THEATRUM MUNDI
THESIS PROGRAM

All the world's a stage,
And all the men and women merely players;
They have their exits and their entrances;
And one man in his time plays many parts
(…)

William Shakespeare, As You Like It

THEATRUM MUNDI (or the Great Theatre of the World) is a metaphorical concept developed throughout Western literature and thought, apparent in theories of the world such as Plato's Allegory of the Cave. It portrays the world as a theatre wherein people are characters and their actions form a drama. The concept was widely developed by early Christian thinkers, hence the role of the director was long assigned to God. The idea continued to be expressed throughout the early modern period less as a strictly theological or philosophical metaphor and began to appear in literature and rhetorical expressions, taking on different meanings in different social and political contexts. The sociological idea of (pre-assigned) roles descends from the concept, informing, among others, the theory of the Spectacle developed by the Situationists.
+
The world in the *Theatrum mundi* concept is always a sum greater than its parts.

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COPENHAGEN, SPRING 2020
UNDER THE SUPERVISION OF: NIELS GRØNBÆK
POLITICAL ARCHITECTURE: CRITICAL SUSTAINABILITY
THE ROYAL DANISH ACADEMY OF FINE ARTS

Paris, 1875

It's been a few years since the popular theatres on Boulevard du Temple were expelled and the whole street became a massive construction site. The new buildings are indeed very elegant and majestic, inhabited by respectable men. The boulevards are wide and paved now. Just imagine: one can finally freely walk around the city, unconcerned about dirtying his costume! Actually, one could spend his whole days sinking into a sofa of one of a thousand new cafes or standing before a giant window of a store, which are opening in the ground floors of these fancy houses. And just watch. Everything is so peaceful and orderly, and everyone is so nicely dressed and polite. It's a whole new city, modern Paris.

I INTRODUCTION

INTRODUCTORY
NOTE

At times I am myself confused with the endeavour which I'm embarking on. For architecture is immanently forward-looking. To manipulate the past seems entirely beyond the scope of its interest and relevance. And yet, working with the historical matter like this one, I realised that any meaningful architectural intervention to be put forward must first and foremost deal with the past, instead of establishing links with contemporary problematics. Hopefully, some immediate relevance resurfaces at some point – but perhaps not, and I suppose I have grown to accept it. In this respect, the project I wish to introduce within this programme remains inherently speculative and unverifiable.

SUMMARY

This program aims to contextualise a speculative project set in 1875 Paris. The project derives from a research of the transformation of Parisian residential architecture, resulting from a socio-political turnover which played out in the course of the 19th century. One of the products of the revolution was the emergence of a class society and the increasing dominance of the middle class in the urban environment. Architecture – dwelling in particular – was among the means of consolidating the rigid social hierarchy as the private apartment was becoming a key symbol of social status. Through a spatial analysis of a rental building – the dominant multi-family housing type of the mid-19th century Paris – the ambition of my research has been to establish links between residential architecture and the emerging social stratification.

∧ Gustave Caillebotte, *Paris Street; Rainy Day,* 1877.
The street, and predominantly the boulevard, became the salon's extension for the wealthy in the second half of the century. Many of Caillebotte's depictions of the streets express the male domination of the public realm.

The idea for the project was conceived during a week-long fieldtrip to Paris in October 2019, during which I was confronted with the extraordinarily dense and coherent urban environment of the city and became immediately interested in the historical mechanisms that produced this admired cityscape. My study focused on residential architecture, most of which dates back to the mid-19th century urban renewal of Paris.

Subsequently, the research was founded in a twofold method, consisting of a reading of 19th century fiction, reporting on the social context of the urban transformation of mid-century Paris;

juxtaposed with an architectural archiving of the transformation of residential architecture, resulting from the socio-political revolution. The two layers of study were then translated into architectural representation, which focused on the occupants and their interactions. Cataloguing architectural elements which facilitated the reproduction of the bourgeois vision of society, the preliminary design intention arose – to manipulate the spatiality of a dwelling in such a way, that the strict social hierarchy dissolves.

The program will offer an outline of the research, notably the findings which have led to the formulation of the project intentions. One of the main ambitions is to provide backing and highlight potentials of an architectural project dedicated for the past. Chapter II focuses on my previous research, while in the final one I introduce the themes which have just entered the scope of my investigation. What might be a bit inconvenient is the fact that the section dedicated to the working method is placed at the very end of this booklet, where it best fits my narrative. Therefore, if you wish to refer to it whilst reading the preceding parts, you shall find it on page 39. Throughout the booklet I have highlighted the fragments which I find crucial to the understanding of the project, which hopefully facilitates navigation through the world which I'm creating.

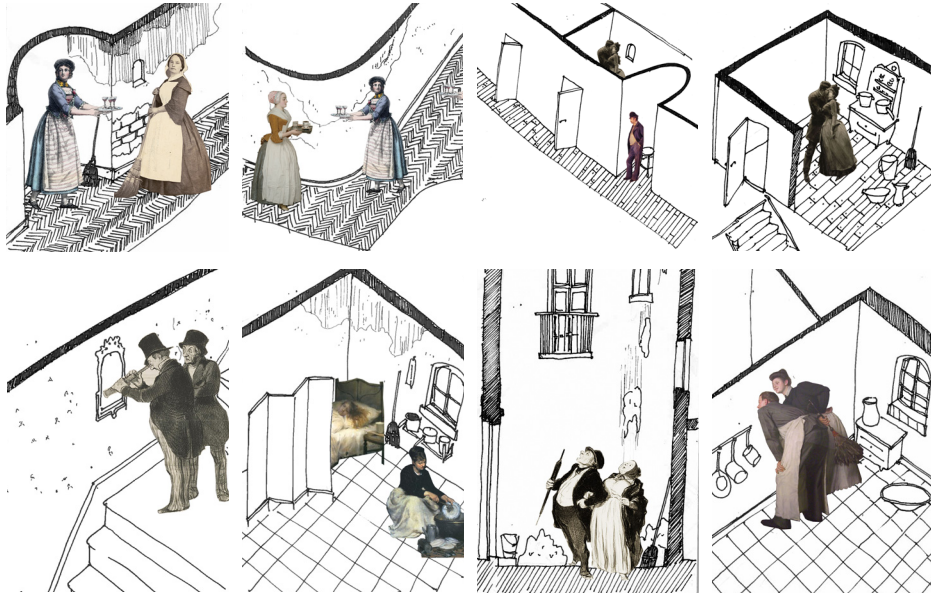< Section of the rear part of Opera Garnier resembles a section of a residential building.
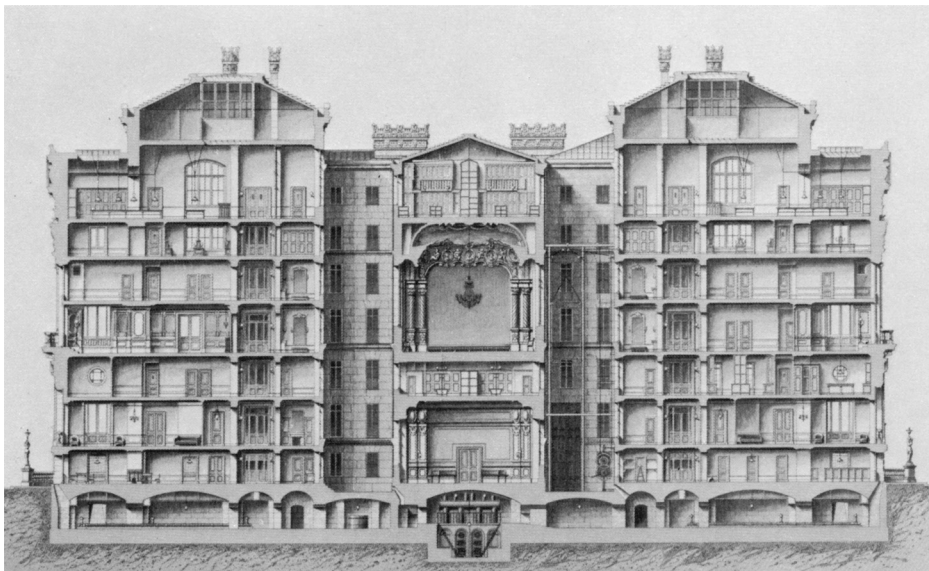
My study has focused on the agency of residential architecture and its influence on the individual and the society. Reaching out to the origins of the modern society in the 19th century Paris, the research has revealed the role of architecture, predominantly dwelling, in advocating the bourgeois vision of the society. Informed by the rigid social stratification, the apartment building reproduced the binary division(s), creating separate worlds for the masters and the servants, wherein the moral codes and beliefs of the former were perceived as universally righteous, whereas the ethics of the lower class were despised and deemed indecent. Although their incessant work was arguably indispensable for the functioning of the 19th century society, the servant class was objectified and deprived of the agency over their private lives, and the right to actively participate in the social. The strict boundary and the hierarchy of these two worlds, which only overlapped in the context of service, was safeguarded by the architecture of an apartment building, wherein elements of plan and section either hindered or facilitated certain behaviours and interactions.

The project seeks to offer an alternative narrative, wherein the boundary between the serving and the served is blurred and the hierarchy, instead of being consolidated within the dwelling, is distorted with the help of architecture. The proposed intervention offers a framework for an egalitarian interaction between individuals coming from all the social classes, wherein the roles of the observed and the observer are interchangeable.

The project takes place entirely in the past. Rather than as a strictly propositional work, it should be seen as a study of the becoming of a class society, and the role of residential architecture in facilitating this process. The testbed of the study is the Parisian Opera Garnier, arguably the cornerstone of the Haussmannian renewal of Paris. The proposed intervention leads the two world – the residential and the theatrical – to merge and forces them to constantly negotiate space between each other. The intention to juxtapose the two functions stems from a research of theatricality of domestic life on the one hand, and of the domestic characteristics of theatre buildings in the 19th century – on the other.

Who is the actor and who is the audience? Who is the observed and who is the observer? Whereas the built environment of the 19th century helped to secure the dichotomous relation between these, the project's ambition is to dissolve the divide and create a framework for a more ambiguous set of relations.
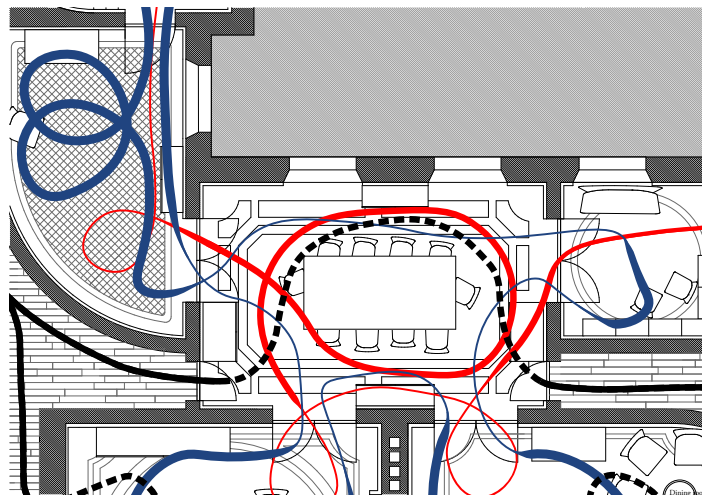
This project has been developed in the framework of Political Architecture: Critical Sustainability. The course seeks to critically engage with architecture, understood both as a product of politics, and as its apparatus. Therefore, to study and reproduce architecture's agency is not only to shape the material environment inhabited by a political body, but also to survey external forces, stakeholders and intentions at play. The ambition of the course is to simultaneously develop the study line, and to critically engage with the chosen methods of work, allowing to two to inform each other. This flexible academic environment has enabled me to experiment with the research method, and with representation techniques, applying non-architectural approaches to both. The final outcome of this thesis project will very likely owe its playfulness to the openness of the teaching method advocated by PA:CS.

In recent years, the policy of the Academy has shifted towards accommodating the UN Sustainable Development Goals (SDGs), set by the General Assembly in 2015 for the upcoming 15 years. The SDGs present a spectrum of problematics and challenges for the better future of the global community, therefore master students are expected to position their final project in relation to the chosen goal(s). Although an overarching ambition of the SDGs is to provide better and more sustainable conditions to all[1], it is debatable to what extent this equality is attainable and what measures might facilitate the realization of the goal(s) in local contexts. Similarly, whether the underlying objectives behind the SDGs are pertinent and ambitious enough, remains an open question – and one which, unfortunately, cannot be further explored within the framework of this document. Hopefully, however, the final project manages to hint at the author's mixed feelings about the very foundations and the agency of the SDGs.

By their nature, the SDGs are inherently forward-looking and therefore, their retroactive application to the historical context seems groundless. However, the social problematics of the project are still relevant in a wider, global context, wherein inequalities, abuse, violence, labour exploitation, lack of fundamental freedoms and social segregation are still actual. Moreover, various forms of discrimination – be it financial exclusion, racism or sexism – still govern our contemporary societies, although most westerners would rather believe the opposite. Although the STGs allude to various forms of discrimination in the so called developing countries[2], it is in our very backyards, that the 'us vs. them' logic is being constantly unravelled and actualized in the built

^ < Early method experiments: attempts at depicting situations and interactions.
Above: fragments of the catalogue of spatial elements of a dwelling which facilitate surveillance and/or service.
Below: intersection of circulation of all three user groups of a middle class dwelling (the service, the residents and the guests) in the centrally located dining room.

environment. Therefore, although the project does not explicitly facilitate the battle against discriminations, one of its intentions is to highlight inequalities which unfold in our closest surroundings by addressing the origins of the class society and its architectural backdrop.

BOURGEOISI-
FICATION OF
PARIS

Paris as we currently know it is predominantly the product of the mid-19th century renewal works commissioned by Napoleon III and administered by Haussmann. No other period has left a clearer mark on the city's morphology, than the one following the French Revolution: while 1100 hectares of inner Paris have been built since World War I, as much as 1500 hectares of the urban fabric date back to the 19th century[3]. In result of the renovation works Paris turned from a medieval town into a modern metropolis with sweeping boulevards, a modernised sewer system and monumental public buildings. Perhaps the strongest driving force of the transformations was the dramatic urban growth – the city's population doubled in the first half of the century, reaching the 1 million mark in 1846[4]. The exceptional spatial coherence of Parisian architecture from the period reflects the social turnover induced by the French Revolution, notably the increasing dominance of the middle class. Built for and by the bourgeoisie, mid-19th century residential architecture embodies its freshly acquired political power and the corresponding absence of the lower class from politics.

With the application of the capitalist logic to housing the previous cohabitation of classes was replaced by mutual fear and hatred between the workers and the bourgeoisie. The previous residential scheme – a vertical stratification within one building, wherein the poor lived above the rich – was replaced by a horizontal division of Paris into poor and affluent quarters. Monumental, homogenous, endless "haussmannian" facades which populated the city veiled thousands of similar apartments, architecturally tailored to the middle class needs and inhabited solely by the bourgeoisie. In the name of the bourgeois narrative of "sanitization" of Paris, the unsanitary masses were systematically urged further away from the sight of the *decent* citizens.

Apart from the residential segregation, the aggravation of the social stratification resulted in the disappearance of many public functions associated with the working class – street theatres, cafes and arcades, or covered street passages – and their replacement with more prestigious typologies, such as operas and department stores, crammed into the most prominent districts.

< Above: Etgar Degas, *La famille Bellelli*;
In the mid-19th century, the big bourgeoisie, both an actor and beneficiary of the industrial revolution, sought to express its economic and social success. Failing to belong to a prestigious line of the past, it celebrates the family, the keystone of this new model. Thus, the family portrait becomes particularly popular in painting.

Below: Claude Monet, T*he Dinner,* 1869;
The focal point of daily life in late 19th century became the dining room and the table.

Along with the new social paradigms of individualism and personal freedoms, the underlying values of the emerging social code of the middle class were private space, property and comfort. A private apartment became a manifestation of these values, as well as the framework for daily life, centred around the concept of nuclear family. Juridical, political and social delimitation of gender roles strengthened the codification of everyday life, assigning the tasks relating to the private realm to women, whereas the man's territory was the public space.

Strict codification of most aspects of life, and the lack of thereof, was one of the principal differences between the classes. What happened in secrecy in the middle class milieus, was performed openly in the workers' circles, careless about appearances. The carelessness, among other behaviours, was the object of contempt of the dominant class, whose ambition was to make their own set of values normative.

With the emergence of the concept of *domesticity* in result of the dissociation of the realms of work and home, the domestic realm became an indicator of one's individuality and social status. In biopolitical terms, domestic architecture became a normative tool, facilitating the construction of a *good citizen* and endorsing the desired behaviours and moral codes. In the light of biopolitics, an apartment is then more than just a manifestation of one's individual freedom – it is essentially a disciplinary apparatus through which politics penetrates into private lives and governs bodies.

My understanding of the plan's agency is borrowed from Robin Evans' essay 'Figures, Doors and Passages', wherein the historian introduces the notion of 'plan and its occupants' to highlight architecture's instrumental role in the formation of the everyday. Analysing elements of a plan, the author makes a case for its ability to recast patterns of daily use – and, therefore, to negotiate relationships between its occupants. Evans believes that although to impose a desired set of behaviours exceeds the plan's agency, to hinder or prevent certain ones from happening is indeed within its operational capacity[6].

In the aftermath of the rapid growth of the population of Paris in the first half of the century, the concentration of the means of coercion in the hands of the middle class, and, perhaps most importantly, the urban renewal of the second half of the century, residential architecture underwent a typological transformation. Whereas the section of a pre-haussmannian building featured a great spatial variety, with different types of apartments, ranging in price and prestige, the late-19th century rental building offered identical plans and sections of flats on all its floors. Because of the value increase, reflected in rent, the social mix of residents was replaced by a homogeneity of middle class tenants. Workers were thus entirely relegated from the apartment building, with the only representative of the lower class permanently residing in it being the servants and the janitors. The building's and the flat's spatial disposition ensured that the intercourse between the residents and the service was kept to the bare minimum.

Both the architectural language and functional program of a bourgeois flat was a reproduction of an aristocratic mansion. Its crucial aspect – the functional tripartition between the reception, private and service floors – was translated into a horizontal division of the apartment into the same 3 realms: reception, privacy and service. The tripartition implies the 3 groups of actors, reflecting the core bourgeois values – the guests, the residents and the servants. The circulation – both vertical and horizontal – within the building and the flat was curated in such a way, that the actors could hardly meet accidentally.

The reception realm of a bourgeois apartment is what Robin Evans refers to as 'spaces to flatter the eye' – the most spacious and the least frequently used part[7]. The realm is governed by the family, but truly belongs to the guests. The central room of this realm is the living room – or rather the whole sequence of enfilade living rooms facing the street. The emblem of a bourgeois lifestyle – the enfilade – occupied the most prestigious location in the apartment and took advantage of the best daylight exposition, even though it was unused most of the time.

The private realm of the apartment spans two different kinds of spaces – private bedrooms and the dining room. The latter, although not private in contemporary terms, was the true stronghold of family life. While the living rooms were only used for the reception of guests, the dining room accommodated daily life, also beyond mealtimes. The room, although crucial for the celebration of bourgeois core values – namely, the nuclear family – was placed in the less prominent part of the flat, facing the courtyard.
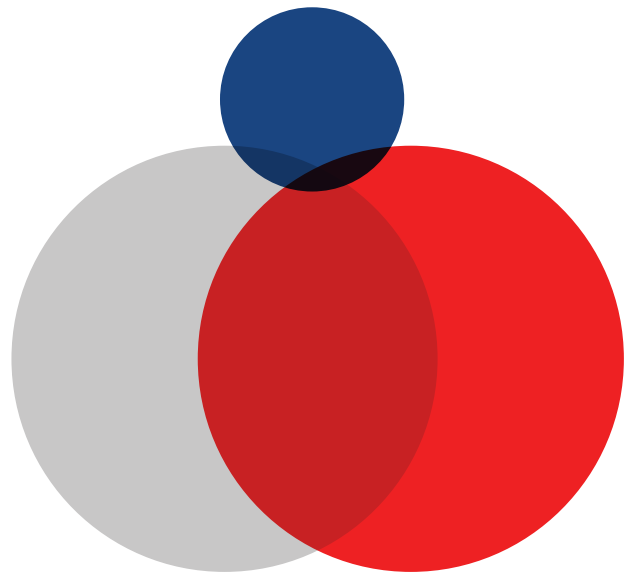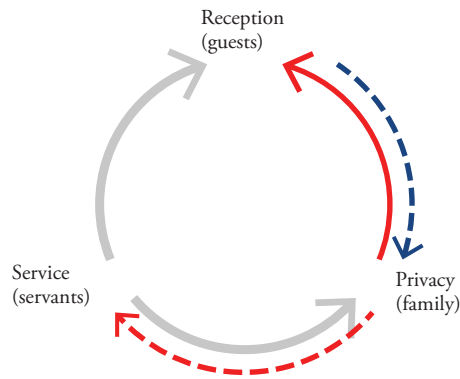
ᵛ Left: Édouard Manet, *The Balcony,* 1868-69

Right: Joseph Paul Mesle, *In the kitchen,* 1888

Service spaces were perhaps the most evident architectural symbol of a bourgeois society – removed from the core of the flat towards its back, as residents were becoming unconcerned with household activities. The location was economically and functionally indefensible, although logical from the point of view of its adjacent back staircase. In mid-19th century an average middle class household employed from 1 to 4 servants who, along with the social ascension of their employers, ceased to be treated as part of a family. The relation, governed by a capitalist logic, became that of a master and an employee, hence the disappearance of the servants' premises from the flat and their removal to the unheated attics or to an alcove directly in the kitchen. All service spaces of a haussmannian building were grouped around the *courette* – a secondary yard of around 4m^2, providing kitchens, toilets and back staircases with minimum daylight and ventilation.

DOMESTICITY + THEATRICALITY

There is perhaps very little coincidence that Philippe Aries and Georges Duby, the authors of a seminal publication on the history of private space, *L'histoire de la vie privee,* resort to the theatrical terminology to tell the history of dwelling in France in the so called long 19th century. The 4 chapters of the book – *Lever de Rideau (Raise the curtain), Les Acteurs (the Actors), Scenes et lieux (Scenes and settings)* and *Coulisses (Backstage)* – depict the domestic realm in post-revolutionary France via the poetics of the theatre[8].

Central to the concept of the 'theatre of the everyday' was the strict delimitation of roles, relative both to gender and to the social status. Thus, the middle class woman's role was that of a wife, to a certain extent that of a mother and above all, that of a housewife. The bourgeois man was responsible for the family's economy, and had hardly any duties inside the house. The role of the children was that of education and obedience. The role of the servants was to maintain the functioning of the house, that is all domestic and kitchen chores. The daily spectacle consisted of all actors fulfilling their roles, which translated to a rigorous codification of the everyday. The spectacle became even more evident in a situation of a larger social interaction, such as a visit of guests, calling for an even stricter choreography. For appearances and impressions were cornerstones of a family's reputation.

Outside of their *official* roles, both the residents, and the servants performed other activities – women were mistresses, servants led their social life, men entertained themselves, etc.

< Tri-partition of a late-
19th century bourgeois
apartment:
service (grey), privacy (red)
and reception (blue).
Priority of spaces
(location+size):
1. reception
2. privacy
3. service
Frequency of use:
1. service
2. privacy
3. reception

However, all these aspects of life which would break the strict de-
corum were to be performed in absolute secrecy, and revealing of
any misconduct was considered an ultimate disgrace to the family,
if not to the whole building.

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Moreover, the house had resumed its course of middle-class respectability.  (...) Howev-
er, the uneasiness caused by the adulterous act was still there, imperceptible to uned-
ucated people, but most disagreeable to those of refined morals. (...) None of the ten-
ants, moreover, publicly related the true version of the story, (...) it had been decided
to say that the quarrel between Auguste and Berthe was on account of (...) money. This
was far more decent.
***
Then all subsided, the house became enveloped by the solemnity of darkness, as though
annihilated in the (...) decency of its slumbers.⁹
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Curiously, theatre entered the domestic realm in yet another way
– charades, role plays and even more elaborate forms of amateur
theatre became a popular middle class pastime, performed during
larger gatherings. For grander occasions it wouldn't be uncommon
to hire professional performers – pianists, dancers or singers to
entertain the guests.

The staging of everyday life of the middle class is clearly reflected
in the layout, favouring the official parts over the private spaces.
The social spectacle required that private family life took place in
the less prestigious space of the dining room, whereas the luxuri-
ous living rooms were reserved for the rare occasions of hosting.
In a theatre-like manner, the middle class apartment was divided
into distinct realms – the scenic, where the official life took place,
and the backstage, meant to be kept out of sight.

> Above: main staircase in a
residential building in 1er
arrondissement

Below: main staircase of
Opera Garnier

III PROJECT:
THE THEATRE

THE SPECTACLE   As mentioned in the previous chapter, historians have applied theatrical terminology to describe the transformation of domestic architecture. However, the staging of 19th century public and domestic life reaches far beyond the metaphor. The backdrop of the birth of the class society in Paris was the formation of mass culture – a new lens through which to perceive reality. Predominantly, wide availability of printed press (along with almost universal literacy) turned the everyday into a spectacle and normal citizens – into actors.

"Although the connection of city life to visuality was not new in the nineteenth century, the identification of Paris as a place where everyday life was elevated to a spectacle for mass consumption was. (…) Paris was transformed into spectacle (…) through the invention of an „everyday" that was then framed as textual representation and subsequently re-presented as sensational."[10]

< Above: Gustave Caillebotte, *Balcony, Boulevard Haussmann*, 1880;
One of several depictions of the balcony of the artist's bourgeois home, 31 boulevard Haussmann in Paris. Elegant men of an apartment on the 5th or 6th floor of a Haussmannian building.

Below: Gustave Caillebotte, *Les Raboteurs de parquet*, 1875;
In one of the first paintings ever featuring the urban working class, Caillebotte shows floor scrapers in a bourgeois apartment.

The spectacle in the 19th century Paris had three main faces – the political, the public and the domestic; and, respectively, three main stages where the spectacle unfolded. The political had to do with maintaining and celebrating the empirical power of Napoleon III and was supported by the proliferation of monumental public spaces adorned with majestic architecture commissioned by Haussmann. All public events – opening of a new boulevard, military parades, court ceremonies – were turned into a spectacle, and the citizens – into an audience.

At the level of public life, the main stage were the boulevards and their rich commercial offer, such as cafes, cabarets, museums and department stores. The audience was situated predominantly at the level of the pavement – notably, at the tables of cafes and bars – but the role of windows and balconies as theatre boxes providing the best views on the street was also crucial[11]. Although the boulevards weren't a Haussmannian invention, their proliferation in the latter half of the century and their saturation with commercial venues gave birth to the *boulevard culture,* largely dominated by the bourgeois male. The core facilitator of the boulevard spectacle was the freedom of gaze – as if being in the public spaces was to a lesser extent a bodily experience than it was a visual one.

"(…) life in Paris became so powerfully identified with spectacle, that reality seemed to be experienced as a show - an object to be looked at rather than experienced in an unmediated form."[12]

The act of looking was synonymous to the position of power. Although it would be a simplification to claim that the spectacle of street life was reserved for men, women and lower classes had a limited right to look, stare, observe – they were to be observed, if not supervised.[9]

Finally, the authors of *Histoire de la vie privée* locate the origin of the public spectacle in the core unit of the society – the family[13]. The spectacle of the everyday has been already touched upon in the chapter on domesticity.

The role of the theatre as a public institution in the 19th century is also core to the development of the project. Extremely popular in pre-revolutionary Paris, theatre was one of the few institutions to transcend the class divide. The low and high-born could choose from a vast range of theatres and plays. As the dominant style was realism, with daily life central to most plays, theatre was a powerful educational tool, through which moral standards of the spectators were shaped.
This variety was defeated in the course of haussmannian works, as many of the venues were located in the working class neighbourhoods, primary targets of the renewal. Such was the fate of, among others, a few of popular theatres, located along the Boulevard du Temple, all destined for demolition in early 1860s.[14] The renewal brought about a proliferation of high-end theatres (along with two opera houses), located predominantly in elegant, western and central neighbourhoods and thus theatre ceased to be a universal entertainment. It is also worth noting that an average middle class theatre (not to mention the high-end venues), apart from being a tool of social segregation, was also a locus of gender inequality, as several of the most prominent theatrical spaces were reserved either to men, or to women provided they were accompanied by a male. Otherwise – a private box was the only opportunity for a woman to attend a spectacle.

∧ Interior of a private theatre box and its adjacent private living room room in Opera Garnier

THEATRICALITY + DOMESTICITY

The idea to set the project in the realm of a theatre was prompted by a research of various 19th century Parisian theatres, which bore spatial resemblance to residential architecture, both in plan and in section. These domestic-like spaces belonged mostly to the backstage area of a theatre, although some curious examples – such as private living rooms leading to private boxes – introduced an element of privacy even to the most theatrical spaces. Other theatre spaces, although spatially different, had their domestic counterparts relative to function and location in the building – such as a foyer, similar to a living room, or the smoking room – used in a very similar way in both cases.

Despite their obvious functional differences, the two worlds – the domestic and the theatrical – were both governed by a similar logic of spatial segregation of the primary and secondary users, whose interactions were minimized and controlled by the layout of the building. In both the social hierarchy was secured by architectural means, with the use of such elements as staircases, halls and galleries, or doors. The analysis of the Garnier Opera revealed a hierarchy of staircases – ranging from the 'escalier d'honneur', or the principal staircase, reserved for the spectators, through the private stairs reserved for the emperor, to the backstage, hidden, tiny staircases, used by the service – similar to that of an apartment building. Horizontal circulation in the building was also intended to separate the prime and secondary users from each other, by the means of isolated passages.

The laboratory for the intervention shall be perhaps the most monumental of the public buildings erected under Haussmann's supervision – the Palais Garnier, designed by Charles Garnier. Built between 1861 and 1875 in the 9e arrondissement, the opera is visually connected to the Louvre by a broad avenue. The rich interior consists of interweaving corridors, staircases, alcoves and landings, allowing the circulation of large numbers of spectators and space for socialising. The building's baroque, elegant architecture communicates its inaccessibility to Parisian masses – it is a building for the few, an emblem of the new Paris.

Although the spaces of spectacle – the stage and its auditorium – occupy the heart of the opera, the spectacle permeates the whole building. One of the main 'stages' is the monumental staircase in the main hall, surrounded by an auditorium-like gallery, a great vantage point to watch the 'spectacle' of the everyday unfold on the central landing.

The design of the opera's vertical and horizontal circulation allows to isolate various types of users and prevent their paths from crossing, unless desired. Each of the staircases and passages has either an official or a service character and is destined for a specific group of users. Therefore, movement through the building is choreographed by the architecture in which the social hierarchy is recast.
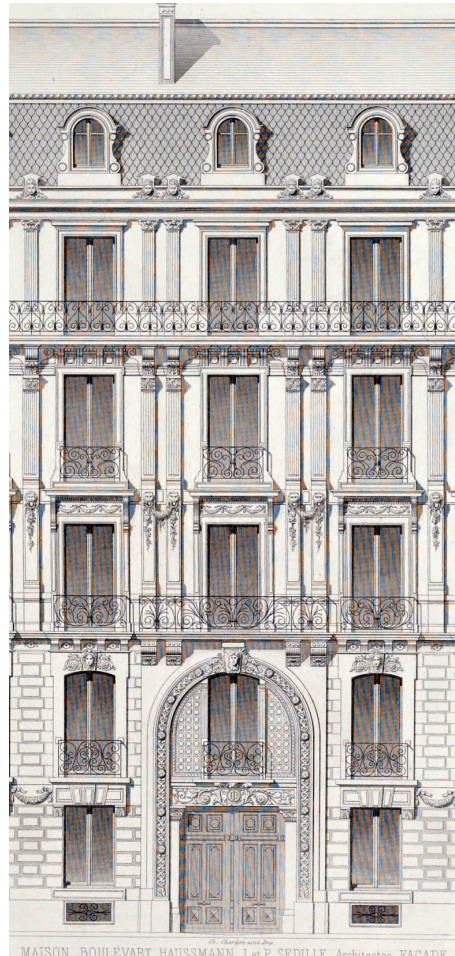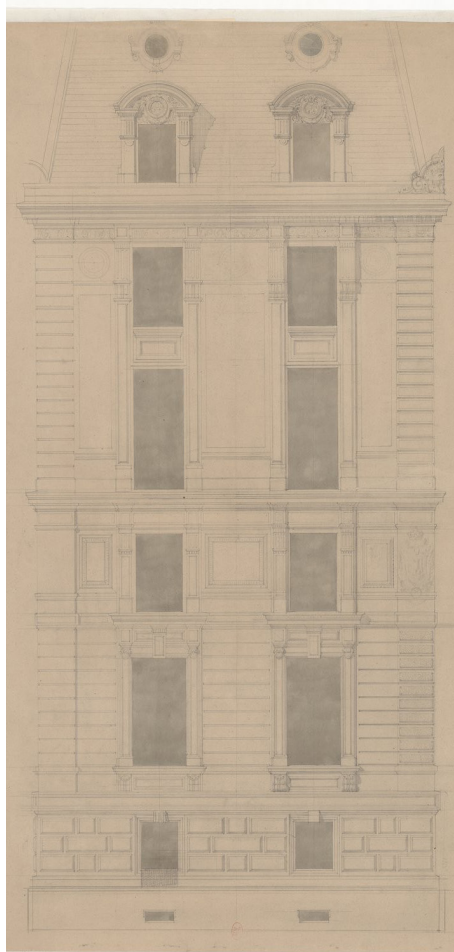
< Left: Lateral facade of Opera Garnier
Right: Front facade of an apartment building on Avenue de l'Opera

> Fragment of the plan of Paris featuring projected and executed cuts 1860-69

v Left: Édouard Detaille, *Inauguration of the Paris Opera, 5 January 1875*, 1878

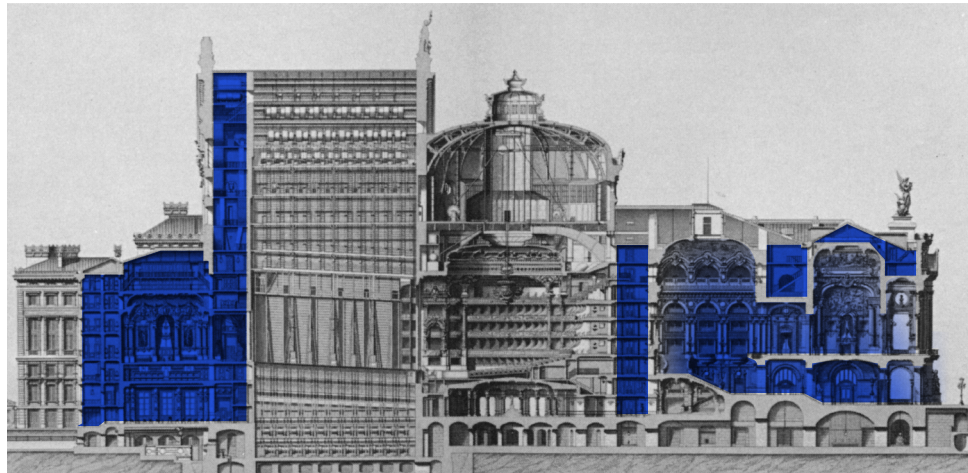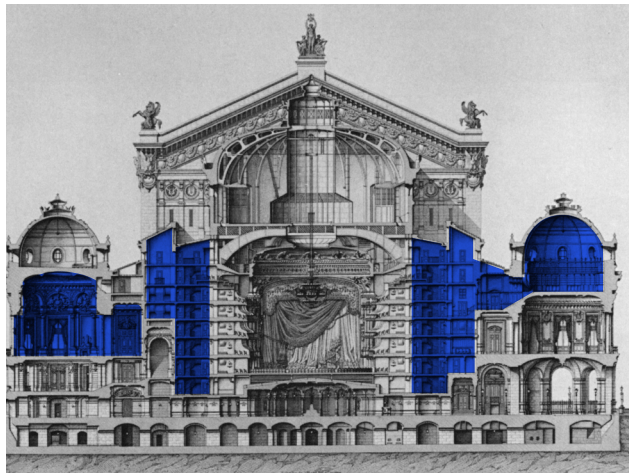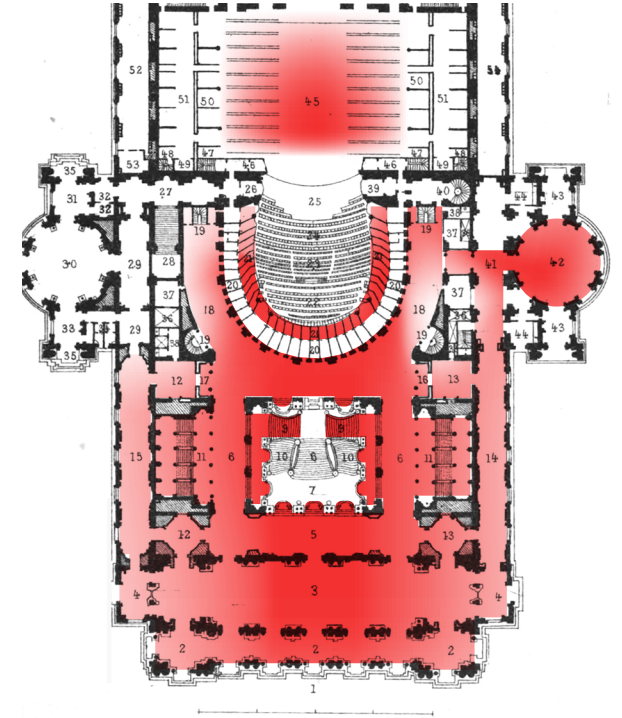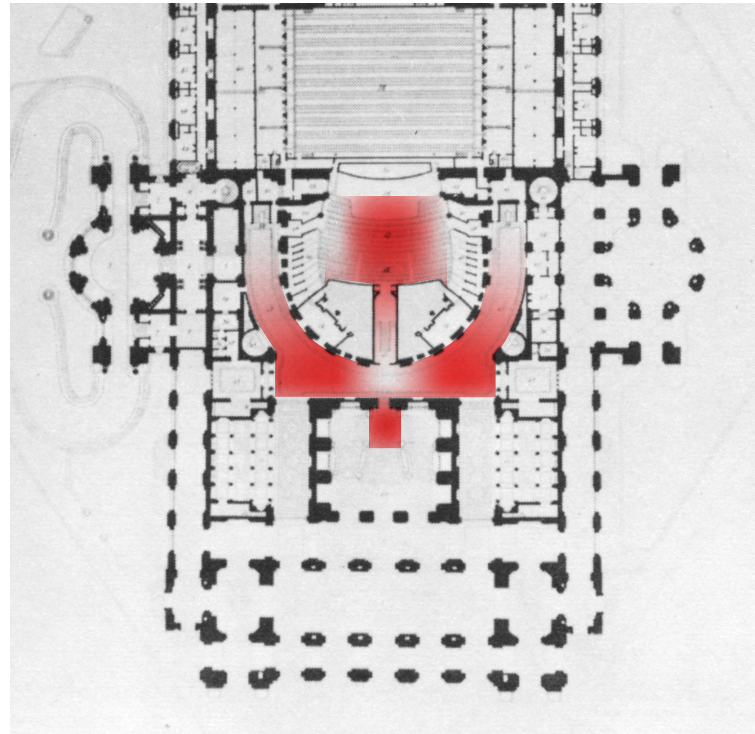Right: Still from „Pot-bouille" movie by Julien Duvivier; 1957

Vestibule of the apartment building

MAISON BOULEVART HAUSSMANN .J. et P. SEDILLE Architectes FACADE
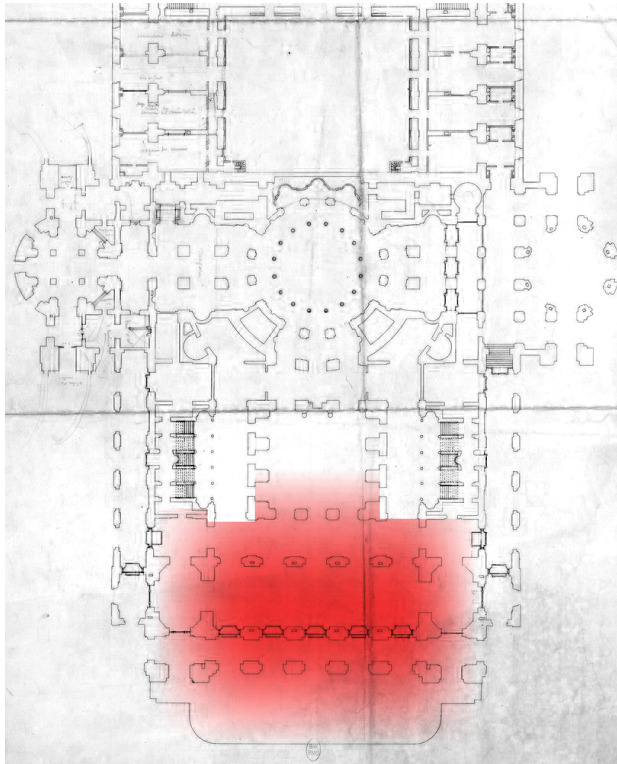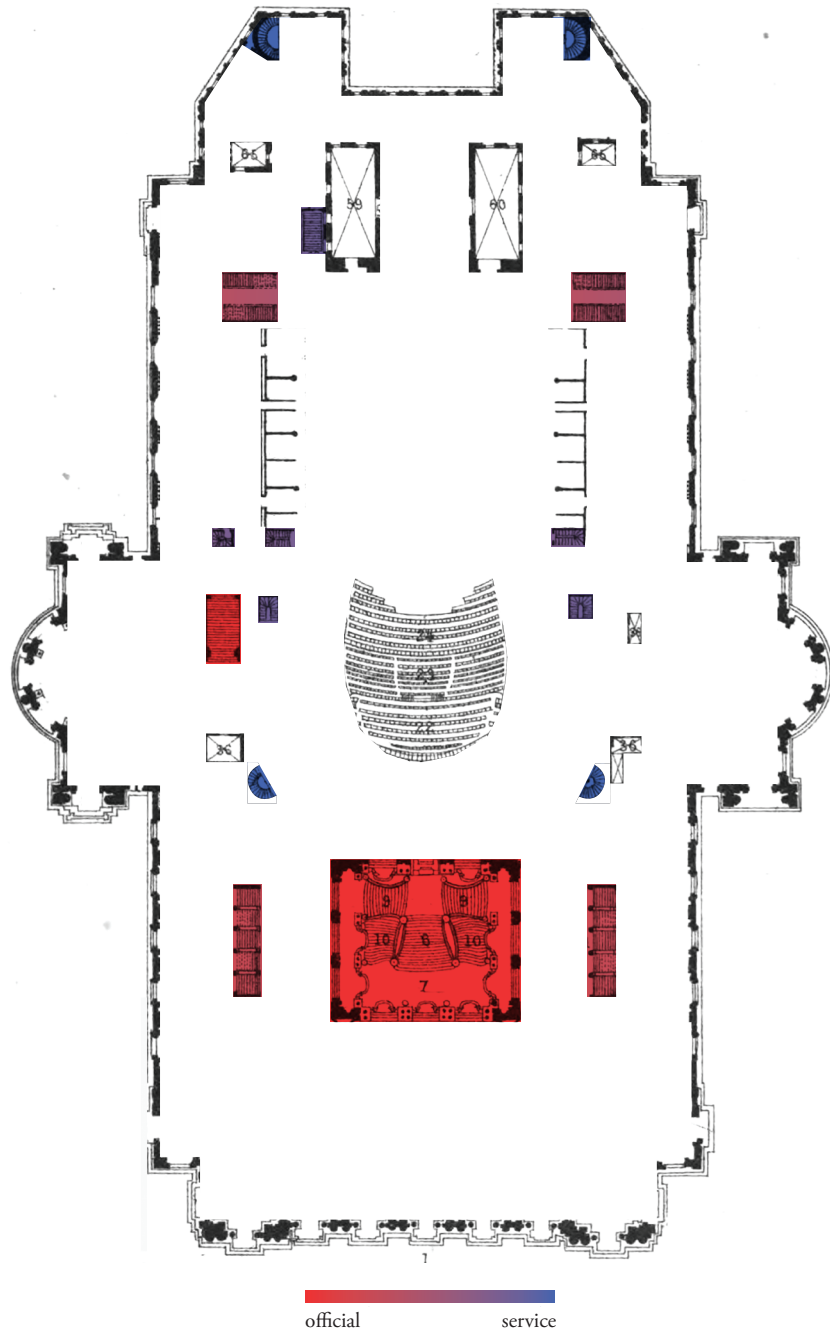
Studies of domesticity and theatricality of Garnier Opera.

Above: plans of ground floor, main auditorium floor and second floor with the intensity of theatricality (in red).

Below: cross and longitudinal sections with the intensity of domesticity (in blue).

< Analysis of the Opera's interior: hierarchy of staircases - gradient of front and back staircases.

official ——— service

The main focus of this propositional work is to <u>study the architecture's role of the formation of a class society in late 19th century Paris. The proposal is situated at the intersection of dwelling and theatre, with regards to multiple functional and spatial overlaps between the two.</u> The common denominator of the two worlds is the spectacle – an important aspect of both architectures. While the domestic spectacle was to be protected from the third party's sight, the premise of the theatrical performance is to be seen. The project is grounded in the tension between the two facets.

There are multiple intentions behind the idea of merging the worlds of theatre and dwelling – primarily, it is to counter the dichotomous class relation, reinforced by late 19th century architecture. <u>By manipulating the elements, whose major role was to isolate the different users from each other, the intention is to create a more ambiguous, and therefore more egalitarian spatial framework for social interactions. Contrary to the domestic and theatrical architecture of the epoch, the project's aim is to dissolve the antagonistic relation observed–observer and to shift the power balance, by questioning the roles of front- and backstage.</u> Secondly, by dismantling the hierarchic space of the theatre, the project intends to reinstitute a pre-Haussmannian, more inclusive social order, wherein the theatre was not exclusively a middle- and upper class entertainment, but also a popular one.

FUNCTIONAL PROGRAM

The intervention takes place in the Parisian Opera Garnier and is set at the time of its actual opening – 1875. It consists of a speculative – and somewhat surreal – transformation of the opera's interior, so that two functions – domestic and theatrical – merge within the building. The alternative building is called Theatrum Mundi – a theatre of an omnipresent spectacle.

Theatrum Mundi is a theatre 'hijacked' by the residential function. Thus the building simultaneously accommodates the two faces of the spectacle – the staged everyday, and the theatrical play. The only elements of the original opera which remain are the outer walls with their facades, the staircases and the stage with its auditorium. The rest of its functional program has been erased and replaced with the theatre/domestic combination.

The two functions are forced to constantly negotiate their spaces – in order to get to one's seat in the auditorium, one has to cross domestic spaces, and vice versa. Given the different timelines of functioning of both world, many of the spaces assume a double

function: a private dressing room doubles as an actress's changing room; the way to the foyer leads through a private living room; the janitor's room doubles as a box office, etc. What interactions does this confusing architecture facilitate? What happens if all the users suddenly find themselves climbing up the same service staircase – although for very different reasons? What if the service corridor leads through the most prominent spaces of the theatre and intersects with the main hall? Is the spectacle on the main stage a real play or just the everyday life of the real residents of the theatre? The project is meant as a thinking device through which this tension between the different users and their interaction with architecture can be explored.

Central to the intervention are the architectural elements which help to reinforce the social segregation – predominantly staircases. They are simultaneously democratic – as everyone needs to use the stairs prior to the invention of a lift – and highly divisive. The starting point of the intervention is a transformation of the existing staircases of the opera into auditoriums, which has twofold implications: firstly, it weakens the significance of the main stage and its auditorium. The building becomes home to multiple theatres, rather than 'the' theatre. Secondly, it helps to equalize the status of the staircases – as they all become auditoriums regardless of their size, location and richness of decorations – and their users, by granting access to the 'spectacle' to all. The role of the *observer* is thus extended onto those, whose social role was otherwise to be *observed*.

The stage – or rather: the stages – are perhaps the most confusing spaces of Theatrum Mundi. The stages adjacent to the staircase-auditoriums are just residential spaces, therefore the 'spectacle' can be of a threefold nature: primarily – that of everyday life of the inhabitants; secondly – a theatrical game played by the residents as a typical pastime with their guests; finally – a real play taking place in someone's appropriated living room or bedroom. Therefore, the spectators can never be entirely sure what kind of spectacle is unfolding before their eyes. Similarly, the residents and the spectators can never be sure whether they are being staged. Thus the role of the *observed* is attributed equally to all.

Perhaps the most surreal aspect of Theatrum Mundi is the ubiquitous staging – one can be observed even if simultaneously observing another spectacle. Everything is subject to staging, even one's private life; similarly, every space can become a stage – even the

< Stills from Luis Buñuel's film "The Discreet Charm of the Bourgeoisie";

Before (above) and after (below) the characters discover their dinner is happening on stage.
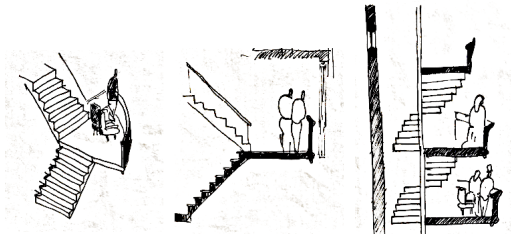
most dearly protected from a visitor's gaze backstage rooms such as kitchens and bathrooms. By revealing situations and spaces, which were meant to remain unseen, daily life is stripped of its decorum and the frontier between the well established realms of a middle class apartment – the front- and the backstage – becomes blurry.

HYPER-REALITY

It is helplessly confusing whether the spectacle happening of one of the multiple stages of Theatrum Mundi is just daily life, or a theatrical play, performed by professional actors. The dominant convention of the 19th century French theatre was realism – or a *re-presentation of real* life on stage. Adopting the convention, Theatrum Mundi offers its amplification, perhaps entering the grounds of hyper-realism. The *hyper* suggests that what we're seeing, we'd never see if it was *only* real. Therefore, the only difference between *real life* and *staged life* is that of *gaze* – the theatrical setup allows the daily events to be observed, and the conversations – heard. Inviting external audience to watch the *show* acts as a way of exposing the hypocrisy imbedded in the class society.
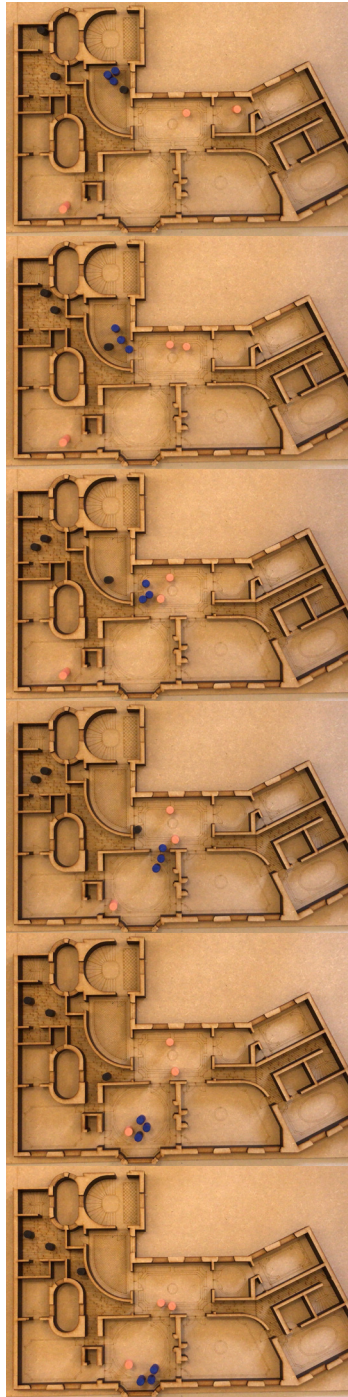
ACTORS

The users of Theatrum Mundi belong to two main groups – the users of the theatre and the residents; among both groups, there are representatives of two social classes – the bourgeoisie and the working class. Main bourgeois characters include: the residents and their guests – predominantly married couples and their children; performers of the theatre – actors, dancers, singers, orchestra players, directors, etc.; spectators – families or individuals. Within these main groups, multiple overlaps are possible – in other words, an actress performing at the theatre is likely to be someone's guest at a dinner or a resident of an apartment. Representatives of the working class provide, in both cases, various backstage services. In the residential realm they include maids, cooks – who reside in the building – and visitors, such as runners, technicians but also mistresses and prostitutes; in the theatre the lower class is represented by various technicians, cleaning staff, openers, cooks and waitresses, etc. In between the two classes are the janitor (and their spouse) – coming from the lower class themselves, they identify with the residents, rather than servants. Their role in the apartment building was that of 'morality police' – filtering out the unwanted visitors, camouflaging excess turmoil, preaching insubordinate residents, etc. Their counterpart in the theatrical realm might be box office agents, etc.

< Above:
Conceptual sketches of staircase-auditoriums

Below: Gustave Caillebotte, *Portrait of Jean Daurelle, full lenght*, 1887;
The painter represented the janitor in a dignifying maneer, reserved for middle class members - a full standing portrait. The elegant appearance was not arranged for the scene - janitors viewed themselves as part of the residents.

< Stills from stop-
motion animations
produced in the 1st
semester; a research of
dynamic representation
of architecture:
users, situations and
interactions.

My entry point into the historical research was Robin Evans's
idea of 'plan and its occupants', [quote on the side: passage from
Evans] which prompted an ambition to draw a complex image of
life inside a mid-19th century apartment building and to under-
stand behavioural patterns that the architecture of dwelling pro-
vided a spatial framework for. Hence, alongside an architectural
investigation, I relied on non-academic sources, which provided a
genuine insight into daily life. Detailed descriptions of interper-
sonal relations, although arguably magnified, were found in liter-
ary and visual arts from the epoch, the major source being Émile
Zola's satirical novel *Pot-bouille,* set in a 1860s rental building.

A methodological challenge was an architectural synthesis of the
various layers of information which I'd been archiving. A part
of the research was a historical analysis, consisting mostly of an
investigation of plans and sections of mid-19th century apartment
buildings and cataloguing their common features. Another strand,
grounded in the reading of fiction, produced a less tangible body
of knowledge, which was hard to convert into graspable, architec-
tural images. Seeking a method that would allow to interweave
architecture and literature, I started experimenting with analogue
animations, which allowed me to depict situations and interac-
tions.

Introducing theatrical techniques of expression to my architectur-
al investigation, I have been creating short stop-motion movies
featuring scenes of daily life. The filmed situations took place in
an imaginary – yet 'could-have-existed' – apartment building;
essentially a synthesis of historical plans which I have been stud-
ying, reimagined in a way to highlight the spatial aspects which,
in the course of my research, I found crucial for the constructing
of a class society. The stop-motions were filmed using 'extruded'
plans at 1:50, inhabited by symbolic figurines, representing the 3
different types of occupants – the servants, the residents and the
guests.

These investigations, by the very nature of the medium, remained
rather diagrammatic. While the sense of interactions and rela-
tions between the 'actors' was graspable, the inherent limitations
of the scale and the assumed form of the model call for further
explorations and revisions of the method. The bottom line is to
narrate the life of the users in relation to the architecture in a less
diagrammatic and more detailed way.
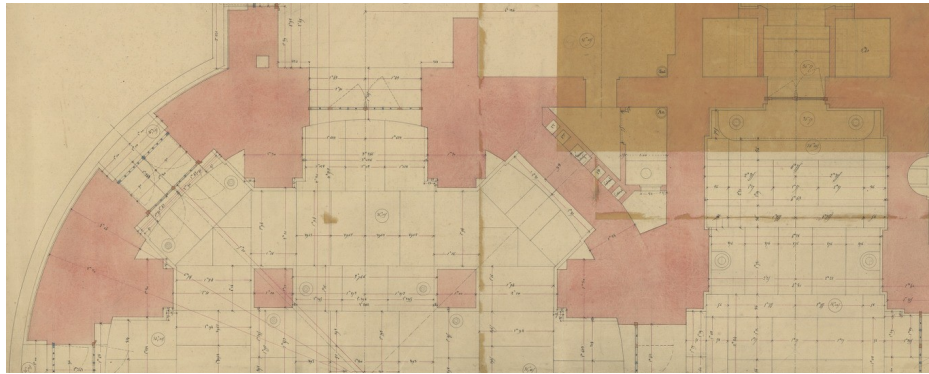
The initial plan for the delivery of this thesis was a 'live performance' of a sort, with the main role played by a model of a section of the building. It has however been obstructed by the national lockdown in March 2020, which has imposed some serious limitations to the working conditions. Therefore, an alternative means of representation shall be considered, while the main ambition remains to capture the dynamic aspect of architecture – that is interactions and situations – hardly pronounceable with typical means of architectural representation. The initial plan relied strongly on the model as a 'stage' for further experiments with the stop motion animation which proved to be a useful tool of representing the users' interaction with architecture. Similarly, other theatrical tools, such as sound and music were meant to play a crucial role in the representation. The analogue method, consisting of building a physical model and 'animating' it can no longer be relied upon, therefore the theatrical aspect shall be further developed with the use of digital methods. Consequently, traditional architectural 2d drawings – plans, sections, visualizations, etc. – gain much more importance. The scale and the scope will greatly depend on whether the final presentation is to be an online or a physical event.

The complimentary written text to be submitted prior to the presentation shall take a form of a literary text – either a short story, or a drama and should act as a guide through the project.

+ An integral part of the process is a constant re-assessment of the study and representation method, based both on self-reflection and on regular critique feedback. Hence the submission plan is indicative and shall be subject to adjustments in the course of the project. The intention is, however, to advance the methods of representation and research adopted in the first stage of the study.
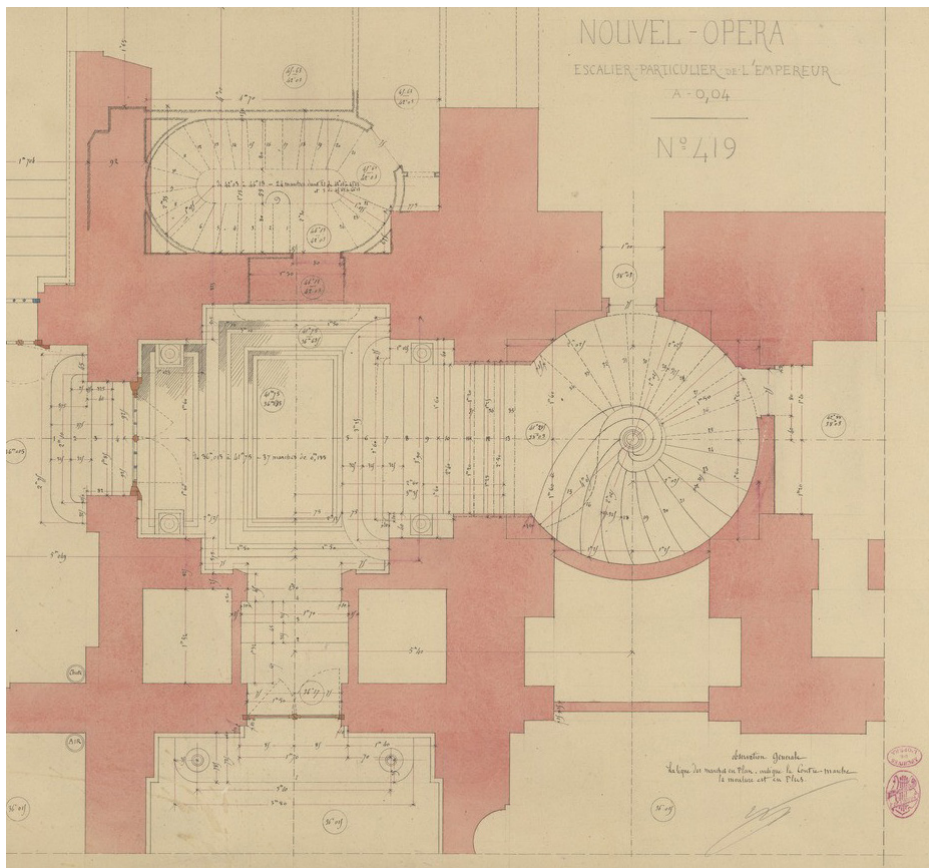
< Original Charles
Garnier's drawings of the
opera. Potential reference
for graphic style and/
or technique (hand
drawing).

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1   United Nations, "Sustainable Development Goals";
accessed february 2020 https://sustainabledevelopment.un-
.org/?menu=1300
2   Ibid.
3   Histoire du bâti Parisien, accessed 1/12/2019, https://
www.comeetie.fr/galerie/BatiParis/#12.12/48.8582/2.3519
4   Bernard Marchand, "Paris, histoire d'une ville (XIXe –
Xxe siècle)", (Editions de Seuil, 1993), 12.
5   The title derives from Émile Zola's Pot-bouille – a
quote from a conversation held by servants in the apartment
building featured in the novel, wherein one maid congratulates
another on her quitting, to which the latter responds: Toutes les
baraques se ressemblent. Au jour d'aujourd'hui, qui a fait l'une
a fait l'autre. C'est cochon et compagnie. (It doesn't matter
which hole it is: they're all the same. These days, if you've
been to one of them, you've been in them all. They're all pig
sties.) Émile Zola, "Pot-bouille", (Paris, G. Charpentier, 1883),
495.
6   Robin Evans, "Figures, Doors and Passages" in: Transla-
tions from Drawing to Building and Other Essays (London, Archi-
tectural Association Publications, 1996), 89.
7   Ibid.
8   Philippe Aries, Georges Duby, "L'histoire de la vie
privee. De la Révolution à la Grande Guerre", (Paris, Editions du
Seuil, 1987), table of contents
9   Émile Zola, "Pot-bouille"
10   Vanessa S. Schwartz "Spectacular Realities: Early Mass
Culture in Fin-de-Siècle Paris" (University of California
Press), 13.
11   Temma Balducci, "Gender, Space, and the Gaze in
Post-Haussmann Visual Culture" (Routledge)
12   V. Schwartz "Spectacular Realities" op.cit., 10
13   Philippe Aries, Georges Duby, "L'histoire de la vie
privee. De la Révolution à la Grande Guerre", (Paris, Editions du
Seuil, 1987), 79.
14   "Boulevard du Temple" on Wikipedia, accessed February
2020. https://en.wikipedia.org/wiki/Boulevard_du_Temple

Illustration on the front cover:
Claude Nicolas Ledoux,
"Eye enclosing the theatre in Besancon",
1847

Education	2018 - currently	Political Architecture: Critical Sustainability (MA) Royal Danish Academy of Fine Arts (KADK), Denmark
	2016-2017	Contemporary Project (MA) Technical University of Catalonia (ETSAB), Spain
	2010-2014	Architecture (Bsc) Warsaw University of Technology, Poland
Work	2018	Junior architect BDM'A (PL)
	2017-2018	Architectural assisstant BAST (FR)
	2017	Researcher Bęc Zmiana (PL)
	2014-2016	Junior Architect JAZ+ Architekci (PL)
Awards	05/2019	Honourable mention Non-Architecture competition collaboration with Aleksandra Zawistowska
	04/2019	1st prize 120 Hours collaboration with Jan Sienkiewicz
Workshops	2019	Ceramics and sculpture course
	10/2017	No Image Summer School, Berlin
	08/2017	Real Estate Summer School, Brussels