As we write this introduction, Paris is dealing with severe flooding for the second time in two years, while it’s also expected that the water supply will be an issue this summer.

A recent competition (Réinventer La Seine) is among the latest reassessments of the relationship of the city to its primary physical definer, the River Seine. A series of sites was proposed for interventions to reimagine the possible future role the river may play through urbanism, architecture and landscape. We will be working on one of those sites, Place Mazas at the foot of the Canal Saint-Martin, the competition for which was won by SO-IL and Laisné Roussel.

Our project will be developed in collaboration with Paris Urban planning department (APUR) as well as the city mayor of the 12e Arrondissement of Paris, and will be exploring alternative possibilities about how Paris in the 21st century might connect to its historic river.

After a week of topic research and a week of initial proposals in Paris, the studio will make a visit to Madrid as a case study for the studio topic. Besides the specific architectural interest that the Spanish capital offers, Madrid has similarities with Paris in that both capitals have had to deal with a river with severe fluctuations: winter floods paradoxically followed a few months later by record dryness.

Madrid’s fluctuations are historically more extreme so the city has worked on its river more than Paris, reclaiming its rivers banks and providing both summer public park spaces and winter foldable buffer zones. Studying projects by West 8, Dominique Perrault and others will help students gain insight about issues such as urbanization, climate change and water consumption, and about how the site in Paris in may be addressed.
SCHEDULE

Monday June 11. Day one studio with Olivier Touraine. Case study research.
Friday June 15. Presentation research.
Free weekend.
Monday June 18. Studio. Intro project. Olivier Touraine
Friday June 22. Depart for Madrid.
Saturday June 23. Madrid with Olivier Touraine.
Monday June 25. Madrid with Eric Haas.
Wednesday June 27. Studio. Eric Haas.
Friday June 29. Studio.
Productive weekend.
Monday July 2. Studio Midterm.
Friday July 6. Studio.
Free weekend.
Friday July 20. Final review.
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. This information 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 studio will be based on the following breakdown:
- Attendance and participation 10%
- Precedent Study & Research 15%
- Project Development 35%
- Final Project 30%
- Portfolio 10%

Attendance: Because essential course materials and concepts are discussed during studio 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 absences during the course of the semester will jeopardize successful completion of the course and will certainly 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 11.00, 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/