Summer European Program

The OSU Summer European Program was developed in 1981 by Professor David Hanser with the intent to provide firsthand experience with international architecture. Although the focus is primarily on the cultural and historical context of Europe, there is also an emphasis on contemporary design and practice. Not merely a travel program, the students are immersed in the French culture, living in typical European conditions and encountering their language and cuisine. In addition, the students do have the opportunity to travel and explore other European countries of their choosing. This experience provides a concentrated opportunity for personal growth as well as an accelerated opportunity to expand their architectural thinking and skills.
The Program provides educationally focused time with faculty as well as directed free travel for academic credit. The academic program includes analysis projects, sketching and journaling, as well as directed independent study focused on areas of interest to each student. The program shares facilities and staff with the University of Illinois in part of the Palace of Versailles, France.

Our summer home!
Journals

Architects traveling in Europe have, for several hundred years, kept daily records of their experiences. We have found this to be of great continuing value also. Thus, all students are required to maintain a daily journal of annotated, small, quick, drawings of their experiences, as well as written observations. Typical journal entries are things of particular interest to the individual student – gardens, architectural details, urban furniture, etc. as well as notes from lectures and discussions. The journal documents the organized and required activities of the course as well as the student’s own research/architectural interests. Presentation mediums for journal work are up to the individual student.
we were serenaded on the train to Paris: a guy with a acoustic guitar and a female singer. She had a nice voice. She asked for tips after they were done.--- interesting

PLACE del Bastille

port de plaisance is a nice walk up to the statue of bastille. Pedestrian can enjoy the view of the boats or look ahead to place del Bastille.
The Madeleine is a large, impressive building located in Paris. It is known for its grandeur and beauty, and is a popular tourist attraction. The street that approaches the Madeleine from Place de la Concorde is lined with shops and restaurants, creating a vibrant atmosphere. The facade of the Madeleine is its most notable feature, with its grand columns and intricate design. The entrance to the Madeleine is marked by a large Corinthian door, and the interior is equally impressive with its high ceilings and beautiful artwork. Overall, the Madeleine is a remarkable example of French architecture and a must-see for anyone visiting Paris.
This is a piece of what architecture will always strive to be, the crystallization of an exploration. For Corbus, this was the embodiment of his 5 points in one work, and all at their fullest potential. From this point, Corbus turned to other ideas, and I cannot blame him. There is too much here to document that is intangible. Next to the Kimbell, this is it for me.
Holocaust Tower:
Here is a place where architecture makes you "feel."

"felt relieved that the door got opened when i tried to leave."

"intersection" destruction, destruction, seemingly, understand its meaning.

interior.

"tall & narrow, "concrete box" incredible echo makes you feel trapped, alone, helpless, small, insignificant"

"this museum is a walk in sculpture, light well - the museum by 909, and the history of the cultural center with the tower - one always dance into this light well, first look at the future."

"as you walk on these pieces cut out of steel, the changing echoes like voices."

"axis of continuity"
"Linger & Fred" Building
Praga, 1918: Pioneered by an artist，the first modern structure in the historical centre of Prague. It stands in keeping with its neighbours, thus having managed to remain a symbol of the new Prague & freedom.

To represent the freedom of Prague, they use the concept of the pavelky wagon. We met people who were architects, transporters from various European countries.

- MIŠLÍKOV
- MALÁKR
- NÁPLAVNÍ
- JIŘÍSKÝ MOST
- RUESLO
- RÁŠINOVO NÁ

Culture

American Boom

- European Boom: They do not (American boom type)
- European Boom: 300 ft
- There are very useful in pushing water and trash towards the gutter (especially post-pumped water)

Vacuum model

- Vacuum tube pole for operator to direct hose

Street cleaner model

- Uses water/rake to clean the street

High powered air which is used to push down sidewalks for the roadway

Praga Street city cleaning operations
Independent Study

In addition to the required journal activities, each student chooses, with faculty assistance, a subject of particular interest to them to investigate and document (in their journal) during the free travel period in the second month of the program.
BARRIERE D'ENFERT

16th century city gate [one of three] to Paris.

C.N. Leclux

沉重的装饰性檐口

应该为方形！请看下文注释

Note: horizontal proportions should be wider... see revised version.

(next page)

city wall barriers
PLACE HOCHE

Versailles 580

View terminated by church

3-4 story blocks, shops @ ground sidewalk

dirt/fine gravel
tree provide shade

Automobiles, by-passes provide enclosure
nearly green

Statue terminates vision

this is the place to sit if you want to be seen.

Each quadrant feels like a room,
separate from the sidewalk—"hall"—behind it.

Trees provide shade & a "roof"

Bench: each seats & comfortably; spaced
20-25' apart from others. Very relaxing lunch spot... nice & cool
in shade. Benches oriented toward view of square & people walking through.

* formerly Place Dauphine; redesigned
Place Dauphine is a beautiful refuge that opens up as you slip between two buildings while crossing the Seine at the Pont Neuf. Shielded from the noise of the crowded streets beyond, this is a wonderful space to enjoy a meal or stop to read.

June 2, 2001
SAN CARLO
ALLE QUATTRO
FONTANE
NOTRE DAME
PARIS

The focal relationship between the pendant and the cathedral is crucial to the powerful composition.
Analytical Projects

Each student is required to complete several assigned projects on subjects chosen by the faculty. The projects are structured to get the students into the European cities, to focus on issues unique to the particular location at hand, and to develop analytical thinking and presentation skills. All projects are presented in a bound “Project Journal” (separate from the required course journal).
Because there are four different axes in this space, it presents multiple ways to utilize the space while traveling. Each axis or axis system produces movement toward the center. However, not all movement is toward the center, but can also be traveled around the park. Thus, there are three main paths through each entrance from within or toward.

The benches along with the paths create a major part of the visual movement of the space, leading the eye around the park, and opening up to visually address the axis of the entrances.

Upon entering off-axis, you are given the continuation of the space beyond a focal point that is the main visual feature. Because the main features are the trees, the fountain is well.

Each axis of the space visually directs one toward the center, while the main visual point is each wall line as the eye aligns a linear line into a specific destination.

**VISUAL MOVEMENT**
The central facade is known as the King's Pavilion and shows a different elevation in style on the elevation than any other facade. The central treatment of the three lower sections is equal, but the central window is shifted up creating a louvered base. Also, non-structural masonry walls are being used to support the facade, which is not structural throughout the building because of the large open area above which it would continue.

ELEVATIONS AND SECTIONS
The vault here is not re-inforced by the flying buttress, so the
footing of the church is smaller. Also the butt of the rib and
chancel-buttress is so perfectly
truncated that no trace has appeared
in such centuries.

Engaged columns
deeper recess
would screen
transept

nave
apse
blind arcade
recess reserved
for the king and
his family

oratory

arcade

each of the
columns carried
the central vault
contained by
the external buttresses

external buttress

Lower Chapel
A round arch will send loads horizontally; a pointed arch will send loads vertically.

The original design is evident in the base to achieve stasis. Arches were used to support the weight directly into the ground.

The columns are made of stone, which is because of the thickness, gave it somewhat heavier support.

Vault balances and counter-balances in order to support the structure above.

By separating the structure of the lower chamber from the upper church, it is obvious that this building simply consists of two superimposed chambers.
The mixture of stained glass and religious themes is a hallmark of Gothic architecture. This innovative, lightweight, and elegant design was a precursor to the many other Gothic cathedrals.

The balustrade ties the roof structure together, allowing the building to exclude massive stonework but conserve light.

The roof windows will be tall enough to catch the sunlight, allowing light to shine through at different times of the day. The stained glass, as well as the steeply pitched roofs, will add to the drama of the light.
Italian churches

Il Cerr... vertical emphasis.

La chiesa and l'edificio have many similarities and many differences. Il Cerr... is not quite yet baroque, but don't mix with neoclassicism either. The facade of Il Cerr... is very broad and flat to accommodate the wide nave in a similar way the facade of I redentore is also broad and somewhat flat to have a wide nave as well.

Il redentore has classical pediments, but they are used in such a way that they fade out of the Renaissance and into baroque. Il redentore's facade is based on the golden section, similar to Palladio's other works.
The facade of the Redentore is very sophisticated with nested pediments proportioned with the golden section and the square. The facade has a double square with the rectangle added on the top of the squares. A square with a pediment sits in front of the rest of the facade. The facade uses the classical details in a manner that it is not meant to be used, but arranges them together to break down the scale of the facade.

The facade is pretty flat, slightly growing plastically towards the middle.

Section of piazzette shows the wide nave and also the shallow domed ceiling that wakens light in the church.
The building is supported by six piles that extend into the ground below.

The six piles continue up into the basement, creating a grid of supporting piles that support the ground level.

At ground level, only three piles are visible. Along the wall, only three piles are visible, with the others expressed below.

Section of glass wall with "inscribed" glass, 8-feet-tall, 3 parts.

Fixed horizontal support.

Top floor, working draft.
AXONOMETRIC

Concrete structural beams are supported by steel beams. The space inside is organized to work with hanging pavilions.

The structure of the space is visually engaging; the light fills the space from the vertical window at the top of the structure and side glass planes.

Sections of the north Iyong double glass wall that combines both opaque and translucent glass.

The glass wall encloses the light and brings it into the space. It allows for light to enter and glass walls spanning to levels, therefore, the natural light is captured, giving the space a space, unobstructed light.

These three plans are the only ones that capture the form of the Church, shown through two cut views to the ground floor. It is surrounded by the lead bearing wall.

Plate level

Connection between the concrete beam and the tension cable.
The glass wall on the west facade bounces light through the space of the concrete walls. It also brings reflected light in because it is between two low buildings that give feedback.

The structure of the double glass wall inside the building resisting the glass wall by allowing structural to be continued internally and by creating diagonals as opposed to leaving it free-standing.

Structures of the darkening window and its resisting forces.

Support in compression.

Structures distributed throughout building.

Again because of the limitation in the window, light can be diffused at all times of the day.

Ground level of pure. Used to distance them from loops that are taken through their process.

SECTIONS
The structural design of the Notre Dame du Pont de l'Or is simple and very complex at the same time, creating an intriguing open space. Designed by Roman Hramouk, this building ingeniously uses glass and glass-like materials to allow for the structural elements to be clearly visible. The glass also acts as a structural support, allowing the building to remain strong and stable.

One of the most striking features of the building is the use of glass in the design. The glass walls and windows allow natural light to flood into the interior, creating a bright and airy atmosphere. The glass supports also act as a structural element, helping to hold up the weight of the building.

In conclusion, the Notre Dame du Pont de l'Or is a remarkable example of how glass can be used as both a structural and aesthetic element in architecture. The building is a testament to the power of design and innovation in the field of architecture. 

The structural supports are designed to be visible, allowing the building to remain structurally sound without the need for additional support. This results in a unique and visually appealing design that is both functional and beautiful.
The nave is very light, airy, and open, almost as if it is being held up by air. The design was meant to be acoustically shaping so the building can adequately disperse the sound. The space also captures light, and was designed with open areas.
The load of the ceiling barrel vaultings is distributed in two similar ways. The transverse, barrel vault above the nave fillets into the supporting structure of the side aisle barrel vaults, where the load is distributed to the piers. When the load is transferred as at the side aisle vaulting, it is apparent that the load from the nave vaulting is being distributed, first, following the piers, along the arch, and the concave structure, then transferring to the column.

The barrel vaulting above the side aisles runs lengthwise, while the barrel vaulting above the nave runs across.

The columns do not penetrate through to the reception room below. Instead, the structure here is a post and beam system, which spans the length of the nave, forming the nave space.

The structure is developed in three different layers, beginning with the vaulting over the side aisles, the nave, and finally the vaulting over the entire building. The structural framework branches toward the front of the building, where there is no vaulting above layers of platforms receding away at the grouped columns.
The design reflects back to previous designs where there is an effect of vertical and en-suite balance of masses. Here, it is done in a similar, but also completely different way.

The proportion of the columns was meant to give the space a sense of lightness, compared to massive columns of classical building elements before. By giving the space lightness, (thin), openness, and also using a vertical, rafter, proportion, it makes the space seem taller than it actually is. Also, by incorporating emphasis and equalizing a curvilinear base all combined with minimalistic technique, the space seems to have even more vibrancy.

The design seems nostalgic on an altogether basis, because it alludes to Greek columns.

Because the windows are very tall and delicate, they are smaller as well as wide. The large windows receive much light, diffused by the stained glass.

Throughout the design, there are seven types of construction: 1) columns 2) vaults 3) trifles 4) circle 5) squares 6) rectangles. This forms the base. The base is used throughout the plan and elevations sections.
Notre Dame du Rainy expresses an important step in religious
architecture and modern interior design. The "mobile" design by
Auguste and Gustave Eiffel combines ideas and elements
of Renaissance design, yet at the same time, these ideas
and elements are unique to the 20th century. For example:
the use of the square and circle motifs in Renaissance
stained glass. This allowed a "mobile" and design of space
proportions, gained by the combination of the two, and
would be evident in both plan and section/elevation. Not
my use of the square and circle motifs, used here for the
first time, breaking the continuity of the plan and
section/elevation. The entire design indicates a simultaneous
incorporation of thickness of walls (1.4 m) and height of space
and free-standing columns. Supporting the expansive thin
shelled concrete vaults. The ceilings of the nave and the side
dalles in two separate directions. This was
very unusual, breaking the plan, because the concrete
load-bearing structure was left exposed. The absence
of a transept was a forward movement as well. The stained
glass uses the previously selected motifs, while also
following a diagonal wire-puller relationship from window to
window which mixes intentionally to give a pure light into the monumental
space. The structure of the windows is a work of art.

CONCLUSION

The stained glass windows
are supported by concrete,
which stands as the mullion's
for each window. This
creates a structural, light
glass that keeps the geometry
of the space as well as
the concept of light, and
open by taking something
known to be massive (concrete)
and yet creating it, how the
concrete is a modern "late"
for the building.
Located in the Seventh Arrondissement, just south of the Eiffel Tower, Place Alfred Sauvy quietly hides from the eye. The analysis for this place is unlike any that we have studied thus far. Each of the surrounding buildings is highly modernized every decade, having been completed in the 1920s or later. Each facade is also much taller than other buildings, reaching ten stories at times. The place is also very open, promoting entry and exit from many locations.

PLACE ALFRED SAUVY
THE GEOMETRY OF THE PLACE IS SIMILAR TO PALAIS ROYAL “ALLEYS” RUNNING IN THE LONGITUDINAL DIRECTION ORGANIZE BUT TRAFFIC. ORGANIC TOWNS PERK UP THE INTERIOR.

ENTRY INTO THE PLACE REVEALS THEpedoANAL CONTENT OR THROUGH A “MODERN PAVEMENT”. LARGE TIMBERS SUPPORT A “TRAILING STEEL” CANTELEVER. EACH OVERHANG CORRESPONDS TO THE ALTERATION OF BUILDING/COURTYARD. THE OVERHANG LOWERS AT EACH COURTYARD OPENING. THE PLACE IS HIGHLY VEGETATED ALONG 70%. ONLY A FEW PLACES AND A PUBLIC RETAIL SPACE AT THE END FOCUS ON THE VARIETY OF PLANTS THAT SEEM TO GROW.
The composition of each façade is meticulous. At first glance, they seem poetic, but closer examination reveals individual elements. Each façade has a main connection by a center piece, and courtyard. All façades provide exterior space and foster significant design elements due to shading. Each thumbnail detail above tells a story of the façade composition.
Visual movement in the place is promoted by the internal amount of green space. Views are shifted toward the surrounding polygonal. Within the cone of vision are about two projecting facades. Since these facades are normally echoed, one might feel a sense of linearity, as in Palais Royal. On the other hand, the facades as well as skyline planes vary very diverse. Other details in the place worth noting include the double run stair (D1), security light (D2), and finally the ticket booth (D3). A longitudinal section clarifies level change.

Curvilinear element is always a focus.

Center of place looking northeast.

Ground level five feet, 0.5 drop, friends fall 10'.

Gapped are stumped down creating a transition.
Local points in the place are not obvious due to a lack of sculpture or monument. If one travels through the town towers and in the distance by a church spire, etc., one enters the left entry. Walking further into the place, one notices the occasional bench to rest and think about the place. If this area is present, it may be necessary to visit the park. Views of the architecture above are revealed from under the continuous overhang.
from a house standpoint, this is probably the least successful place. taller buildings promote privacy, as well as pushed back facades, heavy foliage and the Visual Harbour intricate systems the living area also present. yet, as a public space, there are several lacking elements. without a pedestrian route, those who eat lunch on the will have only short views of plants. views also contain nothing but people in and out. in such a complicated space, without a place to sit, one is not comparable. overall inclusion.

again, excellent! - the perspective has new ideas.

in conclusion, what about overall enclosure?
Sketchbooks

Each student is also required to sketch consistently while in Europe. Whereas the journals are small-scale records of observations, the sketchbooks focus on the more artistic aspects of drawing. Subjects are chosen by students on the basis of aesthetic appeal and for their value in improving freehand drawing skills. There are classroom critiques and discussions specifically focused on sketching, as well as field critiques during the "sketch-focused" portion of the trip. Sketchbooks are evaluated on the basis of quantity of sketches, quality of sketches, & improvement in sketching ability.
View toward Cathedral of Santa Maria Del Fiore.