

# *The Paris of L'Ivre De Pierres, Narrative Architecture between Words and Drawing*

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Published for the first time in 1977 and concluding with its fourth issue in 1983, *L'Ivre de Pierres (LIDP)* was an editorial experiment pursued intermittently by Jean-Paul Jungmann (b. 1935), a French architect and theorist, architectural educator and, above all, a magnificent draughtsman.<sup>1</sup> Jungmann was one of the fathers of the magazine *Utopie*, with which *LIDP* somehow plays a game of mirrors.

After contextualizing *Utopie's* legacy, we will analyse *LIDP's* editorial, theoretical and architectural production, focusing on three different aspects: a) the iconography, b) the book format, and c) the text. Notwithstanding their different degrees of importance, these are the fundamental components of *LIDP's*

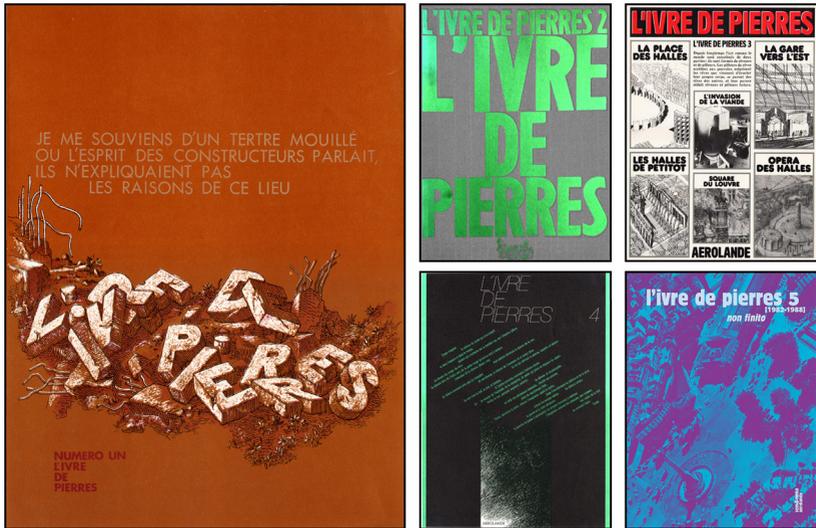


Fig. 1. : L'ivre de Pierres 1 (1977), 2 (1978), 3 (1980), 4 (1983) and the unfinished 5th volume (whose documents and writings were published in October 2020).

own method of 'writing urban places'. Indeed, *LIDP* aimed at 'architectural narration . . . paginated to be read in a book' that used 'figurative writing to tell and evoke . . . an architectural invention in the limited atmosphere of a city, Paris'. We argue that, mirroring the architects' work and agenda in *Utopie*, *LIDP* appeared both as a critique of the decisions taken in the urban renewal of Paris, and as a politically committed stance on the role of the architect, which ultimately led to a different field of practice: that of a *narrator-designer* of architecture. In Jungmann's words, 'imagining projects, building the fictitious is a theoretical practice of the city and of architecture', able to provide alternative realities that unveil 'a new knowledge of the city'. While presenting itself as an editorial collage, renouncing the establishment of a theoretical corpus, can '*L'ivre de Pierres* become an explorer, that of architecture as an urban practice?'<sup>2</sup>

### **Drawing Utopia, Drawing from Utopie**

The journal *Utopie* came to life during the 'little magazine' fever of the 1960s and early 1970s and, more specifically, in the intellectual and social turmoil that led to the events of May 1968 in Paris. *Utopie* was politically engaged and textually dense, radically questioning everyday life and the reorganization of society, consumer culture and the urban fabric of post-war modernization. As a consequence, the members of *Utopie* refused to combine their theoretical work with architectural and urban design, vindicating 'an Althusserian notion of a "theoretical practice" whose central material was to be the contemporary discourses and representations of architecture and urbanism circulating both within their disciplines and in the popular press'.<sup>3</sup>

One of the main reasons for it was that, unlike other radical groups, the group *Utopie* consisted of a varied array of individuals with different backgrounds arranged into two clearly identifiable subgroups: the intellectuals and the architects.<sup>4</sup> This clear-cut division in the group had an obvious and immediate effect on the magazine. As Jungmann's recalls, the architectural half of the team 'were not used to writing complex articles and texts.

Since these were our first attempts at theoretical texts, we used collage. Collage and the *détournement* made the approach much easier.<sup>5</sup> Following a *dadaist-situationist* fashion, they drew from many graphic sources, from comic books to adverts and fashion magazines, and composed collages that explored the semiotic potential of the relationship between word and image. Thus, 'drawing upon the expanded concept of "écriture" within the period's semiological discourses, *Utopie's* blocks of image-text' provided 'a hybrid mode of writing' that reinforced the parallel and colliding narratives already present in the magazine, adding to its discursive polyphony.<sup>6</sup>

Jungmann and his colleagues embraced the spirit of the magazine, criticizing the formalism that pervaded the visionary architecture scene, or the wave of technological and speculative optimism of the time. With the belief that the logic of social classes fully controls urbanism, they enthusiastically called for the need to 'disassemble/dismantle the economic, political, social and cultural manifestations of architecture'.<sup>7</sup> However, this overwhelming negative critique, later qualified by Lefebvre as a 'Negative Utopia', did not lend much space for action.<sup>8</sup> It was, in the end, a true *ou-topia* (from *ou-topos*, 'no place'), an impossible construct suspicious of everything, even of itself, which demands 'a fundamental modification of the existing order' in which it has been conceived.<sup>9</sup> Increasingly aware of the growing breach between the architects and the discourse of a group that looked suspiciously at their production, the architects discontinued their work on the magazine in 1969, formally leaving the group in 1971.<sup>10</sup> Accordingly, after the third issue, *Utopie* lost its images and reduced its size, approaching the format of literary magazines, which would be kept until the end of its run in 1977.

### **L'ivre de Pierres**

This departure did not entail a complete abandonment of the kind of writing practices that *Utopie* had introduced. The ex-Utopiens kept producing little magazines together with their students at the pedagogical units for archi-



### critique de l'imaginaire

Vision de la ville à partir de dessins ; difficile d'imaginer un vice possible : la lecture, la critique se font soit sur des images formelles très fermées, soit sur des expressions particulières, caricaturales et publicitaires, soit sur des expressions techniques accessibles seulement aux spécialistes.

Donner à voir, soit avant de construire  
« Comment se visualisent ces géométries dessinées » est un propos rarement tenu pendant l'élaboration ; on construit sans doute sans qu'aucune vision spatiale ait pu se former.

Ces villes de papier existentielles ?

morphologie urbaine, espaces du hasard ?  
l'art urbain, art social ?  
Les rêves s'annulent, mais poétiques sur la cité future, expérimentation, critique par d'autres assemblages représentatives de la société, et ne demandant qu'à s'espérer.

« ... Mais ces constructions comme monuments à l'humanité, étaient rêvés sans hommes. La ville de Saint-Ella est dynamique mais inergente, dépeuplée, les « Flatlands » de Malinval, le rêve de Tatlin, les formes apocalyptiques de Mendelsohn, sont indépendantes de toute échelle de référence, la poursuite devrait être géométrique ou pseudo-géométrique. Tous leur intérêts se portent sur la valeur fonctionnelle de la forme, ces utopies évitent d'aborder les problèmes urbains, et surtout de définir une méthode de « design ». L'architecture ne devient réponse que les de passions occasionnelles. Par rapport au rêve social de Le Corbusier, il ne proposait que des utopies formelles détachées de la dialectique sociale de leur époque. Faute d'avoir compris que la technique avait la possibilité de transformer la structure de la société par son pouvoir propre, le destin de telles

utopies était clair. Ainsi lorsque la technologie et la production industrielle trouvent l'opportunité de se mettre au service d'un dictateur, c'était la fin de tout rêve utopique.

En 1932 Salazar abolissait les groupes d'architecture libre en U.R.S.S. Le Bauhaus fermait en 1933, à la même époque Mussolini imposait en Italie le « style impérial ». ... Il est étrange que lorsque extra-terrestre de Flash Gordon soit issue de formes créées par les utopies formelles des années vingt. On reconnaît les tourbillons, les spirales de H. Finsterlin, de Virgilio Marchi, le dynamisme de Mendelsohn et de Saint-Ella, la grandiloquence caractéristique de l'utopie formelle.

Dans la bande dessinée d'Alex Raymond, les rêves des futuristes constructivistes et expressionnistes prennent une nouvelle vie, ou plutôt vivent pour la première fois. Ces immeubles, esquissés comme d'architectes divers architecturaux, sont enfin peuplés par Raymond. Les habitants sont les incroyables races extra-terrestres de la planète Mongo : les hommes-fusées, les hommes-grenouilles, les hommes-lions, tous des gens qui sont « hommes plus quelque chose d'autre », en d'autres termes, des caricatures d'hommes. Prendre n'aurait pu faire une critique architecturale plus pressante ».

Manfred Nicolini  
« Flash Gordon and the twentieth century utopia »  
(Architectural review)

La critique par référence à d'autres réalisations plus ou moins semblables n'est pas créatrice.

Fig. 2. Jean-Paul Jungmann, 'Villes de Papier', Utopie, 1 (1967), pp. 128-129.

ecture created after the closure of the École des Beaux-Arts in 1968, and, in 1976, Jungmann established a publishing house with the collaboration of Aubert, Tonka and Stinco. Founded a year later, the magazine *L'ivre de Pierres* (*LIDP*) can be seen as a counterpart, an antithesis and also a complement to *Utopie*, a companion series that mirrored it from the other side of the looking glass: that of 'the architects'. Thus, if *Utopie* had evolved into a discretely sized, exclusively textual publication, *LIDP* was conceived as a decidedly *big* 'little magazine': published in tabloid size, in which images had a privileged presence. If *Utopie* had proscribed architectural and urban designs from their pages, *LIDP*, on the contrary, presented a collection of architectural and urban fictions that carried the underlying theoretical discourse. With its title built as a double reference to Victor Hugo's 'This Will Kill That' and his posthumous *Le Tas de Pierres*,<sup>11</sup> *L'ivre de Pierres* is also a pun that plays with the homophony of *Livre* – book – and *Livre* – drunken (man). Thus, *the book of stones* was also, and above all, an 'intoxication of stones': those fictional stones that can be found in the many buildings and spaces featured in its pages, designed to exist just on the printed page, and in the – just apparently – self-contained ecosystem of the book. As Jungmann emphasized, here the book was not just a medium to provide 'commentary on a work, but [the medium] of the work itself . . . a printed work'.<sup>12</sup>

Jungmann conceived the book/magazine as an environment for the free exercise of *urban creativity* that allowed the draughtsmen in them to enjoy creating images 'by specific architectural means, as others would do through painting or literature, advertising, cinema or comics'.<sup>13</sup> The designs in the book, however, were not to be taken as mere architectural fantasies, such as Giambattista Piranesi's *vedute*, or Superstudio's collages, which, according to Jungmann, may be 'innovative representations that often influence architectural imagery, but that are . . . not real projects'.<sup>14</sup> *LIDP* and the designs in it were, instead, *theoretical projects* – Jungmann made this distinction clear – which, as those published by Claude-Nicolas Ledoux and Étienne-Louis Boullée, were not 'intended for construction but . . . dis-

semination through publication, exhibition or teaching'.<sup>15</sup> The fundamental difference between architectural fantasies and theoretical projects lies in the geometric precision and volumetric coherence of the latter. Indeed, each *LIDP* is a *real* project, not because it is meant for construction, but for 'all its images revolve around the same volume defined upstream. And the way to describe and tell this volume and its intended use, its future inhabit, is the whole issue of narrative.'<sup>16</sup>

The designs were therefore conceived as 'real projects with all their constraints', firmly anchored in the city and its history. Combining retromania with futuristic technology, they blossomed in an expressively baroque architecture that celebrates the identity of place and its symbols, and displayed that 'strong utopian capacity', that only the literary genre, where Utopia was born, can achieve. The series visualized, in Tonka's own words, a 'concrete utopia',<sup>17</sup> one made of 'imaginary projects [that] become a reality in their drawn representation'.<sup>18</sup>

Like *Utopie*, *LIDP* was the product of many hands, an urban and literary *cadavre exquis* with entries of varying genres, styles and tones, from pages of bombastic prose to more lyrical passages, pieces bordering on science fiction and utopian literature to satire, theoretical essays and manifesto-like texts with guidelines for a better treatment of the urban landscape. The magazine interwove fact and fiction, past and future, with prospective visions of a future Paris and flashbacks to Charles de Wailly (1798) and Jean-Jacques Lequeu's (1815) unrealized projects. Accordingly, it assembled a varied group of authors with a wide range of origins and backgrounds: the driving force was Jungmann, who contributed theoretical projects to all issues, together with ex-Utopiens Jean Aubert, Isabelle Auricoste and Hubert Tonka – sometimes doubling as editor. But also, *LIDP* featured throughout its four issues contributions by other architects, both from a French and an international context, art historians, sociologist, art critics, painters and artists such as Gérard Diaz and Tamás Zanko and,



Fig. 3. Jean-Paul Jungmann, Récit autour d'une ruine future sur la colline de Chaillot, original drawing, published in *L'Ivre de Pierres*, 1 (1977), pp. 24-25.

finally, writer H el ene Bleskine. All of them contributed to the construction of an imaginary but concrete Paris made of spare parts, built with drawings and words, melted together into a single project by means of their publication.

### **Iconography: Books of Stone, Paper Architectures and Architectural Intoxication**

*L'Ivre de Pierres sought to show that an architectural imaginary could enrich programs and that through writing and drawing projects made solely for the printed page, projects that are not necessarily meant to be built but simply read and looked at in a book, [could present] a coherent vision of what the author would like to see built in a corner of the city . . . I wanted imaginary projects, invented, readable but architectural, and also very feasible.<sup>19</sup>*

In a classical graphic style, most of *LIDP*'s drawings follow traditional perspective and use poetic effects and a shadowy nonchalance, reinforcing their expressiveness by incorporative characters, vehicles, accessories, and even animals.<sup>20</sup> Away from the conventional drawings of architecture, the illustrations are highly legible, realistic and communicative, varying in points of view, the play of light and shadow, textures and materials. These communicative aspects and graphical features resonate directly with the historical drawings present in *LIDP*, whose traditional perspective sections are rendered to fully convey a story.

Generationally, both Jungmann and *LIDP* belong in the modern tradition of the 'paper architecture' wave that started in the 1960s and extended throughout the 1970s and early 1980s, fuelled by the oil crises and the subsequent economic recessions. The works presented in the series drink from different pools: from that of the visionary architecture of the 1960s, from the post-modernist strand of the 1970s and 1980s – L eon Krier is one of the authors featured – and beyond. Of course, within a French context, *LIDP* was also

part of a lineage of its own, following the trail of the 'utopians' from the Enlightenment, such as Ledoux, Boullée and Jean-Nicolas-Louis Durand. Great paper architecture designers of a neoclassical sensibility, they represented the French rationalist counterpart to Piranesi's wild explorations of the classical language of architecture. However, outside this historical genealogy of predominantly graphic architectural imagination, *LIDP* is also inscribed in another old architectural tradition that has historically used written fiction as a means to produce architecture discourses, criticism or even as a way to present and/or conceive architectural designs.

Back in the early Renaissance, Antonio Averlino, *il Filarete*, had used the form of the diary novel in his *Libro Architetonico* (1461-1464) to present the design of two cities: his ideal city of Sforzinda, and the fictional Plusiapolis, an earlier city that had stood in the same location that was described, in Borgesian fashion, in the *Libro de Oro*, a book within the book. Three centuries later, Piranesi's *Parere Sull'Architettura* (1765) used the literary form of the dialogue to elaborate his opinions on the development of the Classical Language of Architecture. Other paradigmatic examples contemporary to *LIDP* include *Delirious New York* (1978), that 'retroactive manifesto for Manhattanism' in which Rem Koolhaas retold New York's history, interweaving reality and fiction, in order to create 'gnomic fantasies' that allowed him to 'communicate poetic perceptions of underlying fundamental realities'.<sup>21</sup> In 1971, *Civilia: The End Of Suburban Man*, a book describing the eponymous fictional city, had been used by H. de C. Hastings and Kenneth Brown as a vehicle to illustrate their idea of *townscape* planning and to criticize British post-war urban planning. All of these examples were accompanied by their own set of drawn architectural fictions: Piranesi illustrated his points with impressive architectural compositions, the *Libro Architetonico* was richly illustrated with Filarete's own plans and sketches, *Delirious New York* featured Madelon Vriesendorp's surrealist paintings, and in *Civilia*, Hastings's swollen prose was overshadowed by photographic collages designed by his daughter Priscilla, together with Kenneth Browne.



*LIDP* followed these other 'books' by describing its own imaginary city through the culture of the palimpsest so present at the time in theoretical projects such as *Roma Interrotta* (1978), or Peter Eisenman's *Cannaregio Town Square* (1978), both overlapping the historical collage logic of Colin Rowe's *Collage City* (1975-1978). Only instead of Giambattista Nolli's map of Rome, this time it was Paris that was subjected to an alternative reading and (re)construction by means of the progressive accumulation of entries produced by different authors and extracted from different points in an always alternate history: unrealized projects from the past, unsubmitted entries to current competitions, and purely theoretical projects. All of them were simply juxtaposed in the pages of the magazine, conforming a true and intentional *cogito interruptus* where the different pieces only found articulation in the reader's mind.<sup>22</sup> This only comes to underline that which, on the other hand, should perhaps be an obvious issue: *LIDP* is, first and foremost, a story – or, better, an overarching non-linear narrative consisting of a multitude of *petites histoires*. In the *Guide du Paris de L'Ivresse de Pierres* (1982), Jean-Paul Jungmann stated that *LIDP* came from 'the desire to write architecture as if we wrote a story, a novel, with words and images'.<sup>23</sup> The journal was the response of Jungmann to the paradox of 'the impracticable practice of architecture'<sup>24</sup> presented to them in *Utopie*, which they overcame by applying what they learnt in *Utopie*. Lefebvre had advocated the need to 'penser la ville future sur les ruines de la ville passé'.<sup>25</sup>

Consequently, *LIDP* looked at the city as a palimpsest, a historical *persona* made of forms, spaces, events and meanings, both existing and gone. Thus, it depicted an imaginary Paris that recovered traces of its own history and superimposed them on the Paris of today, but also looked at the intra-history of the group, presenting projects that resounded with echoes of *Utopie*, and their other endeavours. Eager to *write* on the multi-layered text offered by the city of Paris, the projects featured in *LIDP*, often grandiose schemes in the tradition of the archaeological prospectivism of Piranesi's *Campo Marzio*, were a different kind of writing. By their narrative nature, they were

also *projets-récits*, made of bits and pieces extracted from different places and points in history, with diverse materials, aesthetics and construction techniques: a postmodern conundrum of historical and geographical displacements that imbued the whole project with a *uchronian* feel, a pleasing aura of timelessness.

*LIDP* presents itself full of *architectures parlantes* that are such not only in the Ledoux-ian sense – because they communicate their function – but also because they offer commentary and critique on the urban conditions around them. The dialogue happens here between the project and the real city, or between a fictional project and the one that inspires it: that is the case with the designs focused on Les Halles, La Villette and Bastille, which criticize the real architectural competitions (1979, 1982, 1983) that took place on those sites, as well as their results.<sup>26</sup> Ultimately, *LIDP* unleashed a dialogue that, again, took shape in the reader's mind. The projects challenged the reader with deciphering and interpreting the metaphors and symbols, the allegorical nuances, sometimes ironic or bordering on surrealism. See, for instance Jean Critton's 'Opera des Halles' and 'Phénomène de parthénogénèse architecturale',<sup>27</sup> on a series of designs that housed a pedagogical ambition.

### **The Book as Organizational System and as Visual-Narrative Device**

Despite the relative preponderance of images that typically characterizes architectural products, *LIDP* is not a mere almanac of architectural designs driven by a primarily visual appetite. Besides architecture and the (problems of) the modern city, Jungmann and Tonka were actively interested in books, as *LIDP* underlines from its very title, and it is the *book*, as an organizational system, but also as a visual-narrative device, that provides the substratum for the 'gnostic-cabalistic fables' to breed. The fragmentary Paris construed by the series, that mental space-form generated in the mind of the reader is, therefore, neither Stinco's, Aubert's or even Jungmann's Paris, but *the Paris of L'Ivre de Pierres*, a paper architecture whose natural environment is the book.

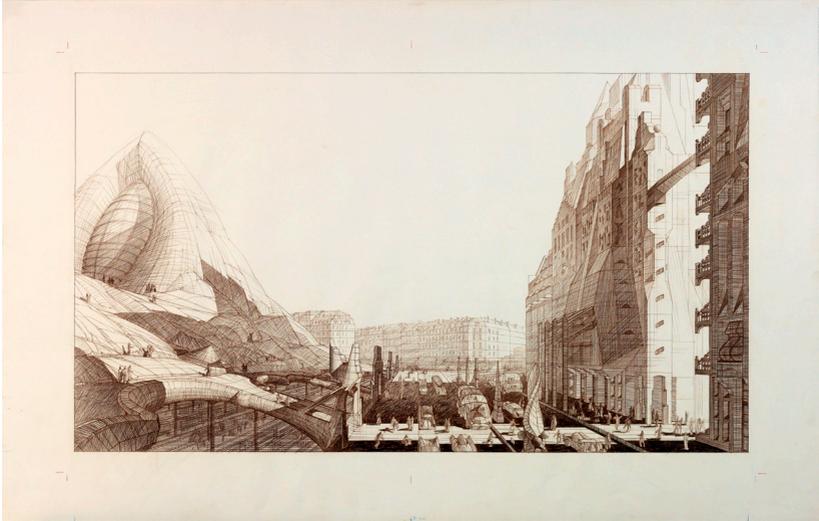


Fig. 6. Jean-Paul Jungmann, *La Gare vers l'Est*, original drawing, published in *L'Ivre de Pierres*, 3 (1980), pp. 76-77.



Fig. 7. Jean-Paul Jungmann, 'les piles de la pyrotechnie et la fête anniversaire de la Fondation' (planche XXIII) for: *La Place de la Concorde, les nouveaux tracés d'une place fondatrice*, published in: *L'Ivre de Pierres*, 4 (1983), pp. 36-37.

The book is the crucible where all the different visions merge, as a multifaceted but unitarian ensemble that provides the substrate for the necessary articulation that will take place in the reading process. This is particularly vivid when comparing *LIDP* with other productions associated with it, such as the different conferences and exhibitions featuring its contents that were subsequently produced, or with other publications that featured the projects published in it, isolated from the aesthetic-contextual-articulatory system of the book. Also, the system provided by the book creates rhythms, rhymes, alliterations between pages and projects, double and cross readings that stem from the physical, graphic or aesthetic contiguity between them in the drawn/written page, which add to the already metaphorical abilities of the *parlant* designs it houses. And this is an interplay that also happens in between issues: *LIDP* 1, for instance, recovered Jean-Jacques Lequeu's 1815 non-built project for some mausolea on La Place de la Concorde, recovered and restored by Philippe Duboy.<sup>28</sup> In the context of the issue, this project 'rhymed' with the one that closed it: the similarly unbuilt Théâtre des Arts (1789) by Charles de Wailly, introduced by art historian Daniel Rabreau. But it also found an echo in the last volume, whose most extensive and spectacular piece was Jungmann's speculative project La Place de la Concorde, les nouveaux tracés d'une place fondatrice.

Other strategies underline the point that *LIDP* is, in fact, a text, and, quite literally, a book: Jungmann's most extensive contribution to the series, 'Récit autour d'une ruine future sur la colline de Chaillot' (1977-1978), a grand urban ensemble around the Trocadéro area, was published in two parts in issues 1 and 2. This might respond simply to space or time constraints, but to the reader who looks at *LIDP* as a whole, the effect is that of reading two chapters in a book, where, after meandering through other subplots, we return to an earlier storyline. Also, some chapters exploit the narrative qualities of the grouping of images, using tropes of graphic narrative to show the passing of time, such as in Jean Critton's aforementioned 'Phénomène', which depicted the progressive takeover of the new Forum des Halles by



gigantic pieces of meat in a series of consecutive vignettes. This is perhaps even more obvious in Alain Loiselet's equally surreal and very cinematic 'Suite d'images pour l'usage d'un monarque assassiné',<sup>29</sup> which followed the evolutions of a destructive megalith through the streets of Paris in a series of plates sometimes turned literally into comic book pages. Jungmann himself used this technique in the sequential arrangement 'Une journée à Chaillot' (1978), whose four panels show 'a day in the life' of the aforementioned project.

### **Demi-Texte (Les Textes des Images):<sup>30</sup> Literary Methods in the Paris of L'ivre de Pierres.**

Narrative and textual qualities of images notwithstanding, words and written texts are, of course, a fundamental element of *LIDP*. According to Jungmann, if 'in painting or music the text or the title are accessories, the architectural image is linked to the commentary or at least to the title; there is no architecture without literature.'<sup>31</sup> If this can be true of any architectural document, it is crucial in *LIDP*. As a book, *LIDP* is made of plans, perspectives, plates and printed pages that are also *written* pages, featuring a variety of texts whose imaginal dimension is also toyed with as part of the reading experience: either typeset, handwritten, in columns, enclosed in frames, integrated with(in) the drawings or in separate pages, words appear in a variety of layouts, proportions, sizes and fonts that help set the mood and qualify the designs. Printed with/in a set of clear, timeless, but also somewhat *classical* typefaces and calligraphies, the written/printed words of *LIDP* contribute to *inscribing* the featured projects within the constellation of the aforementioned references, also endowing them with a somewhat *oneiric* patina that helps place them in a sort of *uchronian* plane.

Just like the images, the texts that compose *LIDP*, usually combining 'a strong intellectual colouring and a slight hint of sixty-eightard logorrhea',<sup>32</sup> display a variety of styles, tones and relations with the subject matter they accompany. Often written in first person, as notes or monologues, they

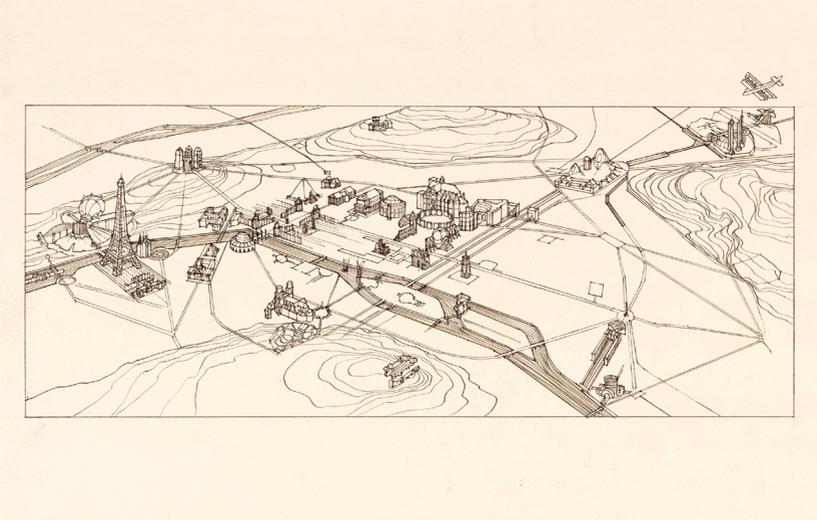


Fig. 9. Jean-Paul Jungmann, *Géométries mentales pour la Ville de Paris*, drawing, 1984.

sometimes evoke memories and construct narrations around the project, while at other times they merely describe it. Their intensity grows throughout the issues, nevertheless, progressively gaining both in autonomy and complementarity, namely in Jungmann's projects, which range from the intensely poetic to the relatively operative. The annotations to 'Chaillot' (*LIDP* 1) display the poetical tone that seems to be the default writing mode of architectural designers and their visual thinking, and unfold intertwined with the drawings.

This interaction is present, for instance, in the parallel publication in *LIDP* 3 of Jean Critton's 'Phénomène' and Élie Delamare-Deboutteville's poem 'L'Invasion de la Viande': Critton's images and Delarme-Bouteville's text basically tell the same story. The ambiguity of the poem is paired with the concreteness of images, and, making the words in the poem literal, results in a surrealist architectural *passage*. 'Place de la Concorde' (*LIDP* 4), on the other hand, shows Jungmann at his most *utopian*. Both critical and inventive, the text delves into an explanation of the social implications and codes behind the project, its political implications and the shape of the ideal society it has been designed for, in a way that, albeit still poetic in tone, is narratively and conceptually denser.

Other texts lean more explicitly towards the novelesque. 'Le Square des égoutiers',<sup>33</sup> for instance, is introduced with the recount of RATP employee Stephen's discovery of Aubert's architecture. It strongly resonates with Émile Zola's *The Belly of Paris*, where former revolutionary Florent is surprised in the market of Les Halles by the extravagant odours, colours and 'uniform buildings . . . bathed in the light of dawn, they seemed like some vast modern machine, a steam engine or a cauldron supplying the digestive needs of a whole people, a huge metal belly'.<sup>34</sup> Similarly, Stephen is fascinated with 'the image of the hidden functioning of the Parisian utility network' and moved by 'the incongruous idea of celebrating with stone the world and the functioning of the city's sewers'.<sup>35</sup>

In *Le Guide du Paris de L'ivre de Pierres*, the experiment is even more intense. Texts often acquire the form of fictional letters and short novels, like the description of Aubert's and Jungmann's imaginary architectures at La Villette by Lönnrot, the famous detective of Jorge Luis Borges's *Death and the Compass*. By using romanced stories, the texts manage to offer a sensitive perception of the imagined architectures, the emotions each author intends to convey. Without the texts, some nuances would be lost, if not the entire meaning, particularly in those projects with a strongly citational basis, of which *LIDP* carries many.<sup>36</sup>

Together with those, all issues of the magazine featured texts not related to specific projects in the form of prefaces or editorials, which reflected on the strategies at play, such as Tonka's 'L'ivre d'Encres' (*LIDP* 1), and 'Dérasons de l'architecture' (*LIDP* 3), or Jungmann's 'Écrire un projet' (*LIDP* 3), all using literary tropes in order to set the tone of each volume and providing a framework for the creative process. Tonka's 'La Malédiction des Halles' (*LIDP* 3) dissects the motivations and limits of the urban operation of Paris's old market, in full *Utopie* fashion, while other texts introduce methods and theories: Isabelle Auricoste's and Alain Vulbeau's 'Le Rouge et le Vert – mais que font-ils donc à la Villette?' (*LIDP* 4),<sup>37</sup> for instance, defines the concept of *naturbanisme*, providing a list of 69 norms for its application. Ranging from solemnity to irony and self-mockery, from ideologically charged positions to romantic meanderings – even if often in a poetic vein – the texts in *LIDP* all contribute to tell the/a history of a place through their many stories, deciphering the city's hidden symbols and unveiling new semantic layers hidden by the veil of reality.

### **Narrative Architecture between Words and Drawing**

*LIDP*'s findings may not be directly transposable to other contexts, but its strategies and methods might be universal. Contrary to the usual understanding of what architecture is about, it is a magazine or rather a book series written with architectural and urban designs that are at the same



time architectural essays: projects that do not aim at solving specific problems, but rather work with different sets of questions. They interrogate the city, in its historical dimension, and also pose questions about its true nature and its possible futures, presenting individual approaches and aiming at a collective understanding of the urban environment. Playing an ambiguous game between fiction and reality, past and present, concrete and vague, *LIDP* is a puzzle for each reader, to be solved in his or her own way. Among ruins, inflatables or compact and rigid structures, it relies on fiction and the frictions that occur between its often-dissonant pieces as generators of critical discourse, and ideas that may be translated – not transposed – into the real world. It shows us a Lacanian other of the city, a distorted, polymorphous and incoherent *doppelgänger* located on the other side of the membrane of reality who, strangely, may help us find the meaningful beneath the mundane.

*LIDP*, the book of stones, is also a book of images and words, of varying texts and writing modes, reading levels and cross readings. It is also, if not a book about books, as Eco would argue, a book *in between* books, and a text to be read in conjunction with other texts: a true piece of *écriture* that activates the creation of intertextual relations with other textual artifacts, extending its multi-layered, polylinear narrativity beyond its limits. *LIDP* is not a compendium of designs, but a book, and a text, not only in the literal sense – it can certainly be read – but also in the sense that it appears as an interface through which to read history and, consequently, reality: the history and reality of Paris, and a skewed approach to the history of architecture. As such, it exists in the liminal space between multiple pieces of writing, some from a far past, some from its contemporary context, or that of the authors featured in it, some from its own intra-story.

- 1 The series consisted of four issues, plus a fifth one that was planned but never published.
- 2 Jean-Paul Jungmann and Hubert Tonka, *La Città Policentrica. Paris/Parma. L'Ivre de Pierres – Vaisseau de Pierres*, poster with text for a congress in Nocetto/Parma in April 1984.
- 3 Craig Buckley, 'Introduction: The Echo of Utopia', in: Craig Buckley and Jean-Louis Violeau (eds.), *Utopie: texts and projects 1967-1978* (Cambridge, MA: MIT Press, 2011), 13.
- 4 The 'intellectuals', in which group Hubert Tonka – then assistant of Henri Lefebvre at the Institut d'Urbanisme and the 'bridge' between both groups – would place himself, included the likes of Jean Baudrillard, René Lourau – both assistants to Lefebvre in the Department of Sociology at Nanterre – Catherine Cot and Isabelle Auricoste. The other faction, 'the architects', consisted of Jean Aubert, Jean-Paul Jungmann and Antoine Stinco.
- 5 Jean-Paul Jungmann. Interviewed by the authors, 28 May 2015.
- 6 Buckley, 'Introduction', op. cit. (note 3), 12.
- 7 Utopie, 'Des raisons de l'architecture', *L'Architecture d'Aujourd'hui* 138 (1968), 124-145.
- 8 Henri Lefebvre, *Le Temps des méprises* (Paris: Stock, 1975).
- 9 Jean Baudrillard, 'Utopie dialectique', *Utopie* 1 (1967), 55.
- 10 'On the steps of the Sorbonne, was scrawled "Cache-toi objet." Which was to say that, in relation to revolutionary thought, objects were despicable things. There was always this fight, and we were in the middle of it, because we had one foot in revolutionary thought and one foot in the realisation of architecture.' Jean Aubert interviewed in: Beatriz Colomina and Craig Buckley (eds.), *Clip/Stamp/Fold: The Radical Architecture of Little Magazines, 196X to 197X* (Barcelona: Actar, 2010), 196.
- 11 Hubert Tonka, 'L'Ivre d'Encres', *L'Ivre de Pierres* 1 (1977), 7.
- 12 Jean-Paul Jungmann, 'Histoires à Editer', in: Hubert Tonka (ed.), *Le Guide du Paris de L'Ivre de Pierres* (Paris: Musée d'Art Moderne de la Ville de Paris/ARC, 1982), 15.
- 13 Jean-Paul Jungmann, 'Écrire un projet est raconter la ville', in: Jean-Paul Jungmann and Hubert Tonka (eds.), *L'Ivre de Pierres chez Cl.-N. Ledoux* (Paris: Aérolande, 1984), 3
- 14 Jean-Paul Jungmann, *L'Image en Architecture – de la représentation et de son empreinte utopique* (Paris: Éditions La Villette, 1996).
- 15 Ibid.
- 16 Jungmann, *Les Années L'Ivre de Pierres. À la recherche d'une Architecture possible [1975-1986]* (Paris: Sens&Tonka, 2020), 55.

- 17 Tonka, 'L'Ivre d'Encres', op. cit. (note 11).
- 18 Jungmann, 'Histoires à Editer', op. cit. (note 12), 15.
- 19 Jean-Paul Jungmann, interviewed in: Colomina and Buckley, op. cit. (note 10), 352.
- 20 Some authors, like Peter Wilson in 'Le Pont des Arts' (*LIDP* 4), rejected classic perspectives, opting for different yet highly expressive points of view.
- 21 William S. Saunders, 'Rem Koolhaas's Writing on Cities: Poetic Perception and Gnostic Fantasy', *Journal of Architectural Education* 51/1 (1997), 61.
- 22 An attempt to provide the project's alternate Paris with a cartography was presented by the authors once the project had ended, in their *Géométries mentales pour la Ville de Paris*, a sort of Parisian *Forma Urbis* halfway between fact and fiction where several unrealized projects for the city overlapped, including some from *LIDP*. It was published by Aérolande in *La Città Policentrica. Paris/Parme. L'Ivre de Pierres – Vaisseau de Pierres*, on occasion of a congress in Nocetto/Parma in April 1984.
- 23 Jungmann, 'Histoires à Editer', op. cit. (note 12), 15.
- 24 For some insight on this, see Jean Aubert in: Colomina and Buckley, op. cit. (note 10), 196.
- 25 Henri Lefebvre, *Le droit à la ville* (Paris: Anthropos, 1968).
- 26 La Villette was tackled by two projects by Jean Aubert and Léon Krier in *LIDP* 1 (1977), plus Isabelle Auricoste's and Alain Vulbeau's essay 'Le Rouge et le Vert - mais que font-ils donc à la Villette?' in *LIDP* 4 (1983). *LIDP* 3 (1980) was mostly devoted to Les Halles, and Bastille appeared in Jean Charbonnier and Dominique Bugnon's 'Théâtre de l' Arsenal à la Bastille' (*LIDP* 4, 1983). It anticipated the topic of the following, unpublished issue, *LIDP* 5, which would have been devoted to the architectural competition for the Opéra Bastille (1982-1983).
- 27 Jean Critton, 'Opéra des Halles, projet scénographique pour l'aménagement des Halles' and 'Phénomène de parthénogénèse architecturale au Forum des Halles', *L'Ivre de Pierres* 3 (1980), 33-55.
- 28 See: 'De l'espace tropologique: un premier crayon de mausolées pour la place de la Concorde, par Jean-Jacques Lequeu, le 15 janvier 1815, restauré par Philippe Duboy. and Un forum au coeur du Paris révolutionnaire. Le projet de Théâtre des Arts de Charles de Wailly, 1798', introduced by Daniel Rabreau, *L'Ivre de Pierres* 1 (1977).
- 29 *L'Ivre de Pierres* 4 (1983).
- 30 We are appropriating here the title of the fifth chapter in Jungmann, *L'Image en Architecture*, op. cit. (note 14).
- 31 Jean-Paul Jungmann, in: Jean Dethier (ed.), *Images et imaginaires d'architecture*,

- dessin, peinture, photographie, arts graphiques, théâtre, cinéma en Europe aux XIXe et XXe siècles*, exhibition catalogue (Paris: Centre Georges Pompidou, 1984), 140.
- 32 François Herrenschmidt, 'Dialogue sur l'Utopie d'Hier et la Verité d'Aujourd'hui', in: Tonka, *Le Guide du Paris*, op. cit. (note 12), 131.
- 33 Antoine Chauvin, 'Le Pari(s) de Jean-Paul Jungmann: Étude de sept projets théoriques pour la ville de Paris', *Mémoire de Master en Histoire de l'Architecture, Université Paris I* (2014), 43.
- 34 Émile Zola, *The Belly of Paris* (Oxford World's Classics, 2007 [1873]), 25.
- 35 Jean Aubert, 'Le Square des égoutiers', *L'Ivre de Pierres 2* (1978), 7.
- 36 See, for instance, Jean-Paul Jungmann's monumental 'La gare vers l'Est', *L'Ivre de Pierres 3* (1980).
- 37 Following the design competition for the Park of La Villette (1982-1983).