



ARCH 565 Theory: Urban Landscapes in Paris
Fall 2008
Graduate Syllabus

Credit Hours: 3 credit hours

Paris Studio
Perrault Architects
26 rue Bruneseau, 75013
Paris, France (Metro: Rue des Boulets. Line 9)

Meeting Times: Period of four weeks consisting of four day visits per week devoted to field visits and follow up studio work from August 25 to September 25, 2008

Orientation: Dates: Monday, August 25th, 2008

Place: 10:00 Jardin du Luxembourg
RER "B" Metro Luxembourg or Bus

13:00 Cité de l'Architecture & du Patrimoine, www.citechaillot.fr/,
Located at 1, place du Todeo et du 11 Novembre, 75116, Paris,
Metro: Trocadero. (lines 9 and 6) and Iena (line 9) Bus 63, 32, 82, 22, 30
Open M,W,TH,F from 11:00 to 19:00, Saturday and Sunday from 13:00 to 19:00

18:00 Tour Eiffel. Overview of city

Site Visits Dates: Tuesday, August 26 to Monday, September 1, 2008

Place des Vosges
Jardin du Palais Royale
Viaduc des Artes et Promenade Plantée
Jardin Des Plantes and Musée d'Histoire Naturelle
Parc du la Vilette and Musée Science et Industrial
Musée du Quai Branly
Parc Citroën
Parc Bercy and Cinématèque

Studio Preparation: September 3 to 18 Monday, Wednesday and Thursday 13:00 to 18:00 (except when noted)

Instructor contact information: Professor Stanley Ira Hallet, FAIA
Paris Studio
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E-mail: shallet@starpower.net
Office Hours Tuesday afternoons 13:00 to 18:00

Course Description (from Cardinal Station <http://cardinalstation.cua.edu>) ?

This theory/studio support course enables students of our Foreign Studies Program to explore, experience and study the unique and continuing development of the urban landscape in Paris, France. The overriding goal of the course is to expose the student to the inseparable role the urban landscape plays in both the historic and contemporary definition of the Parisian urban fabric. Case studies have been selected that clarify the historic development of building/landscape relationships as well as contemporary interventions that have transformed the city of Paris into one of the most exciting modern metropolises in Europe. Students work in teams of two to document, describe and communicate the underlying organizing principles of open and closed space, the resulting outdoor and indoor interfaces and the use of grown versus built materials as a way of generating vibrant and vital urban fabric.

Instructional Methods

Students will prepare for the trip by selecting from the attached list of eight case studies, one specific landscape that will be visited during the course of the fieldtrips in Paris. This period of research will be primarily conducted in the architectural library listed below: Their extensive collection of books, journals and audiovisual media on architectural, landscape and urban planning subjects is extensive and easily accessed.

Cité de l'Architecture & du Patrimoine, www.citechailot.fr/,

Located at 1, place du Trocadero et du 11 Novembre, 75116, Paris, Metro Trocadero. (lines 9 and 6) and Lena (line 9) Bus 63, 32, 82, 22, 30 open M,W,TH,F from 11:00 to 19:00, Saturday and Sunday from 13:00 to 19:00.

Although the entire studio will visit the eight sites chosen, individual teams will revisit their site selected as required. The students will also be prepared for field documentation with introductory lectures on digital media and on free hand drawing required to record and analyze architectural and landscape conditions. Students will share their research with their fellow students with brief presentations in the field.

Visits to the eight sites will be planned to provide adequate time for all students to prepare initial documentation through digital and traditional pen and pencil medias. The results will be reviewed in studio by their colleagues and instructors.

Required Text

Architecture: Form-Space & Order by Francis D. K. Ching
Van Nostrand Reinhold Company, New York, 1979

Recommended Texts

Design Drawing (paperback) by Francis D. K. Ching with Steven P. Juroszek
John Wiley and Sons
NA2708.c48 1997

Analyzing Architecture by Simon Unwin
Routledge, NYC, 1997
Paperback by Spon Press 1997

Reading materials, web materials with full citations.

Students will be required to develop their own list of references appropriate to the case studies explored. The major source for materials will be the architectural and urban planning library at **Cité de l'Architecture & du Patrimoine**, www.citechailot.fr/,

Other materials (e.g. lab supplies, calculators) with specifics of what is needed and how to obtain them.

Students will collect their pen or pencil documentation in the form of hard cover sketch-books of approximately 8 ½ inches by 11 inches or A4 size. In case of loss, the sketch-books should be labeled with student name, address in Paris as well as cell phone.

Hand drawn notes will be supplemented with digital photographs documenting plant and building materials, spatial and sequential definition and the varied use by visitors during the day and night.

Course Goals:

To understand and document through field observation both the organizing principles and components of construction that define the urban and architectural landscape that have continually defined the urban fabric of Paris.

To appreciate the role of the urban and rural landscape in the city.

To document and understand the role and definition of traditional and contemporary building typologies, their various forms, methods of assembly and materials of construction.

To document and record exemplary historic as well as contemporary architectural and landscape interventions of various scales in terms of their context, conceptual intent, principles of organization, methods of construction, structure and materials of assembly.

To develop digital media as well as free hand drawing methods as a means of documenting and explaining architectural, landscape and urban case studies.

To work in teams of two to prepare formal graphic presentations of their findings.

Goals for Student Learning

At the conclusion of the course, the student will be able to document through digital or traditional pen and pencil media for his or her own future reference certain conceptual and organizational principles defining the urban landscape of Paris at a variety of scales

They will also become familiar with both traditional and contemporary European use of materials and assemblies of construction, exploring modern building details in exemplary contemporary buildings by architects Jean Nouvel, Frank O. Geary, Bernard Tschumi, Adrien Fainsilber, Patrick Berger and Paul Chemetov as well as study equally challenging landscape architects such as Bernard Huet, Patrick Blanc, Giles Clement and Alexandria Chementov.

Finally to develop sound methods for documenting, analyzing and presenting their findings in the form of complete and understandable graphic presentations combining on site photography and free hand drawings as well as three dimensional constructs and analytical drawings employing digital media.

To master Adobe Photoshop, Indesign and Google sketch up.

Professional Standards Addressed (11 of 43 accreditation criteria)

2. Critical Thinking Skills

Ability to raise clear and precise questions, use abstract ideas to interpret information, consider diverse points of view, reach well-reasoned conclusions, and test them against relevant criteria and standards.

3. Graphics Skills

Ability to use appropriate representational media, including freehand drawing and computer technology, to convey essential formal elements at each stage of the programming and design process.

4. Research Skills

Ability to gather, assess, record, and apply relevant information in architectural coursework.

5. Formal Ordering Systems

Understanding of the fundamentals of visual perception and the principles and systems of order that inform two- and three-dimensional design, architectural composition, and urban design.

7. Collaborative Skills

Ability to recognize the varied talent found in interdisciplinary design project teams in professional practice and work in collaboration with other students as members of a design team.

8. Western Traditions

Understanding of the Western architectural canons and traditions in architecture, landscape and urban design, as well as the climatic, technological, socioeconomic, and other cultural factors that have shaped and sustained them.

11. Use of Precedents

Ability to incorporate relevant precedents into architecture and urban design projects.

12. Human Behavior

Understanding of the theories and methods of inquiry that seek to clarify the relationship between human behavior and the

physical environment.

13. Human Diversity

Understanding of the diverse needs, values, behavioral norms, physical ability, and social and spatial patterns that characterize different cultures and individuals and the implication of this diversity for the societal roles and responsibilities of architects.

15. Sustainable Design

Understanding of the principles of sustainability in making architecture and urban design decisions that conserve natural and built resources, including culturally important buildings and sites, and in the creation of healthful buildings and communities.

Expectations and policies

Academic honesty: Academic honesty is expected of all CUA students. Faculty are required to initiate the imposition of sanctions when they find violations of academic honesty, such as plagiarism, improper use of a student's own work, cheating, and fabrication.

The following sanctions are presented in the University procedures related to Student Academic Dishonesty (from <http://policies.cua.edu/academicundergrad/integrityprocedures.cfm>): "The presumed sanction for undergraduate students for academic dishonesty will be failure for the course. There may be circumstances, however, where, perhaps because of an undergraduate student's past record, a more serious sanction, such as suspension or expulsion, would be appropriate. In the context of graduate studies, the expectations for academic honesty are greater, and therefore the presumed sanction for dishonesty is likely to be more severe, e.g., expulsion. ...In the more unusual case, mitigating circumstances may exist that would warrant a lesser sanction than the presumed sanction."

Please review the complete texts of the University policy and procedures regarding Student Academic Dishonesty, including requirements for appeals, at <http://policies.cua.edu/academicundergrad/integrity.cfm> and <http://policies.cua.edu/academicundergrad/integrity.cfm>.

Other Policies or Expectations.

Attendance is expected during all studio hours. Contact studio head in case of conflicts. One grade reduction of studio project grade in case of missed scheduled juries for reasons that were not excused in advance by studio head.

Campus Resources for student support: (e.g. add contact information for library, tutoring center, writing center, counseling center)

Accommodations for students with disabilities:

Any student who feels s/he may need an accommodation based on the impact of a disability should contact the instructor privately to discuss specific needs. Please contact Disability Support Services (at 202 319-5211, room 207 Pryzbyla Center) to coordinate reasonable accommodations for students with documented disabilities. To read about the services and policies, please visit the website: <http://disabilitysupport.cua.edu>.

Assessment:

Graphic Team presentation to receive one grade for both students at final jury submission.
Late submissions will be downgraded one full grade.

3 minute slide show will be evaluated and count as **20%** of final grade as follows:

Overall organization and effectiveness
Individual images in terms of content and composition
Clarity of goals

Final team graphic presentation will be evaluated and count as **80%** of final grade as follows:

Extent of documentation, observations and information
Organization of drawings (layout)
Quality of drawing
Analysis and commentary

University grades:

The University grading system is available at

<http://policies.cua.edu/academicundergrad/gradesfull.cfm#Iundergraduates>

<http://policies.cua.edu/academicgrad/gradesfull.cfm#iii> for graduate students.

Reports of grades in courses are available at the end of each term on <http://cardinalstation.cua.edu> .

Course Requirements

1. Research and report on one of eight case studies chosen from the list of sites to be visited. Reports will take the form of oral on site reports not to exceed 20 minutes. They will also include abbreviated A4 size copies (5) of related historic and or contemporary plans, sections and details helpful to the documentation required. Students should search related web sites as well as the extensive materials found in the library (Bibliothèque) of the Cité de l'Architecture & du Patrimoine. See list of sites to be visited.
2. Submission of a sketch-book documenting the work visited during the organized field trips including descriptive as well as analytical drawings.
3. Development of digital photographic slide show documenting the use of selected site over a 24 hour period not to exceed three minutes.
4. Team preparation of graphic presentation documenting site selected, organizing principles, indoor/outdoor relationships, spatial sequences, plant and building materials and varied use over time. Use a basic graphic Indesign format as adapted by the studio to assure some compatibility between the various team presentations.

Course Schedule:

The studio will divide into eight teams of students who will work together in teams of two to record and analyze the design strategies encountered in visiting eight case studies and represent their findings to their colleagues for the mutual benefit of the studio. Although we will visit eight potential sites, the student teams will choose only one site to fully examine and report upon. To assure a diversity of site selection, student teams will be assigned to their first, second or third choice.

At the end of each site visit, the class will regroup for discussion, identifying the basic issues used to structure further research and propose strategies that could be used to communicate such issues. In every instance or case study, the individual teams will be asked to communicate the underlying design strategies that occur at a variety of building and urban landscape scales, identify the design issues exemplified by the project and address both interior architectural as well as the exterior landscape issues encountered.

Finally student teams will present the experience of the place. This will require developing alternative graphic structures that tie or relate digital images of place to spatial and temporal maps. The final presentation boards should address day and night conditions, different uses by various individuals or groups, i.e.; quiet retreat versus festive celebration. The results might resemble film storyboards rather than conventional architectural graphic presentations.

Thus, the studio will distinguish and communicate the underlying relationship between analytical and conceptual strategies developed by the designer and the experience and use of the place determined by the user/visitor.

The studio will visit eight sites on six days beginning on **Tuesday, August 28, 2008**. Sunday will be available for team to further visit their chosen site. **Wednesday, September 3, 2008** will be used to demonstrate the software package **Indesign** as well as determine general studio formats to be used for final presentations. Team critiques will continue every studio session until final submission and jury on **Thursday, September 18, 2008**. Set up by 14:00.

The order of the site visits and the makeup of the teams will be presented at our orientation picnic on Monday, August 25, 2008

The eight potential sites to be visited are:

Place des Vosges

August 26, 2008, Tuesday morning at 9:30
Metro: St. Paul (line 1)

A park in a perfect square, built by **Henri IV** and inaugurated in 1612 to celebrate the wedding of Louis XIII, it became the paradigmatic square. Its form has been replicated in cities across Europe. Originally called Place Royale, her four not exactly symmetrical sides held rows of brick housing built over arcades sheltering shops and restaurants underneath. Two taller structures, north and south, mark more formal entrances to the exquisite urban court now holding equally formal gardens filled with children playing under the watchful eyes of their parents. Building walls, arcades, formal alleys of trees surrounding simple fountains make it the oldest yet still eminently successful public space in Paris. Initially an exquisite background for French nobility, today it is just at home hosting lovers and their more sedentary admirers, or the frequent festivities that fill many Parisian days and nights. Found in the center of Le Marais. Possible designer was Baptiste du Cerceau.

Jardin du Palais Royale

August 26, 2008, Tuesday afternoon at 14:00
Metro: **Palais Royale Musée du Louvre** (line 1)
Lunch by students in gardens

Site of the home of Richelieu, bequeathed to the French Crown upon his death, the Palais Royale was finally open to the public by "Phillipe-Egalite" during the Revolution. Victor Louis redid the structures that define three sides of this elongated court/square/park and enclosed the gardens with long *allées* of trees fronting the high-class shops protected by their rhythmic arcades. More recently artists have installed various contemporary art works and landscape designers have completely rethought the plant layout. Beautiful in any season, especially winter when the branch structures of the trees provide foreground to the repeating facades of shops, arcades and housing.

The Viaduc des Artes et Promenade Plantée Architect: Patrick Berger

August 27, 2008 Wednesday morning at 9:30
Metro: **Bastille** (lines 1,5 and 8)
Meet in front of the much abused Bastille Opera House

The Promenade was designed by Jacques Vergely (landscape architect) and Philippe Mathieux (architect). Conceived in 1858 as part of Napoleon III and Haussmann's Paris Improvements, the Viaduc was restored and transformed into a 4.5 kilometer garden promenade, perhaps 8 meters wide, built on top of the restored arcades now holding the studios of various craftsmen. The walkway, linear in form, can be thought of as a cinema/film with views and events unfolding in space and time. Once again another relationship between building and the landscape, but also between the city fabric and the landscape/garden.

Musée d'histoire Naturelle Jardin des plantes www.mnhn.fr Architect: Paul Chemetov and Borja Huidobro Scenographer: Rene Allio

August 27, 2008 Wednesday afternoon at 14:00
Metro: **Gare d'Austerlitz** (lines 5 and 10)

An extraordinary approach to museum exhibit making use of the talents of a film set designer. Light, spatial organizations, furniture and exhibit design are all developed within a single design strategy that is very effective. Surrounding the building is the historic Jardin des Plantes holding several great greenhouses worth visiting.

Virginia for group pass (01 40 79 36 00)
Fabienne Galaugau, curator (01 40 79 39 79)

Parc Citroën and the greenhouses Architect: Patrick Berger Landscape architects: Giles Clement And Viguier-Jody Partnership and Alain Provost

August 28, 2008 Thursday afternoon at 12:00
Metro: **Javel Andre Citroën**
lunch by students

One of the most challenging organizations of an urban landscape providing a great front yard to the expansive housing development taking place on both sides.

"Following an inconclusive competition, two teams of architects and landscape consultants were selected to work together on the design of the park. Their original competition submissions were broadly similar, but for logistical reasons, the site was split into two complementary parts. **Patrick Berger**, in collaboration with landscape architect **Gilles Clement**, undertook responsibility for the northern section, encompassing the white garden, two large greenhouses, six thematic, serial gardens and the garden in movement. The **Viguier-Jody Partnership**, together with **Alain Provost**, concentrated on the southern half, including the black garden and gardens of metamorphosis, the central parterre and its frame of water, and the water lilies in the canal."

[The Architecture Review, Nov. 1996](#)

Musée du Quai Branly Also known as Musée des Arts Premiers www.quaibrnly.fr/ Architecture by Jean Nouvel www.jeannouvel.com/ Landscape by Patrick Blanc (mur vegetal) <http://www.verticalgardenpatrickblanc.com/>

August 29, 2008 Friday afternoon at 13:00
RER stop **Pont de l'Alma**
Metro stop: **Alma Marcea** (line 9)
Walk across the Seine following Quai Branly

This is one of the latest museums to be built in Paris and contains several approaches to landscape design as well as interior exhibit design worthy of discussion. Two landscape architects were involved, one for the wall (Blanc) and the other for the areas under and around the building. Landscape, building and exhibition system all require study.

Parc de la Villette

www.villette.com/us/mainprog.htm

www.villette.com/

Master plan and small follies by Bernard Tschumi

Cité des sciences et technologies

<http://www.cite-sciences.fr/english/indexFLASH.htm>

Geode, 3-D film studios

Cité de la Musique www.cite-musique.fr/

Gardens <http://www.villette.com/manif/manif.aspx?id=1038>

August 30, Saturday afternoon at 13:00

Metro stop: **Porte de la Villette** (line 7) or

Metro Stop: **Porte de Pantin** (line 5)

Entrance to Cité des Sciences et Technologies (et de l'Industrie)
(leave 15 minutes to cross Park to meet at Cité des Sciences)

An extraordinary collection of museums and gardens where planning, building, exhibition and landscape strategies are pushed to the limit.

The **Parc de la Villette** is a park in Paris at the outer edge of the 19th arrondissement, bordering Seine-Saint-Denis. It was designed by Bernard Tschumi. At 25 hectares, these former slaughterhouse grounds constitute the largest park in the city of Paris and its second largest green space (after the Père Lachaise Cemetery). The park houses public facilities devoted to science and music, and many follies. Tschumi won a major design competition for the park and discussed his design proposal with Jacques Derrida.

From Wikipedia

Cinématèque Française and Parc de Bercy

September 1, Monday Afternoon at 14:00

Metro: **Bercy** (lines 6 and 14)

Lunch in area

Original building designed by Frank O. Geary, adaptation by Dominique Brard

Park design by urbanists Bernard Huet, Marylene Farrand, Jean-Pierre Feugas, Bernard Lercy and landscape architect Ian Le Caisne.

<http://www.cinemathequefrancaise.com/>

The history of the once American Center by Frank G. Geary and the building's transformation into a Cinématèque should be noted. The adjacent Parc de Bercy also posits a number of landscape strategies and use of outdoor space worth considering in the development of your own project. Unfortunately, the Cinématèque appears to make little use of the gardens to further its own role in the park. If time is available we will walk across the river bridge to visit Grande Bibliothèque (Perrault) and new housing projects flanking Bibliothèque.

Bibliography:

Students are expected to search related web sites as well as the extensive materials found in the library (Bibliothèque) of the Cité de l'Architecture & du Patrimoine in preparation of their oral field report and development of related handouts.