DRAFT 2018-01-24

PARIS: A STABLE EXPERIMENT

Paris, to an extent shared by few other places, tells its history through its architecture. The palette runs from Roman (and even pre-Roman) times to today’s contemporary examples. For many years the city has been layering its urban planning, its arts, and its architectural materialization: everything we see is ready to tell us stories about peace and war, commerce and culture, ideas and inventions, stability and change.

Paris is well known as the City of Light: a, if not the, cultural and economic capital of the 19th century, a part of its character that still defines its physical presence and its reputation. But it continues to assert its relevance in the 21st by constantly renewing itself: it remains a capital of modernity, new technologies and social issues, an ongoing experiment that is never completed.

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 facts of the city but understanding its motivations too. In Paris, architecture is unquestionably linked to urbanism, technology, and ideology. Your search to discover and comprehend these links will add dimension to your education as an architect.

We will visit many areas of the city, each of which has its own character and local examples of architecture and urbanism. In doing so we’ll also visit across time, looking for parallels and connections, while appreciating the specific spatial and temporal contexts that have given rise to such a rich library of case studies.

TRAVEL:

Thursday May 24       Departure from LAX or wherever you are
Friday May 25          Arrive Venice (direct or thru Paris). Jetlag adjustment.
Saturday May 26        Venice Architecture Biennale
Sunday May 27          Venice Architecture Biennale, back to Paris
Monday May 28          Centre Pompidou, Le Marais, Les Halles: a promenade. Meet at 10am on the right side of the plaza while facing the Pompidou Centre, just nearby the Cafe Beaubourg.
Tuesday May 29         La Villette: the park, les folies, Science Museum, Philharmonie (Nouvel), Cité de la Musique. Walk along the canals. PCF Headquarters. La Rotonde (Ledoux). Buttes Chaumont.
Thursday May 31         Pavillon Suisse (Corb). University, Rue des Suisses (HIM), Maison de Verre.
Friday June 1           Champs-Elysées, La Defense, Fondation Louis Vuitton.
Sunday June 3           FREE DAY: Versailles, Eiffel Tower, Louvre Lens etc…
Tuesday June 5          Bibliothèque Nationale (Salle Labrouste), the Arcades, the Opéra. Les Grands Magasins et Boulevards.
Friday June 8           Bercy; F. Mitterand library district. Cité de Refuge de l’Armée du Salut, Maison Planeix. Class stops 2pm.

(note: adjustments in the schedule may be necessary due to inclement weather or other circumstances)

travel       Thursday May 24 - Friday June 8 [16 days]
companion studio       Monday June 11 – Saturday July 21 [42 days]
SITE VISITS WILL INCLUDE:

La Villette park (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 (Villa La Roche-Jeanneret)
Maison de Verre (Chareau)
F. Mitterand Library and its surroundings
Bibliothèques Nationale & Ste Geneviève (Labrouste)
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 Environ(ne)ment. (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)
COURSE REQUIREMENTS:

Grading:
Final grade evaluations for this course will be based on the following breakdown:
- Attendance and participation; completing readings: 20%
- Sketches, drawings, diagrams, maps, photos: 40%
- In-depth analysis: 40%

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.

Due to the nature of this course's program and schedule, tardiness to class meetings will not be tolerated. Students missing scheduled group rendezvous will be unable to join the class, and will be counted as absent for the day.

Readings:
Readings have been prepared for this course and are required reading. Materials may be distributed or posted on Blackboard throughout the semester. You are responsible for completing all readings and discussing them in class. Theoretical, historical and referential contexts are critical factors in the production of intelligent architecture.

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 11.00, 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/