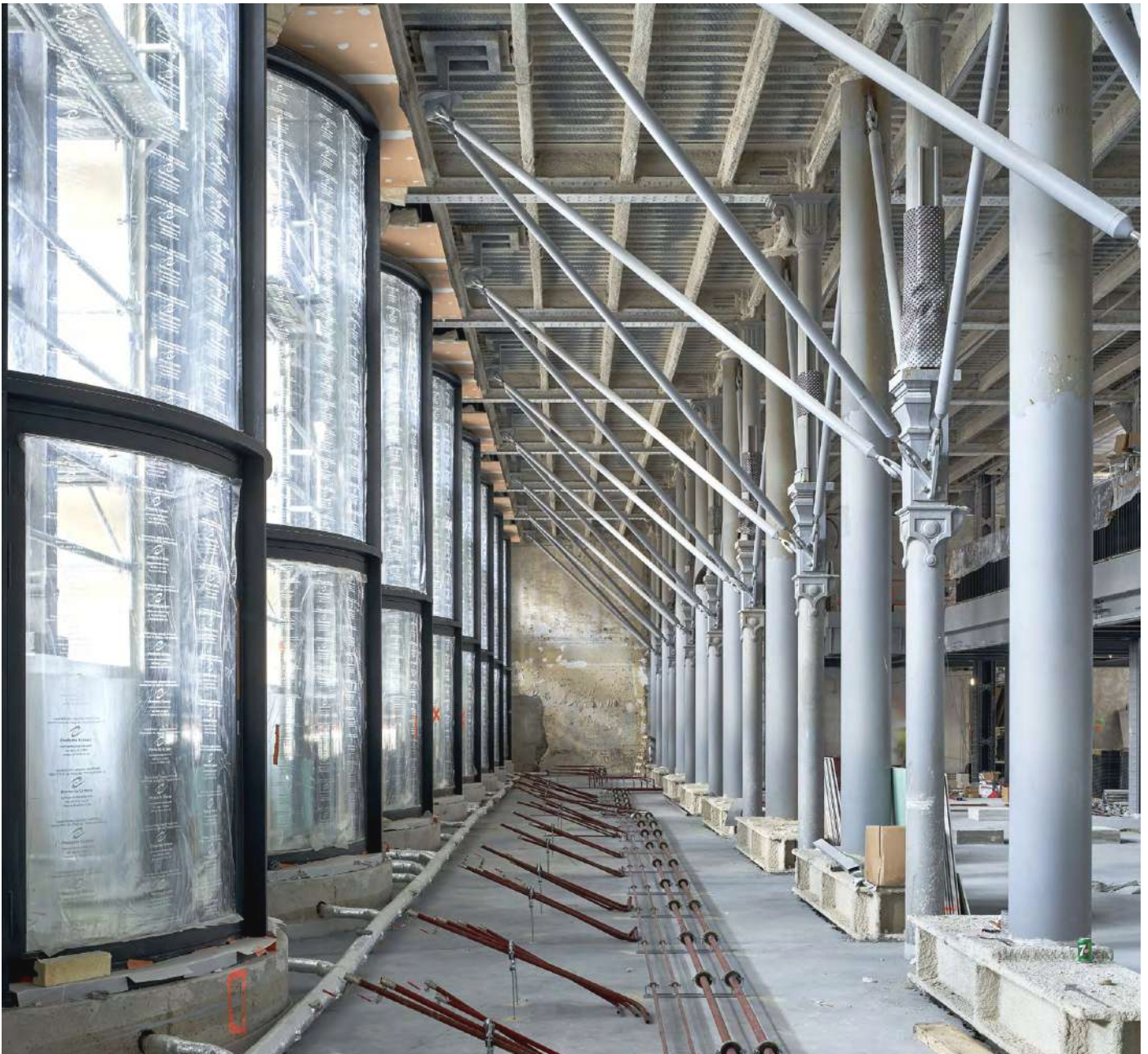
STRUCTURE :

The primary structure of the existing building, with its metal posts and beams, is mostly restored and reused. A new self-stable structure, totally independent of the structure designed by Julien Guadet, is also introduced into the existing volume in order to support the new loads and to ensure the requirements of fire control on the levels concerned (particularly for the hotel).

The curtain walls, which envelop the entire periphery of the central courtyard, from the first floor to the second floor, allow for both overall homogeneity and a reading of the horizontal programmatic stratification of the project. These large glazed surfaces added to the new skylights also make it possible to bring a maximum of natural light into the building for the various programs, including the large office areas, while creating the interplay of light and reflections.

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The courtyard facades are organized in horizontal layers: On the first and second floors, the courtyard facades are composed of a curtain wall with aluminum joinery and double glazing. The double-height office sections facing the courtyard also benefit from zenithal lighting through glass “shed” type roofs. The “extra-clear” glazing provides the greatest possible transparency. External textile blinds are also installed on these windows to ensure better comfort. These large glazed surfaces have been carefully designed to meet the required objectives in terms of acoustic and thermal quality and fire resistance.



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SUSTAINABILITY AND ENVIRONMENTAL CERTIFICATIONS :

The new Poste du Louvre, a witness to the evolution of postal activities, had to integrate a complete sustainable development approach. Here are some of the main principles:

- **Certifications:** the project goes beyond the regulations in force for this type of building, to achieve triple certification: NF-HQE Rénovation Excellent level, LEED Core & Shell Gold level, BREEAM Very Good level, completed by the Patrimonial Habitat and Environment labels for the apartments and Effinergie Rénovation for the entire operation.

Thermal and visual comfort: Thermal and visual comfort: Thermal insulation has been reinforced and all the exterior joinery has been replaced. Effective solar protection is provided thanks to integrated devices and facades; the air treatment installations allow for night over-ventilation in summer and will discharge the energy accumulated in the inertia of the building. All rooms with prolonged occupancy will have access to natural light and a direct view to the outside. The opening facades also allow for natural ventilation.

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- **Heating:** the project offers a connection to and supply by the urban heating (CPCU) and air conditioning (Climespace) networks of the City of Paris. On the green roof, a pergola integrating high efficiency photovoltaic modules provides part of the building's energy and domestic hot water needs.
- **Water and biodiversity management:** rainwater will be recovered and reused for cleaning surfaces or watering planted surfaces. Previously totally mineral, the roof of the plot is now planted with a studied selection of plant species.
- **Parking management:** The parking lots are placed on two basement levels. Charging points for electric or hybrid vehicles will be installed in the basement, and a 1,000m² platform, equipped with some 60 electric charging points, will be dedicated specifically to "last kilometer" urban logistics.



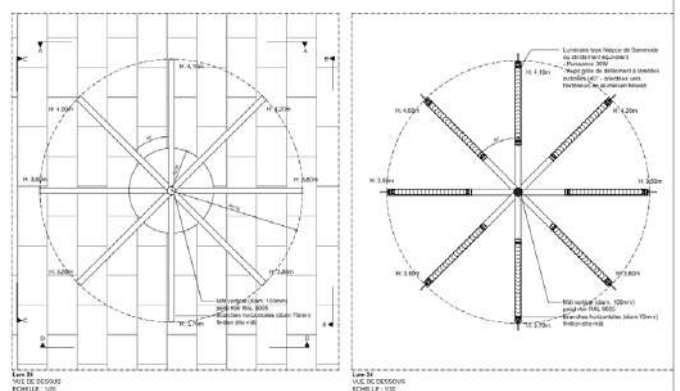
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Plan de
SCE DE DESIGAO
ECHELLE: 1/20

Plan de
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ECHELLE: 1/20

DESIGN

In collaboration with Dominique Perrault, the designer Gaëlle Lauriot-Prévoist developed a comprehensive design integrating lighting and various other elements ensuring the harmonious implementation of technical elements (acoustics, ventilation).

Thus, different models of lighting masts were conceived, standing inside the post office in particular, or outside, along the central courtyard. Large chandeliers were also designed to be placed in the halls leading to the office floors.

This work on lighting also accompanied the design and layout of the ceilings of the office levels, through the integration of industrial tubular lighting fixtures.



LA POSTE DU LOUVRE



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LA POSTE DU LOUVRE / DATA SHEET:

- **Localisation: 75001 Paris**
 - 46 bis to 52 rue du Louvre
 - 43 to 43 ter rue Étienne-Marcel
 - 57 to 65 rue Jean-Jacques Rousseau
- **Beginning of studies** July 2012
- **Construction permit** 2013
- **Start of construction** Summer 2016
- **Client:** Poste Immo
- **Architect:** Dominique Perrault Architect (team's representative)
- **MOEX:** Calq Architectures -Edeis
- **AMO:** SETEC et JLL
- **AMO Patrimoine:** GRAHAL
- **Engeneering Offices**
 - Edeis, Paris (Fluids, structure),
 - Jean-François Lagneau, Paris (ACMH architect of heritage buildings),
 - Après La Pluie, Paris (landscape architect),
 - RPO, Paris (economist),
 - Jean-Paul Lamoureux, Paris (acoustics et lighting)
 - Gaëlle Lauriot-Prévost (design et lighting)
- **General contractor:** Bouygues Bâtiment Ile-de-France
- **Site area:** 8244 m²
- **Built area:** 32000m²
- **Central Patio:** 1400 m²
- **Shops:** 13 shops on 2150 m²
- **Post Office:** 750m²
- **Offices:** 14 400 m²
- **Hôtel:** 82 rooms and suites
- **Accommodations:** 17 social housing
- **Lounge Bar on the top floor:** 360 m²
- **Roof Terrace:** 500m², capacity of 399 people
- **Urban logistics:** 1000 m² dedicated in the basement

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THE PROJECT ACTORS

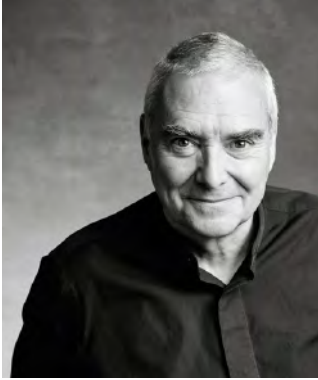
POSTE IMMO

Poste Immo, a subsidiary of La Poste Group, is the Group's real estate company, developer and service provider. Poste Immo manages, develops, maintains and adds value to a portfolio of approximately 6 million m² representing nearly 10,000 tertiary, industrial and commercial buildings throughout France. It assists the business branches of La Poste Group in the implementation of their projects in order to provide them with real estate adapted to their needs, at the cutting edge of environmental standards while contributing to the objective of controlling costs.

Poste Immo has also developed real expertise in project development, particularly in the conversion of remarkable buildings throughout France. With its 8 regional offices, it maintains a permanent relationship of trust and proximity with local authorities.

LAGNEAU ARCHITECTS

The LAGNEAU ARCHITECTES firm, founded in 2014, is headed by Jean-François LAGNEAU, chief architect of historical monuments, Xavier LAGNEAU, patrimonial architect and Patrice GIRARD, architect. The firm is specialized in the field of built heritage and works on restoration and rehabilitation operations of buildings and sites of historical and heritage character: religious, civil, industrial and military buildings of all periods and all construction methods (stone, wood, iron, reinforced concrete). Their expertise has been put to work on exceptional projects such as the transformation of the Samaritaine department store in Paris, the renovation of the Salle Labrouste at La Bibliothèque Nationale de France, or the restoration of la Tour Saint-Jacques.



Dominique Perrault

Praemium Imperiale laureate, member of the Academy of Arts of the French Institute, Dominique Perrault, French architect and urban planner, is also involved in various fields of experimental research. Founder of DPAX (a multidisciplinary research platform aiming to explore architecture from different perspectives, especially in line with major global metropolitan developments) as well as DPA Lab (a research and innovation laboratory on materials), Dominique Perrault is also honorary Professor at the Ecole Polytechnique Fédérale de Lausanne, Switzerland. In 2016, he published the theoretical book «Groundscapes, other topographies» (HYX editions) in which he develops the concept of an underground architecture, inscribing places for life in the epidermis of the ground. In parallel, it sets up in 2018 a theoretical and practical course, totally innovative : a MOOC (Massive Open Online Course) dedicated to the architecture of Groundscape. From the National Library of France (1998), his major projects include the Velodrome and Olympic Swimming Pool in Berlin (1999), the Olympic Tennis Center in Madrid (2009), the EWha Women's University in Seoul (2008) or the Fukoku Tower in Osaka (2010). In vertical architecture, he is also known for the Austria's tallest tower in Vienna, the DC Tower 1 (2014). He has also carried out heritage rehabilitation projects, such as the redevelopment of the Dufour Pavilion at the Château de Versailles (2016) and the Poste du Louvre haussmannian block in Paris, which will be delivered in 2020. Among the urban projects, the «Mission Ile de la Cité», urban study commissioned in 2015 by President François Hollande, explores the future of the heart of Paris by 2040. Currently, Dominique Perrault develops important and symbolic urban operations, such as the Olympic and Paralympic Village to host the Paris Olympics in 2024.



Gaëlle Lauriot-Prévost

Architect, designer and scenographer, Gaëlle Lauriot-Prévost is also art director and partner of the Dominique Perrault Architecture studio. The complementarity of the two creators results in a perfect mastery of the architecture, from the urban to the retail scale. The interior fittings of the National Library of France (1998), the Olympic Tennis Center of Madrid (1999), the Great Extension of the Court of Justice of the European Union in Luxembourg (2008) or the Grand Théâtre des Cordeliers in Albi (2014) are one of the major projects in which she developed the unprecedented use of gigantic metal mesh hangings, as well as unusual luminaries, accurately inserted into each of the architectures as artistic installations. The seating and the furniture are conceived in the same spirit of being one with each of the projects, all of which are very rigorous. In collaboration with Dominique Perrault, she develops both technical and aesthetic research on the industrial mesh transformed into architectural materials. Examples include the metal drapes of the Pavillon Dufour at the Château de Versailles, refitted in 2016, or the Drape House, a small pavilion designed in 2018 for the Kinare Museum of Contemporary Art in Japan, to accommodate installations or artistic performances. Likewise, in the In 360 ° tube series, the mesh, as fine as tulle lace, comes in many forms. At the same time, precise, poetic, baroque and generous through timeless creations, Gaëlle Lauriot-Prévost declines and transposes materials and lights in interventions always created according to each situation. From the calepinage of the coatings to the details of fixations, from the consistency of the light to the sound behavior of the space, his attention is total.



POSTES ET TELEGRAPHES

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