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**THE
FAMILISTÈRE
AT GUISE**

PRESS PACK

2017

**WWW.
FAMILISTERE.COM**

UTOPIA

COME TRUE

PEOPLE'S PALACE

From 1859 to 1884 at Guise (Aisne), near his cast-iron stove factory, Jean-Baptiste André Godin built housing for 2,000 residents: the Familistère. This “People’s Palace” was one of the most ambitious social experiments of the industrialised world. The Familistère was a critical and original interpretation of Fourier’s phalanstery: a unique Utopian achievement which lasted until 1968, run by a co-operative association of capital and labour. After ten years of restoration and development as part of the Utopia project, the Familistère at Guise (still inhabited) is now a site museum portraying and questioning the pursuit of this ideal, with 5,000 sq.m. of exhibitions and several hectares of gardens. The tour takes you from the owner’s apartment to the Italianate theatre, from the old company store to the central building, from the laundry-swimming pool to the gardens of the ‘Palais social’.

MAKING CHANGES

Jean-Baptiste André Godin (1817–1888), creator of the factory making the famous stoves and brilliant industrialist, was also a leading social experimenter. He endeavoured to build a new society by placing industrial capital at the service of labour, by making available to his workforce the material and intellectual equivalent of wealth in order to achieve peaceful social and political emancipation. For a long time his achievements went unrecognised but, today, Jean-Baptiste André Godin is considered to be a founding father of social economy

WORKING TOGETHER

The Familistère was the fulfilment of a project for collective emancipation which differed significantly from other workers' housing developments provided by employers. In the Fourierist inspired Co-operative Association of Capital and Labour, workers were involved in management and decision making; they became the owners of the factory and the 'Palais'.

LIVING TOGETHER

The Familistère, built close to the foundry, was designed to provide "the equivalent of wealth" to the families of factory workers. The 'Palais' offered amazingly comfortable apartment buildings and many other facilities: shops, a laundry, swimming pool, a garden with walkways, a crèche, schools, a wonderful theatre. Open spaces, fresh air, light and plentiful water were all part of this architectural development designed for people, all sorts of people. The 'Palais' provided an ideal setting for social change.

IMPORTANT DATE

31st May 2014: inauguration of the central building

FIND OUT MORE

www.familistere.com

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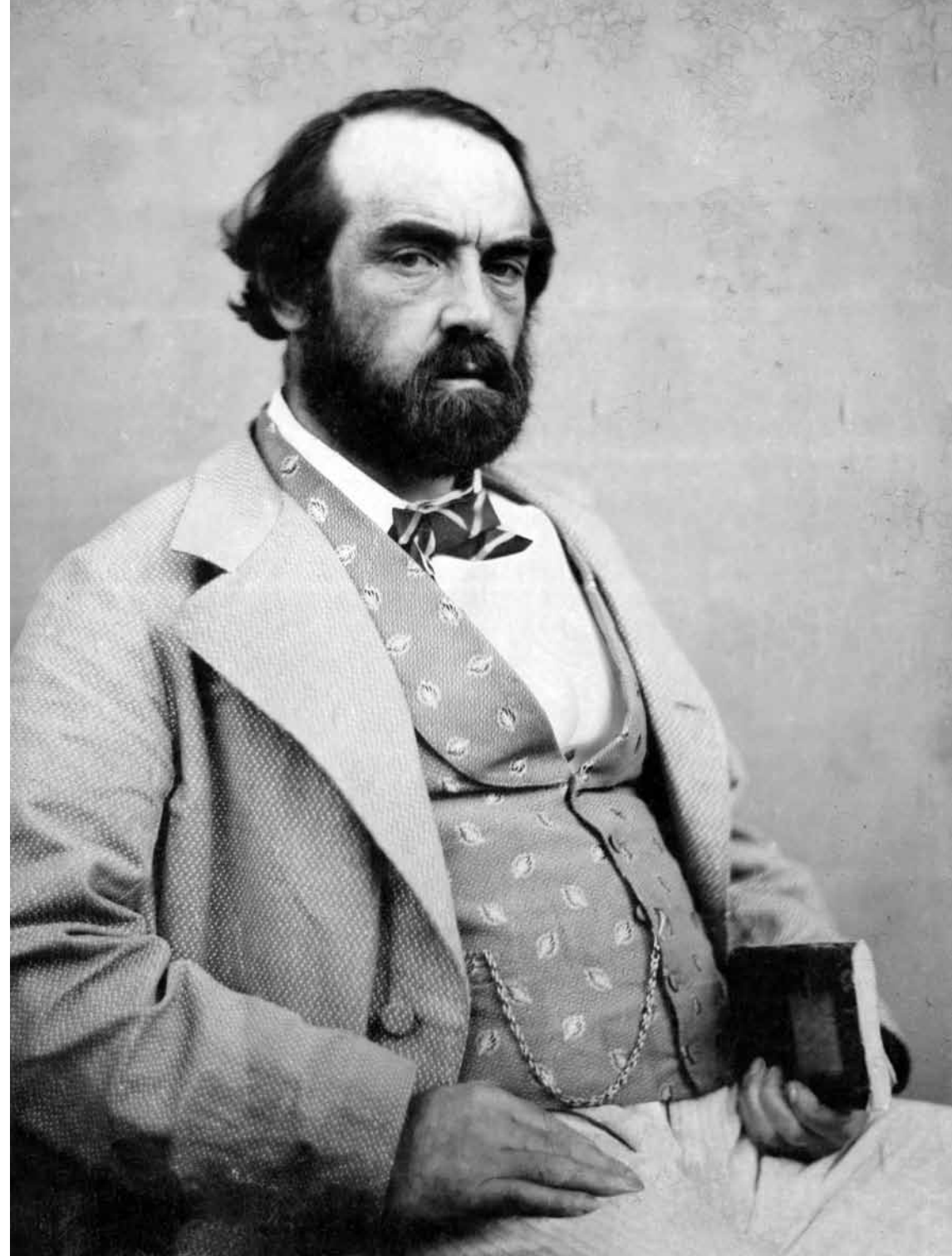
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The belvedere
seen through
glass roof of
central building,
photo.
Georges Fessy,
2010



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Jean-Baptiste
André Godin,
unattributed
photograph
ca.1860,
Aisne
departmental
archives
collection



JEAN-BAPTISTE ANDRÉ GODIN

WORKER, INDUSTRIALIST, UTOPIAN AND REFORMER

In 1817 Jean-Baptiste André Godin was born into a humble family at Esquéhéries (Aisne). While going round France as a journeyman locksmith, he began to take an interest in practical applications of social justice. He was an inventive worker and, in 1840, he opened a small factory making cast-iron stoves. About twenty years later Godin had become an extraordinary captain of industry, at the head of large foundries and factories producing heating and cooking appliances in Guise and Brussels.

This unusual, self-educated industrialist was also a journalist, writer and politician. In 1871 he was elected deputy for the Aisne. Nurtured with the ideas of Saint-Simon, Étienne Cabet and Robert Owen, in 1842 Godin discovered the doctrine of Charles Fourier and he became a phalansterian socialist. He joined the socialist school founded by disciples of Fourier. The young industrialist was even more determined than a graduate of the Ecole Polytechnique, one Victor Considérant, supporting, in 1853, the latter's attempt to create a Fourierist colony in Texas. From 1859 to 1884, near his factory at Guise, Godin built housing for 2,000 residents, the Familistère or 'Palais social', the most ambitious experimental association of labour, capital and talent that has ever existed. The Familistère was a critical and original interpretation of Fourier's phalanstery: a truly Utopian achievement.

For thirty years, assisted by his companion, Marie Moret, Godin devoted himself entirely to his reforming mission. He died in 1888, leaving a set of buildings remarkable for their size and design, several important works on social themes and, above all, an example of how the labour-capital system could be completely reformed.

Solutions sociales, 1871
(reprinted with annotations
and comments,
Éditions du Familistère, 2010)

Lettres du Familistère
photographs by Hugues Fontaine,
Éditions du Familistère, 2010)

The Place
du Familistère,
photo.
Stéphane
Chalmeau,
2013

06



RESTORATION AND DEVELOPMENT OF THE FAMILISTÈRE

In 2000, a century and half after the Familistère was founded by Jean-Baptiste André Godin, a public body called the 'syndicat mixte du Familistère Godin' was formed to create a new Utopia: to endow the Familistère of today with cultural, tourist, social and economic aims. This vast restoration and development scheme, the Utopia project, was begun by the Aisne department in partnership with the town of Guise and is funded by the Aisne department, the Picardy region, the French state and Europe.

CULTURAL PROGRAMME

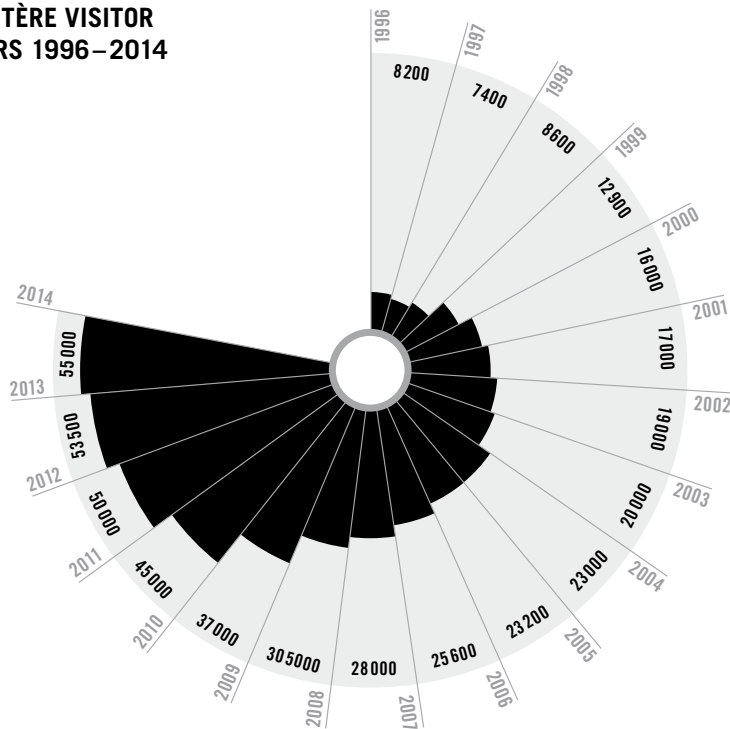
Utopia comprises total restoration of the outstanding built heritage, development of the urban and landscaped areas around the 'Palais social' and creation of a vast site museum dedicated to the Familistère and to social experiments. Using modern museographical resources, visitor tours have been created within apartment buildings as well as in the various service buildings. Museographical development was completed with the opening, in May 2014, of the second phase of the Central building. One major objective was to make the 'Palais social' a cultural and learning centre. Familistère cultural services were therefore developed with this in mind. The superb theatre, restored and equipped, is home to a year round, multidisciplinary programme of events featuring live shows, drama and stage training and conferences on the theme of social experimentation and Utopian endeavours. The temporary exhibition rooms and projection/lecture room opened in May 2014 in the central building reinforce the Familistère at Guise in its mission of sharing "the equivalent of wealth" with the public, far and wide.

A SOCIAL AND ECONOMIC PROJECT

Given that the Utopia project covers every aspect of the Familistère, there is clearly a social dimension. The equipment and facilities now available at the site museum are seen as an opportunity to enrich and enhance the daily lives of those who live on or visit the site. The Utopia project, based on the notion of a wide range of uses, is also a local project aiming to achieve improved urban and social integration of the Familistère with the town. Utopia aims to maintain living accommodation in the central building of the 'Palais' and to restructure the restored right wing to provide 70 apartments in a comfortable and attractive collective housing development, worthy of the innovative approach of the historic 'Palais social' and open, as it was, to every type of household.

Development of the Familistère also has economic aims. Once completed, the site should attract 70,000 to 100,000 visitors per year, a wide public for whom stays of one or two days could be offered. Increased reception facilities at the Familistère already make it possible to organise seminars for those involved with cultural, social and economic activities. The Utopia project contributes to job creation and, in a wider sense, to the economic activity of the region by promoting industrial and social innovation through the built heritage. The Familistère at Guise currently employs some forty people in the 'syndicat mixte du Familistère Godin' (which manages investment and conservation services on-site) and the 'Régie du Familistère', an industrial and commercial public service agency created in 2006 responsible for all the public services (reception, ticket sales, mediation, shop, catering) and advertising the site museum.

FAMILISTÈRE VISITOR NUMBERS 1996–2014



1968

Co-operative Association du Capital and Labour dissolved

1970

'Palais social' apartments and adjoining buildings sold

1991

Familistère listed as historical monument

1996

Utopia project drafted by Jean-Loup Pivin (BIC-FI)

2000

'Syndicat mixte du Familistère Godin' created by Aisne department and town of Guise

2003

Buy back of 'Palais social' properties began
The Familistère at Guise accorded 'Musée de France' status

2004

Restoration of pleasure garden completed
Utopia project directed to the public benefit

2005

Peninsula garden open to public/
Familistère visitors

2006

Economats open to public
'Régie du Familistère' created

2007

Bandstand restored

2008

Laundry-swimming pool open to public

2009

Godin's apartment open to public

2010

Central building of Familistère open to public

2011

Familistère theatre re-opened to public
Restoration of right wing of 'Palais social' began

2013

Restoration of left wing of 'Palais social' began
Redeveloped Place du Familistère opened

2014

Twelve new exhibition rooms opened in the central building

CONTRACTING AUTHORITY OF UTOPIA PROJECT

Syndicat mixte du Familistère Godin
178-179 Familistère Pavillon central, 02120 Guise
Tel. 03 23 05 85 90

President: Jean-Pierre Balligand, councillor for Aisne department, honorary member of Parliament
Vice-president: Hugues Cochet, mayor of Guise

Elected 'syndicat' committee comprises four Aisne councillors and two Guise town councillors, incumbent and alternate members.

Incumbent members: Jean-Pierre Balligand, Daniel Cuvelier, Isabelle Ittelet, Frédéric Meura – Hugues Cochet, Jean-Pierre Prévot
Respective alternate members: Thierry Thomas, Jean-Luc Lanouilh, Michèle Fuselier, Colette Blériot – Jean-François Perrin, Hervé Florenty

Management: Frédéric Panni, director, head curator; Alexandre Vitel, deputy-director; Bruno Airaud, general co-ordinator.

The 'Société d'économie mixte du département de l'Aisne' (SEDA) is responsible for property purchase at the 'Palais social' and is the delegated contracting authority for town and landscape planning.

PROJECT MANAGEMENT FOR WORK

Restoration of listed historical buildings: Agence Algrin (Economats, laundry, bandstand, theatre, courtyard of central building), Alice Capron-Valat and Agence Algrin (courtyard of right wing of 'palais'), H2O architects and Unanime architects (left wing of 'palais')

MUSEOGRAPHICAL INSTALLATIONS, BUILDING AND LANDSCAPE WORK

Joël Chatain landscape gardener and Christophe Lab architect (pleasure garden), Frédéric Beauclair (Economats), Luca Lotti (Godin's apartment and laundry-swimming pool), Frédéric Ladonne (collections storerooms), Base paysage and Christophe Lab architect (Peninsula garden), Atelier Frisque (space design for theatre), H2O architects and Michel Desvigne landscape architect (Place du Familistère), Catherine Frenak and Béatrice Jullien (central building 1 and 2)

UTOPIA 2000–2014

Total investment: 38,000,000 € exclusive of tax.

Aisne department – Syndicat mixte du Familistère Godin: 19,000,000 € | 50 %

French state (ministry of Culture and Communication): 8,400,000 € | 22 %

Picardy region: 8,000,000 € | 21 %

European Union: 2,600,000 € | 7 %

Godin was inspired by Fourier's phalanstery and was aware of workers' housing built by industrialists at the same period. The Familistère, however, was neither a phalanstery nor a workers' housing development.

FAMILISTÈRE AND PHALANSTERY

In the harmonious society devised by the philosopher, Charles Fourier (1772–1837), a vast and comfortable palace would provide accommodation for an association of 1,620 individuals. An air-conditioned, interior gallery-street would serve all its different areas, domestic and industrial. At the centre of the main building, overlooking the large square, would stand a 'tower of order' in which the activities of the work groups would be coordinated. The image of a palace inspired by the Château of Versailles was disseminated by disciples of Fourier. Nevertheless, their attempts to organise a "phalanx" ended in failure and the phalanstery was never built.

The idea of a collective palace was also an obvious choice for Jean-Baptiste André Godin when he drew up plans for the development he called Familistère ("palace for families") by analogy with 'phalanstère' (palace for phalanx). However, the Familistère was no slavish copy of the Fourierist palace but an original and practical interpretation. The completed Familistère comprised around 500 apartments for a population of 1,500 to 2,000 people. The 'Palais social', with its three apartment buildings, was the realization of the Phalansterian unit. Its hygiene facilities matched those imagined by Fourier. The gallery-street was superbly transposed into the system of paths, passageways and glass-roofed courtyards of the Familistère living accommodation. Instead of Fourier's notion of interlocking activities, Godin chose to separate the different functions: industrial, domestic, commercial and educational. The set of buildings formed by the Familistère schools and theatre, devised by Godin, was located opposite the 'Palais', where industrial buildings would have been positioned in a phalanstery.

FAMILISTÈRE AND WORKERS' HOUSING

The proximity of the 'Palais social' and the factory (still in operation today) can cause confusion about the true meaning of the experiment at Guise. The Familistère was not a workers' housing development. Godin naturally needed to provide settled housing for a large workforce. He studied the achievements of industrial and philanthropic societies. He even praised the project of the Société industrielle de Mulhouse, founded by Jean Dolfuss, whose facilities contributed (in Godin's words) "to the physical, industrial, intellectual and moral development of the population". The Familistère, however, differed radically from workers' housing developments. It was not based on the principle of individual

dwellings which could be purchased by their occupants but on that of rented, collective housing. At Guise there was no 'big house' for the boss or nicer accommodation for engineers. The 'palais' housed the apartments of the founder, the primary school teacher, the factory moulder. All were housed according to their needs. Everyone was a tenant and the same services were available to all. When the Co-operative Association of Capital and Labour was founded in 1880 the Familistère passed into the shared ownership of those who worked and lived there. It was conceived, not as a means of industrial prosperity, but as a means of collective emancipation.

COLLECTIVE ARCHITECTURE

The Familistère is an iconic example of collective housing in the eyes of architects all over the world. The "unitary" architecture advocated by Fourier as the means to social reform was realised very intelligently by Godin in the 'Palais social'. "Fourier believes that humanity is destined to attain general well-being by work, science and art; but he judges that association is the prime condition for this social evolution and that architectural reform of housing is the first endeavour that should be undertaken, in his opinion, to create the setting required for this well-being to be achieved." (Jean-Baptiste André Godin, *Solutions sociales*, 1871). On this point, Godin was a true disciple of Fourier: the new architecture of collective housing was a necessary condition of social reform. Social or unitary architecture created the setting in which were established solidarities essential for the transformation of society. Godin contrasts this rational architecture with the disorder and insalubrity of (contemporary) villages. It was easy to meet people and use on-site shops and services. There was space, water and light in abundance. Only this type of architecture could create material living conditions that satisfied everyone, the essential condition for the emancipation of the working classes and for harmonious social progress. It provided the equivalent of wealth to those who could never enjoy it in the free-market world. Collective architecture was a fundamental social solution.

Truly social housing is not minimal housing: "There is no point in creating cheap housing. because cheap housing is the most expensive for people; what needs to be built is housing that allows real domestic economies, a place where human well-being and happiness can be nurtured", he wrote in 1871 in *Solutions sociales*. However, if Godin's inspiration is obviously Fourierist the realization of the 'Palais social' was completely original. Three juxtaposed parallelograms, joined at an angle, form the main body of the building.

The 170 metre long façade is set back. Each building, built entirely of bricks, has a vast interior courtyard with timber roof structure and glass roof. Three levels of open passageways can be reached by spiral staircases, running from top to bottom and placed within the corners. Coupled with linking structures between the main buildings, they enabled people to move freely and under cover between the buildings of the 'Palais'. Functional features of the collective housing were very carefully designed. The highly developed engineering of the building made the 'Palais' an amazing "machine for living". Modular living spaces were placed within a framework formed by thick load-bearing walls containing smoke and ventilation conduits. Air circulation in the courtyard and apartments, channelling of natural and artificial light into all parts of the building, rationalisation of networks, water supply, rubbish disposal, people's security and comfort all found inventive and usually highly effective solutions.

For economic reasons and because a social undertaking on this scale needed to proceed one step at a time, Godin had the buildings constructed one after the other, from east to west. When all was completely finished in 1878 there were 350 apartments rented to employees of the factory. Rents were based on a price per square metre which varied according to storey and aspect. In addition to favourable financial conditions, residents enjoyed a level of comfort and quality of services unmatched, at the time, in working or middle class housing.

CO-OPERATIVE ASSOCIATION OF CAPITAL AND LABOUR

Culmination of Godin's work and guarantee of its permanence, the Co-operative Association of Capital and Labour operated from 1880 to 1968.

CREATION

Jean-Baptiste André Godin discovered Fourierist thinking in 1842. For this critic of Fourier, the idea of an association of capital and labour was to remain the key to implementing social reform. However, for a long time, contemporary inheritance laws made it impossible for Godin to set up an association with employees at the factory.

The Familistère was for Godin a preparatory stage in forming such an association. "Despite these obstacles I was able to build the first palace of work – the 'Palais social' – and prepare the ground for full association between men. I brought together those elements required for an equitable sharing out of the fruits of production between labour, ability and capital", he wrote in *Solutions sociales*, en 1871.

In 1877, the end of the separation process with Esther Lemaire put Godin in a position to give free rein to his project. On 13th August 1880, the Co-operative Association of Capital and Labour, Société du Familistère Godin & Cie, was legally founded.

The aims of the association, formed for 99 years, were economic: the organisation of solidarity between its members, the appropriation of capital by the workers. They were more generally – and almost as a consequence – cultural and political: to make available enduring conditions for the emancipation of the working classes and to organise a system of social democracy within the Familistère community.

FUNCTIONING

The statutes drawn up by Godin governed the organisation and functioning of the association which had a hierarchical structure. Associates, Members, Participants and Auxiliaries formed social categories which distinguished between members according to their abilities, commitment and aptitude for solidarity. It was possible to move from one category to another. Associates were elected. To each category there corresponded a certain share of industrial and commercial profits, a given level of employment protection and use of Familistère services. The association was run by an administrator-manager elected by the Associates at a general meeting. He was the signatory for the association and was solely responsible for dealing with third parties. He was assisted by several commissions, the main one being the Management Board.

DISSOLUTION

After 1950 the association's economic and social model fell victim to its users and competitors. The hierarchy of association members, originally intended to reflect ability, led to opposition between Associates (whose status had finished by seeming hereditary) and other, less privileged active members. The spirit of the Familistère co-operative colony faded with each new generation. Social tensions broke out in addition to a range of economic difficulties, both internal and external: the burden of statutory social security contributions, recurrent cash flow problems, insufficient investment and limited capital, increased competition with the opening of the European Common Market. The Familistère co-operative society was forced to face radical change. Initially rejected, a proposal to dissolve the association and replace it with a capitalist company was voted in during the Associates' general meeting on 22nd June 1968. The co-operators' capital was handed over to anonymous share holders. The clash of history: a century of unprecedented social experimentation ended at Guise at the same moment that "Vive l'autogestion!" (Long live joint worker-management

control) was being acclaimed in the streets of Paris and elsewhere. A new company, Godin S.A., was created, owned by Le Creuset, then by the Cheminées Philippe group from 1987. The 'Palais social' apartments were gradually sold to private owners while the factory has continued to operate, up until today, on its historic site at Guise.



Nursery and kindergarten in 1887

THE FAMILISTÈRE AT GUISE A SITE MUSEUM

- 1 THE ECONOMATS** – reception / ticket sales / bookshop / Gift shop / permanent exhibition
Permanent exhibition “Duke’s castle to People’s palace, the Familistère and the town”.
- 2 CENTRAL BUILDING** – permanent and temporary exhibitions / shop
- 3 THEATRE AND SCHOOLS** – short multi-media show
Access to foyer and auditorium of Italianate theatre.
Short multi-media show, “Le théâtre en miroir”.
Town schools (still in use).
- 4 LAUNDRY-SWIMMING POOL**
Permanent exhibition / communal dining room
Permanent exhibition “Hygiene, a social issue: open space, fresh air, lots of light, running water”.
- 5 RIGHT WING / GODIN’S APARTMENT**
Permanent exhibition
- 6 PLEASURE GARDEN** – historic garden / Godin mausoleum
- 7 PENINSULA GARDEN** – contemporary garden
- 8 BANDSTAND**

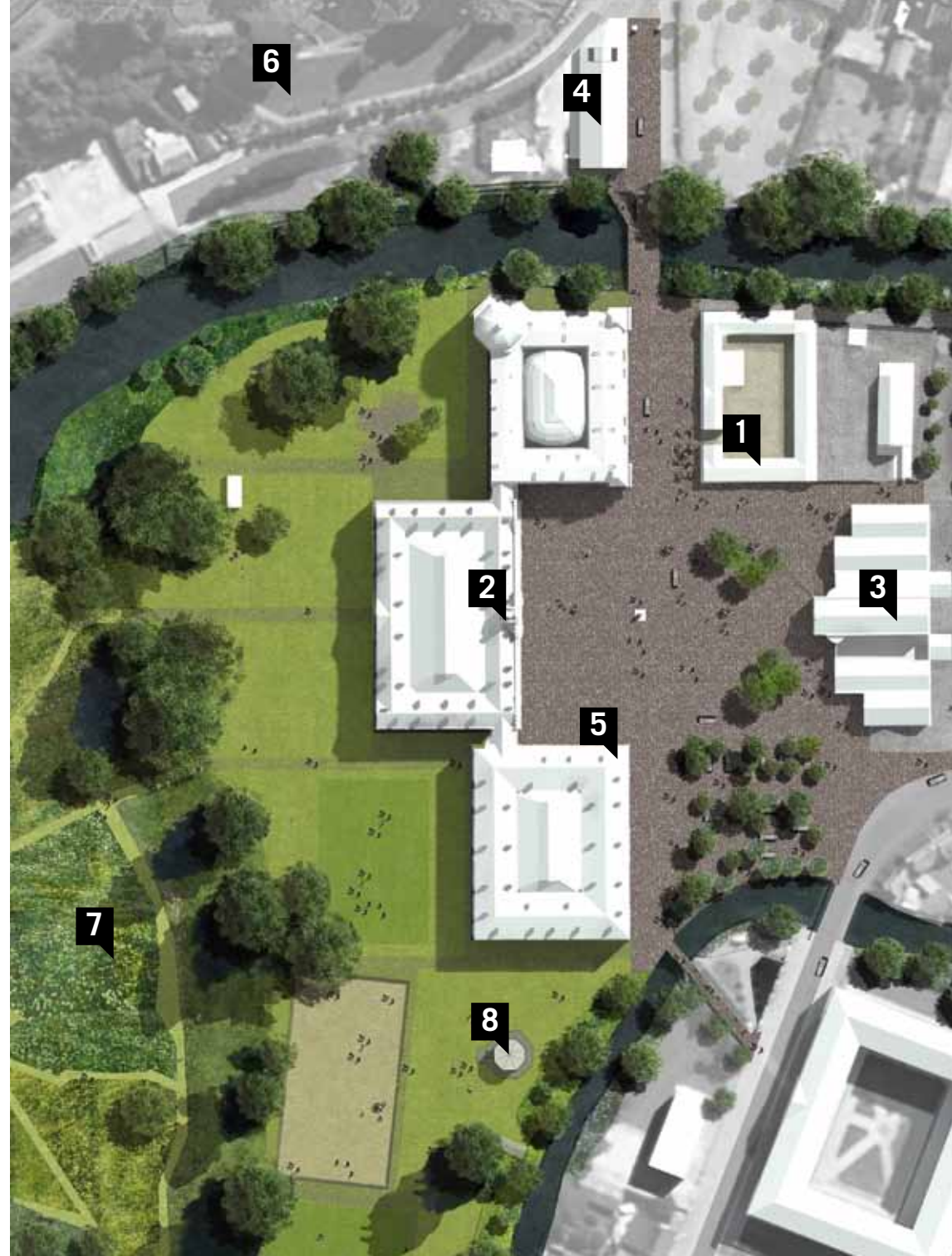
1. THE ‘ÉCONOMATS’

1860 – Jean-Baptiste André Godin planned a “centre of domestic industry” facing the residential buildings. He wanted to cut out the “middle man” between producers and consumers by supplying Familistère residents directly at the lowest prices. As an hygienist, he wanted them to have a balanced diet and good quality produce. So they shopped in the <économats> (cooperative stores). Today, the buildings house a visitor centre with reception area, ticket office, book and gift shop, restaurant and refreshment area.

Exhibition: Duke’s castle to People’s palace, the Familistère and the town.

2. CENTRAL BUILDING OF THE PALAIS SOCIAL

1864 – Completed in 1864, the central building was and is the emblem of the ‘Palais social’. With its 150 apartments, it was also the largest. The vast courtyard with its glass roof was the scene of gatherings and celebrations in Familistère society. Open to the public since April 2010, still inhabited, the building combines everyday life with modern and spectacular museum displays, such as the “life-size cross section” extending to the full height of the building. Exhibition rooms created



in former apartments tell the story of the architectural, industrial, social and human adventure of the Familistère. Recreated “interiors” portray living conditions in the ‘Palais social’ at different periods. The old haberdashery is now home to a shop selling a wide range of “Godin” products.

Permanent exhibition: Machines for living together in 20th and 21st centuries | “Building the Familistère” workshop | The Familistère adventure 1858–1888 | “Celebrating work” workshop | The Familistère adventure 1888–1933 | Life-size cross section | Interiors 1867, 1929, 1950 and 1968 | “Who were they?” workshop | The Familistère 1934–1968 | “Join forces, co-operate” workshop | In their own words | The Familistère after 1968 | The Familistère - a critical approach | Manufacturing Utopia
Temporary exhibitions | Experimental apartment | Educational apartments

3. THEATRE AND SCHOOLS

1870 – The ‘Palais social’ had its own theatre. This place of entertainment was also used for the higher elements of the Familistère’s very advanced education system. The schools and the theatre combined to offer residents thorough, life-long educational opportunities. Its position, facing the central building and straight along from the nursery/kindergarten, clearly indicated its importance within the housing development. It was the Temple of Familistère society.

Visitors to the Familistère can freely enter the auditorium with its daily, multi-media show, lasting 15 minutes, “le théâtre en miroir”, featuring Godin, Jean-Jacques Rousseau, Charles Fourier, Victor Hugo... and members of the audience. Performance times on request (subject to availability of theatre). A season of cultural events is available throughout the year (drama, music, shows...).

Information available on the familistere.com website, “diary” section.
Multimedia show: “Le théâtre en miroir”, a short multi-media show.

4. LAUNDRY-SWIMMING POOL

1870 – It made economic sense for Familistère facilities using hot water – laundry, baths, swimming pool – to be located together near the foundry. Washing clothes, having a bath, swimming all took place in the laundry-swimming pool, a temple to hygiene and good health.

Social reform begins with cleanliness, comfort, individual and collective well-being. This building beside the river Oise is fully open to visitors: laundry room, bath cubicles, drying room and learner’s swimming pool with its reconstructed moveable floor.

Exhibition: Hygiene, a social issue: open space, fresh air, lots of light, running water.

5. GODIN’S APARTMENT

1878 – That he should himself live in the ‘Palais Social’ was self evident to the founder of the Familistère. There was no “owner’s house” in a community owned by its members. In 1859 Jean-Baptiste André



Familistère
theatre, photo.
Ludovic Lesur,
2011

Drying room
in laundry-
swimming pool,
photo.
Hugues Fontaine,
2009

Godin reserved an apartment for himself in the left wing. In 1878, with Marie Moret, his assistant and companion, he moved into the recently completed right wing. The founder's apartment has been completely restored. In the old ground floor apartments, a permanent exhibition is dedicated to Godin's life before the Familistère was created, his discovery of Fourierism and his participation in the founding of a phalansterian colony in Texas. Upstairs, in the rooms of this historic apartment (study, sitting room, dining room...) are displayed personal objects belonging to Jean-Baptiste André Godin and Marie Moret. The Familistère visitors' book can be viewed, testimony to how much interest was shown in this social experiment by visitors from Europe and America, from 1864.

Exhibitions: Experimenting an alternative society in the 19th century / Jean-Baptiste André Godin, industrialist and reformer.

6. AND 7. PLEASURE GARDEN AND PENINSULA GARDEN

1856/2004 – The parks, walkways and gardens of the Familistère had a range of purposes: aesthetic, recreational, healthy, economic and educational. The pleasure garden was created on the bank by the Oise before the 'palais' was built. It was attractively laid out to evoke a lovely rustic setting. An educational vegetable plot was always cultivated at the entrance to the garden. In 1889, in the upper part of the garden, the Co-operative Association of Capital and Labour erected a mausoleum for the founder, making the garden a special place of memory for the Familistère.

Behind the 'Palais' can be found the modern Peninsula garden, created in 2004, between the Oise and the factory canal. it covers an area of ten hectares, formed by hundreds of triangular plots, alternating wet and dry zones. It is criss-crossed by a network of wooden causeways, 50 cm above ground. The plots laid to lawn have mosaic 'tablecloths', ideal for picnics.



Exhibition room,
central building,
photo.
Georges Fessy,
2010

Peninsula
garden, photo.
Georges Fessy,
2010

2014 / CENTRAL BUILDING PHASE 2

CONTRACTING AUTHORITY

Syndicat mixte du Familistère Godin

PROJECT MANAGEMENT

Frenak + Jullien Architects (Catherine Frenak, Béatrice Jullien, Yoana Ivanova, architects) – Map3 (structure) – I Grec Ingénierie (fluids, economy) – Sylvain Le Stum (scale models) – 8'18" (lighting) – Toan Vu-Huu and Félix Müller (signage, graphic design) – Jean-Christophe Desnoux (multi-media, audio-visual) – Da & Du and Parica (programme), TCA, Jérôme Hannion (steering) – Veritas (technical monitoring) – Socotec (health and safety)

BUSINESSES

Xavier (building, shell structure, plumbing) – Restau-Bat (partition walls, ceilings, staff) – Collignon (carpentry) – Mazingue (locks) – Process-Sol (floor coverings) – Guerlot (painting) – Missenard Climatique (ventilation, heating) – Favereaux (electricity) – Goppion (museographical furnishings) – AnimaViva, Anybug and ETC (multi-media, audio-visual) – Polytechnic University of Catalonia (scale models) – Boscher (signage)

PLANNING

Da & Du and Parica

STEERING

TCA, Jérôme Hannion

TECHNICAL MONITORING

Veritas

HEALTH AND SAFETY

Socotec

SURFACES

1,800 sq.m.

OPERATIONAL BUDGET

6,290,000 € exclusive of tax.

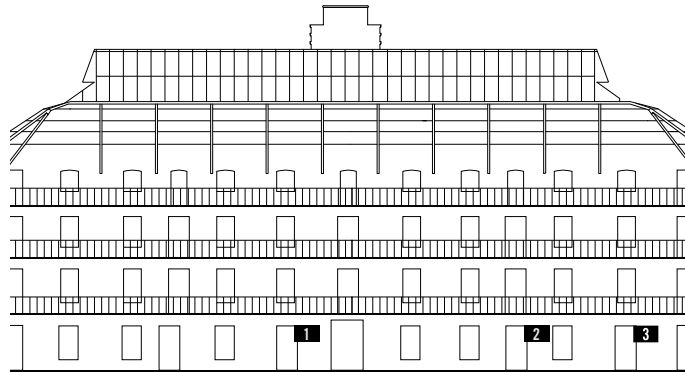
FUNDING

Aisne department and Syndicat mixte du Familistère Godin (23 %), Picardy Region (37 %), State – Ministry of Culture and Communication (40 %)

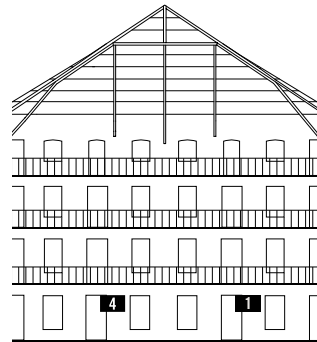
Courtyard of
central building,
photo.
Georges Fessy,
2010



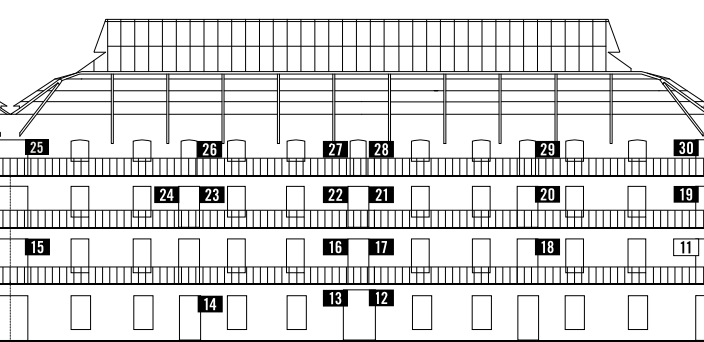
SOUTH WING



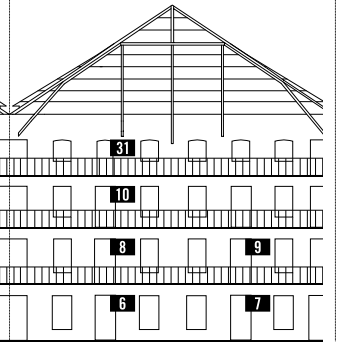
WEST WING



NORTH WING



EAST WING



0

- 1** GROCERY STORE
Projection room
- 2** HABERDASHERY
Information – shop
Toilets – left luggage

- 3** Left luggage lockers

- 4 5 6 7** Temporary exhibitions

- 11** Educational apartment

- 12** “Building the Familistère” workshop

- 13** Life-size cross section

- 14** The machine for living together

1

- 8 9** Temporary exhibitions

- 15** Machines for living
in 20th & 21st centuries

- 16** Life-size cross section

- 17** “Celebrating work” workshop

- 18** The Familistère 1859–1888

2

- 10** Experimental apartment

- 19** The Familistère 1859–1888, continued

- 20** Interior 1867

- 21** “Who were they?” workshop

- 22** Life-size cross section

- 23** Interior 1929

- 24** The Familistère 1889–1933

3

- 25** The Familistère 1934–1968

- 26** Interior 1950

- 27** Life-size cross section

- 28** “Join forces, co-operate” workshop

- 29** Interior 1968

- 30** In their own words
The Familistère after 1968
The Familistère – a critical viewpoint

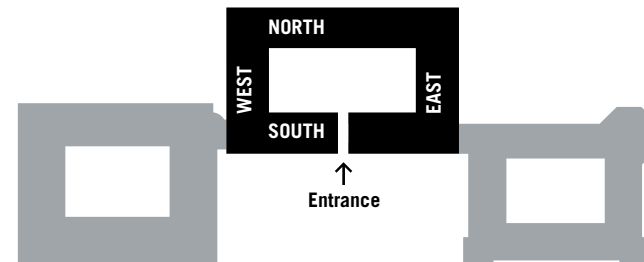
- 31** Manufacturing Utopia

Phase 1 | 2010

- 2 3 11 12 13 14 16 17 18 19 20 21 22 23 24**

Phase 2 | 2014

- 1 4 5 6 7 8 9 10 15 25 26 28 29 30 31**



CREATING IN THE CREATED: ARCHITECTURE AND MUSEOGRAPHY OF THE 'PALAIS'

“Let the place itself determine how it is to be altered”. Applied subtly yet boldly to that icon of collective housing, the central building of the Familistère, this development principle defined by the architects, Catherine Frenak and Béatrice Jullien, has resulted in a quite extraordinary range of museum forms. When visitors move through the public areas, just like residents along passageways and up and down stairs, they can experience for themselves the architecture of the ‘Palais’. Behind every door that visitors open like that of an apartment, the construction framework of the ‘Palais’, which can be seen in the full height cross section of the building, becomes more fluid and transparent. There are constant reminders of the cell structure of a busy bee-hive. The Familistère is a site museum: the collections, narrative texts and services which now occupy the interior of the ‘Palais’ are in constant dialogue with its architecture. The old co-operative grocery store, on the ground floor of the central building, has been opened up to house a projection/lecture room between the interior courtyard and the square. The section dedicated to “machines for living” sets the ‘Palais social’ in perspective with other remarkable examples of collective housing from the 20th and 21st centuries. To conclude this account of the historical Familistère adventure, the museography portrays the difficulties of this experimentation by means of a “forest” of free-standing boards broadcasting the many, and often contradictory voices of those who took part in it. On the third floor the Manufacturing Utopia section fills the area below a vault created in the roof space, opening onto a world of ‘real’ Utopias and, as a final touch, displaying something quite contrary to the standardization of the domestic areas of the ‘palais’. Within the strict framework of the ‘Palais social’ and sheltered by the apparent simplicity of its architecture, the museographical displays are extremely varied, leaving visitors free to make their own choices from such an abundance of material, letting them wander at will and stimulating their imagination. Rather than simplify for the general public the extraordinary social adventure of the Familistère, the educational elements of the site museum have gambled on a subtle recreation of its diversity and complexity.

NEW EXHIBITION ROOMS IN THE CENTRAL BUILDING

New areas open to the public include permanent exhibition rooms which enrich and renew the existing tour and rooms for temporary exhibitions or events, an invaluable part of the site museum’s activities.

MACHINES FOR LIVING TOGETHER IN 20TH AND 21ST CENTURIES

To paraphrase the architect, Le Corbusier, the ‘Palais social’ is a “machine for living together”. A large scale model of the ‘palais’ can be seen at the start of this section which presents a veritable showcase of 20th and 21st century collective housing architecture, all different approaches to the Familistère model. These rare and remarkable examples of architecture are represented, some for the first time, by models on the same scale (1:100), designed by the architect Sylvain Le Stum and created by the Polytechnic University of Catalonia in Barcelona, supervised by Laura Baringo and Àngel García: Justus van Effen de Spangen “block” of modernist housing at Rotterdam by Michiel Brinkman (1921); Narkomfin experimental shared house in Moscow by Moisei Ginzburz (1930); Hallen Estate in Bern by Atelier 5 (1961); the Unité d’habitation at Firminy by Le Corbusier (1967); Nakagin Capsule Tower in Tokyo by Kisho Kurokawa (1972); Walden 7 vertical kasbah in Barcelona by Ricardo Bofill (1975); Tietgenkollegiet rotunda university hall of residence in Copenhagen by Boje Lundgaard and Lene Tranberg (2006). The cutaway models enable visitors to see the interior organisation of these “machines”. A large graphic frieze makes it easy to compare the shape and efficiency of these buildings.

THE FAMILISTÈRE ADVENTURE, 1934–1968

The third floor of the north wing of the central building is dedicated to the third phase in the social and industrial adventure of the Familistère. After “Time of experimentation (1859–1888)” and “Utopia put to the test (1889–1933)”, it’s the turn of “The Association at issue (1934 –1968)”. As with the first two periods, the presentation is based on a theme. A wide selection of objects associated with industrial production of the Société du Familistère, advertising material and video recordings show attempts made to diversify production at the Guise factory to address the changes occurring in homes during that period (coal to gas and electricity, from stoves to refrigerators), and how the Godin brand image evolved. Many examples of competitors’ products

are also displayed. Digitised versions of posters and albums can be browsed by those interested in a complete view of Godin and competitor products in this period. Economic and industrial history is linked to the rather turbulent social history of the Familistère during this period, with reference to circumstances surrounding the dissolution of the Co-operative Association of Capital and Labour in 1968.

INTERIOR SCENES

Part of the Familistère adventure section comprises a number of “interior scenes” from different periods, occupying recreated apartments in the ‘Palais’. Two of these scenes were created during phase 1 of alterations to the central building: interior 1867 and interior 1929. Two new interiors have been set up on the third floor of the north wing.

INTERIOR 1950

This scene shows visitors a Familistère Interior of the immediate post-war period. The L... family, whose father is an associate of the ‘Société du Familistère’, have moved from a two room apartment in the ‘Palais social’ to a four room apartment with kitchen, dining room and two bedrooms. It is a comfortable home but space is still at a premium.

INTERIOR 1968

In June 1968, Mr and Mrs A. who used live in town have been allocated a two room apartment in the Familistère. They discovered the amenities of the ‘Palais social’, such as rubbish disposal points and lavatories on the landing. In the apartment you can see some modern features: imitation leather armchairs, radio, television (showing a programme about the end of the ‘Société du Familistère’). While France was paralysed by strikes, the only thing that mattered at the Familistère was the decision taken on 22nd June to dissolve the Association and the industrial action which ensued.

The two rooms next to Mr and Mrs A.’s apartment are empty, along the same lines as Interior 1865, with its two ‘ghost’ rooms in the occupied flat. The walls are covered with layers of wallpaper put up by the tenants.

IN THEIR OWN WORDS

On the third floor of the central building, The “Paroles du Familistère” section brings together a unique source of testimony from people who took part in the Familistère adventure, in the form of video recordings made between 2003 and 2007. Thirty different people

– children of Familistère residents, workers, a former administrator-manager, former members of the Association or others who had some connection with the Familistère - talk about their personal experience of the ‘Palais social’ and the factories at Guise and Brussels. The history of this social experiment gives way to a veritable riot of words in the middle of a “forest” of free-standing display boards on which are recorded 96 extracts from people’s testimony, between 1 and 3 minutes long. This amounts to two full hours of recordings and visitors ‘choose’ which to listen to by selecting the corresponding face.

THE FAMILISTÈRE – A CRITICAL VIEWPOINT

“Le Familistère devant ses critiques” is a reading room with newspapers containing opinions, both favourable and unfavourable, of the Familistère. How was the work of Jean-Baptiste André Godin perceived in France, Belgium, England or the United States? What did socialists think about it, or conservatives, anarchists, Fourieristes or co-operationists, free thinkers or Catholics, architects or hygienists, writers or economists, from the 19th to the 21st century?

MANUFACTURING UTOPIA

The Familistère is a place in which to reflect on the application of positive social progress. The final permanent exhibition rooms, called “Les fabriques de l’utopie” are dedicated to social experiments across the world, from 1800 up to today, from New Lanark to Johannesburg, from Pondicherry to San Francisco. This unfinished survey went in search of experimental societies which attempted or are still attempting to achieve ideals of justice, equality, freedom, comfort or harmony. Visitors can view a world-wide panorama of nearly 200 such experiments. Endeavours which, like the Familistère at Guise, have expressed, since the 19th century, a tremendous desire to put into practice, here and now, profoundly reforming ideals, to set an example of a credible alternative society and peacefully show the way to the whole of society or humanity. These communities aim to achieve a global experience of society and to explore what “can be done” in economic, social, intellectual and educational terms. They are laboratories of change. The attempts at manufacturing Utopia presented here fulfil six criteria, at least at some point in their history: they are documented; they are non-religious or secular; they are all-embracing (they try to cover every aspect of society); they are reforming (they encourage a change in society as a whole); they are open (responsive to the outside world, they accept new members

and existing members are free to leave); finally they are formed at the initiative of individuals or groups of individuals (and not by States).

There are attempts at Fourierist phalansteries in France and the United States, British and American Owenist communities, Icarian communities in the New World, many anarchist experiments including the French “milieux libres” of 1900, kibbutzim in Palestine, Walden Two and hippy communities in the 1960s, etc. Utopian ideals could result in micro-communities or large villages, could be short-lived or last a long time, some are still active today. The “Manufacturing Utopia” section was set up by the architects, Catherine Frenak and Béatrice Jullien, on the top floor of the central building, below a vault created in the roof structure, like a sky constellated with the ideas which inspire real-life Utopias. There are three parts to the exhibition. A central multi-media system lets you travel around the globe and view the geographical position of these experiments, their representatives and major characteristics. The gallery of objects portrays tangible evidence from these Utopias, while forming an enigmatic collection: a ship’s pulley, lottery drum, phonograph, a pair of clogs, a clock ... Finally, at the reference table, visitors can read about the complete development of each experiment and see all the illustrations, brought together here for the first time.

GROCERY STORE, PROJECTION ROOM

On either side of the entrance to the central building stood the ‘Palais social’ haberdashery and grocery store. Both of these shops could be accessed from the courtyard and had big windows overlooking the square. The old haberdashery is now the central building shop. The grocery store has been converted into an excellent projection/lecture room with seating for 77 people. The floor slopes gently to allow everyone a good view of the stage or screen. Good quality acoustics and effective technical equipment make this a first-rate auditorium. In the spirit of the ‘Palais social’, its seating, designed by the architects, consists of long banquettes, rather like the old benches with back rests in the Familistère theatre. The projection room is open to the public, with access from the courtyard of the central building during the site museum’s opening hours. A programme of documentary films, regularly renewed, is available every day, with subjects such as the Familistère and social experimentation, temporary exhibitions and current productions at the theatre.

The grocery store can be accessed directly from the Familistère square outside museum opening times or during special events. It is equipped for autonomous use, enabling great flexibility in the way

that it can be used. In addition to its “museum” function, the room can also be used for training and educational purposes, seminars, lectures and conferences, as an adjunct to the theatre auditorium. The grocery store projection/lecture room provides facilities which greatly enhance the range of activities available at the Familistère.

TEMPORARY EXHIBITION ROOMS

The Familistère constitutes an inexhaustible supply of subjects for a very wide range of exhibitions. The nature of this site museum will inspire a programme of exhibitions on subjects “motivated” by Godin’s experimentation: architecture and town planning, social history, industrial heritage, social experiments. Contemporary artistic practices linked to these subjects will also be featured, just as the theatre does with its live performances.

The temporary exhibition rooms comprise three platforms, each with a surface area of 130 sq.m., laid out in former apartments of the central building: ground and first floors of the east wing, ground floor of the west wing. The spaces are relatively small but, when combined, they provide abundance and variety.

In addition, the glass-roofed courtyard, free of any permanent structure, can be used on a temporary basis, just as it was in the old days.

TEMPORARY EXHIBITIONS 2015

UTOPIAN BENCHES / WE SIT TOGETHER - FRANCIS CAPE

Utopian Benches is a sculpture formed by the regrouping, in the same space, of twenty wooden benches - faithful replicas manufactured and used by American and European utopian communities, historical or living. The benches are similar but all different. These are sitting places that we share, and everyone is seated at the same height. Utopian Benches is a reflection on the resistance to the dominant individualism and materialism in societies. During the exhibition, the benches are used for meetings or for public conversations on topics relating to real and actual utopian projects.

April 28 – September 18, 2016

EXPERIMENTAL APARTMENT

On the second floor of the central building there is a rather different, fourth temporary exhibition space: the preserved framework of four rooms in a Familistère apartment. Each year an ethnologist, composer or sound designer, architect, engineer, visual artist, film director, historian, dancer or writer ... will be given a free hand to use the space in the experimental apartment for a creation on the (obvious) theme of "living together". He or she will take up residence in one of the guest apartments renovated as part of the museum project.



Familistère
nursery
in 1889

The Place
du Familistère,
photo.
Stéphane
Chalmeau,
2013



THE 'PALAIS' IN FIGURES

THE FAMILISTÈRE IN 1889

490	occupied apartments
1,748	residents
482	school children
50	cradles in the nursery
1,000	seats in the theatre
2,360	books in the library
110	people employed in Familistère services
1,205	people employed in the factory

THE 'PALAIS SOCIAL' IN THE 19TH CENTURY

2,000,000	francs expenditure
75	months of building work
10,000,000	bricks
30,000	sq.m. of floor
1	km de passageways
570	m. of façades
900	windows
1,300	doors
8,000	metal bars as guardrails
11,000	panes of glass (roofs over courtyards)

CENTRAL BUILDING IN 1865

40	months of building work
112	apartments
242	rooms
194	cellars
48	attics
153	cupboards
1,496	cast-iron consoles
16	lavatories

Ball during
children's festival
in September
1909



A mix of different uses is the major aim of the Utopia project for the development of the Familistère. If, today, the 'Palais social' houses a site museum, it has nevertheless not been "turned into a museum". The Familistère is inhabited, it is open to the town, has its daily users, children in its schools, people strolling round its gardens, spectators in its theatre. The cultural programme enriches and inspires users of the Familistère, providing an opportunity to understand, both actively and rationally, the issue of housing in the 'Palais social'.

RIGHT WING: APARTMENTS FOR RENT

The Utopia project plans to continue providing housing throughout the right wing of the 'Palais social' (except for Godin's apartment which has its own entrance for visitors).

The first surveys, carried out in 2004, showed that a group of 70 apartments, refurbished to modern standards, could be envisioned. About ten apartments, already partly refurbished, are already occupied. Restoration of the glass-roofed courtyard was completed in 2013. It is planned to contract a professional operator to handle refurbishment of the apartments and manage all aspects of renting them out. The building remains in public ownership and current tenants will be allowed to stay in their apartments. The very special character of the place will create an innovative approach in terms of collective housing (communal areas, interaction between the generations, sustainable heating systems, disabled access, etc.), adapted to the realities of the area and subject to an agreed budget.

PROVISIONAL CALENDAR RIGHT WING

2014	Operational survey
2015	Selection of operator
2015–2017	Interior alterations
2017	Renovated apartments available

LEFT WING

A feasibility study for opening a tourist accommodation centre was carried out in December 2002 by the Mahoc agency. Such an unusual hotel project would address the lack of large hotels in/around Guise and was enthusiastically welcomed by tour operators and potential clients. The project is unusual in that it would offer a wide range of differently priced accommodation, appealing to groups of students as much as to businesses (seminars, etc.). True to the ars, with 235 beds, in the 10,400 sq.m. of space available. The cost of 12.83 million Euros exclusive of tax (2002 prices, not including façades, glass roof and other roof structures (listed Historical monuments) would be redeemed over 30 years, assuming a turnover of 5 million Euros and the creation of 40 jobs. Restoration of the listed parts of the building, begun in late 2013, is paid for from public funds. Converting the interior to an hotel would be paid for by private investment. The hotel would be managed by professionals, within the terms of an agreement which favoured co-operation with the public project for the Familistère at Guise.

PROVISIONAL CALENDAR LEFT WING

2013–2020	Restoration of listed historical monuments
2014	Operational survey
2015	Consultation with investors and administrators
2016	2016 Obtain financing
2017–2019	Interior conversion work
2020	Hotel facilities ready for use

SUGGESTED READING

Jean-Baptiste André Godin, *Lettres du Familistère*
Photographs by Hugues Fontaine
Texts selected, edited and annotated by Frédéric Panni.
Les Éditions du Familistère, 2008 (reprinted 2010)
Number of pages: 162 / Hardback ISBN: 978-2-951791-2-2

Jean-Baptiste André Godin, *Solutions sociales*, 1871
Reprinted 2010. Introduction by Guy Delabre, commentary and notes by Frédéric Panni and Zoé Blumenfeld-Chiodo.
Les Éditions du Familistère, 2010
Number of pages: 672 / Paperback ISBN: 978-2-9516791-15

ON LINE

For history of and all the latest on the Familistère at Guise see www.familistere.com

Download programme for cultural season at the Familistère theatre on www.familistere.com/pratique/ télécharger

VIDEO-WALK AROUND FAMILISTÈRE AT GUISE

Video-walk around the Familistère at Guise app.: the video walk around the Familistère at Guise invites you to wander away from the beaten track, catching glimpses, here and there, of parts of the Familistère landscape which are animated to demonstrate their use or their meaning. Augmented reality through time, space and stories of the 'Palais social', this video-walk is not intended as a substitute for guided tours of the site. It is a kind of extension, along the little byways of Utopia. It comprises 17 short films (2 to 5 minutes) and 3 riddles, specially produced for the small screen, i.e. more than an hour of video footage in French, English or Dutch. People with a hearing impairment can select to view sub-titles in each of the three languages. Visitors with an entry ticket to the site museum can request a free multi-media reader at reception in the Economats at the Familistère. Visitors with their own iPhone can download the free application from App Store.

PRESS CONTACTS

To use photographs and documents (high definition, no royalties) contact us.

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USEFUL INFO

UNACCOMPANIED TOURS ALL YEAR

Opening times 10am – 6pm
Opening days, 1st March to 31st October inclusive: open every day

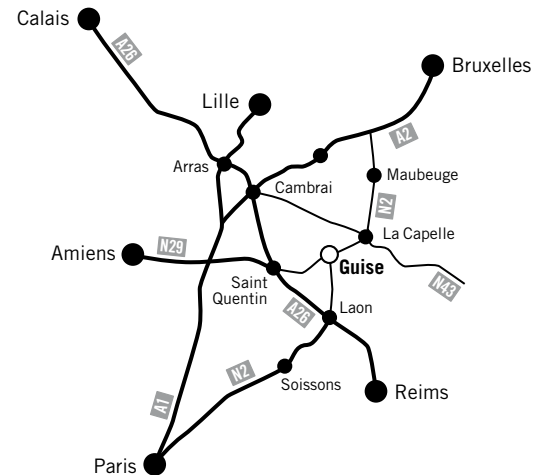
GUIDED OR UNACCOMPANIED TOURS

Guided tours start at:
11:30am, 15.30pm
Weekends and public holidays:
11:30am, 14.30pm, 16.00pm

1st November to 28th February inclusive:
Open every day EXCEPT Monday
"Expresso" themed tours/workshops, check out programme of events on familistere.com, diary section or call 03 23 61 35 36

GETTING HERE

Paris → Guise
186 km, via A1 then A29 then N29
Laon → Guise
41 km, via D967 then D946
St Quentin → Guise
28 km, via N29
Amiens → Guise
104 km, via A29 then N29
Lille → Guise
108 km via A1 then A26 then N29
Charleville-Mézières → Guise
88 km, via N43 et N29
Reims → Guise
91 km, via A26 then D967 then D946
Railway station Saint Quentin, direct trains from Paris and Lille



RATES FOR INDIVIDUALS

Full price: 9€
Reduced price: 6€ (6–18 year olds, job seekers, students)
Free for children under 6.
This price includes admission to the site museum and not guided tour(2€), multi-media show in theatre (subject to availability), special themed tours, and workshops (see programme of events on website familistere.com)

GROUP RATES (booking essential)

Adults: 7€ (unaccompanied tour)
School groups: 5€ (unaccompanied tour) (guided tour contact us)

FOR ANY OTHER INFORMATION

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www.familistere.com

INFORMATION AND ET RESERVATIONS

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Tel. 03 23 61 35 36
Fax 03 23 05 85 95

Catering facilities on-site, seminars, business meetings.

The Utopia project for developing the Familistère at Guise, initiated by the Aisne department, is directed by the Syndicat Mixte du Familistère Godin. It receives funds from the Aisne department, the town of Guise, the Picardy region, the French state (ministry of Culture and Communications) and the European Union. 'Manufacturing Utopia' is sponsored by the Fondation du Patrimoine and the Fondation Crédit coopératif.



