Paris, City of light.

DRAFT 2017-02-22

DISCUSSION: PLACE - PERCEPTION - MATERIAL

Architecture has always been a physical materialization of history and culture, as well as technology. Any architectural work, from a cathedral to a museum or an airport terminal, tells us much about the culture and history of a place at that time. A train station in Paris tells us about the 19th century, the Empire, the technology of transportation, the history of iron and steel technologies, and the development of political centralism.

Paris, like few other European capitals, tells us about its history through its architecture. The palette is very wide from Roman times (even pre-Roman) to today’s technology. The city has been layering its urban planning, its arts, its architectural materialization. All that is in front of us is ready to tell us stories, from peace to war, occupations, exterior influences, and the like.

Paradoxically, Paris is well known as the City of Light: a cultural and economic capital of the 19th century, it still manages to be alive and constantly renew itself. It is a capital of modernity and new technologies. The city is a complex being with many interactions. We live in it, use it and see it everyday day, but do we know about it? Do we understand it in its complexity?

THE COURSE:

This course will require a multifaceted understanding of a designer’s relationship with history and space. It is almost a police investigation: discovering the city and understanding it as well. This is of course a personal investigation, so each interpretation will be somewhat personal too.

One focus of the studio will be a new consideration of the Seine river banks. The city, at a climactic point in the 1970’s, disconnected itself from the river. You can use it with boats, pass over it, but it is almost impossible to experience it at the fringe of the banks. The success of the city summer program “Paris Plage” is an obvious example: the freeway is closed in summer and replaced by a beach-like atmosphere for tourists and “Parisien” stuck in the city.

Travel

Saturday June 3
Departure from LAX or wherever you are

Sunday June 4
Arrive Paris (at latest), check in at apartment. Jetlag adjustment.

Monday June 5
Le Marais, Les Halles, Centre Pompidou: a promenade. Meet at 10am on the right side of the Plaza while facing the Pompidou Centre, just nearby the Cafe Beaubourg.

Tuesday June 6
La Villette: the park, les folies, Science museum, Philharmonie (Nouvel), Cité de la Musique. Walk along the canals. PCF Headquarters. La Rotonde (Ledoux).

Wednesday June 7

Thursday June 8
Pavillon Suisse, University, Pathé – or – out-of-town to Louvre Lens (TBD)

Friday June 9
La Defense. Fondation Louis Vuitton. Class stops at 2pm.

Saturday June 10

Sunday June 11
FREE DAY: Versailles, Eiffel Tower etc...

Monday June 12
The river banks: from Bercy to Park Citroën by boat. Fondation Le Corbusier, Guimard, Mallet-Stevens.

Tuesday June 13
Bibliothèque Nationale (Labrouste), the Arcades, "Les Grands Boulevards," the Opera.

Wednesday June 14
The river banks: Île St. Louis and Île de la Cité. Institut du Monde Arabe, Pavillon de l’Arsenal.

Thursday June 15

Friday June 16

Saturday June 17

Sunday June 18
Copenhagen north: Louisiana & Maritime museums, Superkilen, Ordrupgaard.

Monday June 19
Copenhagen south: Bicycle Snake, Gemini, Concert Hall, Ørestads housing (BIG etc); Maritime Youth House

Tuesday June 20
Copenhagen: office visits; back to Paris.

- official end of ARCH 580 -

travel Saturday June 3 - Tuesday June 20 [18 days]

companion studio Wednesday June 21 – Saturday July 29 [39 days]
SITE VISITS WILL INCLUDE:

Jean Nouvel's office  
Lacaton Vassal's office  
La Villette park by Bernard Tschumi  
Citroën park by Gilles Clement and Patrick Berger  
Pompidou Center by Piano Rogers  
Institut du Monde Arabe by Jean Nouvel  
Fondation Cartier by Jean Nouvel  
Villa Savoye by Le Corbusier (in Poissy, Paris suburb)  
Fondation Le Corbusier  
F. Mitterand Library and its surroundings  
Tracking Ledoux and Le Corbusier

SELECT BIBLIOGRAPHY:

Paris architecture

Walter Benjamin  The Arcades Project. (Harvard University, Boston 1999)  

Philosophy

Roland Barthes  Mythologies. (Hill and Wang, New York 1972)  
Gaston Bachelard  The Poetics of Space. (Beacon Press, Boston 1964)

Landscapes and parks

Gilles Clement, Philippe Rahm  Environnement. (CCA Skira, Montreal 2006)  
Gilles Clement  Manifeste du tiers paysage. (Sujet Objet, Paris 2004) in English anytime soon

Urbanism

Marcel Poete  Introduction a l’urbanisme (Sens&Tonka, Paris 2000) only in French

Architecture

Le Corbusier  Towards an Architecture. (Cres et Cie, Paris 1923)  
Jean-Louis Cohen  Le Corbusier. (Taschen, Cologne 2004)  
Collectif  Robert Mallet-Stevens. (EAA Moderne AMC, Paris 1980)  
Farshid Moussavi  The Function of Ornament. (Actar, Barcelona 2008)  
Praxis 9  Expanding Surface. (Praxis, Columbus OH 2007)

Gail Borden, Michael Meredith  Matter: Material Processes in Material Production. (Routledge 2011)

PROJECT DESCRIPTIONS

Analytical Maps + Time

During travel, students will be expected to do analytical maps of the sites and experiences we accumulate. Done on, and between sites, they attempt a digestion of the visceral experiences of the visits.
Promenade mapping
As a responsive mechanism, students will do temporary promenade mapping. These will culminate in a map, an element containing the sites and experiences of the travel.

Portfolio
The portfolio will consist of the journal, [visual and textual] of the travel and will serve as an associated two-dimensional documentary and analysis complimenting the portable landscape.

COURSE REQUIREMENTS
Grading Final grade evaluations for this course will be based on the following breakdown:

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Attendance and participation</td>
<td>20%</td>
</tr>
<tr>
<td>Sketches, drawings, photos, diagrams</td>
<td>40%</td>
</tr>
<tr>
<td>Final Assignment</td>
<td>40%</td>
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</tbody>
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Attendance: Because essential course materials and concepts are discussed during class time, attendance at all preparatory meetings, class lectures and reviews is essential and required. Due to the short nature of the schedule, more than one absence during the course of the semester will jeopardize successful completion of the course and will reflect negatively in the student’s final course grade.

Statement for Students with Disabilities: Any student requesting academic accommodations based on a disability is required to register with the Disability Services Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to me as early in the semester as possible. DSP is located in STU 301 and is open from 8:30 – 5:00, Monday through Friday. The phone number for DSP is (213) 740 – 0776.

Statement on Academic Integrity
USC seeks to maintain an optimal learning environment. General principles of academic honesty include the concept of respect for the intellectual property of others, the expectation that individual work will be submitted unless otherwise allowed by an instructor, and the obligations both to protect one’s own academic work from misuse by others as well as to avoid using another’s work as one’s own. All students are expected to understand and abide by these principles. Scampus, the Student Guidebook, contains the Student Conduct Code in Section 11.06, while the recommended sanctions are located in Appendix A: http://www.usc.edu/dept/publications/SCAMPUS/gov/

Students will be referred to the Office of Student Judicial Affairs and Community Standards for further review, should there be any suspicion of academic dishonesty. The Review process can be found at: http://www.usc.edu/student-affairs/SJACS/