

Paris on Screen:

Urban Romanticisation and the Influence on Tourist Behaviours through the Lens of *Emily in Paris*



To the 'City of Love',

Abstract

Paris stands as one of the world's leading tourist destinations, attracting some 20 million visitors a year (Pearce, 1998). This enthusiasm largely stems from idealised representations of the city. These stereotyped images have been widely reproduced and disseminated, historically for tourism purposes, through postcards, literature, social media and, most notably, cinema (Liz, 2014).

This thesis offers an analysis of the Netflix series *Emily in Paris* (Darren, 2020), focusing on how it captures the architecture and atmosphere of Paris. Through a reading at different scales - urban, local and domestic - this analysis sheds light on the mechanisms through which architecture is staged to create an idealised and romanticised image of the capital. Far from being a novel depiction, this fantasised version of Paris is part of a well-established tradition based on the circulation of romantic symbols associated with the city and sustained by the tourists' expectation of the city.

In parallel to the analysis of Paris's representation in the series, this research also examines the influence of this portrayal on tourist's behaviour. In a context marked by the omnipresence of the Internet, social networks and platforms such as Airbnb, the study highlights the way visitors consume the series' filming locations and how these practices affect urban dynamics, namely circulation, local small businesses, and the housing market.

More broadly, this research explores the tangible impacts of fiction in shaping urban imaginary, boosting the city's appeal and stimulating tourism, often at the expense of residents, who see their daily lives transformed.

Introduction

Paris stands as one of the world's leading tourist destinations, attracting some 20 million visitors a year (Pearce, 1998). This enthusiasm largely stems from idealised representations of the city. These stereotyped images have been widely reproduced and disseminated, historically for tourism purposes, through postcards, literature, social media and, most notably, cinema (Liz, 2014).

Paris has been used extensively as a film set, with over 700 films produced there each year (Rollet, 2008) and has seen the emergence of several cinematic movements that have depicted it from a variety of angles. For example, the realistic, modern and free Paris of the *Nouvelle Vague** in the 1960s, or the violent and marginalised Paris of the suburbs* in the 1990s, to name just a few. More recently, popular romantic comedies such as *Le Fabuleux Destin d'Amélie Poulain* (Jeunet, 2001), *Ratatouille* (Bird, 2007), or *Midnight in Paris* (Allen, 2011) have constructed an idealised portrait of the capital, far from the urban realities.

In this vein, the Netflix series *Emily in Paris* (Darren, 2020) captures the architecture and atmosphere of Paris, shaping an idealised and romanticised image of the city (fig. 1). Across four seasons, the show follows Emily Cooper, a young marketing executive from Chicago who moves to Paris for a job with French luxury goods company Savoir. Through her experience, viewers discover the city, its cultural and linguistic challenges, her culturally and socially vibrant daily life and her many romantic dilemmas. While the series has met a massive success, gathering 54.6 million views within six weeks of its third season's release (The Hollywood reporter, 2024), it has also sparked significant controversy. Critics argue that it is cliché, perpetuating stereotypes about Parisians and the city, while others appreciate its entertaining aspect, depicting a fantasised city embellished by luxury, fashion and gastronomy (20minutes, 2020). Regardless, the show has captivated a global audience, prompting many fans to visit Paris in search of its iconic filming locations.

**Nouvelle Vague*: cinematic movement that emerged in late 1950s in France, characterised by on-location shooting, improvised dialogue, and experimental techniques. Key figures included Jean-Luc Godard, François Truffaut, and Agnès Varda.

Numerous researchers have taken an interest in film-induced tourism (Riley, Dwayne and Van Doren, 1998; Busby and Klug, 2001; Beeton, 2005). Defined as cinematographic tourists, they are individuals who visit filming locations to relive cult scenes from their favourite movies, identify with the heroes and walk in their footsteps. Extensive research has also examined the direct relationship between specific films or series and their influence on tourism and local economies (Hyunjung Im & Chon, 2010; Liu & Pratt, 2019).

Additionally, scholars have examined how cities are represented in film and how cinema shapes urban perception (Lamster, 1994; Shiel and Fitzmaurice, 2001; Mennel, 2008). Paris, in particular, has been a focal point of such works, with studies analysing how different cinematic movements have framed the city (De Beacque, 2012; Phillips & Vincendeau, 2018). However, there remains an academic lacuna regarding the in-depth study of a specific film and its role in constructing an idealised image of Paris? particularly in the case of *Emily in Paris*, which has yet to be analysed from this perspective. The closest study to date is by Isabelle McNeill (2017), who conducts a comparative analysis of *An American in Paris* (Minnelli, 1951) and *Midnight in Paris* (Allen, 2011) to explore how they construct a romanticized depiction of the city.

This dissertation aims to explore in parallel the representation of the city in the series *Emily in Paris* and its influence on tourist behaviour. Drawing on existing literature and a detailed analysis of the series, the architectural approach of this study will be deployed across three scales of analysis: the city, the neighbourhood and the dwelling.

*Cinema of the suburbs: cinematic movement that emerged in the 1990s in Paris, characterised by a focus on the city suburban life, exploring themes of youth alienation, police violence, social inequalities, and ethnic tensions. *La Haine* by Mathieu Kassovitz (1995) is a key movie of this genre.

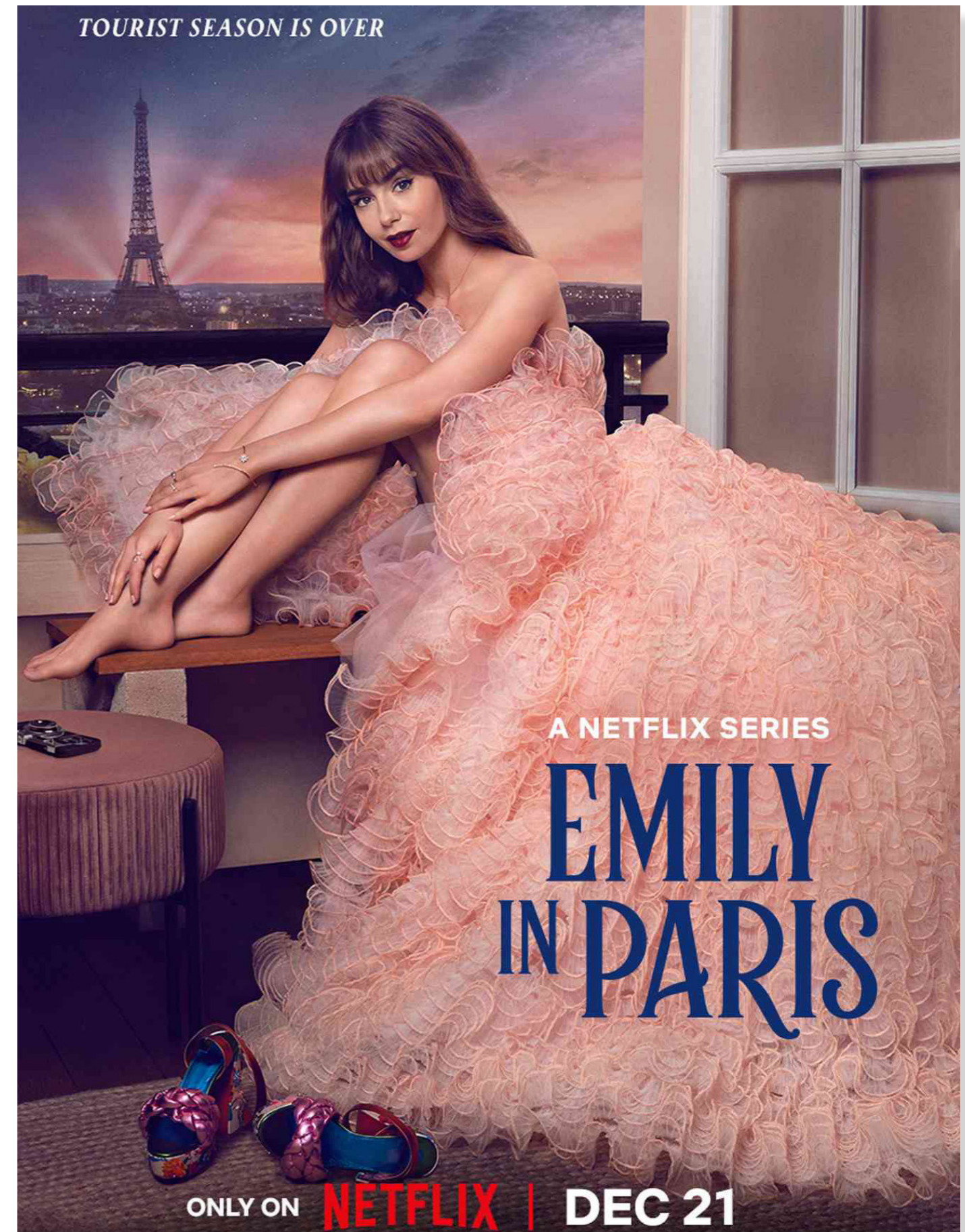


Fig. 1: *Emily in Paris*, season 3 poster

Urban scale

Night strolls as a tool for romanticising Paris

Night strolls are a recurring activity throughout the four seasons of the series. There are over 46 scenes of Emily walking at night, through different arrondissements of Paris, alone, with friends, or with her date (fig. 2, 3). These scenes portray night strolling as an ordinary and regular Parisian activity.

Symbolism of night

The night carries strong symbolic connotation in the collective imagination. Frequently explored in literature and cinema, it is often associated with love, secrecy, and the forbidden, such as in the balcony scene in *Romeo and Juliet* (Shakespeare, 1597). It also evokes fantasy and dreamlike escapism, as seen in *Midnight in Paris* (Allen, 2011), where nighttime strolls lead to time travel.



Fig. 2: Emily walking on Pont des arts, *Emily in Paris*, episode 1, season 1



Fig. 3: Emily walking back to her apartment, *Emily in Paris*, episode 5, season 1

Parisian lampposts and their signature lighting
Streetlights are an important part of Paris visual identity, known as the 'City of Light' (*ville lumière*). This reputation dates back to the XIXth century, when Paris became the first city to organize public street lighting, initially using gas, and later electricity (Clayson, 2019).

In the early 1800s, however, the city was still characterized by narrow, winding, and poorly lit streets, making navigation difficult.

In 1848, after returning from exile in London, Louis-Napoléon Bonaparte was impressed by the London's modern, open urban design and wished to take inspiration from it to transform Paris. He tasked Eugène Haussmann with the mission of embellishing and modernising the French capital. This led to extensive renovations including broad boulevards, Haussmann-style buildings, public lighting, and a sewer system (Paris, 2023).

Across the second Empire, parisian lampposts, *réverbères*, expanded significantly and became a feature of the urban landscape, with 20,766 installed in 1870 (Clayson, 2019). Haussmann designed these *réverbères* to be aesthetically pleasing, while still functional and efficient (fig. 4). Francois Loyer (1988) best describes them: "at night this forest of cast-iron trees created a low layer of light. Lampposts were relatively short not only for technical reasons (turning the lamps on) but also for aesthetic ones. The light they gave off just reached the top of the ground floor; the stories above were no more than shadows". By creating alternations between light and dark, *réverbères* project a light identical to chiaroscuro, creating sensual reflections on the city's façades (Clayson, 2019).

The soft glow and human scale of the Parisian lampposts create a hushed and intimate atmosphere to the city, reflected in *Emily in Paris* night strolls as well as numerous other romantic films set in the city. A notable example is the iconic nighttime stroll scene in *The Devil Wears Prada* (Frankel, 2006) where Anne Hathaway twirls around a lamppost before spontaneously kissing her date (fig. 5).



Fig. 4: Cast iron lamppost rue de Rivoli, Paris Vth district

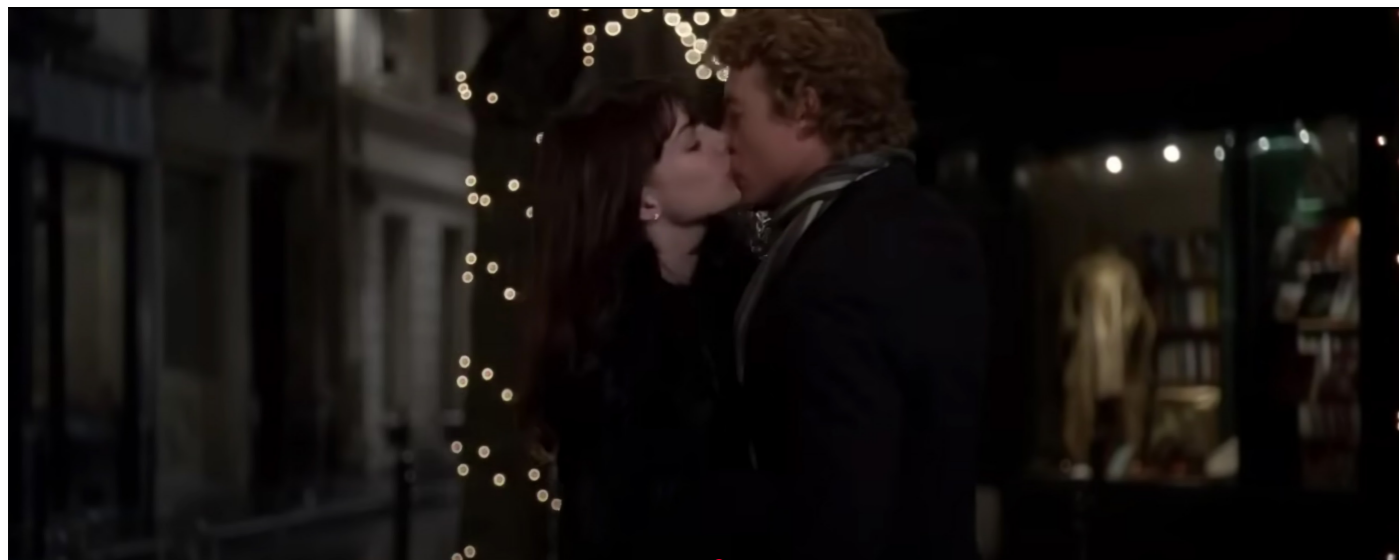


Fig. 5: Scene of the kiss around the lamppost in Paris in *The Devil Wears Prada*



Fig. 6: Carrie and Big's reunion on Pont des Art in Paris, *Sex and the City*, episode 20, season 6

Strolls as a romantic activity

Beyond lights being prone to romanticising, strolling itself holds romantic and cultural meaning as it was historically, a courtship ritual. In Northern England, the word "walking out" was used to describe the act of courtship, which directly reflects the connection between walking and love (Pearce, 2018), vividly depicted in *Bridgerton* (Verica, 2020) where couples promenaded through parks as part of early XIXth-century courtship rituals.

Flânerie, a typical Parisian practice

Strolls are also a historical Parisian tradition, also called *flânerie*. Born in the XVIIIth century with literature, Baudelaire and Benjamin defined the *flânerie* as the practice of walking aimlessly while observing the urban transformations of Paris under Haussmann (Forrest, 2024). Victor Hugo (1862) wrote: "*To wander is human, flâner is Parisian*".

Thus, by drawing on historical courtship rituals and Parisian *flânerie*, nighttime symbolism, and the intimate glow of Parisian lampposts, the series' portrayal of night strolls reinforces Paris's cliché as the 'City of Love'. The depiction of night strolls in Paris as a means of romanticising the city is a recurring motif in cinema. Darren Star had already used this tool in *Sex and the City* (1998), where Big finally tells Carrie, "*You're the one,*" during a night stroll in Paris, with lampposts in the background (fig. 6).

Is there a female *flâneur*?

While *Emily in Paris* romanticises nighttime strolls as romantic, effortless and free, this portrayal oversimplifies and misrepresents the lived experiences of many women in Paris.

Leslie Kern questions the classic figure of the *flâneur*, described by Baudelaire, Benjamin and Simmel, as a man capable of blending anonymously into the crowd. She wonders whether the *flâneur* could be a woman, *flâneuse*, pointing out the difficulties of achieving invisibility, as their gender marks them as objects of the male gaze (Kern, 2020). In *Emily in Paris*, however, the *flâneuse* seems possible, detached from the persistent gender inequalities in access to public space.

The first female *flâneuse*

In cinema, the first female *flâneuses* appeared in Paris with the *Nouvelle Vague*, featuring different narratives underlining the gendered differences in the perception of public space. The emergence of female directors in the 1970s, such as Virginie Thévenet (*La nuit porte-jarettelles*, 1985) or Marie-Claude Threilhou (*Simone Barbes ou la vertu*, 1980), gave rise to female protagonists who claimed the streets as observers with their own views of the city rather than being objects of the male gaze (Rollet, 2008).

Paris, a dangerous city for woman at night

Contemporary feminist actions, such as Feminist Collages in Paris, which symbolically reclaim the right to move freely and safely through the city at night, highlight ongoing gender inequalities in access to public space (fig. 7). This reflects how *Emily in Paris's* portrayal of carefree, anonymous night strolls idealises a version of the city that remains out of reach for many women.



Fig. 7: "Patriarcaca"- contraction of the words patriarchy and poop in french, Feminist collage in Paris, May 11, 2020

Uniformisation of tourist itineraries

Social media

Observing trends on social media reveals that the series *Emily in Paris* generates significant enthusiasm among content creators. Fans locate, visit and publish online the various iconic filming locations of the series. Place de l'Estrapade and Place le Valois are systematically featured on social media, as they are the most recurring appearing sites in the show, along other lesser-known locations such as the Luxembourg Gardens and the Pont Alexandre III. Some content creators even go as far as listing the filming locations for each season of the series, precisely identifying the scenes shot at each spot.

This desire to follow in their heroine's footsteps, explained by many researchers as the phenomenon of film-induced tourism, is akin to a pilgrimage (Macionis, 2004; Beeton, 2005).



Fig. 8: Fabian guided tour, presenting the Terra Nera restaurant, in Place de l'Estrapade, March 8, 2025

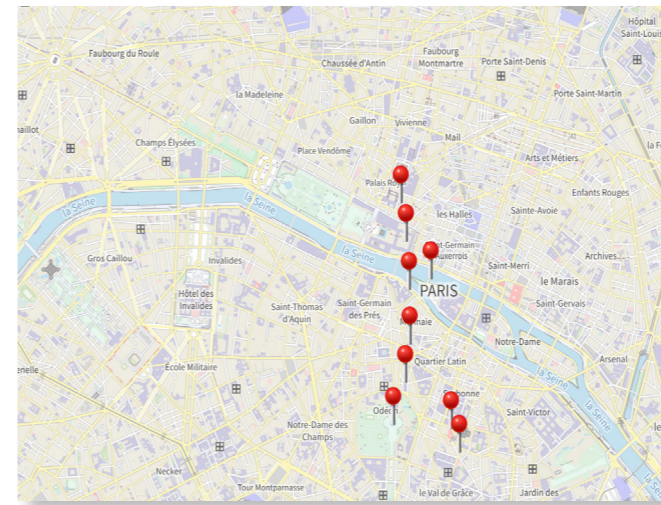


Fig. 9: Map of *Emily in Paris* themed guided tour

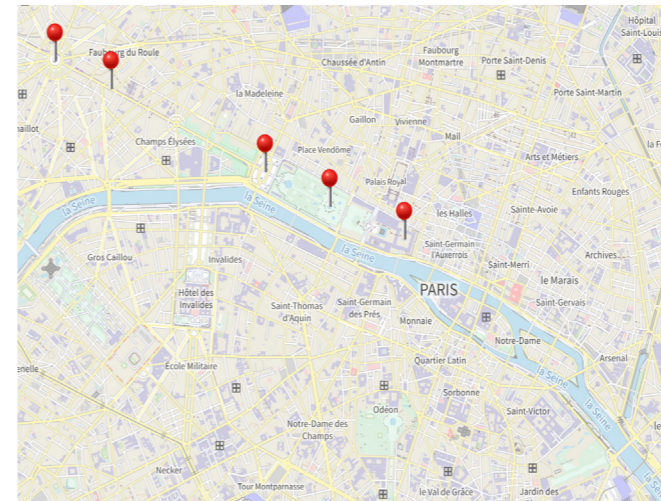


Fig. 10: Map of traditional historic themed guided tour

Guided tour

The popularity of the series has prompted some to organise guided tours themed around *Emily in Paris* to meet demand (fig. 8). A comparison between the itineraries of these themed tours and those of more general tourist circuits reveals notable differences. Traditional Paris tours are diversified, reflecting the city's rich historical and cultural heritage, whereas the *Emily in Paris* themed tours follow an almost identical itinerary (fig. 9, 10). These circuits systematically start at Place de l'Estrapade and end at Place de Valois, crossing Île de la Cité, demonstrating a clear uniformity in the routes.

Thus, *Emily in Paris* reshapes tourist itineraries and homogenises their movements, giving rise to a form of urban choreography. Interviews revealed that the transformation of tourist flows disrupts the daily lives of some residents living near filming locations, who now witness waves of tourists at sites that were previously quieter and more discreet (Anonymous, February, 2025).

The French, tourists in their own city

It is interesting to note that the identification and promotion of the filming locations, originally targeting a tourist audience, are also affecting locals. Official websites such as Paris City Hall (Paris, 2024) and the French National Tourist Agency (France, 2024) highlight the various filming locations of the series, encouraging Parisians and French tourists to (re)discover the city through Emily's eyes. This contributes to blurring the borders between tourist spots and local areas.

Furthermore, the official website of the National Tourism Agency goes beyond merely listing filming sites, it also features a dedicated section to discover the "gourmet addresses" from the series (France, 2024), clearly aiming to promote local businesses. The government is taking advantage of the popularity of the show to benefit its economy, not only by attracting foreign tourists, but also by engaging its own citizens. This argument becomes even more obvious considering President Emmanuel Macron's statement in an interview: "We're going to fight and ask them to stay in Paris! *Emily in Paris* in Rome doesn't make any sense", expressing his wish for the series to remain in Paris for season 5 instead of moving to Rome, due to the significant economic benefits it brings to France (Keslassy, 2024).

Neighbourhood scale

Construction of a romantic archetypal image of Paris

The choice to centre *Emily in Paris* around Place de l'Estrapade is not a neutral one but rather plays a strategic role in the construction of a romantic, carefully curated image of Paris.

The latin quarter

Situated in the 5th arrondissement, also called Latin Quarter, Place de l'Estrapade sits in a historically rich area known for its intellectual and cultural prestige. As one of Paris's oldest districts, it is home to renowned schools, independent theatres and cinemas, and notable architectural heritage, including iconic landmarks such as the Panthéon* and traditional Haussmannian buildings. By framing the series on this square, the show portrays a nostalgic image of Paris, rooted in its intellectual, cultural, and historical heritage.

*Panthéon: built between 1758 and 1790 as a church for Saint Genevieve, Paris' patron saint, it later became a mausoleum for notable French figures such as Victor Hugo, Pierre and Marie Curies, and Alexandre Dumas.



Fig. 11: Place de Rémy in "Ratatouille : L'Aventure Totalement Toquée de Rémy" Walt Disney Paris

What makes Paris look like Paris

At first glance, Place de l'Estrapade may seem like an unremarkable Parisian square, Lacking major landmarks, it could be seen as generic. Yet, it comprises many elements of a typical Parisian setting.

The study of Doersch et al. (2015) demonstrated that the visual essence of Paris rests not so much on the few famous landmarks such as the Eiffel Tower, but largely on a set of visual details of daily urban life such as the doors, balconies, street signs and special Parisian lampposts. Their findings can help CG modellers* to create reference art of a city, as seen in the *Ratatouille* attraction at Disneyland Paris. Place de Rémy, for instance, replicates the ordinary architectural Parisian details to give tourists the impression of standing in a typical Parisian square (Gravari-Barbas, 2019).

*CG Modellers (computer graphic): professionals skilled in creating both 2D and 3D digital art for various use such as film, video games, animation, or virtual reality.

Reinforcing the Tourist stereotype

Interestingly, Place de l'Estrapade and Place de Rémy look strikingly similar—despite one being real and the other a simulacrum of Paris (fig. 11, 12). Place de Rémy is carefully designed in such a way that visitors entering the square, instantly recognize it as Paris. To achieve this, this touristic site must confirm the mental image that visitors already have of the city.

The image of a place is defined by Kotler Haider and Rein (1993) as the sum of beliefs, ideals, and impression people have towards a certain place allowing people to recognize a location even if they have never been before. These images have historically been created for tourists, reproduced and disseminated through postcards and diverse media, particularly cinema since 1896*.

*The first cinematic representation of Paris was by Auguste and Louis Lumière in their 1897 short film *Panorama des rives de la Seine*, filmed from a *bateau-mouche*, a typical Parisian riverboat, and featuring iconic landmarks such as the Eiffel Tower.



Fig. 12: Place de l'Estrapade with many tourists, Paris Vth district, April 17, 2025

Such representations often reduce the city to a narrow geographic and aesthetic stereotype, centered on the Haussmannian core, while overlooking other urban realities. Modern Paris, with the Centre Pompidou and its 1970s architecture, is notably absent both from the design of Place de Rémy and as a filming location for *Emily in Paris*, serving as a clear counterexample (Gravari-Barbas, 2019).

Thus, through its ordinary stylistic details, Place de l'Estrapade confirms and reinforces the tourists' stereotypical image of Paris. It was selected as a filming location precisely because it embodies the idealised, archetypal vision of the city found in the tourist imagination. Significantly, the 5th arrondissement is a well-established filming site, with Place de l'Estrapade alone hosting five film productions since 2016 (Paris).

A space cleansed for the camera

Beyond framing a specific image of Paris, the series modifies and removes certain elements of the real setting to construct an idealised image of Paris, more suited to tourists' fantasies of the city. For instance, a local computer shop is turned into a flowerboutique (fig. 13, 14), and the Italian restaurant "Terra Nera" becomes the fictional French gourmet restaurant called "Les Deux Compères". Moreover, some elements are purposefully erased to shape this polished image. In *The Killer* (Fincher, 2023), Place de l'Estrapade is shown with scaffolding, an element entirely absent in *Emily in Paris*. By excluding scaffolding and other visual signs of ongoing construction, the show omits the reality of a city under construction. Likewise, the series avoids depicting a more protest-driven image of Paris, with scenes of waste accumulation during the garbage collectors' strikes in spring 2023. Through this spatial manipulation, *Emily in Paris* perpetuates the fantasy of a museum-like city, free of dirt, poverty, and crime.



Fig. 13: Arcopy frontshop in Place de l'Estrapade



Fig. 15: Tourist posing in front Gabriel's fictional restaurant in *Emily in Paris*



Fig. 14: Print shop turned into a flower shop for the shooting of *Emily in Paris*

Touristification of the Place de l'Estrapade

Identifying *Emily in Paris* tourists on the Place de l'Estrapade

At Place de l'Estrapade, tourists linked to the series are easily recognisable, both by their appearance and behaviour. To identify with Emily, fans, mostly women, dress like their heroine, from simple red berets to full extravagant outfits, starkly contrasting with the more discreet clothing styles of the residents and regulars in the neighbourhood (fig. 15).

Beyond their outfit, these tourists film or photograph themselves reenacting famous scenes from the show. Whether on-site or on social media platforms such as Instagram, TikTok, or YouTube, I noticed a recurring pattern: tourists often pretend to enter Emily's building or pose for selfies in front of her regular bakery, often holding the iconic pain au chocolat (fig. 16,17,18).

"My family and I made a competition to create the best tourist photo. We would take pictures of tourists who take pictures."

Anonymous, 2025

"It's more of a fun subject, when I have friends over, I show them. It makes them laugh."

Anonymous, 2025

"Then there were lots of tourists, alone or in groups, taking selfies and photos. It's a lot of girls with berets. That's set, you can recognise them."

Anonymous, 2025



Fig. 16: Tourist posing in front the Emily's building door, youtube



Fig. 17: Tourist at Emily's bakery, instagram



Fig. 18: Tourist with their recognisable red beret

Emily in Paris' bakery

By seeking to relive iconic scenes from the series in the real-life setting, tourists have in turn impacted local businesses. With the growing influx of visitors, establishments such as the restaurant and the bakery have seen a financial opportunity and adapted their offer to appeal the new clientele. The restaurant Terra Nera plays on its dual identity, between fiction and reality, by advertising "chef Gabriel" on its storefront and appearing on Google maps as "Restaurant of Gabriel", referencing the character who runs the restaurant in the show (fig. 19, 20).

An even more striking example is the bakery, La Boulangerie Moderne, which has rebranded itself from an ordinary and anonymous neighbourhood bakery into Emily's bakery. To attract more tourists, it started selling a special *Emily in Paris pain au chocolat*, bigger and more expensive, accompanied by a matching takeaway paper bag (fig. 21).

Despite the clear signs of touristification, the phenomenon remains modest in scale and hasn't fundamentally altered the character of the neighborhood. As one resident humorously noted: "There were no beret vendors on the square, which would have been a big hit!" reminding us that the phenomenon, although real, is still contained (Anonymous, February, 2025).



Fig. 21: "Emily in Paris" takeaway paper bag offered to customers by the bakery



Fig. 19: "Chef Gabriel" on Terra Nera storefront



Fig. 20: "Restaurant of Gabriel" pin next to Terra Nera restaurant on google maps

Social media and the archetype of the Parisian bakery

In addition to reenacting scenes from the series, tourists actively use social media to document and share their experience. This practice, now largely normalised, has been extensively analysed in the academic literature as a characteristic behaviour of XXIst-century tourists (Bourdieu, 1996; Ok Kim, 2019).

By posting their images of Place de l'Estrapade online, tourists in turn impact the neighbourhood, contributing to the visibility of local businesses and, consciously or not, advertising them. The power of social media in place branding has been widely studied, demonstrating that a location's instamagability* has become a key factor in promoting a tourist destination (Karyatan et al. 2021).

In this context, Place de l'Estrapade and its surrounding shops have gradually been redefined as photogenic spots, turning into instagrammable attractions for tourists. This phenomenon is particularly visible in the case of the bakery, which experienced a massive success. While it initially gained popularity thanks to the series, its fame was quickly amplified through social media posts, attracting a much wider audience than just *Emily in Paris* fans. The numerous Google reviews illustrate well this phenomenon in which some visitors mention being drawn to the location due to the bakery's online popularity (fig. 22).

Thus, what was originally just an ordinary Parisian bakery, with its retro 1960s façade and old Belle Epoque-style typography, has now become, in the eyes of foreigners, the archetype of the traditional Parisian bakery. This image, widely circulated internationally, led to the opening of a replica in Riyadh in 2022, faithfully reproducing its name and façade (fig. 23).

*Instagrammable: comes from the words "instagram" and "able", meaning something worthy or shareable on social media. This terminology emerged along with the increasing popularity of social media Instagram.



Fig. 22: Bakery review on google review



Fig. 23: Boulangerie Moderne in Riyadh, Saudi Arabia

Dwelling scale

Idealisation and romanticisation of the *chambre de bonne*, Emily's apartment

Historical dimension of the *chambre de bonne*

The series romanticises Emily's apartment by giving it a picturesque historical dimension. In episode 1 of season 1, Emily's estate agent introduces the space and says "et voilà, your magnificent *chambre de bonne*." This replica immediately situates the apartment within a specific historical framework of Haussmannian architecture.

These buildings followed a codified distribution according to social class: the wealthiest residents occupied the lower floors, with the second floor (*étage noble*) distinguished by high ceilings and continuous balconies. In contrast, the attic spaces housed the domestic servants (*bonnes*) in small rooms, between 7 and 10m², with sloping ceilings, tiny dormer windows, and shared water access on the landing (bnf) (fig. 24).

While the social structure that shaped Haussmannian buildings has faded, the architectural hierarchy remains intact. Former *chambres de bonne* have since been converted into small, furnished *studettes* rented at high prices (Lepoutre, 2010).

By situating Emily in a former *chambre de bonne*, the series elevates this modest attic space into a symbol of Parisian authenticity and historical charm.

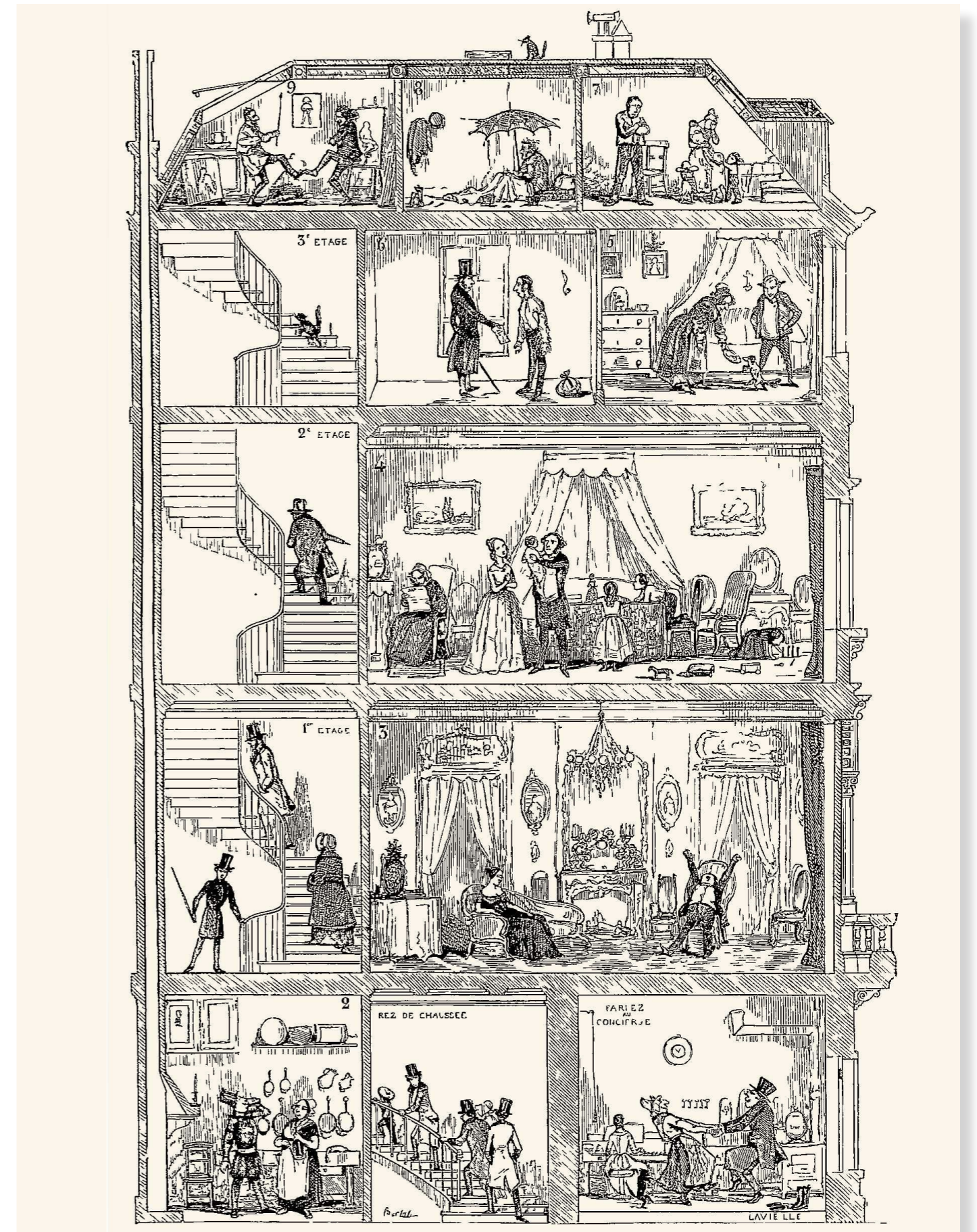


Fig. 24: Cross section of an Haussmannian building revealing the hierarchical social distribution

Romanticisation of the reduced living space under the roof

Beyond the historical significance, the series deliberately adopts certain codes of the *chambre de bonne* and romanticises them, particularly the reduced living space under the roof. The ceilings of Emily's apartment follow the characteristic slope of Parisian mansard roofs, a defining feature of *chambres de bonne* located under the eaves (fig. 25). In the collective imagination, living beneath the mansard roofs has long been associated with the romantic image of the bohemian lifestyle, where precarious artists lived and found their inspiration. Gaston Bachelard (1994) further enhances this

connection by associating the attic with a space of imagination and daydreaming, a place that fosters artistic inspiration: "up near the roof all our thoughts are clear."

He also reflects on the symbolic role of the roof, writing: "The roof tells its *raison d'être* right away: it gives mankind shelter from the rain and sun he fears". The roof, beyond its physical structure, evokes the image of refuge and comfort, a sentiment heightened by the small size of Emily's apartment. Presumed to be a *chambre de bonne*, the series portrays Emily's flat as small and warm, reinforcing the feeling of being contained and fostering intimacy between the characters.



Fig. 25: Inside Emily's apartment, sloping ceiling, *Emily in Paris*, episode 3, season 1

Distortion of the historical and architectural realities of the *chambre de bonne*

Emily's *chambre de bonne* is inaccurately positioned according to history. She lives on the fifth floor, whereas the *chambres de bonne* were located under the eaves on the sixth floor. Furthermore, when Emily moves into her apartment, she uses the main staircase, which contradicts the typical setup of Haussmannian buildings (fig. 26). Historically, servants used narrow and steep service staircases that led directly to the attic rooms, keeping the social divide intact (Lepoutre, 2010).



Fig. 26: Common staircase of Emily's building, *Emily in Paris*, episode 1, season 1

Furthermore, the size of Emily's apartment is exaggerated. While the estate agent describes it as small, the reconstructed floor plan based on the scenes in the series suggests the apartment is around 20m², far larger than the typical 7-10m² of a true *chambre de bonne*, historically designed for utilitarian use, not comfort (fig. 27, 28).

Absence of Discomforts in the Attic

The series overlooks certain realities of living under Parisian roofs. Made out of zinc with insufficient insulation, the *chambres de bonne* are exposed to the extreme weather conditions (Lepoutre, 2010). During heatwaves, the zinc can heat up to 80 degrees Celsius, transforming the attics into unliveable spaces and contributing to the city overheating (Paris, 2024). This discomfort is absent from the series, where Emily's apartment is portrayed as perpetually cozy and inviting.

Thus, *Emily in Paris* romanticises the *chambre de bonne* by selectively presenting its romanticisable aspects, such as the cozy under-roof space, while distorting and omitting its less appealing architectural realities, including the enlarged size and absence of weather-related discomfort.

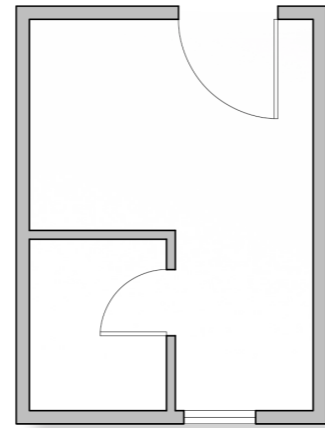


Fig. 27: Plan of a *chambre de bonne* from a rental website, 9m² and 1 window

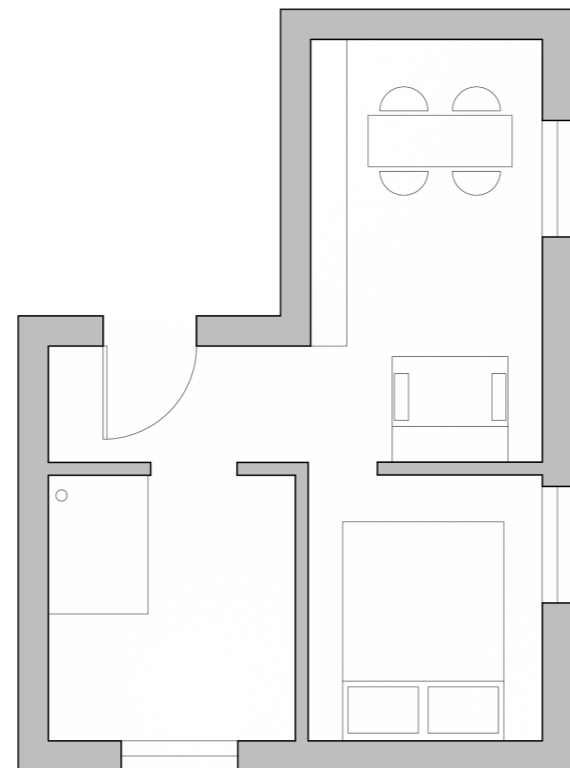


Fig. 28: Reconstitution of Emily's *chambre de bonne*, 23m² and 3 windows

In the search of similar experience to Emily, Tourists' encroachment of private space

Encroachment of private spaces at all costs

The influence of *Emily in Paris* on tourists extends beyond public spaces, as some fans seek access to the character's private spaces to experience Paris as she does. This enthusiasm has led some landlords to promote their rental properties as true "Emily in Paris" experiences, a trend particularly visible on platforms such as Airbnb (fig. 29, 30).

However, this desire for identification sometimes crosses boundaries. Residents of Place de l'Estrapade reported tourists have attempted to enter Emily's building and have even trespassed into the private, code secured, courtyard (Anonymous, February, 2025).

Such behaviour reflects the strong desire among fans to physically connect with the character's fictional environment, blurring the line between fiction and reality.

Impact of Airbnb

Tourists traveling to Paris and opting for Airbnb rentals contribute to the city's ongoing housing crisis, a problem that has worsened with the platform's growing popularity, as Paris alone accounts for a third of Airbnb's guests in France (Airbnb, 2015).

Since Airbnb entered the Parisian market in 2011, property owners have increasingly favored short-term rentals over long-term ones due to greater profitability. According to Brittany Bowers (2017) short term rentals in the center of Paris are 2.6 times more profitable than year-long rentals. For example, 12 nights as an Airbnb host serves as the equivalent of one month's rent. This shift has reduced housing availability for residents and driven up property prices, contributing to gentrification (Bowers, 2017). Ayouba et al. (2020) report that a one-percent increase in the density of Airbnb rentals in Paris has increased rents by 0.52 %.

In response to these challenges, the French government has introduced legislation in 2014 limiting short-term rentals to 120 days per year to

address the shortage of long-term housing (Boto-Gracia et al., 2023). However, despite the legislation, an investigation by The Guardian revealed that more than 30% of primary homes in Paris were rented out for more than 120 days a year (Yoonjung Heo, Blal, and Choi, 2019).

Although it is difficult to quantify the direct impact of *Emily in Paris* on the rise in tourism and short-term rentals, the series has undeniably promoted Paris abroad. Since many tourists book their stays through Airbnb, the series indirectly contributes to the negative externalities associated with short-term rentals.

From fantasy to aspiration?

The show's impact goes beyond tourism, it fuels fantasies of living the "Emily in Paris" lifestyle. According to British property valuations site GetAgent, searches for apartments to rent or buy in the capital soared by 1,416% in the days following

the release of *Emily in Paris* season 3 in 2022. This surge is particularly striking compared to the more modest 314% increase between December 2021 and December 2022 (Scherhag, 2023).

The series has such a powerful impact that it inspires some viewers to fantasy about living a Parisian lifestyle like Emily's, with some even contemplating purchasing a *pied-à-terre** or relocating to Paris entirely.

While it remains difficult to measure the exact impact of the series on the influx of new foreign residents in Paris, a survey by IFOP (French Institute of Public Opinion) provides some interesting numbers. According to the study, 36% of Americans now express a desire to live in France—up from 21% in 2005 and 31% in 2010. Among viewers of *Emily in Paris*, this figure jumps to 54%, more than double the rate of those who haven't seen the show (25%) (Bonjournewyork, 2023).

While the dream is widespread, for most, it

remains out of reach. With a median price of 10,501 euros per square meter, Paris property prices pose a considerable barrier to those hoping to buy an apartment similar to Emily's, which is approximately 20m² (Lefigaro, 2025).

Nevertheless, the popularity of Paris, particularly the Latin quarter, amplified by the series, may contribute to rising property values. While this phenomenon is still hypothetical for now, the significant precedent of the impact that *Le Fabuleux Destin d'Amélie Poulain* (Jeunet, 2001) had on the Montmartre gives a glimpse of what could happen in the Latin quarter. Previously peaceful and relatively untouched by mass tourism, Montmartre saw an influx of new residents and shopkeepers attracted by the poetic image depicted by the film. This gentrification process has largely contributed to the surge in property prices, which have risen from €2,500/m² in 2001 to over €11,000/m² today (Scherhag, 2023).

**Pied-à-terre*: expression used to refer to small, secondary residence, usually located in a large city, that serves as a second residence for occasional stay, but is not considered a vacation home.

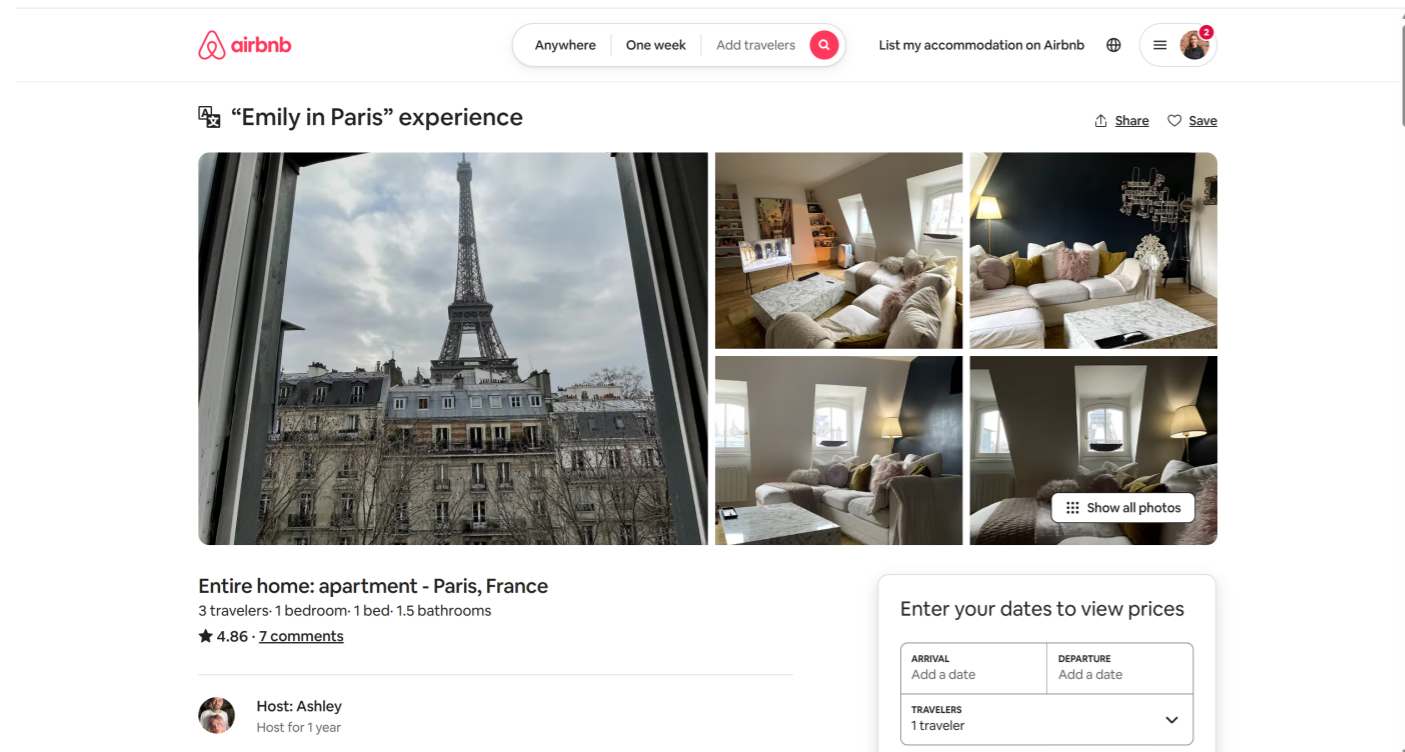


Fig. 29: Airbnb add of "Emily in Paris" alike apartment to rent

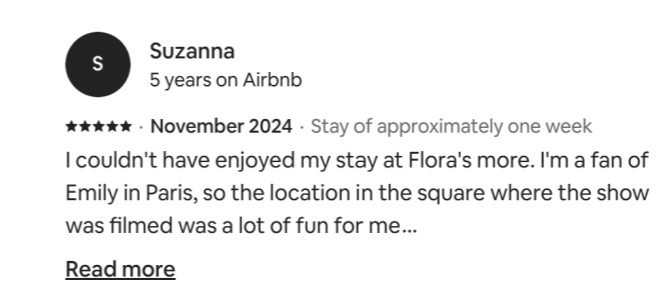


Fig. 30: Airbnb review from an *Emily in Paris* fan

Conclusion

By dissecting the representation of Paris on the scale of the city, the neighbourhood and the dwelling, this analysis sheds light on the mechanisms through which architecture is staged to create an idealised and romanticised image of the capital. *Emily in Paris* is not an isolated case, but part of a well-established tradition of portraying a fantasised version of Paris. However, with its global reach in the current context, where the internet and social networks are deeply embedded in our daily lives, the series illustrates the tangible impact of fiction can have shaping urban imaginary, boosting the city's appeal and stimulating tourism, often at the expense of residents, who see their daily lives transformed.

While many viewers are aware that these images are embellished, some may still experience a real shock when they visit Paris. The proliferation of

* Paris syndrome: severe culture shock, mainly observed among Japanese tourists, triggered by a stark contrast between the idealised image of Paris and its reality. Symptoms include intense anxiety, hallucinations, and delusions of persecution.

idealised and stereotypical representations of the city, of which the series is a part, can significantly influence the urban perception of some viewers. The IFOP data illustrate this well: 67% of people questioned believe that Paris is a clean city, while only 16% of Parisians share this perception (Bonjournewyork, 2023). In the most extreme cases, the gap between expectation and reality can even trigger real anxiety attacks, a phenomenon known as "Paris syndrome"* (Montague, 2019).

With the arrival of the Olympic Games in 2024, the French government was very concerned about the image that France would project internationally. To embody this polished image, Paris underwent numerous transformations: limitation of building sites, pavements streets renovations, and more controversial measures such as the expulsion of homeless people from the city (Paris, 2023, Abran,

**French cancan*: french cabaret dance that gained popularity at the end of the XIXth century, originally banned by the authorities for being provocative. Today, it has become a symbol of festive and frivolous Paris, popularised by the Moulin Rouge shows.



Fig. 31: Dancers of the Moulin Rouge at the opening ceremony of the Olympic Games in Paris

2022, *Le revers de la Médaille*, 2024). The opening ceremony on 26 July 2024 fully embodied this staged vision of a sublimated Paris, celebrating French cultural symbols: the *French cancan** with the dancers from the Moulin Rouge (fig. 31), headless silhouettes in front of the Conciergerie*, in reference to Marie-Antoinette death during the French Revolution (fig. 32, 33), or Lady Gaga's performance in a setting evoking the Art Nouveau metro entrances designed by Hector Guimard* (fig. 34) (Libération, 2024).

Internationally acclaimed, some media even revived Ernest Hemingway's expression "*Paris is a moveable Feast*"* to describe the atmosphere in the capital during the Games, echoing this nostalgic and fantasised image of Paris (de Lauzun, 2024). However, this staged Paris remains temporary, designed primarily for an external audience.

* Conciergerie: originally built as a royal palace in the MCCCth century, it was used as a prison during the French Revolution of 1789. The queen Marie-Antoinette was imprisoned there before being guillotined in 1793.



Fig. 32: Staging the Conciergerie during the revolution, red evoking blood during the opening ceremony of the Olympic Games in Paris



Fig. 33: Headless figure evoking Marie-Antoinette's death during the opening ceremony of the Olympic Games in Paris

* "*Paris is a moveable feast*": title of Ernest Hemingway's memoirs, published posthumously in 1964. The book is considered a nostalgic tribute to the 1920s bohemian Paris, a romanticised image that still fuels readers' imaginations.



Fig. 34: Lady Gaga's performance in a set echoing parisian metro station's entrance during the opening ceremony

Two images of the city coexist: one, tangible and experienced daily by its inhabitants, and the other, fantasised, living in the imagination of tourists and on screens. The question is not which of the two is more important or more real, but rather how these visions interact and confront each other.

As a French woman who has lived in Paris, this analytical work takes on a more personal dimension, as it has enabled me to rediscover the city through the lens of fiction, to deconstruct the mechanisms of its romanticisation and thus questioning my own relationship with the city.

* Hector Guimard: French architect and designer, a prominent figure of Art Nouveau style, best known for his iconic Paris metro entrances in this style. Of the 167 originally designed, 88 remain today and are protected as historic monuments (ratp, 2025).

Bibliography

- Abran, Paul. 2022. "Champs-Élysées : avant les JO... place à l'embellissement de la plus belle avenue du monde !" *Leparisien*, last modified September 15. <https://www.leparisien.fr/paris-75/champs-elysees-avant-les-jo-place-a-lembellissement-de-la-plus-belle-avenue-du-monde-15-09-2022-PMPU2HMTT5CRPEPMPBSAFE4W6A.php#:~:text=Exit%20pav%C3%A9s%20cass%C3%A9s%20et%20trottoirs,2024%20organis%C3%A9s%20dans%20la%20capitale>.
- Airbnb. 2015. "Airbnb economic impacts in France". May 1. <http://blog.airbnb.com/airbnb-economic-impacts-in-france/>.
- Allen, Woody. 2011. *Midnight in Paris*. Los Angeles: Sony Pictures Classics.
- Ayoub, Kassoum, Breuillé, Marie-Laure, Grivault, Camille, Le Gallo, Julie. 2020. « Does Airbnb disrupt the private rental market ? An empirical analysis for French cities." *International Regional Science Review* 43(1-2): 76-104. <https://doi.org/10.1177/0160017618821428>.
- Bachelard, Gaston. 1994. *The poetics of space*. Translated by Maria Jolas and John R. Stilgoe, Boston: Beacon Press.
- Beeton, Sue. 2005. *Film-induced tourism*. Clevedon: Channel View Publications.
- Bird, Brad. 2007. *Ratatouille*. Emeryville, CA: Pixar Animation Studios.
- Bnf. "À quoi reconnaît-on un immeuble haussmannien ?" *Passerelles*. <https://passerelles.essentiels.bnf.fr/fr/chronologie/construction/e1082edf-2cbd-441c-b69c-505376de1d3a-immeubles-haussmanniens/article/1dfc82f6-39e2-4322-a81c-301e580f4a37-quoi-reconnait-on-un-immeuble-haussmannien>
- Bonjournewyork. 2023. "Paris et les Français vus par les Américains à l'heure d'Emily in Paris." February 14. <https://bonjournewyork.fr/emily-in-paris-ifop/>.
- Boto-García, David, Balado-Naves, Roberto, Mayor, Matías, Baños-Pino, José Francisco. 2023. "Consumers' demand for operational licencing: evidence from Airbnb in Paris." *Annals of Tourism Research* 100 (103566). <https://doi.org/10.1016/j.annals.2023.103566>.
- Bourdieu, Pierre. 1996. *Photography: A middle-brow art*. Translated by Shaun Whiteside, Stanford: Stanford University Press.
- Bowers, Brittany. 2017. "Airbnb in Paris." *Global Manager Abroad* 4. <http://digitalcommons.bucknell.edu/glbm400/4>.
- Busby, Graham and Klug, Julia. 2001. "Movie Induced Tourism: The Challenge of Measurement and Other Issues." *Journal of Vacation Marketing* 7(4): 316-332. <https://doi.org/10.1177/135676670100700403>.
- Clayson, Hollis. 2019. *Illuminated Paris: Essays on art and lighting in the Belle Epoque*. Chicago; London: The University of Chicago Press.
- De Beacque, Antoine. 2021. *Paris vu par Hollywood*. Lausanne: Skira ; Paris: Flammarion.
- De Lauzun, Hélène. 2024. "Paris in Olympic Times: A Moveable Feast?" *The European Conservative*, last modified August 8. <https://europeanconservative.com/articles/commentary/paris-in-olympic-times-a-moveable-feast/>.
- Doersch, Carl, Singh, Saurabh, Gupta, Abhinav, Sivic, Joseph, Efros, Alexei A. 2015. "What makes Paris look like Paris?" *Communications of the ACM* 58(12): 103-110. <https://doi.org/10.1145/2185520.2185597>.
- Douglas G., Pearce. 1998 "Tourism development in Paris." *Annals of Tourism Research* 25(2): 457 -476. [https://doi.org/10.1016/S0160-7383\(97\)00096-0](https://doi.org/10.1016/S0160-7383(97)00096-0).
- Fincher, David. 2023. *The Killer*. Los Gatos, CA: Netflix.
- Forrest, Kayla M. 2024. "Foreign Flâneurs: American Writers' Practice of Flânerie in Paris." PhD diss., University of North Carolina.
- France. 2024. " Les meilleures adresses gourmandes d'Emily in Paris." October 24. <https://www.france.fr/fr/article/emily-in-paris-bars-restaurants/>.
- France. 2024. "Où trouver les lieux cultes de la série Emily in Paris ?" Last modified August 20. <https://www.france.fr/fr/article/emily-in-paris-netflix/#roland-garros-2>.
- Frankel, David. 2006. *The Devil Wears Prada*. Los Angeles: 20th Century Fox.
- Gravari-Barbas, Maria. 2019. "What makes Paris being Paris? Stereotypes, simulacra and tourism imaginaries." *Journal of Tourism and Cultural Change* 17(1): 27-41. <https://doi-org.tudelft.idm.oclc.org/10.1080/14766825.2019.1560765>.
- Hugo, Victor. 1862. *Les Misérables*. Reprint: Paris : Pocket, 2019.
- Hyunjung Im, Holly, Chon, Kaye. 2008. "An Exploratory Study of Movie-Induced Tourism: A Case of the Movie The Sound of Music and Its Locations in Salzburg, Austria." *Journal of Travel and Tourism Marketing* 24(2): 229- 238. <https://doi.org/10.1080/10548400802092866>.
- Jeunet, Jean-Pierre. 2001. *Le Fabuleux Destin d'Amélie Poulain*. Paris: UGC-Fox Distribution.
- Karyatun, Subur, Efendi, Suryono, Demolingo, Ramang H., Wiweka, Kadek, Pramestya Putri, Ayu. 2021. "Between Instagrammable Attraction and Selfie Tourist: Characteristic and Behavior." *South Asian Journal of Social Studies and Economics* 12(4):314- 324. <https://doi.org/10.9734/SAJSSE/2021/v12i430338>.
- Kern, Leslie. 2020. *Feminist City, Claiming Sapce in a Man-made World*. London; New York: Verso: 29-31.
- Keslassy, Elsa. 2024. "Emmanuel Macron Gives Rare Sit-Down Interview About France's Cultural Boom, the Dangers of AI, Taylor Swift's Power and Losing 'Emily in Paris' to Rome." October 9. <https://variety.com/2024/global/features/emmanuel-macron-interview-taylor-swift-emily-in-paris-1236172915/>.
- Kassovitz, Mathieu. 1995. *La Haine*. Paris: Canal+.
- Lamster, Mark. 1994. *Architecture and Film*. New York: Princeton Architectural Press.
- Lefigaro. 2025. "Prix m² immobilier à Paris (75000) en avril 2025." Last modified April 2. <https://immobilier.lefigaro.fr/prix-immobilier/paris/ville-75056>.
- Lepoutre, David. 2010. "Histoire d'un immeuble haussmannien. Catégories d'habitants et rapports d'habitation en milieu bourgeois." *Revue française de sociologie* 51(2): 321-358. http://www.cairn.info/article.php?ID_ARTICLE=RFS_512_0321.
- Le Revers de la Médaille. 2024. "1 an de nettoyage social avant les JOP 2024." <https://lereversdelamedaille.fr/wp-content/uploads/2024/06/Rapport-1-an-de-nettoyage-social-le-revers-de-la-medaille.pdf>.
- Libération. 2024. "«C'était tellement ambitieux et ils ont réussi» : revivez les grands moments d'une cérémonie d'ouverture des JO de Paris 2024 historique." Last modified July 26. https://www.liberation.fr/sports/jeux-olympiques/en-direct-ceremonie-douverture-des-jo-de-paris-2024-cest-le-grand-jour-20240726_R4LWRPHDQRAXTIBQ43TB7OMQNY/.
- Liu, Xuerui, Pratt, Stephen. 2019. "The Downton Abbey Effect in Film-Induced Tourism: An Empirical Examination of TV Drama-Induced Tourism Motivation at Heritage Attractions." *Tourism Analysis* 24(4): 497- 519. <https://doi-org.tudelft.idm.oclc.org/10.3727/108354219X15652651367505>.
- Liz, Marianna. 2014. "From Europe with Love: urban space and cinematic postcards." *Studies in European Cinema* 11(1): 3- 13. <http://dx.doi.org/10.1080/17411548.2014.903098>.
- Loyer, Francois. 1988. *Paris Nineteenth Century: Architecture and Urbanism*. Translated by Charles Lynn Clark, New York: Abbeville Press.
- Macionis, Niki. 2004. "Understanding the film-

induced tourist." *ResearchGate*. https://www.researchgate.net/publication/228790015_Understanding_the_film-induced_tourist.

McNeill, Isabelle. 2017. "Glossy Postcards and Virtual Collectibles: Consuming Cinematic Paris." University of Cambridge. <https://doi.org/10.17863/CAM.15687>.

Mennel, Barbara. 2008. *Cities and Cinema*. London ; New York: Routledge.

Minnelli, Vincent. 1951. *An American in Paris*. Beverly Hills, CA: Metro-Goldwyn-Mayer.

Montague, Jules. 2019. "The cities that need a warning label?" *BBC*, last modified April 15. <https://www.bbc.com/future/article/20190408-paris-syndrome-when-travel-sparks-a-psychotic-state>.

Ok Kim, Jung. 2019. "Iconic architecture through the lens of Instagram: the case studies of the Guggenheim Museum, Bilbao and the Dongdaemun Design Plaza, Seoul." PhD diss., University of Exeter.

Paris. "Lieux de tournage à Paris." Opendata. https://opendata.paris.fr/explore/dataset/lieux-de-tournage-a-paris/table/?disjunctive.type_tournage&disjunctive.nom_tournage&disjunctive.nom_realisateur&disjunctive.nom_producteur&disjunctive.ardt_lieu.

Paris. 2023. "Hausmann, l'homme qui a transformé Paris." Last modified December 4. <https://www.paris.fr/pages/hausmann-l-homme-qui-a-transforme-paris-23091>.

Paris. 2023. "JOP 2024 - Limitations de travaux bâtiment". *Opendata*, last modified January 11. <https://opendata.paris.fr/explore/dataset/limitation-gels-travaux-batiment-jop24/information/>.

Paris. 2024. "Cette start-up veut adapter les toits parisiens au changement climatique." Last modified November 8. <https://www.paris.fr/pages/cette-start-up-veut-adapter-les-toits-parisiens-au-changement-climatique-29226>.

Paris. 2024. "Sur les traces de la série « Emily in Paris », saison 4." Last modified August 16. <https://www.paris.fr/pages/sur-les-traces-de-la-serie-emily-in-paris-22893>.

Pearce, Lynne. 2018. "'Walking out': the mobilities of love." *Mobilities* 13(6): 777-790. <https://doi.org/10.1080/17450101.2018.1504667>.

Phillips, Alastair, Vincendeau, Ginette. 2017. *Paris in the Cinema: Beyond the Flâneur*. London ; New York: Bloomsbury Publishing.

Kotler, P., Haider, D. H., & Rein, I. 1993. *Marketing places*. New York: Free Press.

Porter, Rick. 2024. "Netflix split seasons of 'Emily in Paris', 'The Crown' and more. But results have been mixed." *The Hollywood Reporter*, November 15. <https://www.hollywoodreporter.com/business/digital/netflix-split-seasons-emily-in-paris-the-crown-viewers-1236060556/>.

Randanne, Fabien. 2020. "« Emily in Paris » : Les clichés sur la France et les Français, c'est parce qu'on le veut bien." *20minutes*, October 5. <https://www.20minutes.fr/arts-stars/culture/2877871-20201005-emily-in-paris-cliches-france-francais-parce-veut-bien>.

Ratp. 2025. "Connaissez-vous Hector Guimard ?" Last modified March 17. <https://www.ratp.fr/decouvrir/sorties-et-visites/culture/hector-guimard>.

Anonymous. 2025. Interview by the author. February.

Riley, Roger, Dwayne, Baker, Van Doren, Carlton S. 1998. "Movie Induced Tourism." *Annals of Tourism Research* 25(4): 919- 935. [https://doi.org/10.1016/S0160-7383\(98\)00045-0](https://doi.org/10.1016/S0160-7383(98)00045-0).

Rollet, Brigitte. 2008. "Paris Nous Appartient: Flânerie in Paris and Film." *Film Quarterly* 61(3): 46- 51. <https://doi-org.tudelft.idm.oclc.org/10.1525/fq.2008.61.3.46>.

Scherhag, Karin. 2023. "Quand les séries télé dopent le marché immobilier." *Meilleursagents*,

March 22. <https://edito.meilleursagents.com/series-tele-dopent-marche-immobilier-article-16439.html>.

Shakespeare, William. 1597. *Romeo and Juliet*. Reprint: New York: Dover Publications, 2009.

Shiel, Mark, Fitzmaurice, Tony. 2001. *Screening the City*. London: Verso.

Star, Darren. 1998-2004. *Sex and the City*. New-York: HBO.

Star, Darren. 2020-. *Emily in Paris*. Los Gatos, CA: Netflix.

Thévenet, Virginie. 1985. *La nuit porte-jaretelles*. Paris: Films A2.

Threilhou, Marie-Claude. 1980. *Simone Barbes ou la vertu*. Paris: Les Films du Carrosse.

Verica, Tom, 2020-. *Bridgerton*. Los Angeles: Shondaland and Netflix.

Yoonjung Heo, Cindy, Blal, Inès, Choi, Miju. 2019. "What is happening in Paris? Airbnb, hotels, and the Parisian market: A case study." *Tourism Management* 70: 78- 88. <https://doi.org/10.1016/j.tourman.2018.04.003>.

Images

Cover page: De Metz Juliette, 2025. *Eiffel Tower key chain*. Drawing, April 17.

Figure 1 : Star, Darren, 2022. *Emily in Paris*. Season 3, Netflix, poster, December 21.

Figure 2: Star, Darren. 2020. *Emily in Paris*. Season 1, episode 1, "Emily in Paris" Netflix, October 2.

Figure 3 : Star, Darren. 2020. *Emily in Paris*. Season 1, episode 5, "Faux Amis" Netflix, screenshot, October 2.

Figure 4 : Anonymous, *Réverbère at Hôtel de Ville*, Paris 75005. Photo, undated, Paris Archive. <https://archives.paris.fr/f/photos/mosaïque/?&debut=100>.

Figure 5 : Frankel, David. 2006. *The Devil wears Prada*. 20th Century Fox, screenshot, October 12.

Figure 6 : Darren, Star. 1998. *Sex and the City*. Season 6, episode 20, "Hop, Skip, and a Week", HBO, screenshot, June 6.

Figure 7 : Anonymous, 2020. '*Patriarcaca*', feminist collage in Paris. Photo, May 11, personal archive.

Figure 8: De Metz, Juliette. 2024. *Guided Tour in front of Terra Nera restaurant*. Photo. March 8.

Figure 9: De Metz, Juliette. 2025. *Emily in Paris themed guided tour itinerary*. Drawing, April 15. Based on <https://www.emilyinparistour.fr/>.

Figure 10: De Metz, Juliette. 2025. *Traditional historic guided tour itinerary*. Drawing, April 15. Based on <https://www.guruwalk.com/walks/57241-2-5-hour-walking-tour-through-the-heart-of-paris>.

Figure 11: Unknown. *Place de Rémy in Disneyland Paris*. Photo, undated, Disneyland Paris. <https://www.disneylandparis.com/en-usd/attractions/walt-disney-studios-park/ratatouille-the-adventure/>.

Figure 12: Journaux, Raphael. *Overall view of Place de l'Estrapade*. Photo, April 17, personal

archive.

Figure 13: Journaux, Raphael. *Arcopy front shop*. Photo. April 17, personal archive.

Figure 14: Anonymous. *Flower shop in Emily in Paris*. Undated, resident archive.

Figure 15: Anonymous. *Tourist posing in front of Terra Nera restaurant*. Photo, undated, resident archive.

Figure 17 :@zoesweekend, 2023. *Tourist biting into a pain au chocolat*. Instagram, screenshot June 3.

Figure 18 : Anonymous. *Tourists with red beret*. Photo, undated, resident archive.

Figure 19: De Metz, Juliette. 2025. *Terra Nera restaurant front shop*. Photo, March 8.

Figure 20: De Metz, Juliette. 2025. *Place de l'Estrapade*. Google maps, screenshot, 15 April.

Figure 21: @clairbox. 2024. *Bakery Emily in Paris paper bags*. Instagram, screenshot, August 14.

Figure 22: Kerem Karagoz, 2024. *Bakery review*. Google review, screenshot, October.

Figure 23: @Golden_Places. *Boulangerie moderne Ryadh*. X, screenshot, undated.

Figure 24: Bertall. 1845-1846. *Cross section of an Haussmannian building*. Bibliothèque Nationale de France, drawing. <https://passerelles.essentiels.bnf.fr/fr/audio/c7a918ca-855e-40b4-98e1-c98373255182-derriere-facade-immeuble-en-coupe?uuid=e1082edf-2cbd-441c-b69c-505376de1d3a&type=construction>

Figure 25: Darren, Star. 2020. *Emily in Paris*, Season 1, episode 3, "Sexy or Sexist" Netflix, screenshot, October 2.

Figure 26: Darren, Star. 2020. *Emily in Paris*. Season 1, episode 1, "Emily in Paris" Netflix, screenshot, October 2.

Figure 27: De Metz, Juliette. 2025. *Plan of a*

chambre de bonne. Drawing, April 17. Based on a flat add on Seloger.com.

Figure 28: De Metz, Juliette. 2025. *Plan of Emily's apartment*. Drawing, April 17. Based on the series Emily in Paris.

Figure 29: Ashley, 2025. *Experience Emily in Paris – Airbnb add*. Airbnb, screenshot. https://fr.airbnb.com/rooms/862874758823125093?_set_bev_on_new_domain=1737543069_EAYmZjNjQ0MzE0OD&source_impression_id=p3_1744708578_P3pQhg3qZHPgMTAi.

Figure 30: Jacques and Valérie. 2025. *Expérience Emily's Paris in Paris – Airbnb review*. Airbnb, screenshot, August. https://fr.airbnb.com/rooms/1214463323716088338?_set_bev_on_new_domain=1737543069_EAYmZjNjQ0MzE0OD&source_impression_id=p3_1744700147_P39tqBoWYmp-BZeX.

Figure 31: De Souza, Carl. 2024. *French cancan*. LeParisien, photo, July 26. <https://www.leparisien.fr/jo-paris-2024/ceremonie-douverture-les-danseurs-du-moulin-rouge-rendent-hommage-au-french-cancan-26-07-2024-VZKTCXLZRJAZ3C4UDVFGDDFDWI.php>.

Figure 32: Kolesnikova, Natalia. 2024. *Liberty scene in front of the Conciergerie*. 20minutes, photo, July 27. <https://www.20minutes.fr/arts-stars/culture/4103296-20240727-jo-paris-2024-si-tableau-gojira-aussi-hommage-victimes-bataclan>.

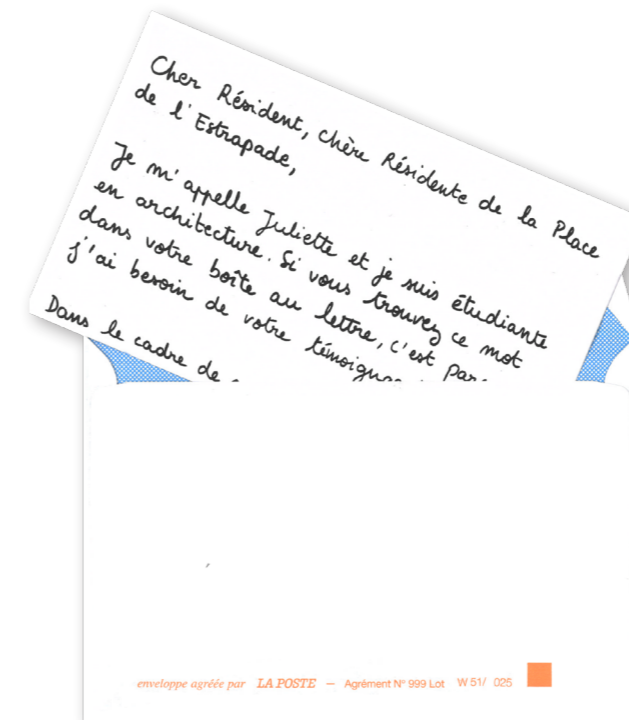
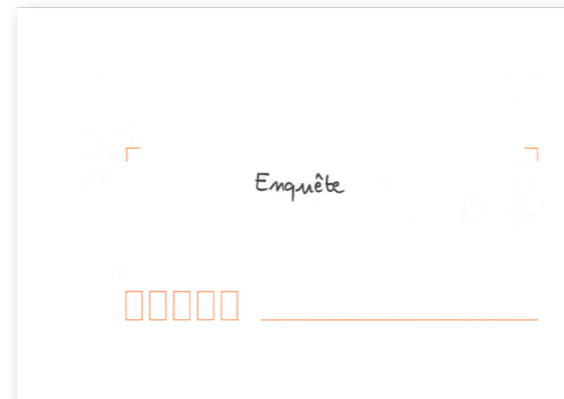
Figure 33: Unknown. 2024. *Headless Marie-Antoinette*. Lefigaro, photo, July 27. <https://www.lefigaro.fr/actualite-france/jo-paris-2024-une-marie-antoinette-decapitee-chantant-ca-ira-divise-les-internautes-20240726>.

Figure 34: Lalibre. 2024. *Lady Gaga performance*. Photo. <https://www.lalibre.be/sports/omnisports/jeux-olympiques/2024/07/26/jo-2024-lady-gaga-na-pas-chante-en-direct-a-la-ceremonie-douverture-video-N4SVEZZECJA2RCM2SKJQV3FM2Q/>.

Annexe

Interview process - 07/02/2025

To gather testimonials about the impact of the series *Emily in Paris* on the neighborhood around Place de l'Estrapade, I slipped around thirty envelopes into residents' mailboxes. A few days later, I received numerous responses from locals eager to share their thoughts on the *Emily in Paris* phenomenon.



"Dear Resident of Place de l'Estrapade,

My name is Juliette and I am an architecture student. If you find this note in your mailbox, it is because I need your testimony!

As part of my master's thesis, I am studying the impact of idealised representations of Paris in cinema on the city itself.

More specifically, I am interested in the effects of the series *Emily in Paris* on the lives of the inhabitants of Place de l'Estrapade.

So if you want to share your feelings, whether you are amazed, exasperated or just perplexed by this avalanche of clichés, I would be delighted to hear your anecdotes.

Do not hesitate to contact me at the following email address.

Looking forward to talking to you,

Juliette de Metz"

Cher Résident, chère Résidente de la Place de l'Estrapade,

Je m'appelle Juliette et je suis étudiante en architecture. Si vous trouvez ce mot dans votre boîte au lettre, c'est parce que j'ai besoin de votre témoignage!

Dans le cadre de mon mémoire de master, j'étudie l'impact des représentations idéalisées de Paris dans le cinéma sur la ville elle-même.

Plus précisément, je m'intéresse aux effets de la série *Emily in Paris* sur la vie des habitants de la Place de l'Estrapade.

Alors si vous souhaitez partager votre ressenti, que vous soyez émerveillé(e), exaspéré(e) ou juste perplexe face à cette avalanche de clichés je serais ravie d'entendre vos anecdotes.

N'hésitez pas à me contacter à l'adresse mail suivante.

Au plaisir d'échanger avec vous,

Juliette de Metz

Guided Tour - 08/03/2025

To enrich my research, I took part in a guided tour of Paris themed around *Emily in Paris*, accompanied by my friend Raphaël. We stepped into the shoes of tourists, which was a unique and highly enjoyable experience!



Fin.