



Paris: The Great World City

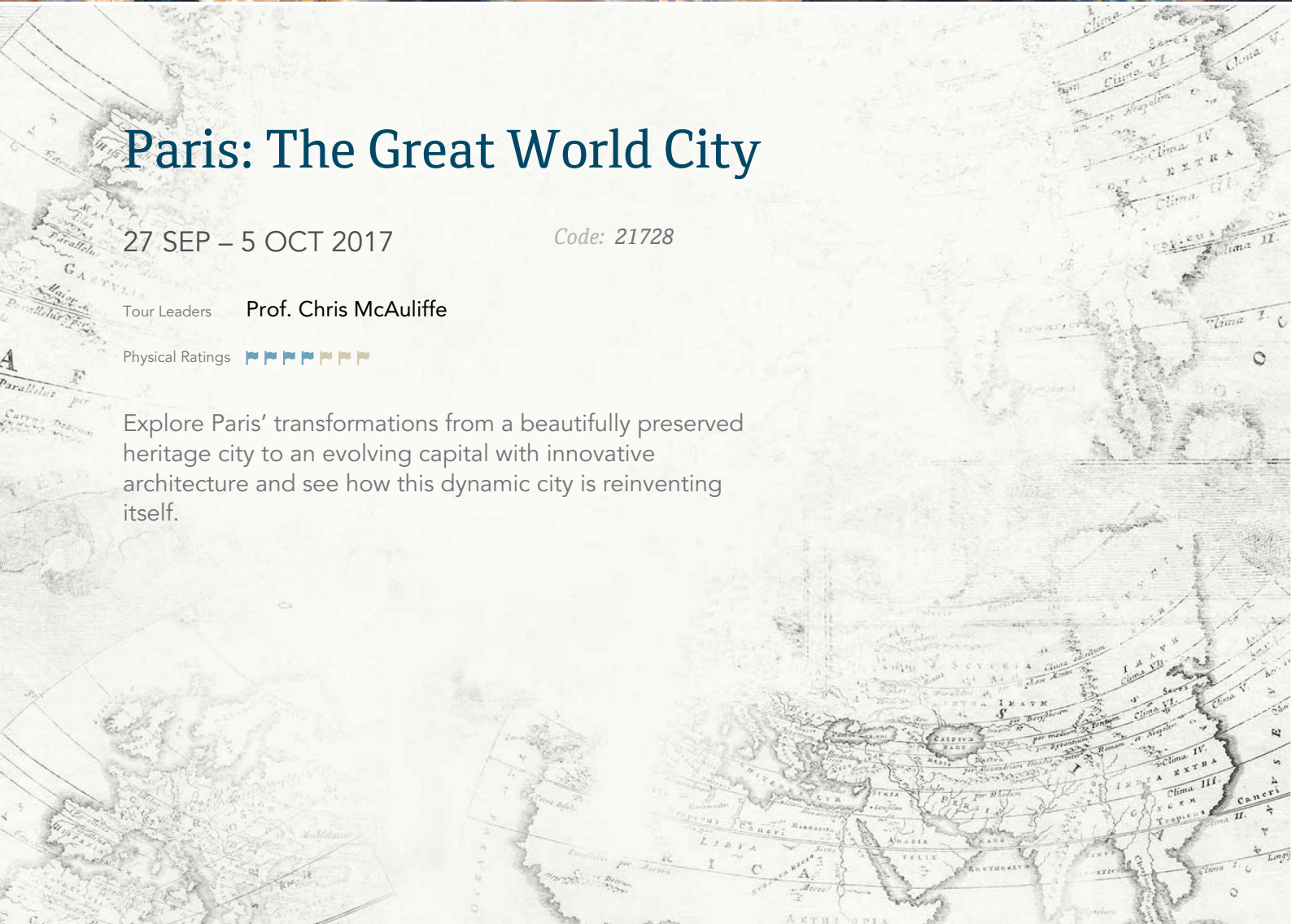
27 SEP – 5 OCT 2017

Code: 21728

Tour Leaders **Prof. Chris McAuliffe**

Physical Ratings 

Explore Paris' transformations from a beautifully preserved heritage city to an evolving capital with innovative architecture and see how this dynamic city is reinventing itself.



Overview

Tour Highlights

This tour is limited to 20 participants

- A cultural tour of Paris with lectures and site visits by art historian, art critic and curator [Prof. Chris McAuliffe](#).
- Live in 'studio' apartments in the heart of the Latin quarter, near the Pont-Neuf, and experience Paris' street-life, boulevards, markets, gardens and cafés.
- Enjoy out-of-hours visits to Jean Nouvel's Musée du quai Branly (displaying a rich Indigenous art collection) and the Musée d'Art Moderne – Centre Pompidou, hosting Dadaist and Surrealist masterpieces.
- Study the genesis of modernist architecture at Le Corbusier's Maison La Roche and discover the city's most innovative contemporary architecture: the newly inaugurated Fondation Louis Vuitton, designed by Frank Gehry.
- Explore some of the world's major art collections at the Louvre museum, recently reopened Picasso museum and the famous sculptures from the Musée Rodin.
- Visit the Impressionist collections at the Musée d'Orsay and Claude Monet's incredible series of water lilies at the Musée de l'Orangerie and Musée Marmottan.
- Explore Paris' medieval past and discover the recently restored stained-glass windows of Sainte-Chapelle, and the Gothic Unicorn Tapestries housed in the Musée de Cluny.
- Explore France's finest gardens designed by André Le Nôtre at the Château de Vaux-le-Vicomte.
- Stroll along the Grands Boulevards and through hidden arcades, in the footsteps of Surrealist writers André Breton and Louis Aragon.
- Visit Alexandre Dumas' exquisite Château de Monte Cristo.
- Attend a performance of Verdi's *Falstaff* conducted by Daniel Harding of the Orchestre de Paris in the Grande Salle of the newly opened Philharmonie designed by Jean Nouvel, and dine at the panoramic restaurant Le Balcon.
- Dine at famous places: the grand Belle Époque restaurant Le Train Bleu (at the Gare de Lyon), Jean Nouvel's quai Branly restaurant Les Ombres, with views of the Eiffel Tower, and 18th-century royal Pavillon Henri IV, birthplace of the Sun King Louis XIV.

9-day Cultural Tour of Paris

Based in the [Citadines Apart' Hotel Paris, Saint-Germain-des-Prés](#)

Leaders



Prof. Chris McAuliffe

Professor in the School of Art and Design, ANU, Chris taught art history at Melbourne & Harvard. Former Director of the Ian Potter Museum of Art (Uni. Melbourne), he is a freelance curator, critic and art consultant and has published widely on Australian & American art. He leads ASA's Art & Architecture tours to France & the USA.

Dr Chris McAuliffe is a Professor of Art at ANU and an honorary fellow of the Australian Centre, University of Melbourne. Dr McAuliffe took a BA (Hons) and an MA at the University of Melbourne and a PhD at Harvard University (1997) with a dissertation on postmodern theory and the visual arts. Chris taught art history and theory at the University of Melbourne (1988-2000), including conducting three ASA tours of the New York art scene. In 2011-12, he was the Gough Whitlam and Malcolm Fraser Visiting Professor of Australian Studies at Harvard University where he staged 'Tinnitus', a symposium on art and rock'n'roll.

Chris has published widely on both historical and contemporary art with a focus on Australia and the USA. His research focuses on the relationship of art with everyday life and popular culture, including sport, rock music and suburbia. His books include *Art and Suburbia* (1996), *Linda Marrinon: let her try* (2007) and *Jon Cattapan: possible histories* (2008). He has been a regular commentator on ABC radio and on ABV TV's 'Sunday Arts'.

Chris has extensive experience in the art museum sector, ranging from community-based contemporary art spaces through to the Council of the National Gallery of Victoria. From 2000-2013 he was Director of the Ian Potter Museum of Art, the University of Melbourne. Among the exhibitions he has curated are 'After the age of Aquarius: American art in the 1970s', 'Game on!: art and sport', and 'The Shilo project', an exhibition on Neil Diamond. In 2013, he was curatorial consultant for the major exhibition, 'America: painting a nation' at the Art Gallery of NSW, which featured works from museums in Los Angeles, Philadelphia, Houston and Chicago. In 2006, Chris initiated the Basil Sellers Art Prize; a biannual award for contemporary art on the theme of sport, one of the richest in Australia.

Chris McAuliffe's research interests include nineteenth and twentieth century art (Australia and America) with a focus on earthworks (Robert Smithson), abstract expressionism (Jackson Pollock), art and sport, art and rock music. He is currently a partner in the ARC-funded research project 'Fringe to Famous' which examines the crossover between 'alternative' and 'mainstream' Australian cultural production since the 1980s.

Combine this tour with

Beyond Chocolate and Windmills: Cultural Treasures of the Low Countries

7 SEP – 25 SEP 2017

Silver Coast & Golden River: Art, Architecture & Culture of Portugal

8 SEP – 26 SEP 2017

The Renaissance in Florence & Tuscany

12 SEP – 26 SEP 2017

Berlin Now

18 SEP – 26 SEP 2017

Hidden Rome: Private Spaces of the Eternal City

11 SEP – 26 SEP 2017



Itinerary

The following itinerary describes a range of sites which we plan to visit. The daily activities described in this itinerary may change or be rotated and/or modified in order to accommodate alterations in opening hours, flight schedules and confirmation of private visits. 2 lunches and 2 dinners are included in the itinerary where L=lunch and D=evening meal.

Paris - 8 nights

Day 1: Wednesday 27 September, Paris

- Opéra Garnier (interior)
- Walking tour from Opéra District to the Palais Royal via the arcades
- Welcome Drinks at champagne bar *Dilettantes*

Participants will be required to make their own way to their accommodation in Paris (check-in time is 2.00pm).

We begin our tour with a walk from our apartments to the Pont-Neuf ('New-Bridge'), ironically the oldest bridge of Paris; its was completely in 1607. Its name actually refers to the fact that it was the first stone bridge with sidewalks instead of houses on it. We shall cross the bridge to the île de la Cité, passing by the place Dauphine, a triangular square whose unconventional shape and hidden location inspired Surrealist writer André Breton in his novel *Nadja*.

Paris' leadership as the world's major entertainment centre rested in part on its fame for opera performances, captured in Degas' marvellous images of dancers, musicians and their audiences. In 1858 the Emperor Napoleon III commissioned a new theatre to house Paris' opera and ballet companies. Charles Garnier (1825-1898) won a subsequent design competition and construction commenced in 1861; after many setbacks, including the fall of Napoleon, the building opened in 1875. This afternoon we shall explore the Opéra Garnier precinct and take a guided tour of this monumental theatre's sumptuous interior.

Next we continue our walk to the Grands Boulevards which, together with the small arcades (*passages*) that survived 'Haussmanisation', fascinated the Surrealists. The glass roof combined two realities, creating a unique feeling of being at the same time inside and outside. While Haussman's boulevards symbolised a new area, ripping the city from its medieval buildings and narrow streets, some of the old passages remained, vestiges of the pre-Empire. We shall stroll these arcades linking the main avenues, such as the galleries Vivienne and Colbert, just as Louis Aragon described his wanderings in *Le Paysan de Paris*.

We continue our walk to the Palais Royal, which originated as Richelieu's Palais Cardinal, passing to the Crown when he died. Surrounded by beautiful 17th century buildings, for four centuries this magnificent precinct has been a seat of power, focus of French leadership of the world's intellectual life, and a place of recreation and pleasure; it is here that the world's first purpose built restaurant opened when the French 'invented' this mode of public eating. It is also the home to the Comédie Française. Its peaceful garden is now enlivened by contemporary sculptures by Buren and Bury. The fountains in the lake in the middle of the garden fan out over two vast greens skirting the flowerbeds designed by American landscaper Mark Rudkin.

In the late afternoon we walk back to the Saint-Germain quarter for a champagne tasting at the bar Dilettantes. (Overnight Paris)

Day 2: Thursday 28 September, Paris

- Sainte-Chapelle
- Cathédrale Notre-Dame de Paris (exterior)
- Shakespeare and Company bookstore (exterior)
- Musée National du Moyen-Âge
- Walking tour of Saint-Germain-des-Prés
- Welcome dinner at Le Train Bleu, Gare de Lyon

Between the Middle Ages and the 18th century, Paris was the largest Christian city in Europe. It also enjoyed a unique status compared to capitals of a comparable age such as London. Whereas the Spanish and English monarchies were peripatetic, favouring cities throughout their lands, the French monarchy 'created' France from its court in Paris; only during the reign of Louis XIV were the functions of the realm concentrated elsewhere, at Versailles. Since 1789, France's successive republics have also concentrated power in Paris, to the extent that some scholars suggest that in the 19th century the country's national identity actually came to be based upon that of Paris. This concentration of power and culture is why Paris dominates France, and cities like Marseilles, Lyon and Toulouse have a strictly secondary status.

This morning, therefore, we explore the development of Royal Paris and its artistic and architectural heritage. We walk to the île de la Cité, medieval centre of the city, to visit the Louis IX's (1214-1270) exquisite Sainte-Chapelle, considered one of the finest architectural treasures of the Western world. Built in 1248 to house the precious relic of the Crown of Thorns, this chapel is conceived as a great, luminous stone and glass reliquary.

From here it is a short stroll to Notre-Dame. Pope Alexander III laid the first stone in 1163, marking the beginning of a construction project that took nearly 200 years to complete. The cathedral is a remarkable transitional Romanesque-Gothic structure and features some superb stained glass and stone carving. The Gothic style's cradle is Paris and the Île-de-France, whence it spread out across Europe. It expressed the intimate link between the Church and the French monarchy until the 1789 Revolution, when it became a target of the revolutionary mob. It took its place in French – and world – literature, when Victor Hugo (1802-1885) made it the setting of that great and extremely influential novel, *Notre-Dame de Paris* (*The*

Hunchback of Notre-Dame, 1831). Hugo in fact wrote the novel, of which the cathedral itself, rather than Quasimodo or Esmeralda, is the true hero, in a desperate attempt to save this wonderful building, then in such a parlous physical state that some even advocated its demolition.

Next, we take a walk through the Latin Quarter to the Musée de Cluny, via Paris' legendary English-language bookshop, Shakespeare and Company. Originally established in 1919 by Sylvia Beach, an American, in the 1920s the store became a popular gathering place for literary expats. Sylvia lent books and money, allowed impoverished writers to reside there, and promoted their works. James Joyce's *Ulysses* was published by her in 1922. Henry Miller called the shop "a wonderland of books", Hemingway wrote of it fondly in *A Moveable Feast* and Allen Ginsberg, Lawrence Ferlinghetti, Lawrence Durrell and Anaïs Nin dropped in often. Sylvia's original bookshop closed in 1940 but the right to use the name and idea was given to George Whitman (great grandson of Walt). Today the shop is run by his daughter Sylvia.

We shall continue our exploration of medieval Paris with a visit of the magnificent Musée National du Moyen-Âge at the Hôtel de Cluny (1485-1498), Parisian palace of the powerful Order of Cluny, and a fine specimen of late Gothic secular architecture. This museum holds a huge collection of medieval sculptures and tapestries and countless other objects as diverse as fine chests, stained glass windows, precious reliquaries and bejewelled ornaments. A highlight of our visit will be the Unicorn Tapestries, which express the extraordinary richness of the late Gothic style, a vehicle for the expression of courtly power and grace. Here we enter the world of conspicuous consumption that underpinned French royal imagery.

After lunch, we take a walking tour of the Saint-Germain-des-Prés quarter which draws its name from the abbaye de Saint-Germain-des-Prés, the oldest church of Paris. It was originally part of a great Benedictine abbey founded in 558 by Merovingian king Childebert I (496-558). Although it has been considerably rebuilt and restored throughout the centuries, you can still find reminiscence of its medieval past in the nave and the transept that have stood since the 11th century. It is a rare example of a Romanesque church surviving in Paris. Strongly affected by the Revolution, the church underwent heavy alteration during the 19th century. The renovations were led by architects Etienne-Hippolyte Godde and Victor Baltard. The latter remains famous for the construction in the 1850s of the wholesale covered market of Les Halles. Its Pavillon Baltard was an important example of then-revolutionary glass and iron structure until its destruction in the 1960s.

Baltard's work fell within a period of great urban transformation ordered by the préfet de la Seine, Baron Haussmann. Commissioned by Emperor Napoléon III, Haussmann altered Paris's geography fundamentally in order to turn its crowded insalubrious medieval neighbourhoods into a modern open city with wide avenues, tall buildings and parks. The boulevard Saint-Germain is a perfect example of 'Haussmanisation'. Personally ordered by the baron, the new street was designed to be the main east-west axis of the Left Bank, flanked by uniform facades, at the cost of many elegant 'hôtels particuliers' that were destroyed in the process.

Saint-Germain today captures the essence of Paris' Left Bank: the old abbey church of Saint-Germain-des-Prés, with charming streets lined with bookstores and literary cafés, old squares, artists' studios, the famous Paris Fine Arts school, and the beautiful Saint-Sulpice church, mentioned in *The Da Vinci Code*.

One way in which Paris changed the way we live was by 'inventing' the restaurant during the French Revolution. This in part occurred because fleeing aristocrats left behind their chefs, who found an alternative outlet for their craft. This evening we shall experience one of the great delights of Paris as we dine at Le Train Bleu, the famous restaurant at Gare de Lyon. Built in the Belle Époque architectural style, this luxurious restaurant was constructed for the great World Fair at the turn of the 20th century, and in 1972 it was classified as an historic monument. Le Train Bleu was fully renovated in 2014, bringing it back to

its former glory. Today, diners enjoy delicious food in an environment reflecting a bygone era. (Overnight Paris) D

Day 3: Friday 29 September, Paris

- Musée d'Art Moderne – Centre Pompidou, including 'David Hockney' exhibition
- Afternoon at leisure
- Dinner & Concert at the Philharmonie de Paris: Verdi's *Falstaff* conducted by Daniel Harding of the Orchestre de Paris

Today we continue our exploration of Paris' artistic vitality with a visit of Europe's most famous Modern Art museum.

We take a special private tour of the Musée d'Art Moderne – Centre Pompidou, a magnificent collection of 20th century art which takes up where Orsay's collection ends, with masterpieces from the School of Paris to the New York School. We shall also visit the 'David Hockney' exhibition, an important retrospective of his original work, coming nearly 20 years after his first Paris debut at the Pompidou. Through 15 exhibition rooms, the show covers the entire career of this English artist noted for his sometimes explosive creations, from his arrival at art school (1953) up to the latest brightly-coloured landscapes produced with an electronic tablet.

The view from the Pompidou's rooftop is wonderful, because a feature of Parisian urbanism is the restriction of building heights throughout the city. You can therefore look across Paris to the Eiffel Tower, which escaped such restrictions because it was initially intended as a temporary entrance arch to the 1889 World Fair; it was meant to be demolished but became so famous it survived.

The afternoon is at leisure and you may wish to further explore the Beaubourg district and the Halles area, which once housed the iron food markets of Paris. The initiation of a huge shopping area on the old market site, and the erection of Richard Rogers' and Renzo Piano's revolutionary Centre Pompidou (1972-7) in a run down city district, was attended by huge controversy. Today the 'quartier' is again undergoing a complete renovation. One of the main features was completed in 2016: a two hectare-glass canopy covering the entrance to the mall and train station where the Pavillon Baltard stood until the 1960s. Barely inaugurated, it is already being criticised for its design. Such arguments are a leitmotif in the history of Parisian urbanism. Paris, along with St Petersburg, Berlin and New York, has a powerful history of the construction of grand, highly innovative, often challenging architectural statements. These accord with its status as a city of spectacle. Often initially controversial, such great monuments, like the Arc de Triomphe and the Eiffel Tower, eventually take their place in the celebration of the unique orchestration of period styles that is the city. Rogers' and Piano's building, an attack on the Beaux-Arts tradition, and totally at odds with the style and scale of the traditional architecture of its precinct, is now accepted by even its most hostile critics.

Tonight, we attend a performance of Verdi's *Falstaff* conducted by Daniel Harding of the Orchestre de Paris at the recently inaugurated Philharmonie de Paris designed by Jean Nouvel. A pre-concert dinner will be served at the restaurant Le Balcon, located on the sixth floor of the Philharmonie and offering a panoramic view of Paris and the parc de la Villette. We shall then attend a performance in the *Grande Salle* which despite its size (it can host up to 2400 people) has been designed by architect Jean Nouvel in order to create an intimate atmosphere. The originality of the concert hall is also due to its versatility. The stage can be adjusted to suit different genres of music, offering the best listening conditions for each. The Philharmonie is linked to the Cité de la Musique, conceived in 1995 by Christian de Porzamparc. (Overnight Paris) D

Day 4: Saturday 30 September, Paris

- Musée du quai Branly
- Lunch at restaurant Les Ombres
- Musée Marmottan
- Fondation Le Corbusier: Maison La Roche
- Trocadéro

This morning we transfer by coach to the Musée du quai Branly, designed by Jean Nouvel. The entrance to the museum features a 'Living Wall' by Patrick Blanc, an extraordinary vertical garden rich in verdant textures. We shall enjoy an exclusive visit before the museum opens its doors to the public. Opened in 2006, the quai Branly is dedicated to Indigenous art from Asia, Africa, Oceania and the Americas. It houses 370,000 objects, combining collections from the Musée de l'Homme and the Musée National des Arts d'Afrique et d'Océanie. The museum also displays Australian Indigenous paintings specially commissioned by Jean Nouvel as permanent installations. The rooftop is particularly spectacular as it features a painting from contemporary Aboriginal artist Lena Nyadbi that can be seen from the Eiffel Tower.

We lunch at the restaurant Les Ombres, situated on the Musée du quai Branly's terrace. The restaurant's decor, furniture and crockery are signed Jean Nouvel, architect of the museum. The play of shadows from the Eiffel Tower throughout the restaurant is a tribute of the architect to the engineer Gustave Eiffel, whose major work has become the universal symbol of Paris. A magical place, this restaurant offers an unforgettable view of the Seine and the Eiffel Tower.

Next we visit to the Musée Marmottan, a wonderful art collection that occupies a mansion on the edge of the Bois de Boulogne, which was owned by the collector Paul Marmottan. He presented his house along with his Renaissance, Consular and Empire collections of paintings and furniture to the Institut de France and the museum was opened in 1934. In 1971, Michel Monet presented 65 paintings by his father, Claude Monet, to the museum. Part of Monet's personal art collection has also been added, making the collection the largest corpus of the artist's work in the world. The Musée Marmottan also has works by Berthe Morissot, Edgar Degas, Édouard Manet, Alfred Sisley, Camille Pissarro, Paul Gauguin, Paul Signac and Pierre-Auguste Renoir. A highlight is Monet's *Impression, Sunrise*, which gave its name to Impressionism.

A quick coach transfer takes us to the Fondation Le Corbusier, located in the 16th *arrondissement*. Cradle of early Modernism, Paris is especially noted for the architectural experiments of Le Corbusier and his colleagues. Le Corbusier and Pierre Jeanneret conceived the Villa La Roche, in which the Fondation Le Corbusier is now housed, in 1923-25. Designed for Raoul La Roche, a Swiss banker and collector of Avant-Garde art, the whole house is an art gallery, an 'architectural promenade' – a theme inspired by Le Corbusier's visit to the Acropolis in 1911 and repeated most strikingly in his Carpenter centre for the Visual Arts nearly forty years later. The promenade goes up and down staircases, leads you through tight spaces, in-between balconies, open vistas, down ramps and into a beautifully lit library. This idea of a spatial sequence was adopted by many modern architects after Le Corbusier.

To close the day, we stop at the Trocadéro, an area that took its name from an island off Cadiz (Spain), site of a great French victory over Spanish liberals in 1823. The majestic axial view of the Eiffel Tower from the Trocadéro terrace brings home to us the secret of Parisian urbanism. The city has monuments from all periods, and these are often linked by axial views, like that which runs from the Louvre up the Champs-Élysées to the Arc de Triomphe and beyond to the Grande Arche de la Défense. The boulevards and gardens on these axes create sight lines linking the monuments visually across the city, giving Paris a sense of monumentality and completeness rarely experienced in other cities.

The rest of the evening will be at leisure. (Overnight Paris) L

Day 5: Sunday 1 October, Paris – Maincy – Paris

- Château de Vaux-le-Vicomte, Maincy
- Fondation Louis Vuitton

This morning we travel out of Paris by private coach to the famous château of Vaux-le-Vicomte. Nicolas Fouquet, Louis XIV's Superintendent of Finances built this great house in 1641. Fouquet's grand Baroque château, with its splendid formal gardens created by André Le Nôtre, raised the jealousy of the king and Fouquet fell from grace. Louis XIV subsequently commissioned Le Nôtre to create an even greater vision at Versailles. Our visit will illustrate how the landscape was modified to achieve the perspectives of the magnificent formal garden. We shall also explore the sumptuously furnished apartments, decorated with beautiful tapestries, as well as the kitchen with its row upon row of gleaming copperware.

After lunch we return to Paris where we spend the afternoon visiting the much anticipated new art gallery in Paris. The Fondation Louis Vuitton for Creation has entrusted architect Frank Gehry (Guggenheim Museum Bilbao, Vitra Design Museum, New York 8 Spruce Street) to design a new contemporary art museum and cultural centre, set in the Jardin d'Acclimatation, a children's park in the Bois de Boulogne. Frank Gehry has imagined the building inspired by the glass dome of the Grand Palais. Using innovative technological developments, the museum takes the shape of the sails of a boat vessel inflated by the wind. (Overnight Paris)

Day 6: Monday 2 October, Paris

- Musée de l'Orangerie
- Jardins des Tuileries
- Place de la Concorde
- Musée du Louvre

This morning we visit the Musée de l'Orangerie, a small yet spectacular gallery displaying Monet's sensational series *Les Nymphéas*. It also includes the Walter-Guillaume collection, featuring 146 works dating from 1860s to the 1930s, such as paintings by Renoir, Cézanne, Gauguin, Picasso and Matisse.

We shall also take the opportunity to walk through the nearby Jardin des Tuileries, an extraordinary open space surrounded by a magnificent architectural panorama, and admire the superb place de la Concorde, one of Europe's most powerful expressions of urban planning. Like so much of the city, it was designed to establish Paris' reputation as the world capital.

From here it is a short walk to one of the world's most famous museums, the Musée du Louvre, which houses the world's greatest art collection. It started life as a fortress, but over the centuries kings and emperors added new buildings. One of the most controversial additions was the glass pyramid, designed by I.M. Pei, which opened in 1989. The Louvre's art collections have been a vehicle through which governments established and reinforced Paris' status as the world's art centre in the 19th and early 20th centuries.

Our visit will take in selected collection highlights as well as exploring the building itself. Once the formal tour is concluded, group members will have some time at leisure to further explore the museum's vast collections. You will have the option of returning to our apartments or continuing on to discover further delights of the city into the early evening. (Overnight Paris)

Day 7: Tuesday 3 October, Paris

- Musée Rodin
- Musée Picasso
- Place des Vosges
- Opéra Bastille

We begin our day at the exquisite Musée Rodin. It is housed in the elegant 18th-century Hôtel Biron, the residence of the sculptor Rodin from 1908 to his death in 1917. A series of special events will therefore be organised this year to celebrate the anniversary of his death. The Rodin collection in the sculpture garden and within the mansion itself is the most comprehensive Rodin corpus in the world.

We shall then travel by Métro to the Marais district where, following time at leisure for lunch, we visit the Picasso museum. The collection, which is renowned worldwide, was created thanks to a remarkable donation from Picasso's heirs. More than 5000 pieces of artwork are housed in the beautiful 18th-century Hotel Salé, recently reopened after a 5-year renovation.

A short walk away is the Place des Vosges, a magnificent Renaissance square considered by many to be one of the most beautiful in the world. Its architectural harmony is matchless. Surrounded by lovely Renaissance brick buildings with stone dressings and quoins, and steep mansard roofs, this square was originally designed as a royal and aristocratic refuge from the densely packed, noisy city.

The day's program concludes at one of Paris' most important historical places, where the French Revolution started: the place de la Bastille. There are today almost no visible traces of the prison, symbol of Absolute Monarchy. Instead, the square hosts since the 19th century the Colonne de Juillet commemorating the 504 victims of a three-day revolution that took place in July 1830. Facing it is the ultra-modern Opéra Bastille, which we shall visit.

The opera's construction was part of President Mitterrand's 'Grands Projets' in the 1980s, which were intended to rejuvenate Paris with ambitious contemporary architecture. It included seven other projects, now all part of the city's identity such as the Louvre's pyramid and the French National Library. The opera was deliberately designed by Canadian architect Carlos Ott to contrast with the Palais Garnier. However, in order to blend its convex facade into the area and make it feel as original part of the 'quartier', the square was not remodelled for its construction. Rather, the left side of the opera was kept hidden by older buildings to give the impression that it always belonged here. (**Overnight Paris**)

Day 8: Wednesday 4 October, Paris – Saint-Germain-en-Laye – Port Marly – Paris

- Musée d'Orsay
- Farewell Lunch at the restaurant *Pavillon Henri IV*, St-Germain-en-Laye
- Château de Monte Cristo, Port-Marly

A quick walk along the Seine will lead us to the Musée d'Orsay dedicated to the 19th-century art. Overlooking the river, it is housed in a former railway station, which was converted to a great museum by ACT Architecture (Renaud Bardon, Pierre Colboc and Jean-Paul Philippon) and the Italian architect, Gae Aulenti. It holds the world's greatest collection of French Realists, Impressionists and Post Impressionists (1848-1914). Masterpieces include Manet's *Le Déjeuner sur l'herbe* (1862-3) and *Olympia* (1863), and Renoir's *Le Moulin de la Galette* (1876). Such paintings document two poles of Parisian life, those of Bourgeois recreation, and the alienation of the individual in a burgeoning, crowded, ever changing, modernist city. Not only was Paris the city of spectacle, but it was also the city where modernism as 'state of

mind' was invented.

We then drive to Paris' elegant suburb Saint-Germain-en-Laye to enjoy lunch with a panoramic view over the city at the regal Pavillon Henri IV. The Sun King Louis XIV was born in one of the salons of the Pavillon and it has long been a favourite meeting place for aristocrats, artists and writers as well as important financial and political figures. Famous guests of the Pavillon Henri IV, which was converted into a hotel-restaurant in the mid 19th century, include Georges Sand, Victor Hugo, Emile Zola and Alphonse Daudet. Here, Dumas wrote *The Three Musketeers* and *The Count of Monte Cristo*, and Offenbach composed some of the music to his famous operettas.

Our tour ends with a visit to Alexandre Dumas' nearby house, the Château de Monte-Cristo, named after his best-selling book. It was his "paradise on earth" and he spent a fortune on it. Too big a fortune, for only two years later he had to sell it to pay the debts. Here he wrote *Adventures with my Pets* which includes tales about his pet vulture; here he began his monumental *Grand Dictionary of Cuisine*; here he entertained Hugo, George Sand and his many mistresses.

The rest of the day and evening will be at leisure. (Overnight Paris) L

Day 9: Thursday 5 October, Paris

Your tour ends today in Paris. Those returning to Australia will need to make their own way to Paris CDG airport (contact ASA for information on private transfers). Participants wishing to extend their stay in Paris are advised to contact ASA for information about extending their stay at the [Appart'hotel Citadines Saint-Germain-des-Prés](#).

Accommodation

9-day Cultural Tour of Paris

Citadines Apart'Hotel Paris Saint- Germain-des-Prés
53 ter, quai des Grands Augustins, 75006 Paris
www2.citadines.com

Chosen for its ideal location on the Left Bank, the Citadines Apart'Hotel Paris Saint-Germain-des-Prés is located just opposite the Île de la Cité and a stone's throw from the Sainte-Chapelle, Notre-Dame and the buzzing Saint-Michel quarter with its maze of quaint little streets lined with restaurants, antique dealers and fashion boutiques.

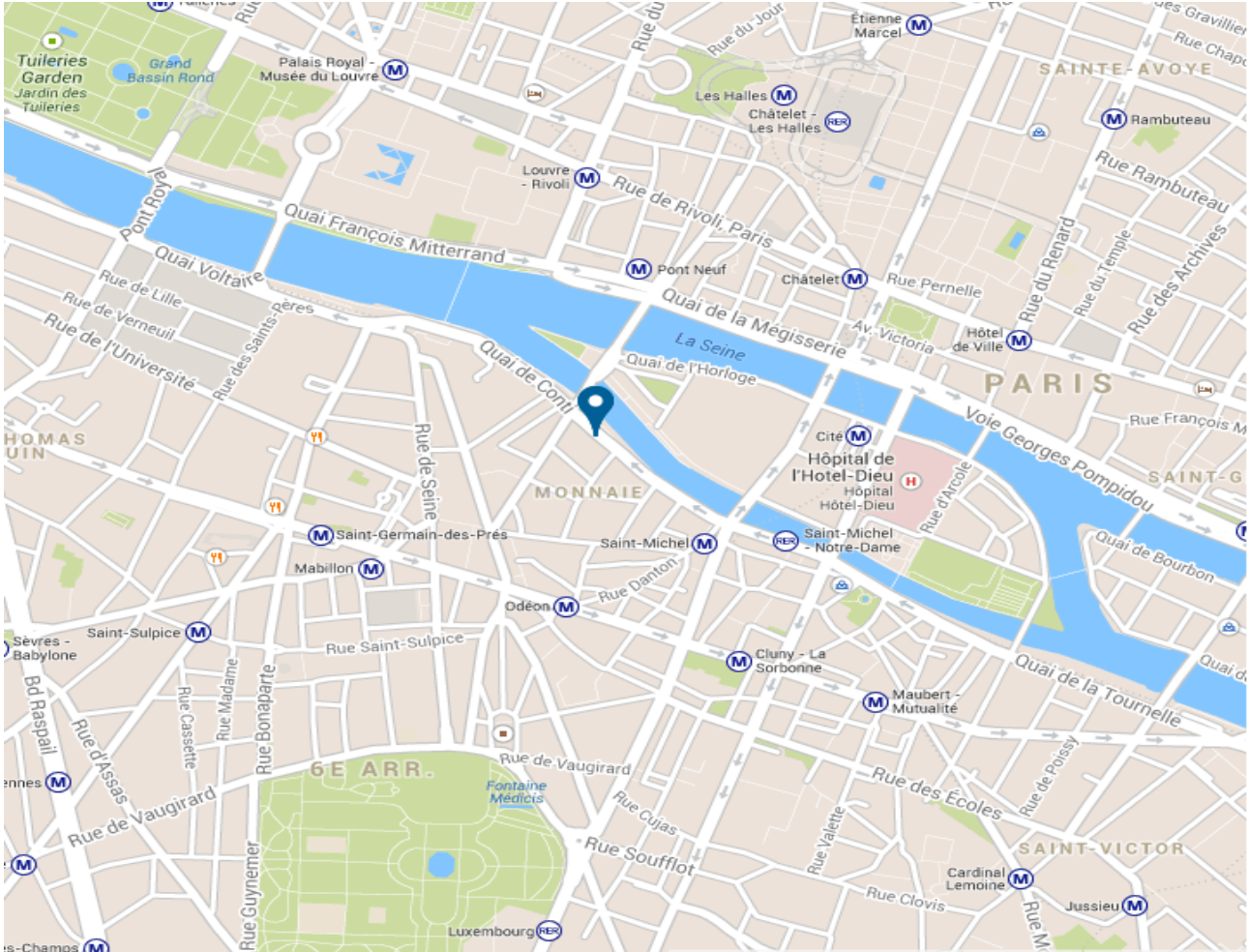
Accommodation is provided in 'studio' rooms, equipped with an en suite bathroom (with hairdryer), a separate toilet, and a fully-equipped kitchen area complete with stove, microwave/grill, dishwasher and fridge. All rooms have TVs with satellite channels, safe deposit boxes and direct-line phones.

Linen and towels are provided. Studio rooms are cleaned and linen and towels are changed once a week free of charge. Additional house-cleaning service is available on request and is charged according to your requirements.

Other facilities include: 24-hour reception, breakfast room, launderette, gym, meeting room, business centre and high-speed internet access.

Breakfast is not included in the tour price, however, close by, you will find one of the best markets in Paris, located in rue de Buci. This traditional French food market operates in the mornings Tuesdays to Saturdays (note: in France, most shops and stores are closed on Sundays) and offers a wonderful opportunity to experience the lively atmosphere of a Parisian market with its wide variety of stalls selling everything from seasonal fruits and vegetables to cheese, roasted chickens, freshly baked breads and pastry, and fresh flowers! Alternatively, a buffet breakfast can be purchased from the breakfast area located in the Dauphine room (1st floor).

Tour Map



Tour Price & Inclusions

AUD \$4650.00 Land Content Only

AUD \$1290.00 'Studio' room for Single Use Supplement

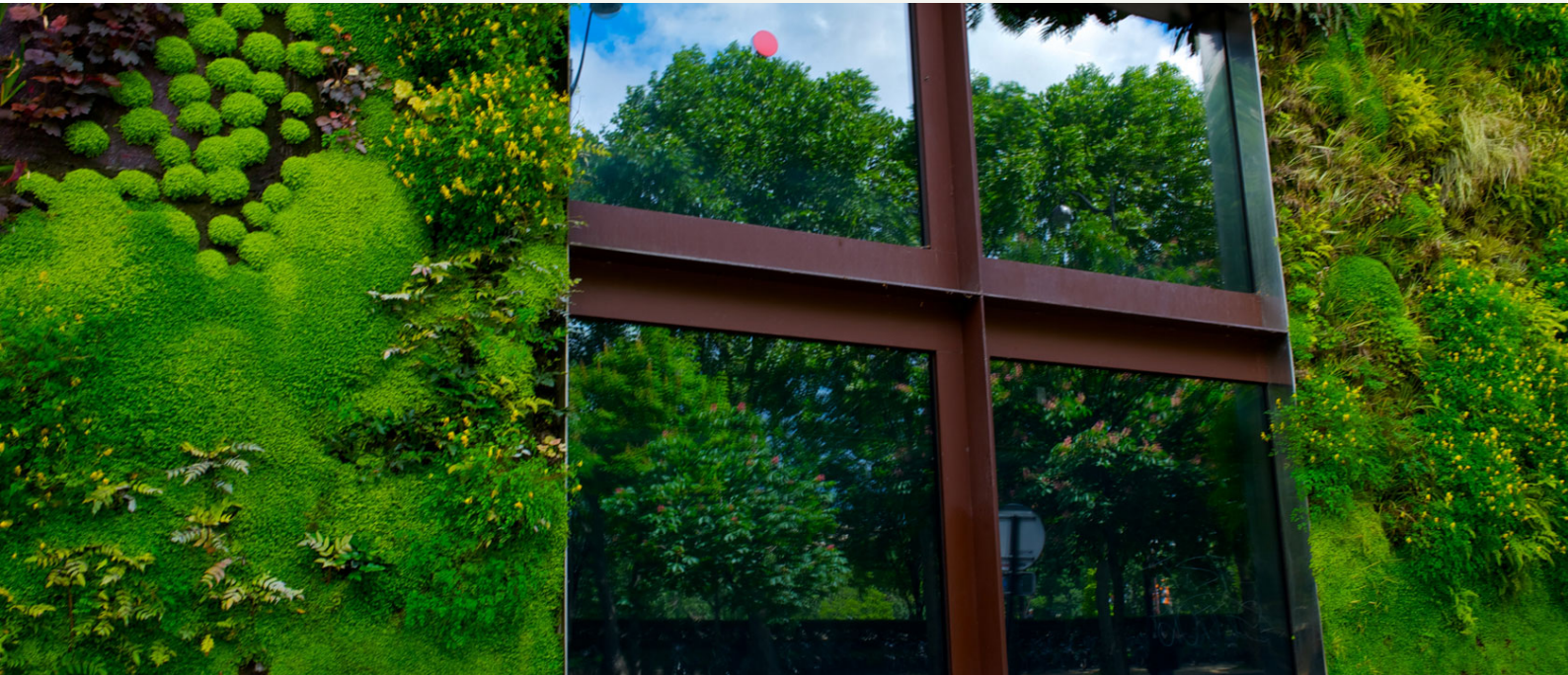
For competitive Economy, Business or First Class airfares and/or group airfares please contact ASA for further information.

Tour Price (Land Content Only) includes:

- Accommodation in twin-share 'studio' rooms with private facilities in the Citadines Apart'Hotel Paris Saint-Germain-des-Prés
- 2 lunches and 2 dinners indicated in the itinerary where: L=lunch and D=evening meal
- Drinks at welcome and farewell meals. Other meals may not have drinks included.
- Transportation by air-conditioned coach on Day 4, Day 5 and Day 8
- Lecture and site-visit program
- Evening Performance at the Philharmonie de Paris
- Porterage of one piece of luggage per person at the hotel for participants arriving on Day 1 and departing on Day 9 of the tour.
- Tour reference book
- Entrance fees
- Use of audio headsets during site visits
- Tips for the coach driver, local guides and restaurants for included meals

Tour Price (Land Content Only) does not include:

- Airfare: Australia-Paris, Paris-Australia
- Arrival/Departure airport transfers (please contact ASA if you wish to reserve a private transfer)
- Personal spending money
- Luggage in excess of 20kg (44lbs)
- Travel insurance



Physical Endurance & Practical Information

Physical Ratings 

The number of flags is a guide to the degree of difficulty of ASA tours relative to each other (not to those of other tour companies). It is neither absolute nor literal. One flag is given to the least taxing tours, seven to the most. Flags are allocated, above all, according to the amount of walking and standing each tour involves. Nevertheless, all ASA tours require that participants have a good degree of fitness enabling 2-3 hours walking or 1-1.5 hours standing still on any given site visit or excursion. Many sites are accessed by climbing slopes or steps and have uneven terrain.

This 9-day Cultural Tour of Paris involves:

- Exploring Paris on foot.
- Extensive walking (up to 5km per day) and standing during museum and other site visits (up to 90-min walking guided tours).
- Using the Paris Métro system including connections where participants will need to negotiate many flights of stairs.
- The use of audio headsets which amplify the voice of your guide (despite noisy surroundings). This technology also allows you to move freely during site visits without missing any information.

It is important to remember that ASA programs are group tours, and slow walkers affect everyone in the group. As the group must move at the speed of the slowest member, the amount of time spent at a site may be reduced if group members cannot maintain a moderate walking pace. ASA tours should not present any problem for active people who can manage day-to-day walking and stair-climbing. However, if you have any doubts about your ability to manage on a program, please ask your ASA travel consultant whether this is a suitable tour for you.

Please note: it is a condition of travel that all participants agree to accept ASA's directions in relation to their suitability to participate in activities undertaken on the tour, and that ASA retains the sole discretion to direct a tour participant to refrain from a particular activity on part of the tour. For further information please refer to the ASA Reservation Application Form.

Practical Information

Prior to departure, tour members will receive practical notes which include information on visa requirements, health, photography, weather, clothing and what to pack, custom regulations, bank hours, currency regulations, electrical appliances and food. The Department of Foreign Affairs & Trade website has advice for travellers: www.smartraveller.gov.au

Booking Conditions

Make a Reservation

ASA RESERVATION APPLICATION FORM

Please complete the ASA RESERVATION APPLICATION and send it to Australians Studying Abroad together with your non-refundable deposit of AUD \$500.00 per person payable to Australians Studying Abroad.

Passport Details

All participants must provide no later than **75 days** prior to the commencement of the program a photocopy of the front page of their current passport.

'Studio' room for Single Use Supplement

Payment of this supplement will ensure a 'studio' room for single use throughout the tour. This option is extremely limited. People wishing to take this supplement are advised to book well in advance.



Reservation Application

TOUR NAME _____

TOUR DATES _____

Please complete **one application, per person in block letters and sign**. Parental signature is required for participants under 18 years of age. Please mail this form with the appropriate deposit to: **P.O. Box 8285, ARMADALE, VICTORIA, 3143**. On receipt of this Reservation Application and deposit, ASA will process your booking and if approved, send you a tour confirmation.

Applicant Details (as in passport)

TITLE Mr Mrs Ms Miss Dr Other _____

FIRST NAME _____ Preferred FIRST NAME _____

MIDDLE NAME _____ SURNAME _____

POSTAL ADDRESS _____

CITY _____ STATE _____ COUNTRY _____ POSTCODE _____

TEL. (AH) () _____ TEL. (BH) () _____ Mobile Tel: _____

EMAIL address _____

Date of birth ____ / ____ / ____ GENDER Male Female

Passport Number _____ Expiry date ____ / ____ / ____ Nationality _____

Colour copy of my current valid passport enclosed I'm renewing my passport ASA has a colour copy of my current passport

Travel Plans

I wish ASA to book my airfare, please contact me to discuss my options. Business Class Economy Class

I plan to leave Australia before the tour commences. Planned departure date ____ / ____ / ____

I will be arranging my airfare independently and taking the Land Content Only option.

Frequent Flyer _____ Name of Airline _____ Airline Seat preference _____
Membership # _____ (please note request only)

Tour Accommodation (rooming preferences)

I/we would like: a twin-bedded room a double-bedded room a room for sole occupancy

I am travelling: on my own with a friend/family member Travel Companion _____

Meals

I do not have any specific dietary requests

Please **X** the box if you **CAN NOT** eat any of the following:

fish poultry red meat dairy products

eggs pork nuts

Allergies: Refer to the Medical Information

Other _____

Correspondence

Your preferred method of correspondence Postal Mail Email Address _____

Emergency Contact Details

Note: this person **MUST** be available by telephone and be present in Australia for the duration of your tour with ASA

Name _____ Relationship to Traveller _____

Address _____

TEL. (AH) () _____ TEL. (BH) () _____ Mobile Tel: _____

EMAIL address _____

The purpose of seeking this information is to assist ASA to determine, where necessary, whether ASA is able to make reasonable adjustments to accommodate your specific needs and whether your health and safety (or that of your fellow travellers) is likely to be compromised given your choice of tour. It will also assist you and ASA if you fall ill or have an accident whilst travelling.

- ASA reserves the right to decline your Reservation Application if this Medical Information section is not completed properly and may reject or cancel your reservation, or terminate your participation on any tour, if ASA subsequently learns that you have failed to make full and proper disclosure.
- ASA is committed to protecting the privacy of your personal information. ASA's privacy policy is available for viewing at www.asatours.com.au
- If ASA has any concerns about the information you have provided, it will contact you to request clarification before considering your Application.
- ASA requires you to consider carefully your limitations in light of ASA's Physical Endurance Star Rating System in ASA's Brochure and Itinerary when choosing your tour.
- If you are not likely to satisfy ASA's Participation Criteria (see below), ASA, in its sole discretion, may reject your Reservation Application.
- It is a condition of your tour that you agree to accept the directions of ASA's Tour Leaders in relation to your suitability to participate in activities planned on tour.
- ASA reserves the right to cancel your participation on a tour if your behaviour is in ASA's opinion causing undue distress or damage to any person or their property.
- If your participation is discontinued during a tour, ASA will assist by arranging your onward travel (if required) at your own cost, but you will not be refunded for forfeited parts of the tour.
- ASA tour groups are not accompanied by a medical practitioner. ASA recommends that you see your doctor for advice about your specific needs while overseas. You may also wish to contact a travel and vaccination clinic for advice. www.traveldoctor.com.au tel: 1300 658 444; www.travelvax.com.au tel: 1300 360 164.
- Travel insurers require you to declare all existing medical conditions.
- Please carry a complete list of medications with you during the ASA tour. Include **generic names** of each medication (consult your local pharmacy for information).

Please mark **X** in the YES or NO box to every question below and provide details where necessary:

Participation Criteria

To participate in an ASA tour, you must be reasonably fit, in good health and able to participate in all activities without assistance from Tour Leaders or other tour members. If you require assistance, a fit and able travel companion must undertake to accompany and assist you with all tasks for the duration of the whole tour. The responsibility of the Tour Leader is to ensure that the larger group enjoys a relaxing and informative journey, and he or she cannot be relied upon to provide ongoing individual assistance to any one guest.

- | | YES | NO |
|---|-----------------------|-----------------------|
| 1. Can you walk and stand unassisted for at least 2-3 hours a day in hot, humid conditions? | <input type="radio"/> | <input type="radio"/> |
| 2. Can you walk unassisted on and over uneven surfaces? | <input type="radio"/> | <input type="radio"/> |
| 3. Can you climb at least 3 flights of stairs and/or walk up and down steep slopes unassisted? | <input type="radio"/> | <input type="radio"/> |
| 4. Can you walk at a steady pace and no less than 1km every 15 - 20 minutes unassisted? | <input type="radio"/> | <input type="radio"/> |
| 5. Can you organise, manage and carry your own luggage? | <input type="radio"/> | <input type="radio"/> |
| 6. Can you follow and remember tour instructions and meet punctually at designated times and places? | <input type="radio"/> | <input type="radio"/> |
| 7. Can you administer your own medication? | <input type="radio"/> | <input type="radio"/> |
| 8. Do you have impaired vision or hearing which may impact your capacity to participate on this tour? | <input type="radio"/> | <input type="radio"/> |

Mobility and Fitness

As many of ASA's international sites do not provide access to wheelchairs or similar mobility aids, we regret that ASA tours are not suitable for people who require the use of a walking frame, wheeled walker, wheelchair or motorised scooter.

1. Do you suffer from any medical conditions that may compromise your mobility and/or fitness to participate on this program? YES NO
 If yes, please specify

If yes, how will you manage this on tour?

Allergies and/or Food Intolerances

ASA will make reasonable endeavours to organise meals to suit you, provided that you give ASA adequate notice of your specific dietary requirements or allergies. You may be required to research dietary alternatives, as not all destinations may be able to offer suitable food substitutes.

1. Do you have any food allergies or intolerances? YES NO
 If yes, please specify

2. Have you ever had an anaphylactic reaction to anything? YES NO
 If yes, please specify

Do you carry an epipen? YES NO

3. Do you have any other allergies or reactions to anything, including medical drugs? YES NO
 If yes, please specify

Existing Medical Conditions

You alone are responsible for managing any existing medical conditions, your medication and any medical equipment that you may need when on your tour. Please plan for contingencies and take extra medication, dietary supplements and/or fully charged batteries for medical equipment if your health and safety depends on these. You should take into consideration that power sources at some destinations may be unavailable, inadequate, inconvenient or unreliable.

1. Have you any significant medical conditions that may impact your capacity to complete this tour? YES NO
 If yes, please specify

If yes, how will you manage this on tour?

2. Do you require some form of powered medical aid, such as a CPAP machine? YES NO

These machines may not be operable on certain international flights, modes of transport, in remote or other areas with inadequate or unreliable power sources without a fully charged independent long life battery or batteries.

Diabetics: You may be travelling and sightseeing for many hours at a time. Insulin dependent diabetics must carry extra supplies of insulin (as this medication cannot be obtained in some destinations), regulators, applicators, storage and refrigeration equipment, as well as any necessary supplements. Accommodation may not provide refrigerators in rooms.

3. Are you diabetic? YES NO
 Are you insulin dependent? YES NO
4. Do you suffer from travel sickness? YES NO
 Remember to use an appropriate medication while on tour.



Declaration, Liability and Booking Conditions

Declaration

I declare that: I have read and understood the ASA Tour Itinerary, Reservation Application and Booking Conditions. I am aware of ASA's terms as relating to refunds, cancellations, responsibility and liability. I understand that ASA relies upon this declaration when considering this Application. I accept that there are inherent dangers and risks that may occur during any tour. I have made full and complete disclosure and have not knowingly withheld any medical information about myself from ASA. I have completed this Reservation Application honestly and accurately. I warrant that I am able to participate independently in all activities described by ASA in the itinerary without assistance from any person.

I will advise ASA in writing if any aspect of my fitness and or health conditions change materially at any time before my departure date. I understand and accept that the itinerary, accommodation and lecturers scheduled for this tour may change.

I agree and consent that ASA may give my personal information in this Reservation Application to tour service providers and relevant authorities as required by law, but for the purpose of making bookings with and engaging services provided for the tour. I understand that if I do not consent to the use of my personal information for this purpose, ASA will decline my Reservation Application.

In consideration of ASA's acceptance of my Reservation Application, I irrevocably release and indemnify ASA from all claims that I, or any other party, may have against ASA its employees, invitees, agents and contractors, however arising in respect of any loss, damage, injury, death or expense incurred in the course of travelling to, on and from any tour.

I understand and acknowledge that this Release and Indemnity applies with respect to:

1. Every general risk to which I or my personal belongings may be exposed in the course of travelling to, on or from any ASA tour
2. Every special risk, in particular medical risks, to which I may be exposed in the course of travelling to, on or from any ASA tour arising from, including, but not limited to:
 - a. intermittent power cycles and/or the temporary or permanent loss of power (beware CPAP or any other medical machine users);
 - b. dietary, food or other allergies (ASA cannot guarantee that traces of items to which you are allergic are not present in food or drink you are served, medication you are administered or other substances with which you may come into contact);
 - c. any event or situation that may compromise the administration of necessary medication or my health, safety and wellbeing generally.
3. All claims arising as a result of my or ASA's cancellation or termination of my continued participation on a tour for whatever reason (refund conditions in ASA's Booking Conditions excepted).

Limitation of Liability

ASA is not a carrier, event or tourist attraction host, accommodation or dining service provider. All bookings made and tickets or coupons issued by ASA for transport, event, accommodation, dining and the like are issued as an agent for various service providers and are subject to the terms and conditions and limitations of liability imposed by each service provider. ASA is not responsible for their products or services. If a service provider does not deliver the product or service for which you have contracted, your remedy lies with the service provider, not ASA.

ASA will not be liable for any claim (eg. sickness, injury, death, damage or loss) arising from any change, delay, detention, breakdown, cancellation, failure, accident, act, omission or negligence of any such service provider however caused (contingencies). You must take out adequate travel insurance against such contingencies.

ASA's liability in respect of any tour will be limited to the refund of amounts received from you less all non-refundable costs and charges and the costs of any substituted event or alternate services provided. The terms and conditions of the relevant service provider from time to time comprise the sole agreement between you and that service provider.

ASA reserves the sole discretion to cancel any tour or to modify itineraries in any way it considers appropriate. Tour costs may be revised, subject to unexpected price increases or exchange rate fluctuations.

Booking Conditions

DEPOSITS

A deposit of \$500.00 AUD per person is required to reserve a place on an ASA tour.

CANCELLATION FEES

If you decide to cancel your booking the following charges apply:

- More than 75 days before departure: \$500*
- 75-46 days prior 25% of total amount due
- 45-31 days prior 50% of total amount due
- 30-15 days prior 75% of total amount due
- 14-0 days prior 100% of total amount due

*This amount may be **credited** to another ASA tour departing within 12 months of the original tour you booked. We regret, in this case early-bird discounts will not apply.

We take the day on which you cancel as being that on which we receive written confirmation of cancellation.

UNUSED PORTIONS OF THE TOUR

We regret that refunds will not be given for any unused portions of the tour, such as meals, entry fees, accommodation, flights or transfers.

WILL THE TOUR PRICE OR ITINERARY CHANGE?

If the number of participants on a tour is significantly less than budgeted, or if there is a significant change in exchange rates ASA reserves the right to amend the advertised price. We shall, however, do all in our power to maintain the published price. If an ASA tour is forced to cancel you will get a full refund of all tour monies paid. Occasionally circumstances beyond the control of ASA make it necessary to change airline, hotel or to make amendments to daily itineraries. We will inform you of any changes in due course.

TRAVEL INSURANCE

ASA requires all participants to obtain comprehensive travel insurance. A copy of your travel insurance certificate and the **reverse charge** emergency contact phone number must be received by ASA no later than 75 days prior to the commencement of the tour.

FINAL PAYMENT

The balance of the tour price will be due 75 days prior to the tour commencement date.

PLEASE READ THE ABOVE CAREFULLY, PRINT AND SIGN BELOW

- I accept the conditions on this booking form I have read the information about the physical requirements of the tour in the detailed itinerary and confirm that I am able to meet these requirements

Applicant's Signature _____

Print Full Name _____

Dated _____

Tour / Course Name

Name of Traveller 1 _____

Name of Traveller 2 _____

I have enclosed a payment to the value of \$ _____ (including CC or bank fee if applicable) for this tour

The above amount is payable for:

- Intention to Travel Tour Deposit
 Balance of Payment Upgrade from Intention to Travel to a Deposit
 Travel Insurance Other (eg. Airfares, Accommodation) _____

By Cheque

Please make cheques payable to *Australians Studying Abroad*

Direct Deposit or Internet Banking

You will need to:

1. Provide your bank with ASA's bank details (see below) and the amount you wish to transfer OR make a direct deposit through any ANZ branch
2. Include any fees levied by the banks
3. Provide a reference number (Mobile or last name recommended).
4. Complete section below, including confirmation no. (given when transaction completed).

Australians Studying Abroad bank details

Bank ANZ
 Branch 420 St Kilda Road, Melbourne Vic
 Swift Code ANZBAU3M
 BSB 013-423
 Account No 3472-32759

Bank confirmation No. _____

Reference used: Mobile or last name recommended

Date Money Transferred _____

Credit Card Payment

Credit card fees apply: Mastercard & Visa 1.95%
 American Express 2.80%

Please debit my: Mastercard Visa American Express

I authorise ASA to debit my credit card for the amount due plus the applicable fee as above

Credit Card Number _____

Expiry Date _____ Security Code (CVC) _____

Bank the Card is linked to (eg. NAB or ANZ) _____

Cardholders Name _____

Cardholders Billing Address _____

Postcode _____

State _____ Country _____

Phone _____

Email _____

Cardholders Signature _____