

# How Can You Keep Them Down at the Farm After They've Seen Gay Paris?

LINDA KEANE

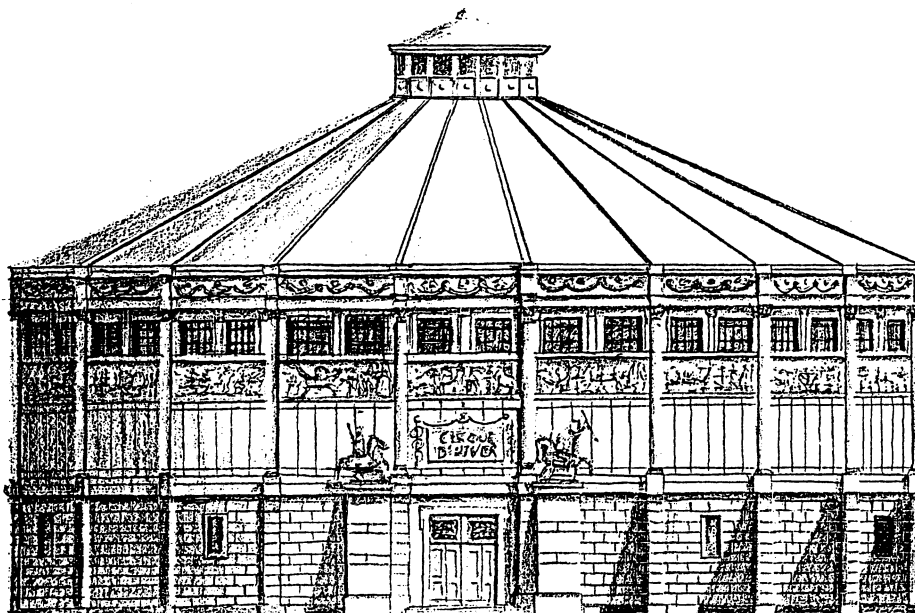
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## THE TEN TOP REASONS FOR INTERNATIONAL STUDY PROGRAMS ARE:

10. Paris, France. Jaipur, India. Ankara, Turkey. Oxford, England. Monterey, Mexico. Rome, Italy. et al. (areas of travel and study through programs we have been affiliated with as students or teachers.)
9. Go anywhere but Go! The ease and affordability for travel has accelerated in the later part of this century providing opportunities that only the elite and scholars could have until now.
8. American schools of architecture educate through examples. The built environment is based on precedents from other countries. The richness of this information is heightened by on-site exploration.
7. Olfactory, Tactile, Auditory conditions of Architecture can not be addressed from afar. Taste, although the least related of the senses to Architecture, does get amply rewarded by the cuisines of the world.
6. International travel promotes individual growth and maturation. The cultural exchange erodes preconception and eliminates barriers of prejudice. Fear is based on not knowing.
5. Cultural immersion, living there, not just visiting, lends an immediate scholasticism to one's daily existence enhancing one's understanding of human activity.
4. Change is growth. Any student that studies abroad, (not a tour), will undoubtedly speak to their experience with fondness and delight. The student will mark that period as a major turning point in their academic careers.
3. The Cliffs of Dover, the Pearl of the Adriatic, the Jewel of the Nile, the City of Lights, the Iron Curtain, Quasimodo, Checkpoint Charlie, et al. Great literary icons of world culture become meaningful.
2. We act as ambassadors from the United States.
1. You are at a bus stop in a foreign country with little money because the banks are closed. You are in need of a hotel,



a hostel, or a sheltered park bench until morning. You cannot speak the language but have a crude phrase book in your backpack. You are hungry and have not bathed in three days. You look up and across the street is an obscure facade that an instructor once showed you with all of its merits in a lecture class, and suddenly, you feel closer to a universal home.

The presentation is generated from a recent study abroad program in France from the Summer of 93. The 12 week program was attended by students of the School of the Art Institute of Chicago, the Technical University at Monterey, Mexico, and the University of Wisconsin at Milwaukee.

### INTERNATIONAL PROGRAMS

The question is not, "What can a foreign field trip do for you?" as much as it is "What can you do for a foreign field trip?" In other words, the less of a travel tour the study abroad experience is, and the more study, research, analysis, and inquiry the course requires, the more scholarly the experience will be for both the leader(s) and those being led. (Lead, follow, or get emotional about home.)

Since the 16th century, first hand travel, documentation, and analysis has been an integral part of architectural education. Renaissance architects traveled between cities translating ancient treatises and adding their own drawn documentation of buildings measured and observed. Serlio's, Palladio's, and Alberti's tomes bring alive the passion and dedication necessary to compile a travel journal of archival quality. Nolli, Hausmann, and other map makers and urban planners have left decipherable records of our cities fascinating to study for developmental strategies throughout the centuries. Laugier, Ruskin, and other theorists have challenged our ability to look at great works of architects. In fact, tracing the lineage of architectural treatises, one travels through time following the thoughts of the great designers who laid the foundation for the teaching in our architectural schools of today.

The basis of where a program is developed should be founded on the needs of the student body and the faculty members involved. Which country on which continent should be determined by the individual missions of the college or school of architecture and what it deems most beneficial for its academic community. The discussion of superiority of a program due to location now seems antiquated during the dawning of a global constituency. Any travel is better than no travel, and it should be assumed that it will not be the last travel in the young architect's career. Study abroad programs are simply an extension of formulation of young minds on information that cannot be afforded at home. The pace of learning is multiplied and the integration of urban, architectural, and interior issues is integrally woven in a way not achievable in the classroom.

The city as classroom is the paradigm for the study abroad program. Learning about a city's history, its people, its places and its parks evolves an awareness of the part to the

whole, the past to the present, and finally, the relevancy of context to the design process. In all of our programs, in addition to the typical history and drawing engagements, the keynote is the design studio. It is in the application of that which has been heightened through awareness, appreciated through understanding, and finally challenged through design projects that the student's immediate learning from the study abroad program is tested. This step by step involvement with a place, culminating in a contribution to its fabric, is the closest approximation of the true experience of architecture, and is an invaluable, unforgettable experience.

### Instructional Involvement in Overseas Programs – Who

Mark and Linda Keane

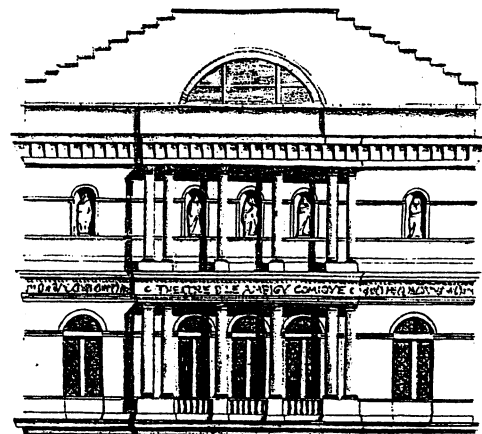
- The University of Illinois Champaign–Urbana–Versailles, France.
- The School of the Art Institute Summer Program – France, England & Italy
- The University of Wisconsin – Milwaukee Summer Program – France.
- Fulbright Scholarship to Istanbul, Turkey. Ball State University– France, Italy and Spain.

#### *Affiliated North American Programs:*

The Technical University of Mexico at Monterey.

Oklahoma State University.

The University of Illinois – Chicago.



student work

*Affiliated European Programs:*

Unite Pedagogique Trois – Versailles, France.  
 Ecole Speciale D'Architecture – Paris, France.  
 Architecture Association – London, England.

**The Goals of an International Program – Why**

1. Cultural exchange
2. Student growth
  - a. academically
  - b. personally
3. Faculty growth
  - a. academically
  - b. personally

**Critical Inquiry – What**

1. The Urban Scale
2. The Building Scale
3. The Interior Scale

**How**

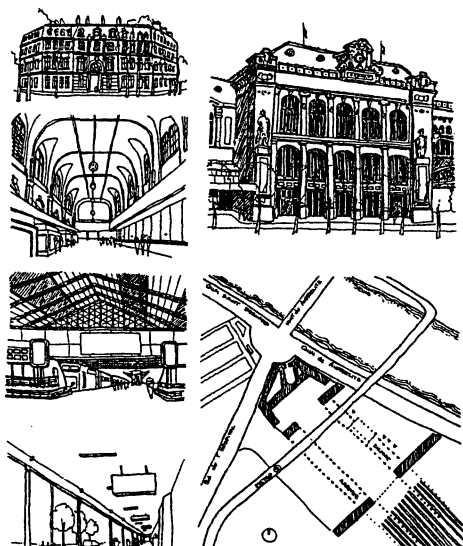
1. Analysis and Drawing
2. Analysis and Writing
3. Analysis and Designing

**When**

1. Any age, however the more advanced the student, the greater the involvement in the program and environment.

**Situational Aspects of Program Locations – Where**

1. Every school in the ACSA has a different student body make-up.
2. Every school in the ACSA has a different faculty make-up.
3. Relevance of location to academic and professional careers, of both students and faculty per institution.
4. Any travel is better than no travel.

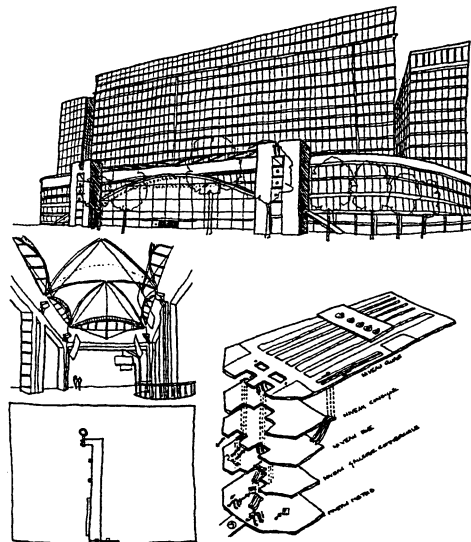
**THE GOALS OF AN INTERNATIONAL PROGRAM – WHY**

Architecture is to be experienced. The buildings that are studied and researched and presented as great monuments to the profession must be visited firsthand to optimize the potential educational purpose. The opportunity to visit these spaces that one has been introduced to through text or lecture allows a full sensory heightening that imagination lacks. The intimate and personal registration of auditory, olfactory and tactile conditions of another culture is an invaluable experience.

Change is growth. The firsthand experience opens new horizons to the students, explains conditions of other peoples, and exposes the illusions and deceptions of trying to understand from afar. In most instances there is a substantial cultural shift, in language, rituals, foods, ceremonies, and pace of everyday lifestyle. The longer the period of study, the greater the rewards. Although there is no reasonable way to assess the far reaching academic benefits, most courses are usually evaluated as if they were on the home campus, the intangible growth in academic awareness is key. Personally, each student wrestles with the notion of leaving 'home', and is confronted with daily issues that expand his or her learning potential. More often than not each student matures as a young adult.

Reflection brings change. Leaving 'home', one becomes more aware of what 'home' is and upon returning, sees everything seen as commonplace before with new eyes. Nothing can be taken for granted anymore, and there is a genuine yearning for the other established which renders the original 'home' and the studied 'home' as separate entities, each qualitatively distinct.

We have taught with programs that are predetermined in length and destination as well as those that are totally the responsibility of the faculty. Each system has variables of luxury and difficulty but both offer the faculty member a



great opportunity to explore uncharted areas, further personal research, or become invigorated through a substantial change in environment. The rewards are seldom financial as travel abroad is financially taxing, but the study abroad program's finest student is often the teacher. International programs can provide a basis for mid-career development or in our case lay a foundation for an academic career Stateside.

We hope the discussion on international programs offers insight towards the future of travel/study programs. We plan to consistently be involved in overseas programs that will enrich our academic and professional careers.

**INQUISITION – WHAT HOW AND WHEN**

Even though the topic of this session revolves around the nature of where a program is based, we believe it is not a question of whether Latin America or China is a better experience, but what the student does when they are there. The critical inquiry and analysis through drawings provides the basis for discovery. Otherwise we are all tourists. Site observation, analytical drawings, and applied application of the inherent principles through design problems enlivens the experience and broadens the students abilities for critical inquiry.

The following projects are typical of the study abroad programs in which we have been involved. This particular 12 week summer program from 1993 was formed by students from the School of the Art Institute of Chicago, The Technical University at Monterey in Mexico, and the University of Wisconsin at Milwaukee. The insitutions joined forces of 22 students with faculty from two different institutions to develop a curriculum strategy for credit with respect to their own programs. The students ranged from sophomores to 6th year graduates, and 19 years old to 35. The students came from small rural communities as well as urban areas, some having foreign language skills, and others with none.

**PROBLEM ONE – URBAN ISSUES**

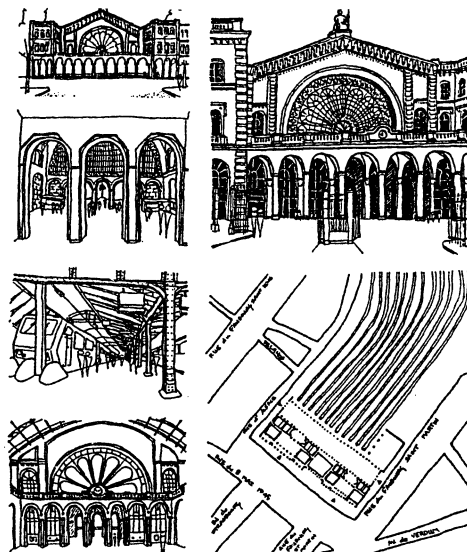
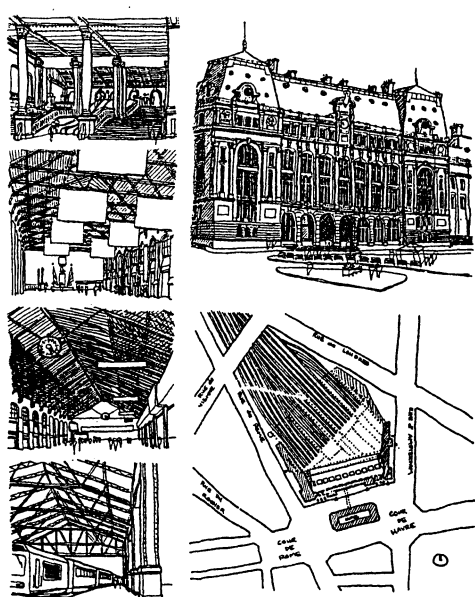
The public square is an important organizing feature and character giving element of most great cities. Those of Paris are particularly important and loved. As an introduction to Paris and as your first assignment for the summer, you are requested to examine four of the most famous Parisian squares and analyze through drawings, diagrams and limited text what makes each square distinctive and how each functions with respect to the fabric of the city. The places to be studied are:

- |                          |                     |
|--------------------------|---------------------|
| Place Des Vosges         | m. St Paul Bastille |
| Place Vendome            | m. Concorde         |
| Place de la Concorde     | m. Concorde         |
| Jardins du Palais Royale | m. Palais Royale    |

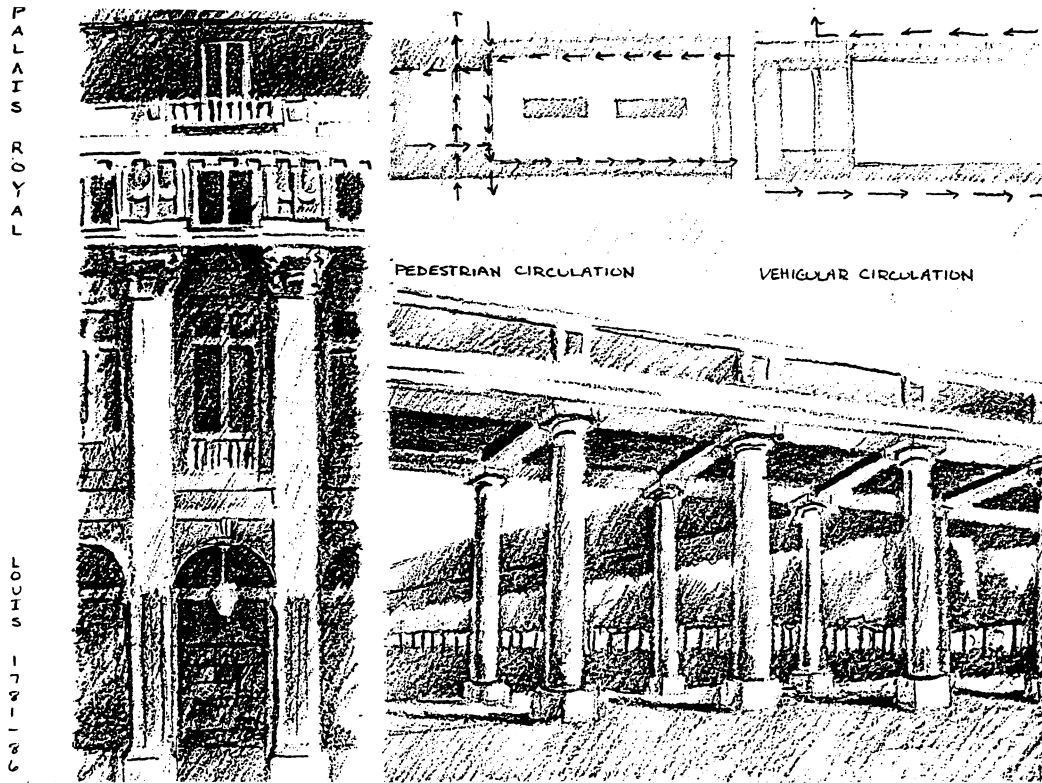
Use words only to explain those things which cannot be communicated graphically. Your analysis should cover the following:

1. relation to urban context, plans, isometrics, aerial perspective...
2. shape and sense of containment/enclosure of place (or lack of it).
3. Foci and axes of square internal and external including explanation of what creates them.
4. scale and proportion of square, both as a whole and in constituent details.
5. landscaping both man-made and natural.
6. spatial sequences within square and from the urban context into / through the square. sequences may be very extensive in some cases.

After a brief survey of the four places, (keep first impression notes), you should be able to finish each place with a single further visit. There should be a minimum of formatting before submitting the project. Neatness and quality of presentation will be a significant part of the evaluation. All sheets must be the same size and utilize the same format and composition. Keep all original work in your journals and present Xeroxes.



student work



student work

### Design Charrette

The Bourbons have at last been restored in the late 20th century. LouisXIX is King and has declared the Rue Monge area of the 5th Arrondissement as the new center of Paris. The new King has always been keenly interested in the Roman ruins of Paris and wishes to develop the space immediately about Les Arenes du Lutece into Paris's new Place to rival the grand works of his ancestors.

Your task as Court Architect is to develop the existing area into a haven of repose, intellectual stimulus, and architectural dignity. The Roman remains must stay intact as well as the existing housing fabric. You may infill housing, create new park relationships both open and closed, new circulation schemes and new facade organizational patterns for the interior elements of the existing housing. The eastern interior court with grand stair is to remain as well.

### PROBLEM TWO—BUILDING ANALYSIS LANDSCAPE AND ARCHITECTURE

One of the greatest aspects of French Architecture and most imitated throughout history is the relationship between building and landscape which was initially developed in the late 17th century. No longer were gardens a separately considered adjunct to buildings. Rather, buildings and landscape were conceived as part of a unified whole, all an expression of a rational, ideal, nature. Buildings, terraces, flower gardens and even trees were all sculpted into pure geometric forms and related by geometric grids. The subdivisions of the ensemble

were related by axes and cross-axes which arranged each part with the next as a sequence of events.

You are to analyze four buildings and their relationship to the landscape. Describe how features are manipulated to control the experiences of people moving through these spaces. The buildings:

1. Parc de la Villette Pavilion
2. Bagatelle, Bois de Boulogne.
3. Petit Trianon Versailles
4. L'Hameau Versailles

For each of the relationships, draw an axonometric or isometric which explains the how ideas are interrelated. The axon should be supplemented by small vignettes which illustrate transitions between the sequential events in the ensemble and which analyze how architecture, ground forms, planting, retaining walls, pools, fountains, etc....., are used to control and create various experiences.

### Design Charrette

The European Community is beginning to gather momentum towards a greater singular identity, both politically and economically. Each country is sponsoring the construction of an informational/celebration pavilion in their respective capital cities. President Mitterand has selected the Eastern tip of the Ile St Louis as the Parisian site. This site will direct attention to the Paris Projects to the East of the Late 20th century—the New Library, The Finance Ministry, The Bercy Re-Development, and the New American Center. The



student work

program is free to interpretation as this edifice will mark the neglected end of ancient Lutece and become a beacon on the River Seine.

### PROBLEM THREE – INTERIOR ARCHITECTURE

Interior Architecture must be thought of in terms of painting, which is color, texture, and composition, sculpture, which is shadow, light, and form, and performance, which is sensitivity to the human environment. Interior Architecture has its rightful place within the field of architecture which in its holistic sense includes landscape architecture, building Architecture and Interior Architecture. The Great Masters all participated in urban, building, interior, furniture, and lighting details. Architecture is the most comprehensive of the Arts.

On sheets of the same format and composition, analyze and document in plan, section and interior and exterior elevation, at as large scale, the complete essence of the following interiors. Include all aspects indicated above as well as spatial sequences and construction details. The Interiors:

- |                              |             |
|------------------------------|-------------|
| 1. The Cafe Costes           | m. Chatelet |
| 2. The Cafe Beaubourg        | m. Chatelet |
| 3. Les Halles Boutique       | Your choice |
| 4. Blvd. St Germain Clothier | Your choice |

### Design Charrette

A major international travel/education agency 'ACCENT' has been given major funding to develop their space in the

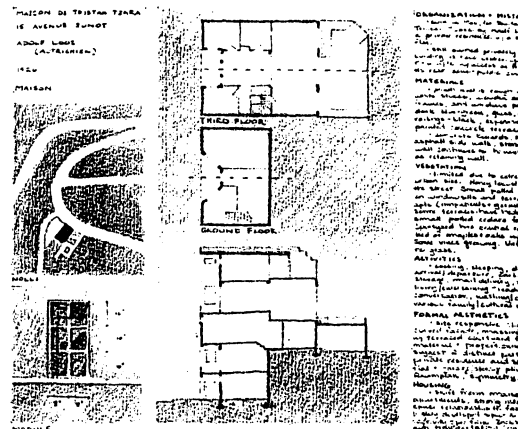
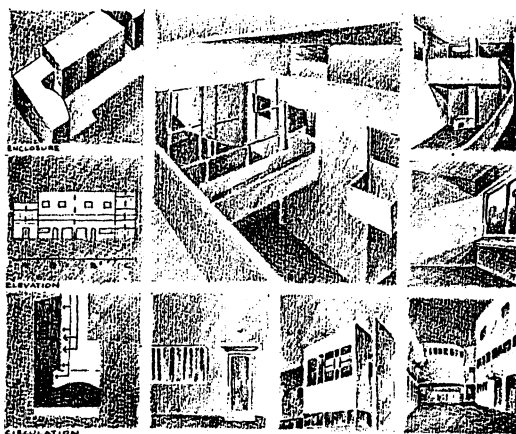
14th arrondissement of Paris. They wish to commission an architect with an all encompassing view to architectural design. Space, light, pattern, texture, furnishings and signage must all integrate to create an atmosphere suitable to the needs of this vital agency. Consider greeting/reception, administrative, mailroom, light travel research, computer terminals, Xerox center, restroom facilities and storage. The site in the historic 'studio' area of the 14th arrondissement where many 20th century artists and designers have forged their progressive ideas in design.

### ARCHITECTURAL HISTORY PROJECT

You are asked to submit at the end of the summer a formal analysis of four churches including annotated sketches which explain the unique character of each church and the differences among them where appropriate.

Formal analysis is independent of historical or personal style. You should however be aware of the historical period during which each was done. You might discuss how much or how little effect the detail characteristic of the period in which the structure was built has on its character.

Begin your work by determining the overall affect of each interior. Then consider how the formal elements found in each are manipulated to product the character. A useful analysis is an intelligent selection of the most significant elements. A more descriptive list of what exists would be interminable and of little value. You should depend heavily on sketches to explain your points. Sketches should be more discriminative than a photograph, emphasizing significant features and suppressing insignificant ones to clarify the



student work

point that the sketch is making. Sketches will also allow you to present plans, sections, and volumetric expression. Be aware of the proportions of both the interior and the exterior. The churches:

1. St Eugene
2. Memorial de la Deportation
3. Ste. Clotilde
4. St Philip du Roule

#### SITUATION ASPECTS OF PROGRAM LOCATIONS — WHERE

From our experience there are two options available in the location of an international study program. One develops a permanent base outside the United States and offers a similar program to the student body year after year with rotating faculty. The other allows individual faculty to select a region for travel year by year and thus provide a changing list of opportunities for the student body.

The first option gives stability to the school of architecture abroad and can provide stature for the program. The visibility is marketable and the base is financially sound. Faculty are relieved of structuring the program and the logistics are simplified after years of development. The international money market can however place financial burden on these programs as they are committed to an annual service regardless of the state of affairs. Many of these programs are based in traditional European capitals such as Paris, London or Rome. These are cities that can provide historical references tying into coursework back home as well as being vital contemporary design centers.

The second option is a greater burden on the faculty logistically. Promotion and marketing are often left up to the

individual as there is no machine in place from prior years. The student body is generally unaware of the future of the international program because it is based on faculty initiative. This also allows for a program that responds to the international market and the diversity of a home schools needs over time. One year may be Indonesia, then Holland, then, Mexico. These programs can also fluctuate the length of course study and the amount of credit provided. The particular interests of faculty drive the eventuality of these programs.

In either case, the reality of housing, transportation, and general costs of student and faculty living abroad are constant issues that determine the success of a program. Many times the value related costs of amount of credit hours provided for the foreign experience determines the continued support of the program.

First and foremost, the health and well being of the students must be maintained. There is a point at which the sacrifices of leaving the comforts of home will jeopardize the learning curve. Medical support and insurance liability are key to defray the potential accidents that accompany foreign programs.

We support the greatest amount of freedom for the faculty and students in the selection of an international program. This can mean that a student must go outside their institution to find the appropriate program. In this case the ACSA can support the relationships between programs in these provisions. Each student across the United States has been exposed to a limited degree of travel and study, some none at all. Therefore, the regional school can offer a program that best suits the constituency of its students and faculty. If the program does not fit the students' concerns, they should be counseled on other possibilities.