Index
2015/16

USC Architecture

HADRIAN PREDOCK
UNDERGRAD DIRECTOR LETTER

The 2015–16 INDEX has a new look and feel. This shift reflects exciting changes and transformations happening in the undergraduate programs. These moves are intended to clarify the identity of our school by revealing the unique and incredible diversity of student work, and events that happen over the course of a year. USC is different from other architecture programs. We are rooted in Los Angeles, with a global outlook, and tied to a world-class research university. Los Angeles remains a complex testing ground for the exploration of architecture and the city. New understandings and expressions of LA fuel the core of the Undergraduate Programs. This work includes a wide range of inquiry from popular culture to the history and development of modern architecture. The images in this folio reflect a mere taste of the larger body of work produced at the school.

The USC undergraduate program is over 100 years old and has always been committed to working on the fundamental concerns of architecture. Contingent things like site, circulation, doors and windows, and walls which can easily become vocational, are worked on at advanced and intellectually challenging ways. This is not to say that we see our program as merely "practical". Architecture contributes to society in practical ways as well as deep cultural explorations. This is challenging work for the undergraduate student, and this hard work is reflected in the pages of this book.

Beyond design studios and the impressive array of student projects, there is much going on at the school. From student events—like the annual pumpkin carving contest—to lectures, exhibitions, global travel, and workshops. The school is a constant hive of activity and invention. The mild climate of Southern California allows us to be outside year round and to take advantage of our courtyards and campus.

The year culminates with the all school EXPO event—which happens over several days and exposes the internal workings of the school to the larger architecture community, family, and friends. With over 600 students and 100+ faculty working to install exhibitions, videos, drawings and models, EXPO is a truly monumental undertaking and a fantastic expression of what we do at the USC school of architecture.

Qingyun Ma, *Dean*
Della and Harry MacDonald
Dean's Chair in Architecture
Gail Peter Borden, *Associate Dean for Academic*
Affairs, Associate Professor
Hadrian Predock, *Director of Undergraduate*
Programs, Associate Professor of Practice
Lee Schuyler Olvera, *Assistant Dean of*
Communications and Special Projects,
Associate Professor of Practice
Laurel Consuelo Broughton, *Undergraduate Editor,*
INDEX 1516, Adjunct Assistant Professor

Design: Omnivore

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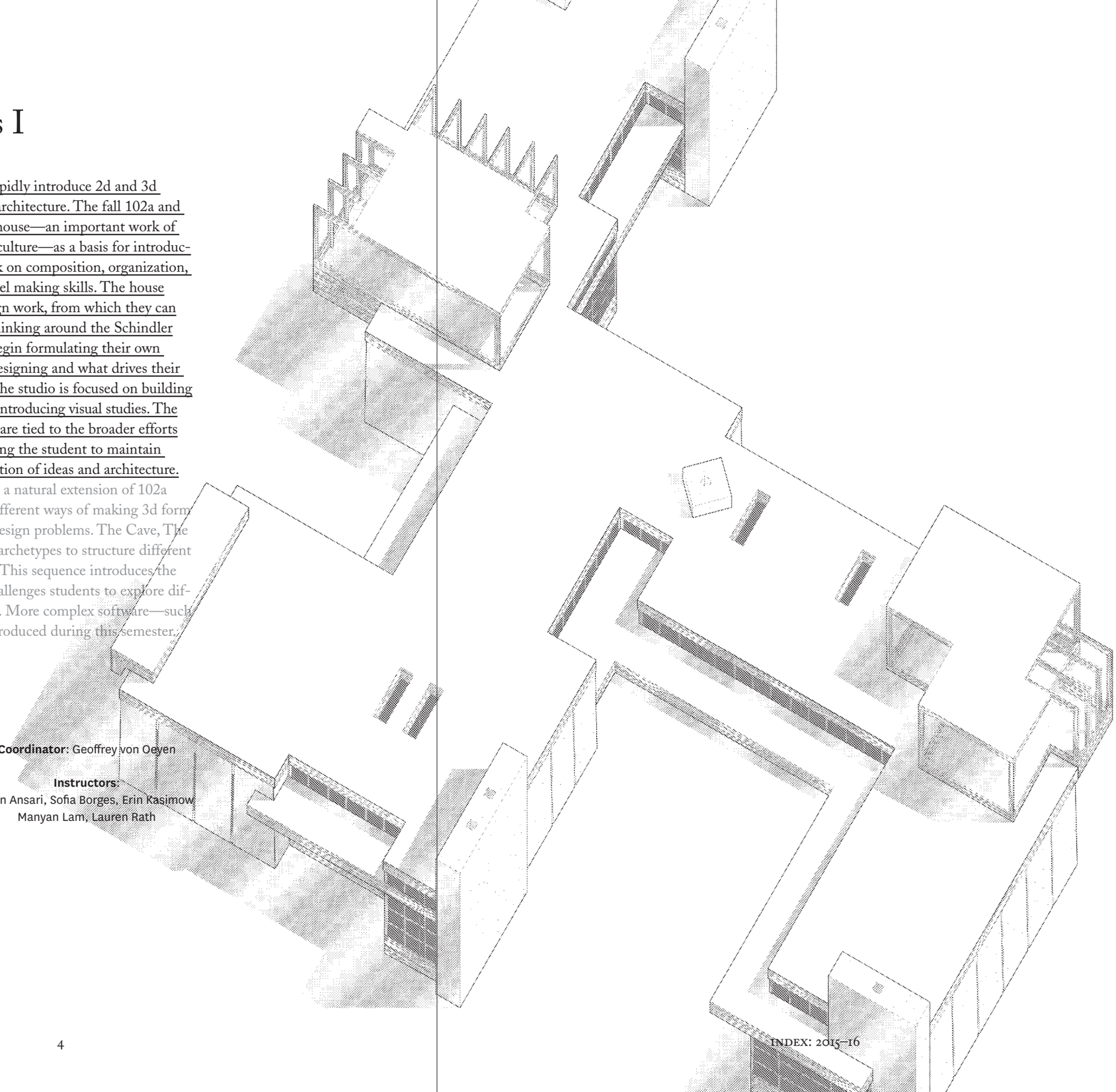
Architectural Fundamentals I

The first year design studios rapidly introduce 2d and 3d fundamentals + the culture of architecture. The fall 102a and 105 studios use the Schindler house—an important work of LA architecture and center of culture—as a basis for introductory design problems that work on composition, organization, drawing conventions, and model making skills. The house becomes a mirror of their design work, from which they can test and experiment. Deeper thinking around the Schindler house challenges students to begin formulating their own thoughts about why they are designing and what drives their decisions. The 105 portion of the studio is focused on building visual representation skills and introducing visual studies. The design problems in this course are tied to the broader efforts in the 102a studio while allowing the student to maintain focus on the visual communication of ideas and architecture.

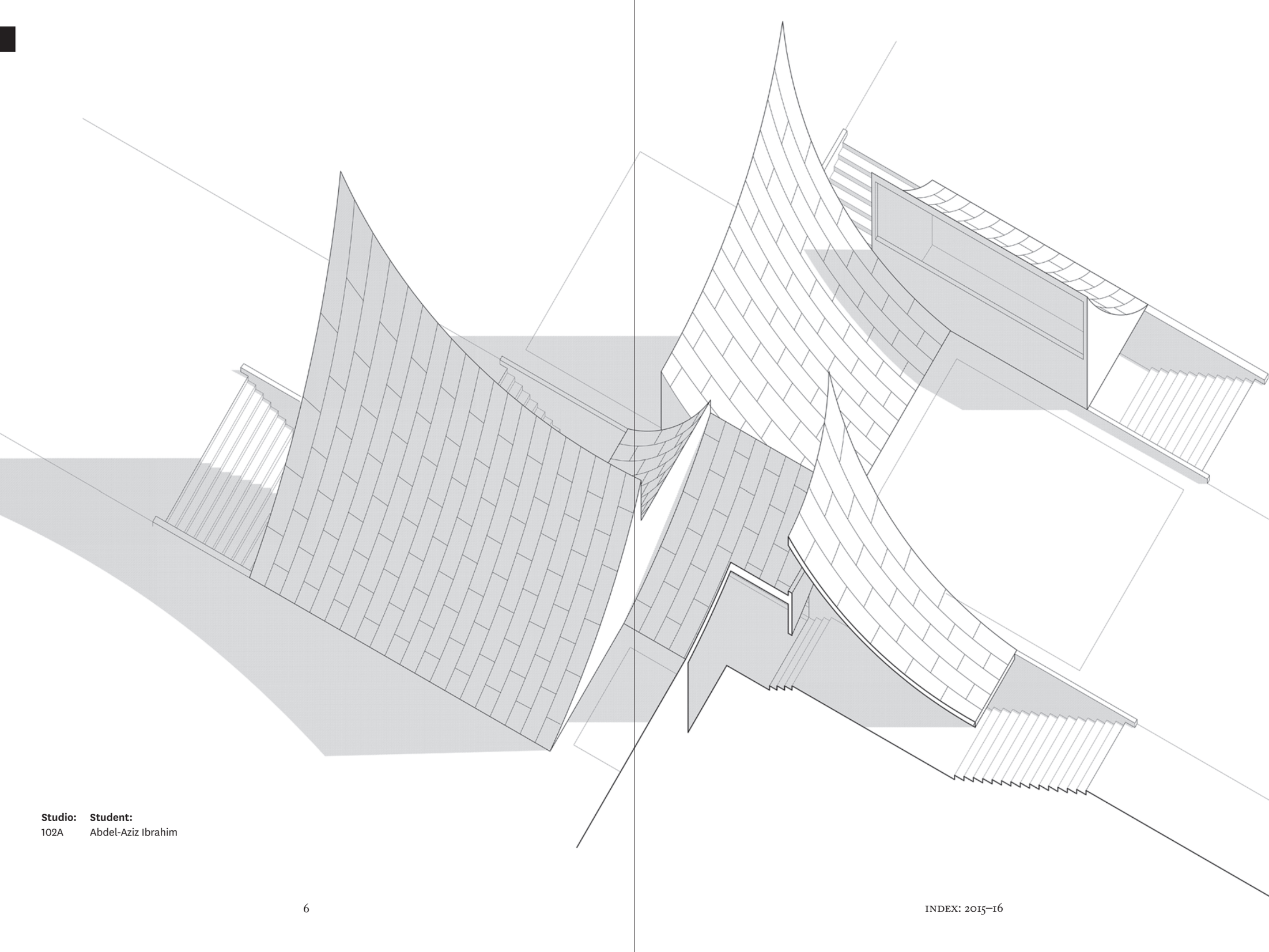
The spring 102b course is a natural extension of 102a and is designed to introduce different ways of making 3d form and space through a series of design problems. The Cave, The Tent and The Hut are used as archetypes to structure different organizational models around. This sequence introduces the human body into space and challenges students to explore different modes of design process. More complex software—such as Rhinoceros—is carefully introduced during this semester.

Coordinator: Geoffrey von Oeyen

Instructors:
Iman Ansari, Sofia Borges, Erin Kasimow
Manyan Lam, Lauren Rath



Studio: 102A
Student: Abdel-Aziz Ibrahim



Studio: 102A

Student: Abdel-Aziz Ibrahim

Architectural Fundamentals I

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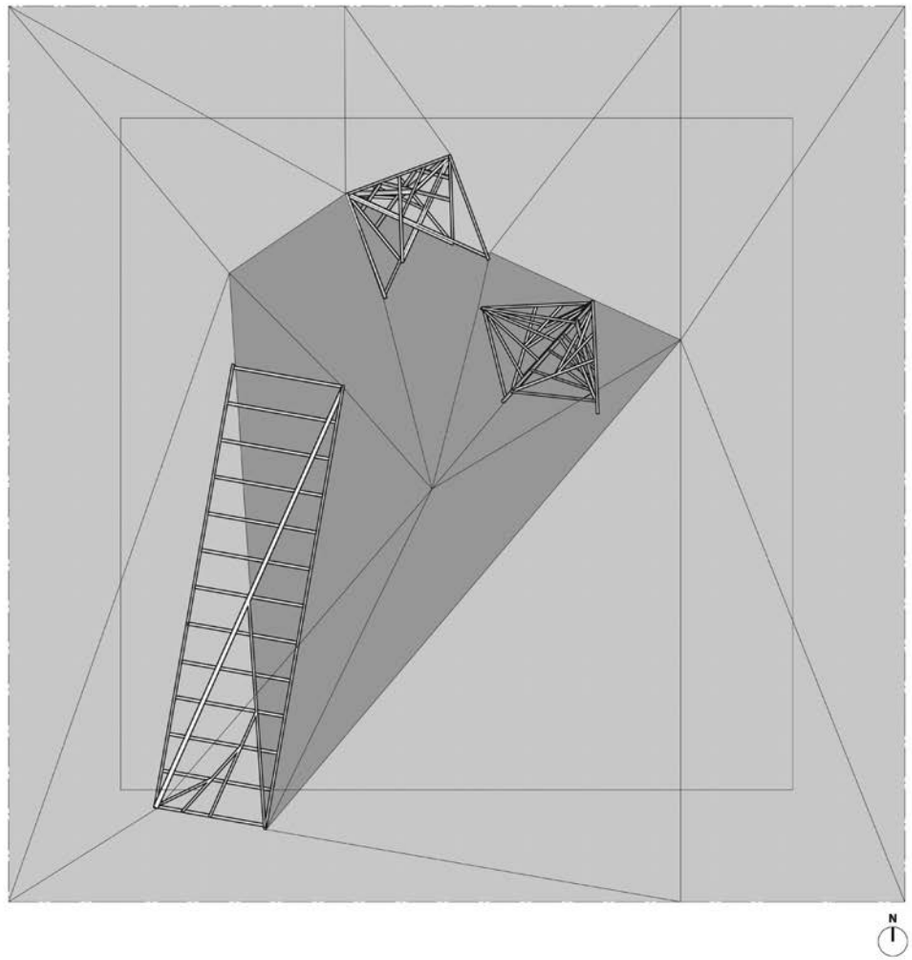
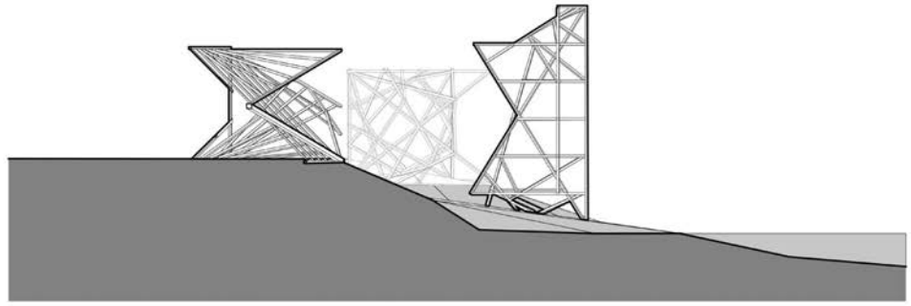
Coordinator: Rob Berry

Instructors:
Erin Kasimow, Manyan Lam, David Gerber,
Jason Kerwin, Brendan Shea

Studio: 102B

Student: Jeesoo Shin



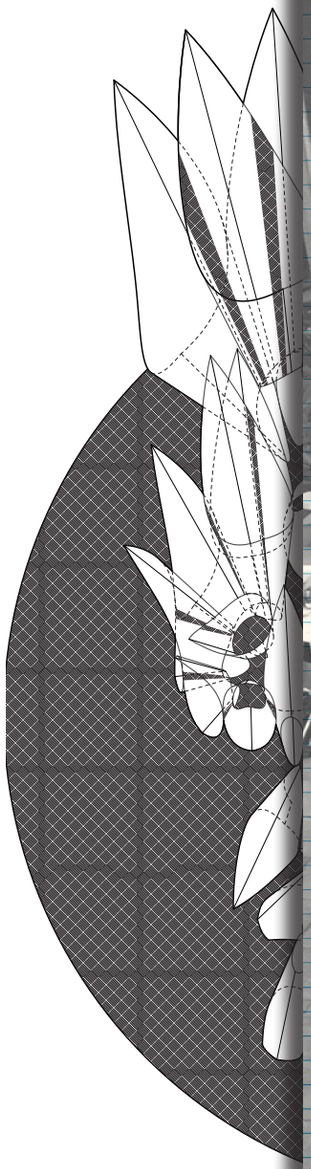


Studio: 102B

Student: Jeesoo Shin

WELCOME TO USC ARCHITECTURE

CATEGORY:
CAMPUS LIFE



CATEGORY:
CAMPUS LIFE

CARVE

Pumpkin Carving Contest
Friday, 30 October 2015
4:30 - 5:30 p.m. Watt Courtyard
Student + Faculty
Competitions

Competitions: Pumpkin carving, Combinatory Pumpkins & Pumpkin Plop
Prizes: gift cards to Architect's Corner or Hennessy Ingalls
There will be food, drinks, and music! Carving tools will be provided.

Architecture

Studio: 102B

Student: Jeesoo Shin

Architectural Investigations: The Object and Site

SECOND YEAR

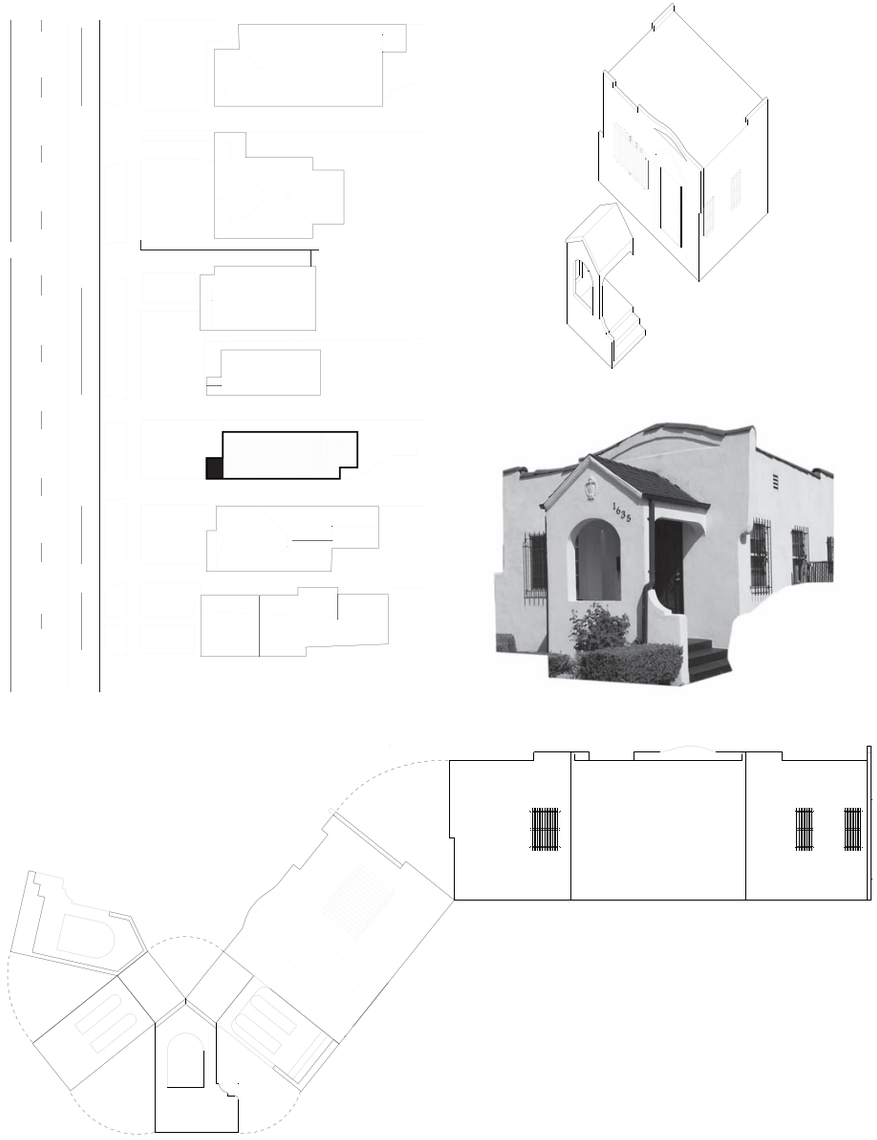
The second year fall semester studio introduces concepts of object and site—the relationship between buildings and their contexts. Students are initially asked to explore fragments of buildings in Los Angeles and to develop their own formal and spatial logics out of these "found objects". This source book of architectural language is then developed into specific design proposals around the single-family house on often unconventional and challenging sites. The second semester 202b studio introduces material concepts and thinking into the architectural object. Students must grapple and experiment with the decisions and consequences associated with specific material choices and the physics that come with the real world. Student projects move from small-scale material experiments to full scale constructs in the school's courtyards, and ultimately to more complex building design problems.

Coordinator: Laurel Consuelo Broughton

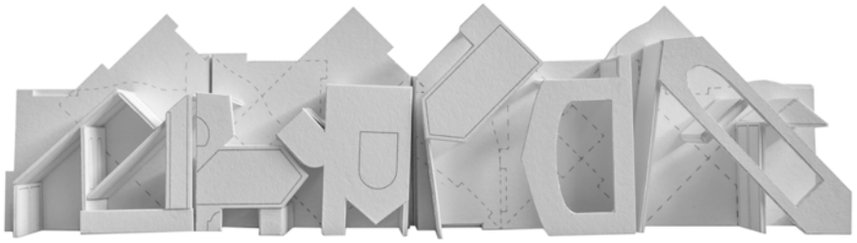
Instructors:
Maria Esnaola, Lauren Lynn, Rick Gooding, Jason Kerwin, Stephen Deters, James Diewald

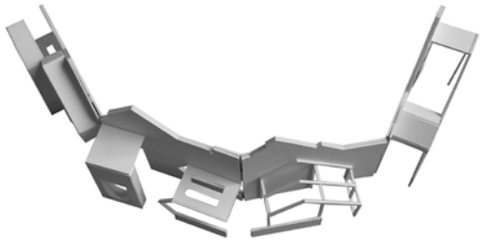
Studio: 202A

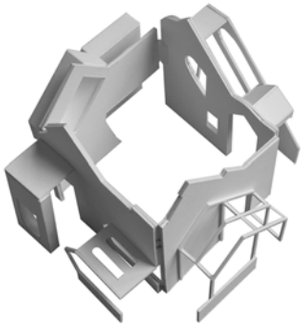
Student: Samuel Cruz

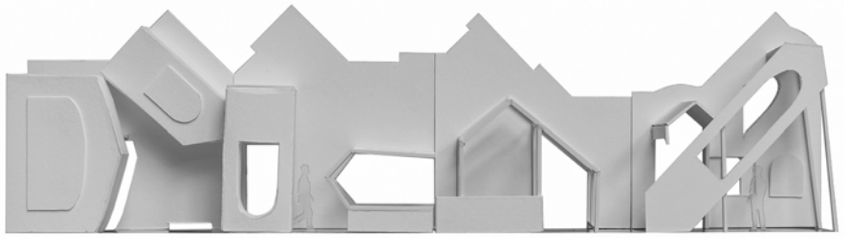


The Porch. 1635 Exposition Blvd. City of Los Angeles.



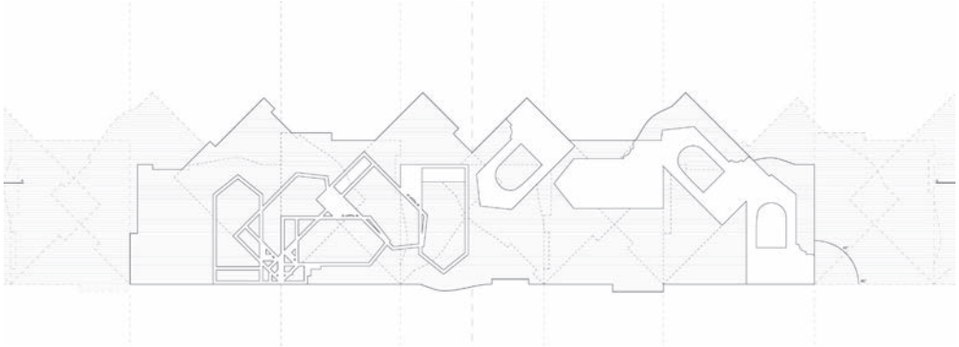


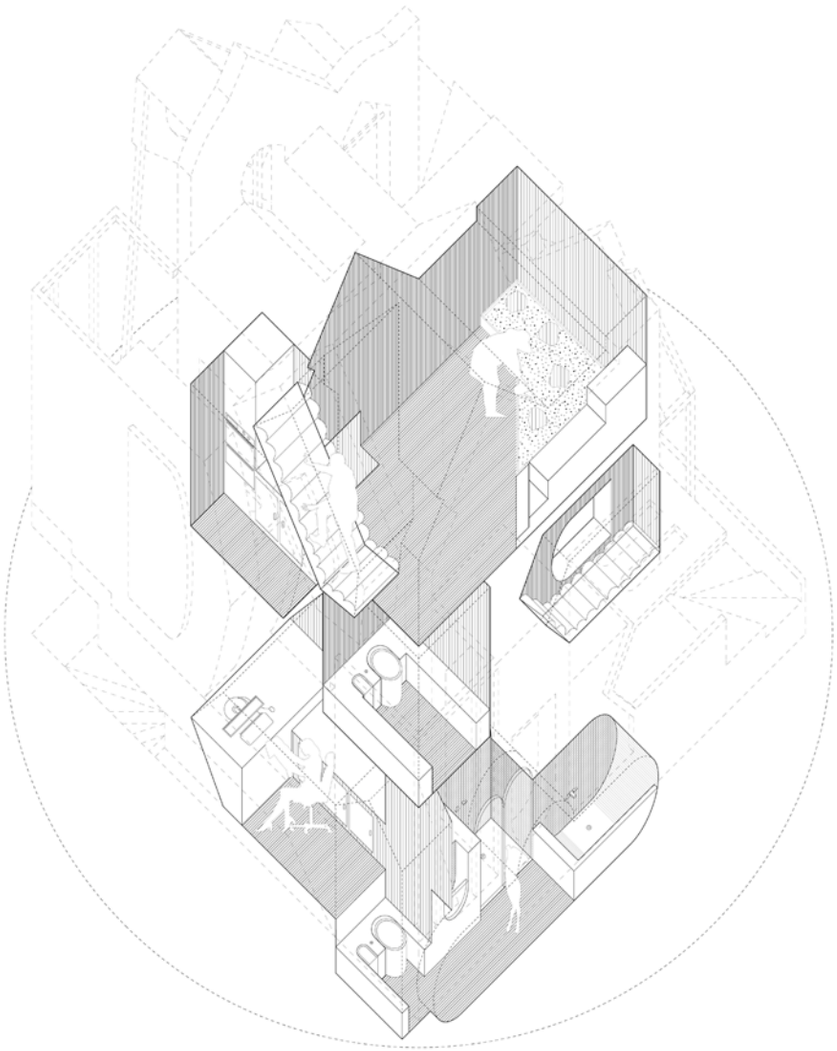




Studio: 202A

Student: Samuel Cruz





Studio: 202A

Student: Samuel Cruz

Architectural Investigations: Material Constructions

SECOND YEAR

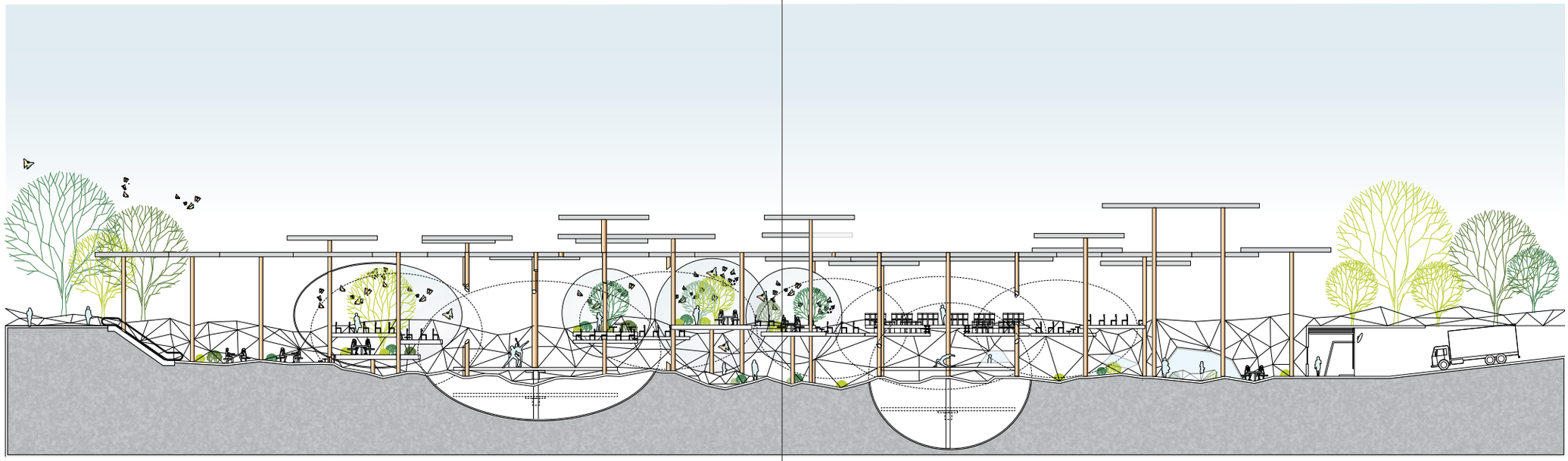
The second year fall semester studio introduces concepts of object and site—the relationship between buildings and their contexts. Students are initially asked to explore fragments of buildings in Los Angeles and to develop their own formal and spatial logics out of these "found objects". This source book of architectural language is then developed into specific design proposals around the single-family house on often unconventional and challenging sites. The second semester 202B studio introduces material concepts and thinking into the architectural object. Students must grapple and experiment with the decisions and consequences associated with specific material choices and the physics that come with the real world. Student projects move from small-scale material experiments to full scale constructs in the school's courtyards, and ultimately to more complex building design problems.

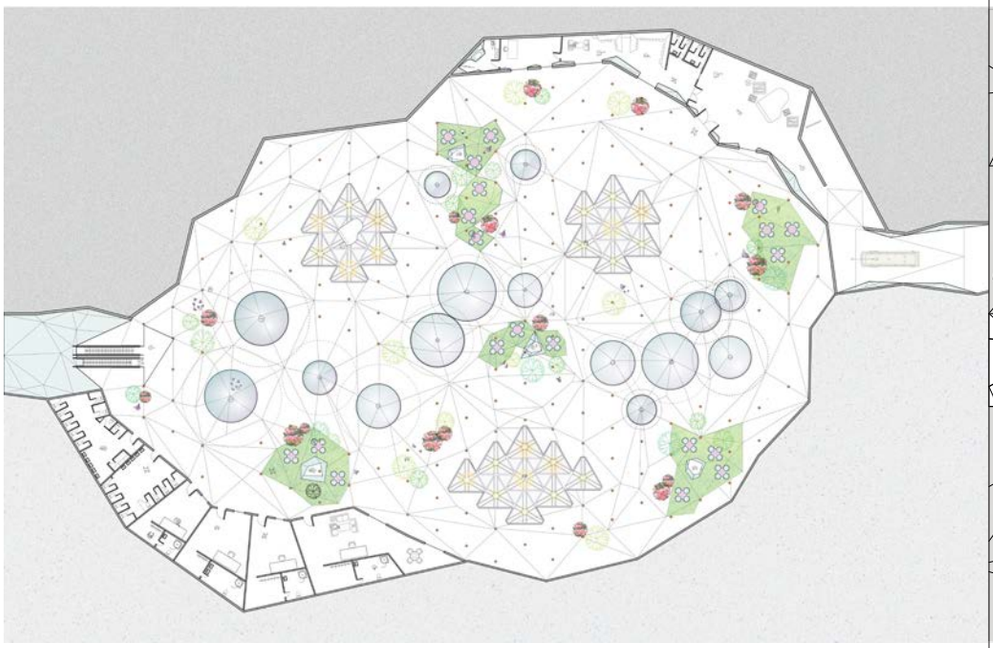
Coordinator: Stephen Deters

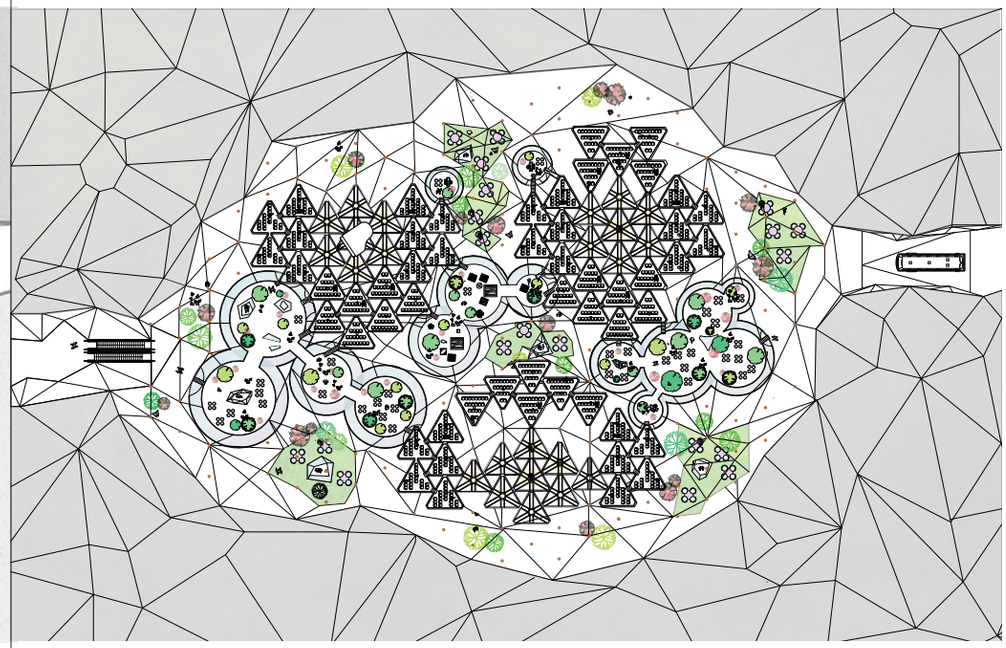
Instructors:
Lauren Lynn, Scott Uriu, Eric Nulman, Rick Gooding, Sofia Borges, Michele Saee

Studio: 202B

Student: Jaclyn Jabanto







Studio: 202B

Student: Jaclyn Jabanto

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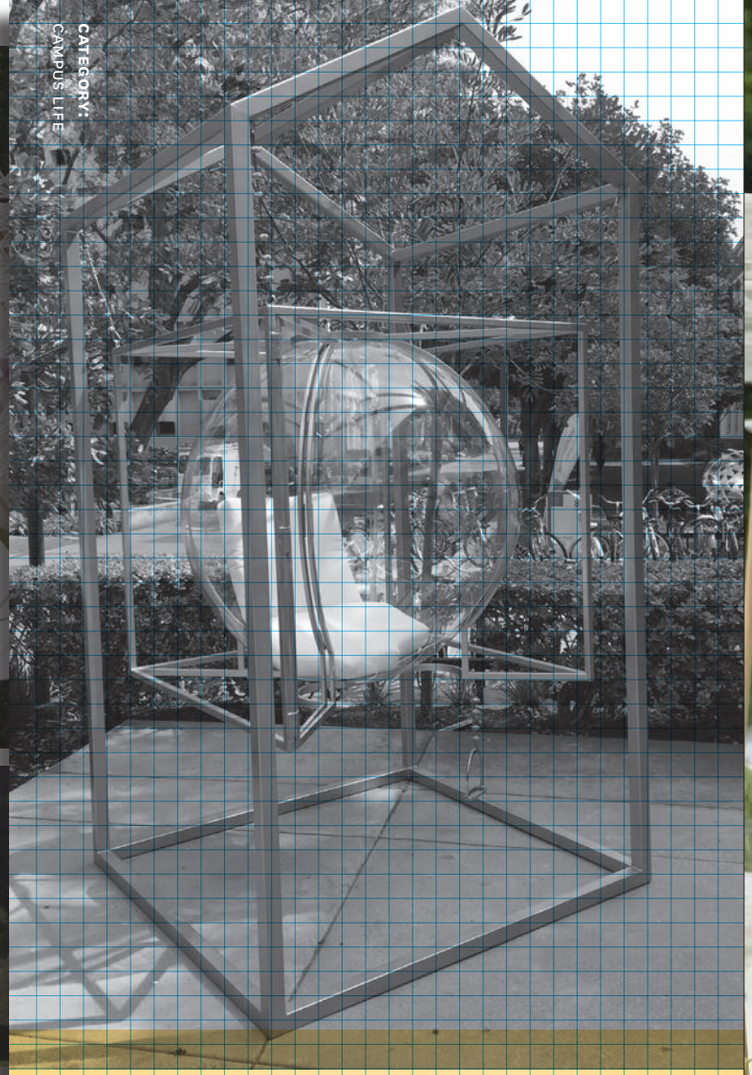
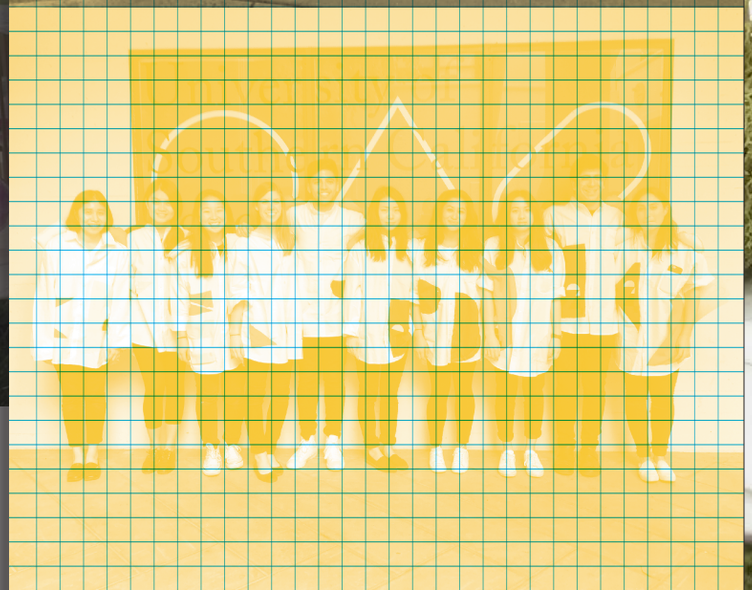
Student: Jaclyn Jabanto

CATEGORY:
CAMPUS LIFE





Studio: 202B

Student: Jaclyn Jabanto

Architectural Responses: Housing and The Urban Field

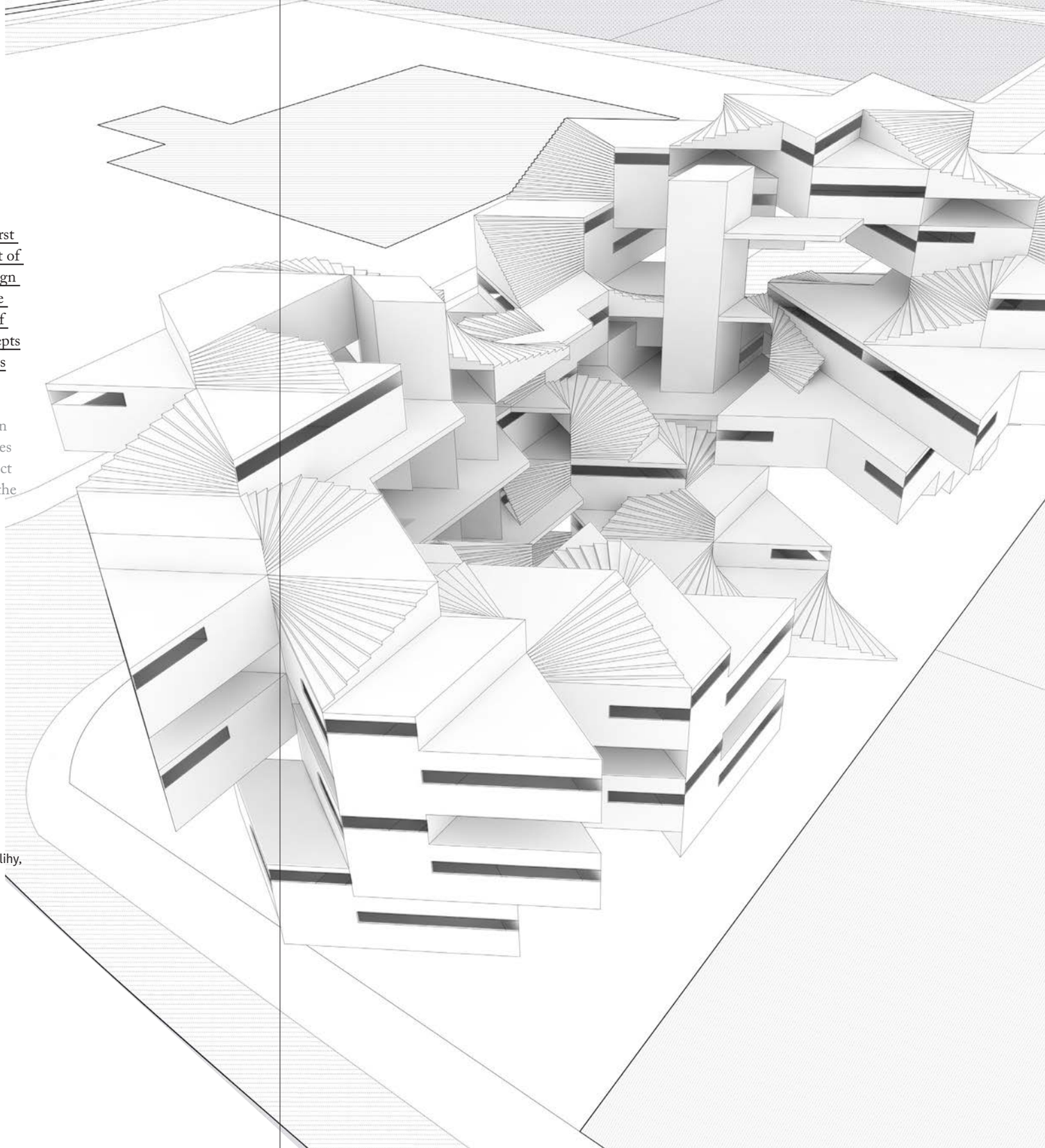
Transitioning from more abstract design problems in the first and second year, the 302a fall studio introduces the concept of multiples and the field/city. Through differently scaled design problems related to housing, students explore the difference between a single object and multiple units within a range of different sites in Los Angeles. This studio introduces concepts of urbanism, and challenges students with a variety of issues from site response to aggregate organization, circulation strategies, and how to engage the city. The spring semester 302b studio culminates the three year core sequence with an integrated, semester long design problem which incorporates issues of abstraction, site, structure, and systems. This project is typically more horizontally oriented, as a predecessor to the "vertical" comprehensive studio in fifth year.

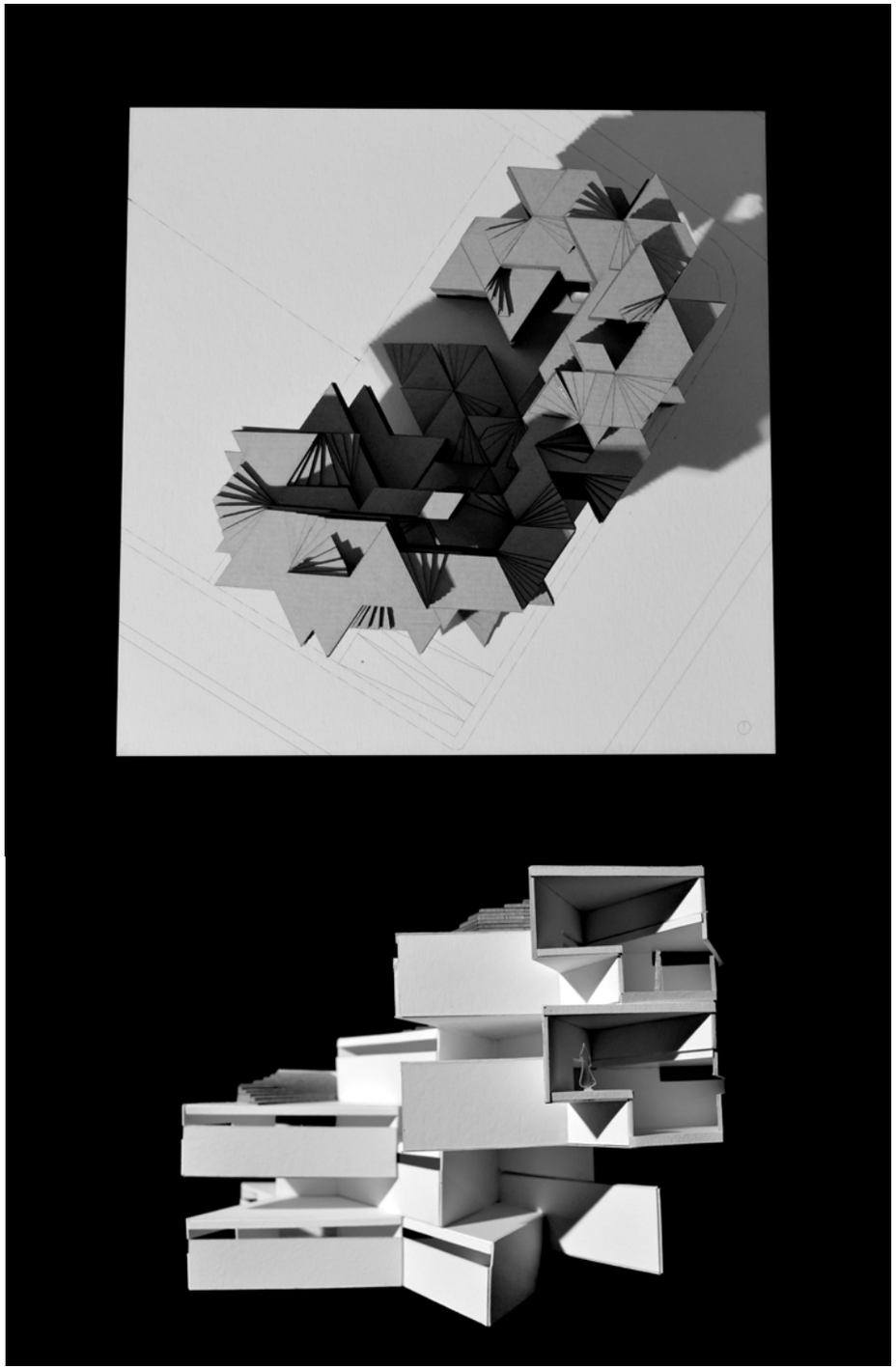
Coordinator: Andrew Liang

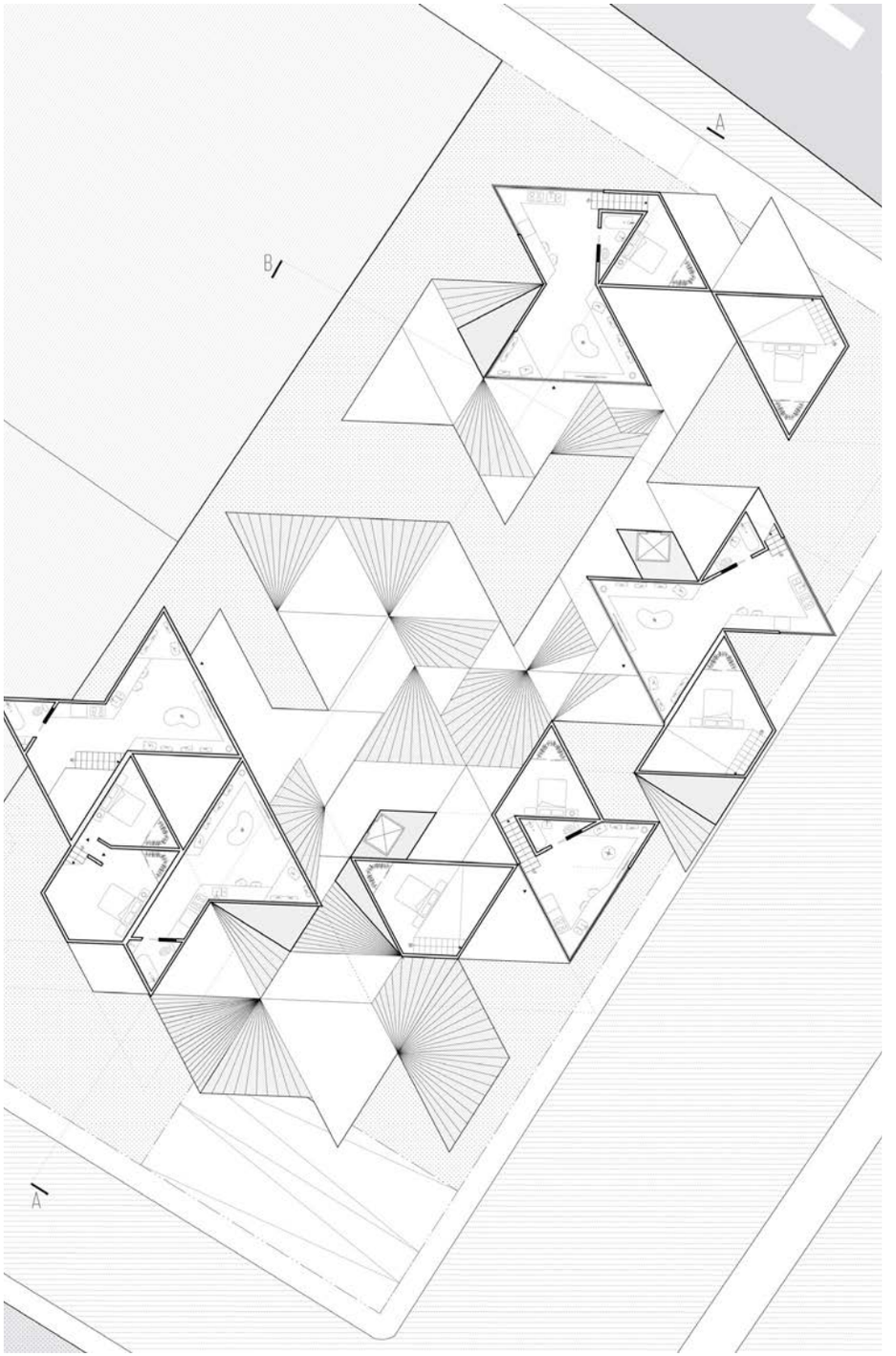
Instructors:
Victoria Coaloa, Graeme Morland
John Mutlow, Nefeli Chatzimina, Lorcan O'herlihy,
Aaron Neubert, Val Agustin

Studio: 302A

Student: Thin Nguyen



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A

Architectural Responses: Housing and The Urban Field

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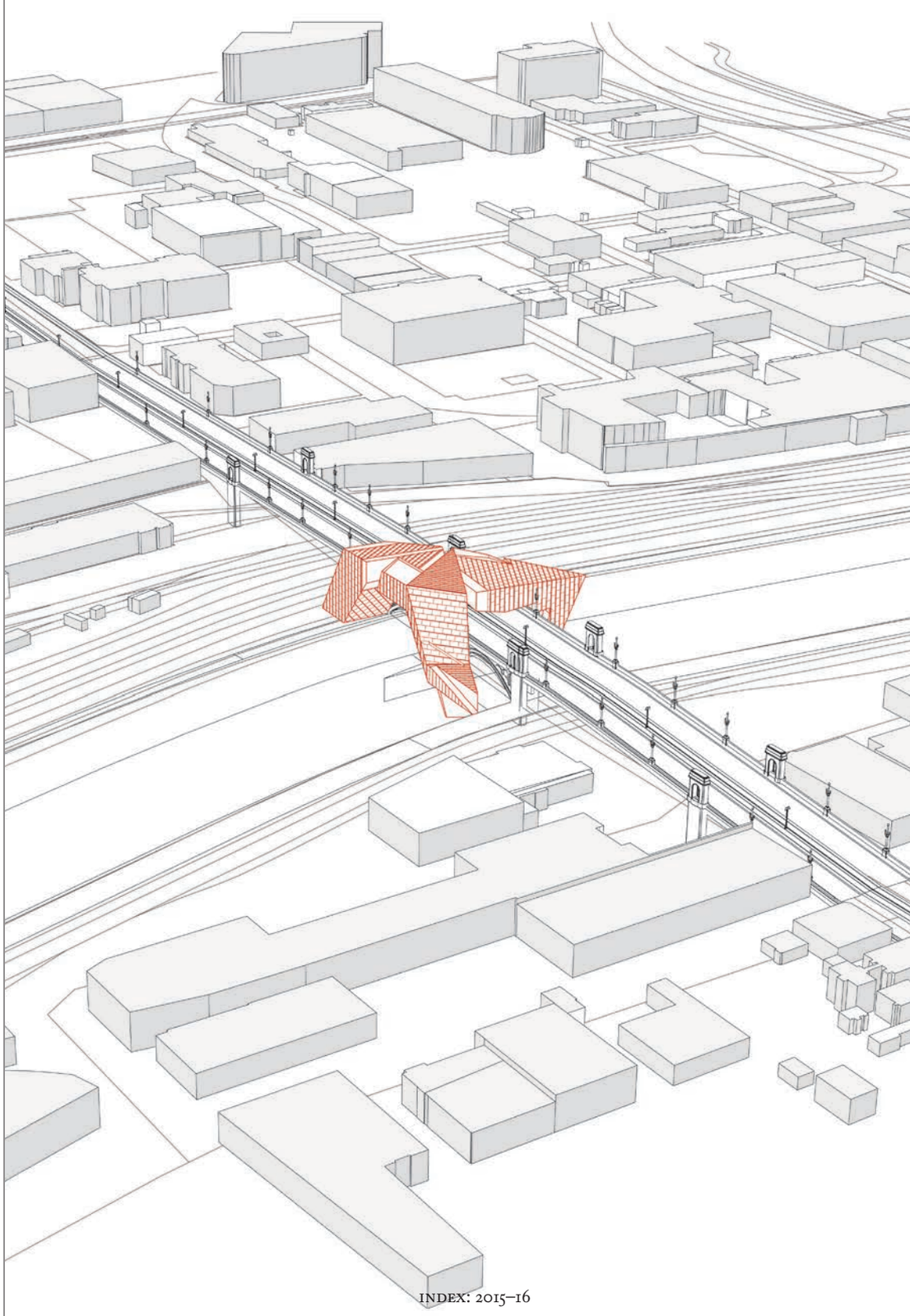
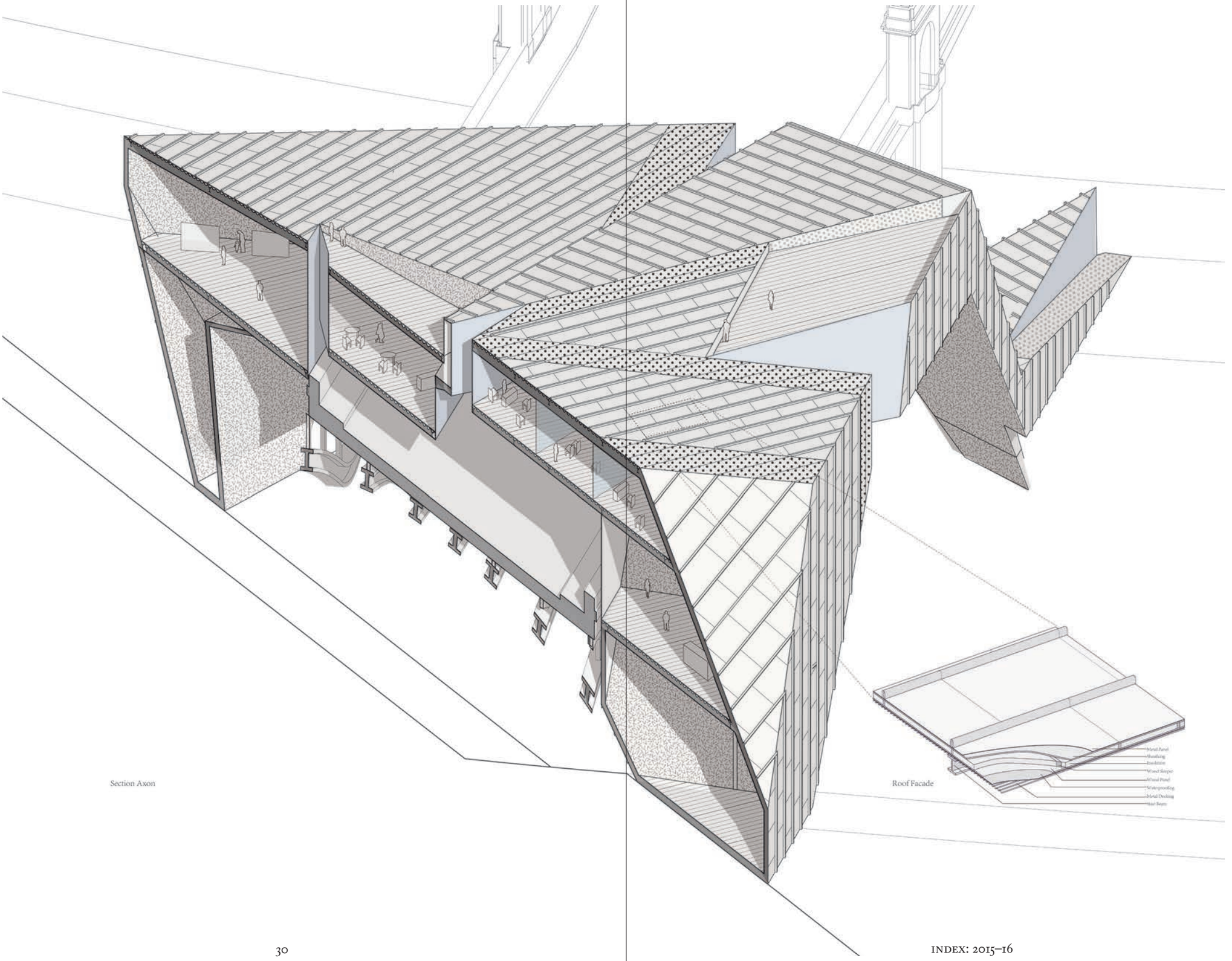
THIRD YEAR

Coordinator: Alvin Huang

Instructors:
Lisa Little, Geoffrey von Oeyen, Mario Cipresso
Graeme Morland, Maria Esnaola, Charles Lagreco
Jennifer Siegal

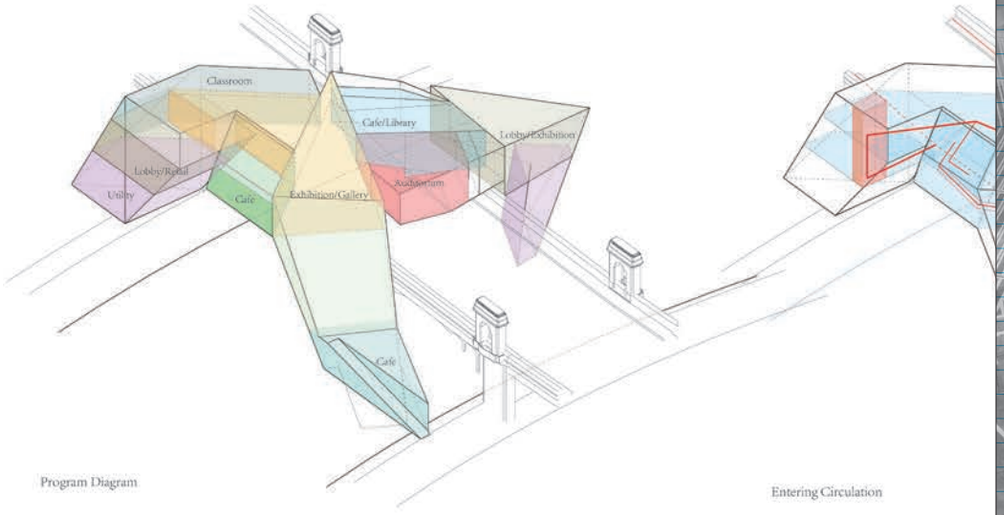
Studio:	**Student:**
302B	Kuangyu Xiong





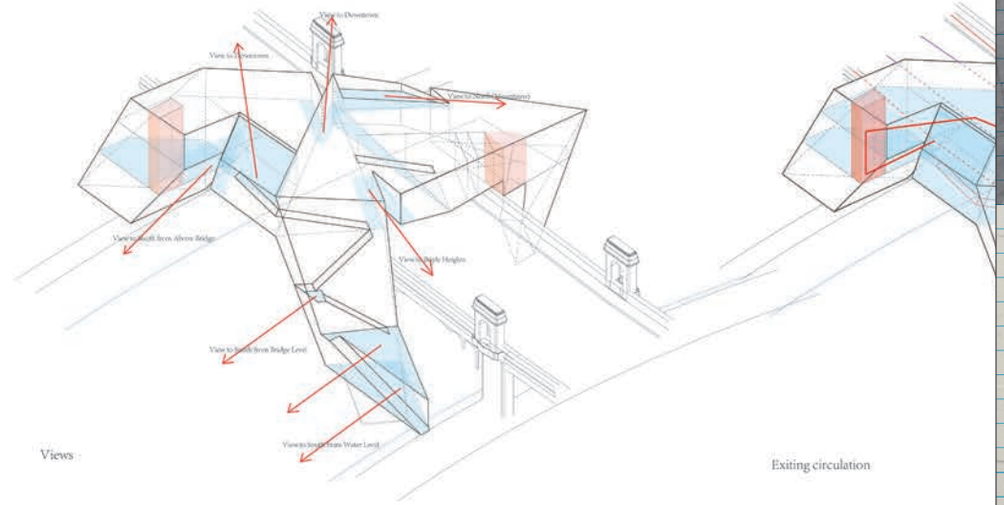
Section Axon

Roof Facade



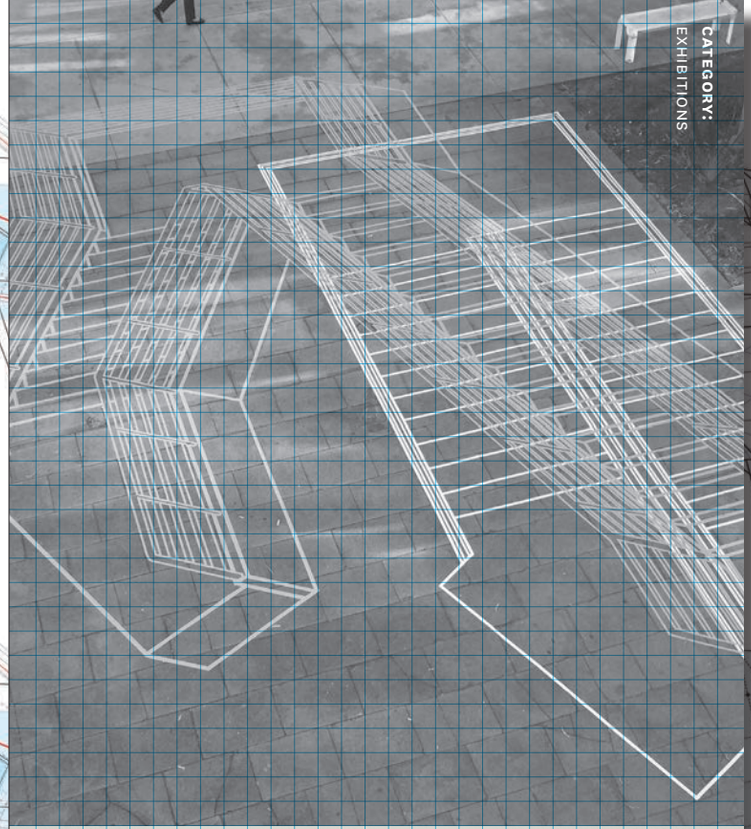
Program Diagram

Entering Circulation



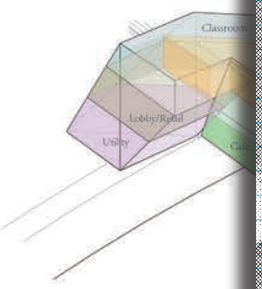
Views

Exiting circulation

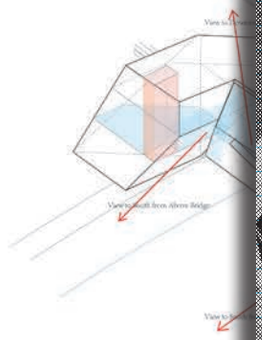


CATEGORY:
EXHIBITIONS

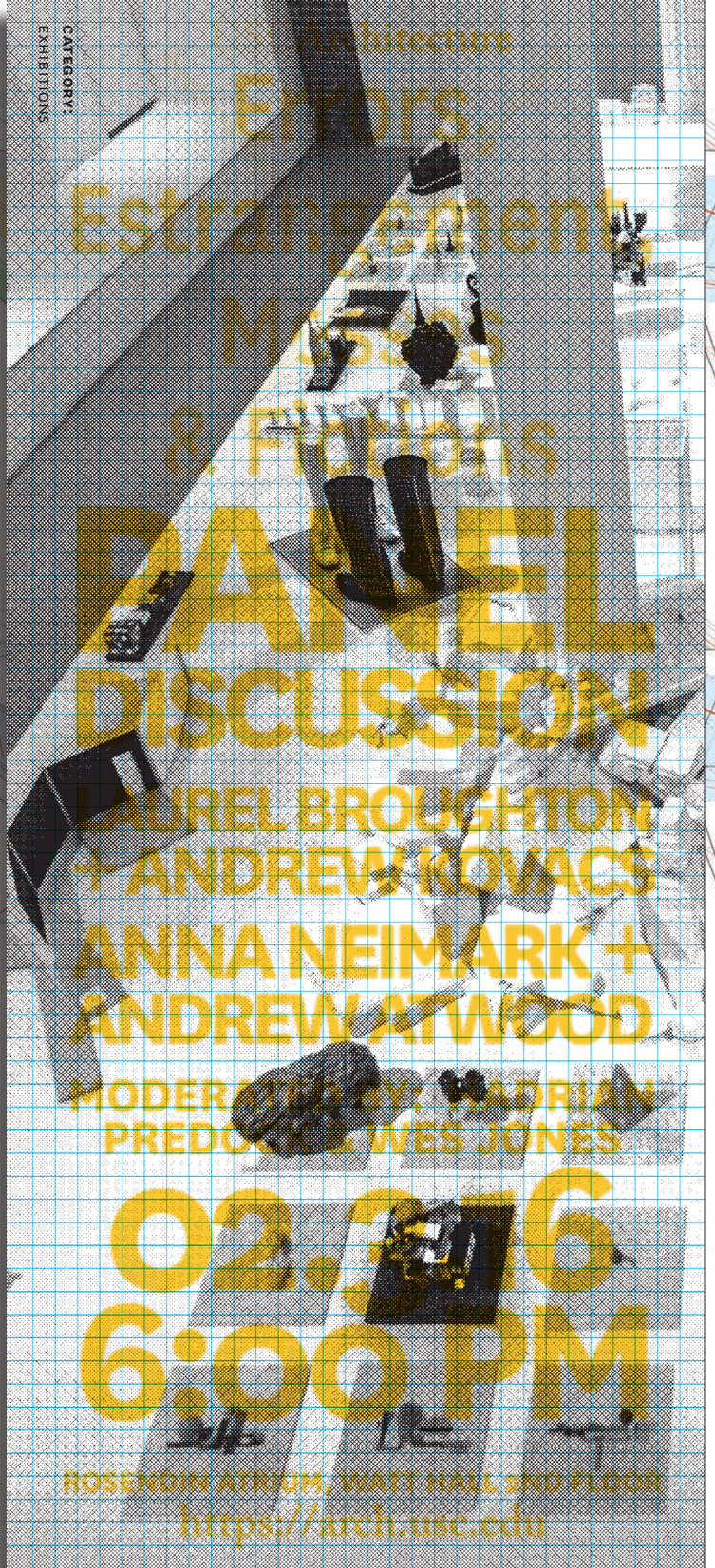
CATEGORY:
VISITORS

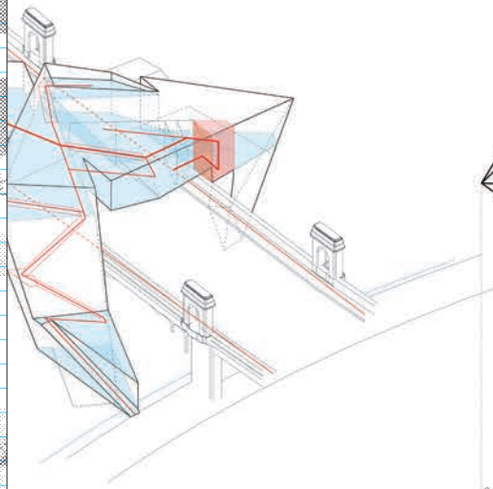


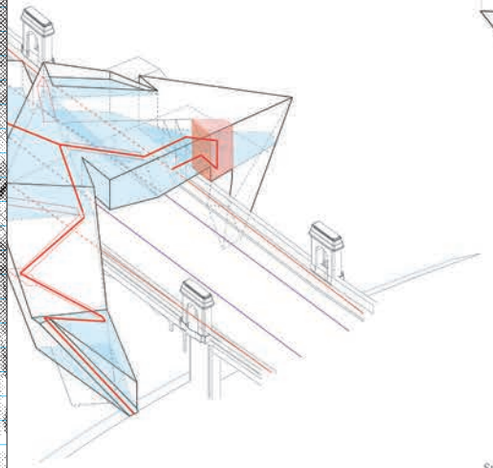
Program Diagram

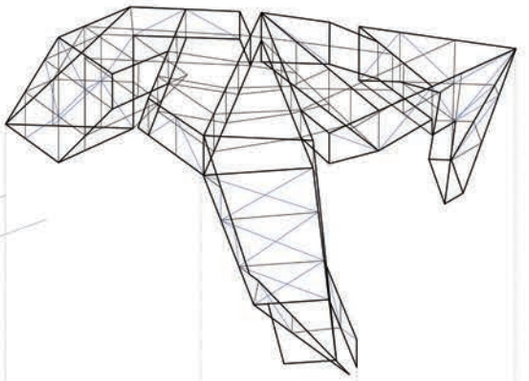


Views

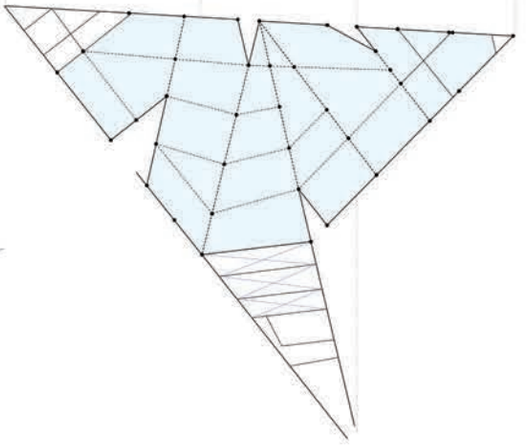








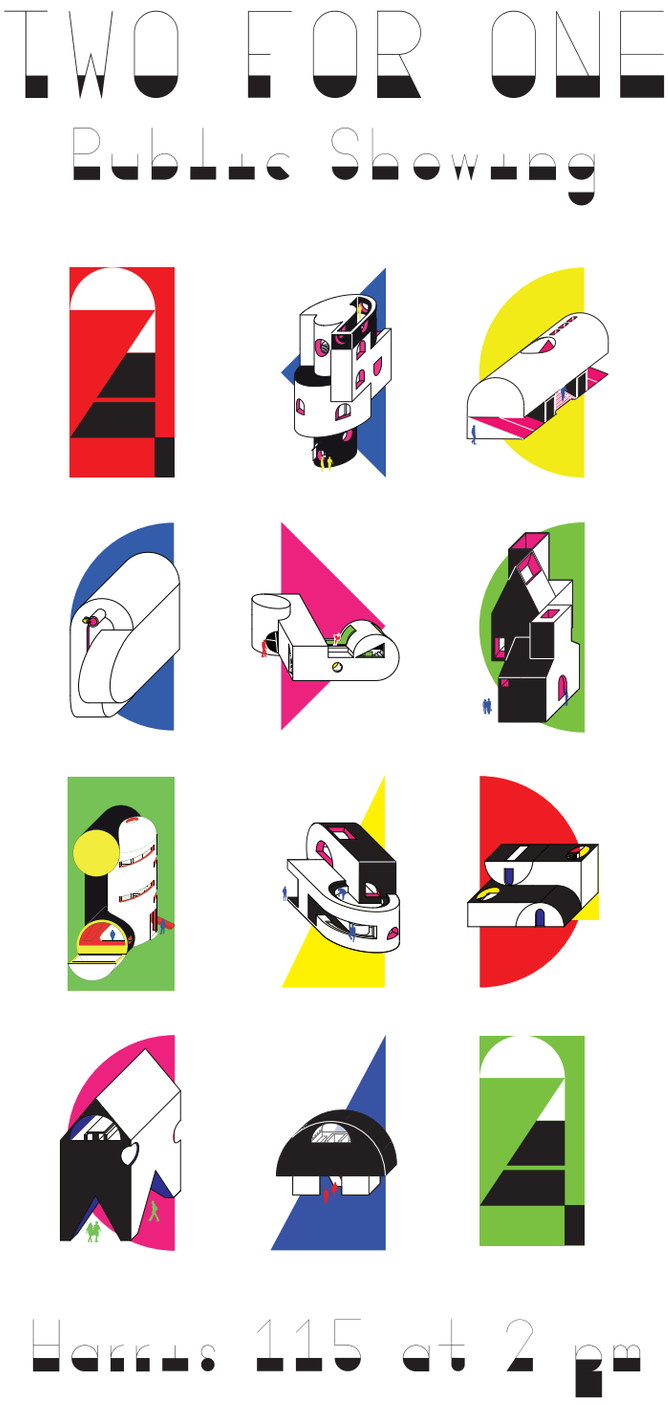
Structure Diagram



Structure from Plan

Architectural Topics

The 4th year topic studios introduce students to more advanced themes in architecture while allowing them the freedom to select and lottery into particular studios and to work with particular faculty members. Topic studios typically range from smaller focused inquiries to larger, broader themes, which present students with a range of choices. Topic studios work on more advanced themes that might introduce students to sophisticated tools, technology and thinking. Readings and research typically accompany these studios as a basis for developing the design problems. Topics are sometimes group oriented and sometimes individually oriented. Topic studios work on a wide range of sites and through different kinds of media. Topic studios during the 15–16 year worked on projects that ranged from a design build focused studio working on micro units to a "new society", desert island community where students designed their clothing, the objects they used, the architecture they lived in, and the exhibition materials. Topics are also a place to focus on and experiment with tools, fabrication and technology.



Instructor:
Gary Paige

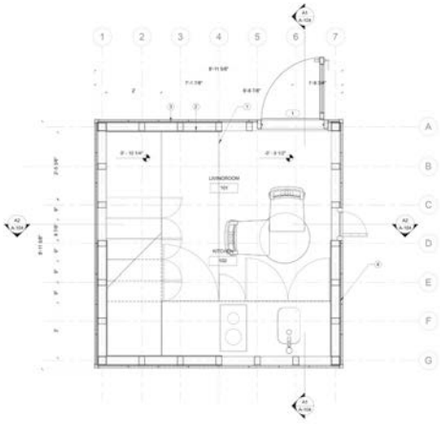
Project and Approach: Design + Research + Fabrication

In brief, the project is to design and build an innovative net-zero micro house with a livable floor area between 100 and 400 square feet, an overall footprint not to exceed 8 by 20 feet, and a construction budget not to exceed $20,000. The approach to the studio will involve working individually and collaboratively as a team. Prof. Anders Carlson will be consulting with us on structural issues while A. Zahner Co., the internationally acclaimed metal fabrication firm and builders of such projects as Frank Gehry's Ohr-O'Keefe Museum, Steven Holl's Turbulence House, Zaha Hadid's Broad Art Museum and others will assist with fabrication.

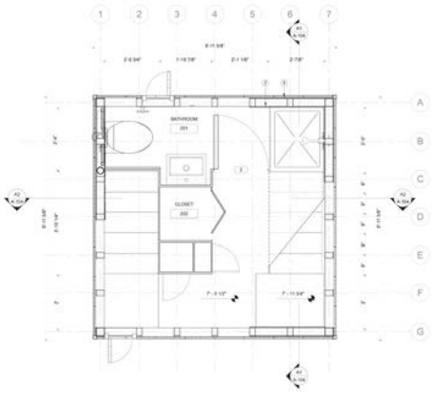
This fall the studio will focus on accomplishing several things: generate schematic design options for the micro- house as well as strategies for aggregation, work with Zahner and other consultants in a design-assist capacity in order to develop the design, produce the construction documents, develop a brand and graphic identity, generate communications material for social media and public outreach, and, oversee fabrication of the chassis and frame. The spring and summer semester studios will be devoted to collaborating with Zahner in the fabrication of the envelope as well as the interior fittings, operating and testing the micro-house and, continuing to work on communications material.

Studio: 402A

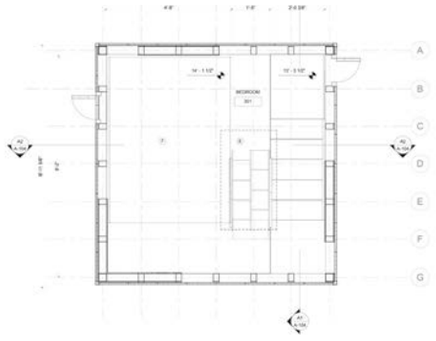
Student: Tannaz Mohtasebi



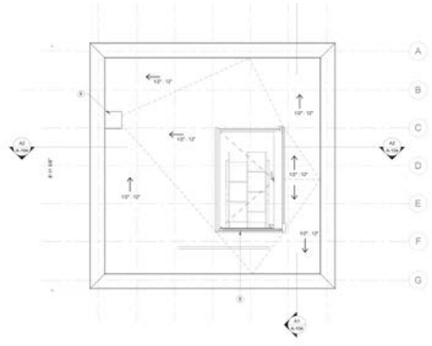
A1 FIRST FLOOR PLAN



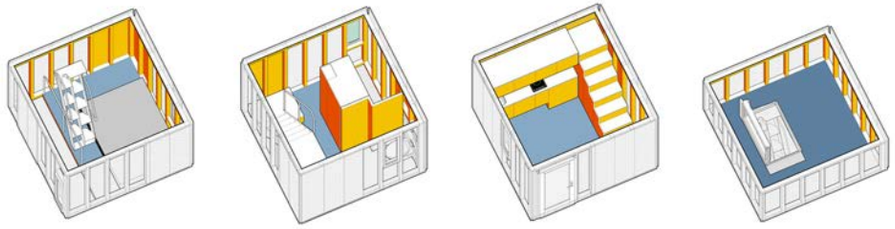
A2 SECOND FLOOR PLAN

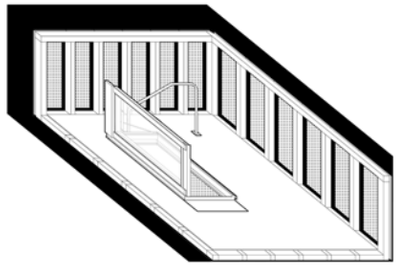


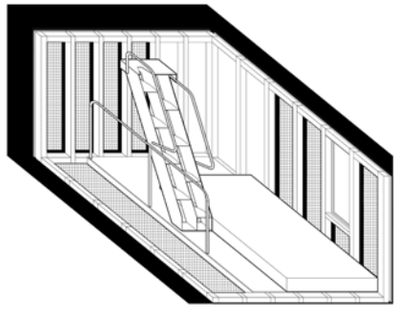
A1 THIRD FLOOR PLAN

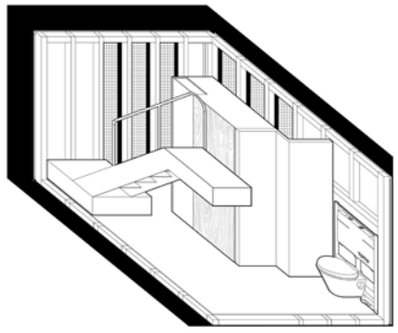


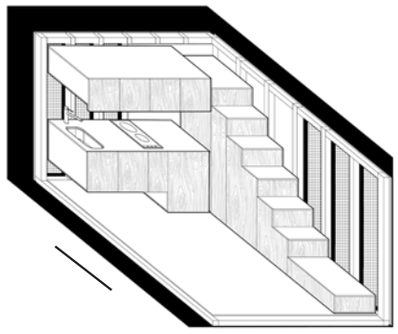
A2 ROOF TERRACE PLAN







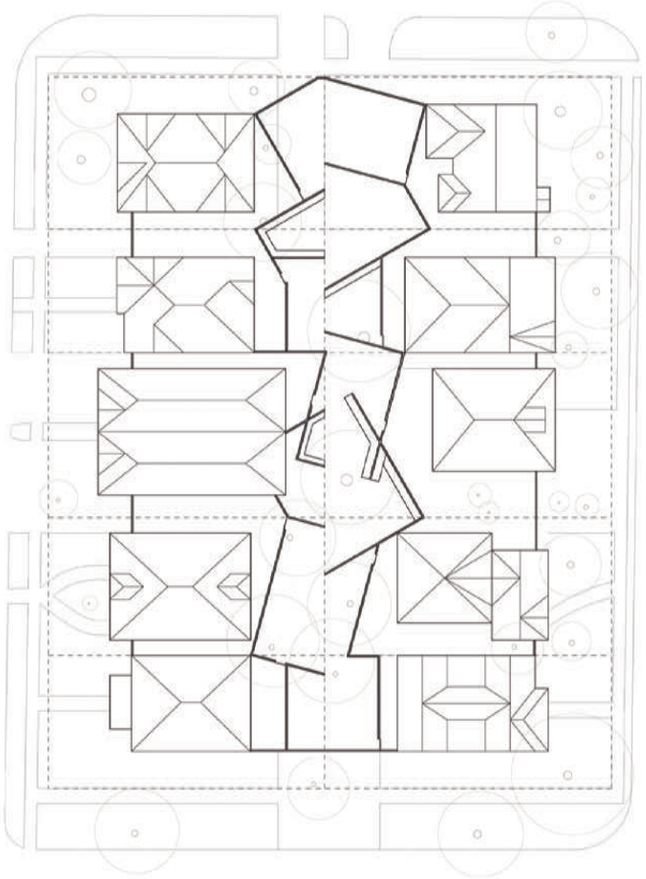




Studio: **Student:**
402A Tannaz Mohtasebi

Instructor:
Victor Jones

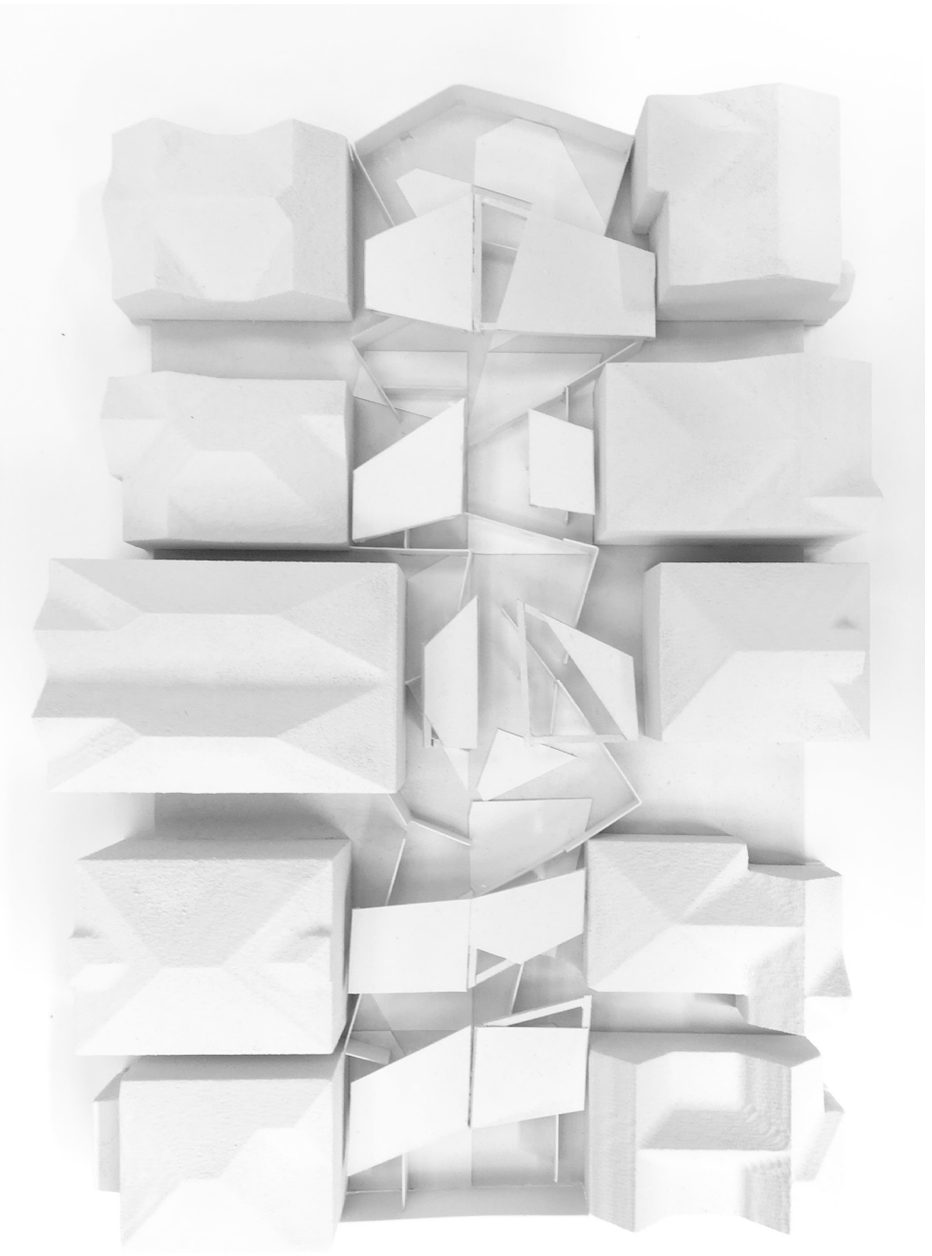
The backyard renovation responses to the dramatic social changes and conflicts in Third Ward district, Houston. New comers tend to isolate themselves from the indigenous community through fences, creating a sense of insecurity in the neighborhood. The project proposes a new policy that suggests 10% of the property dedicate to communal space, which could potentially bring back the historical shared backyard typology in the district, and create a focal point within a block to promote socialization among residents. The new location of fences creates a private backyard for each lot and an exclusive access to the communal space. The new fence placement, floor system, and shading also suggest the property line to respect residents' ownership. As an urban living space, backyard features the built-in counters and seating for various program spaces.

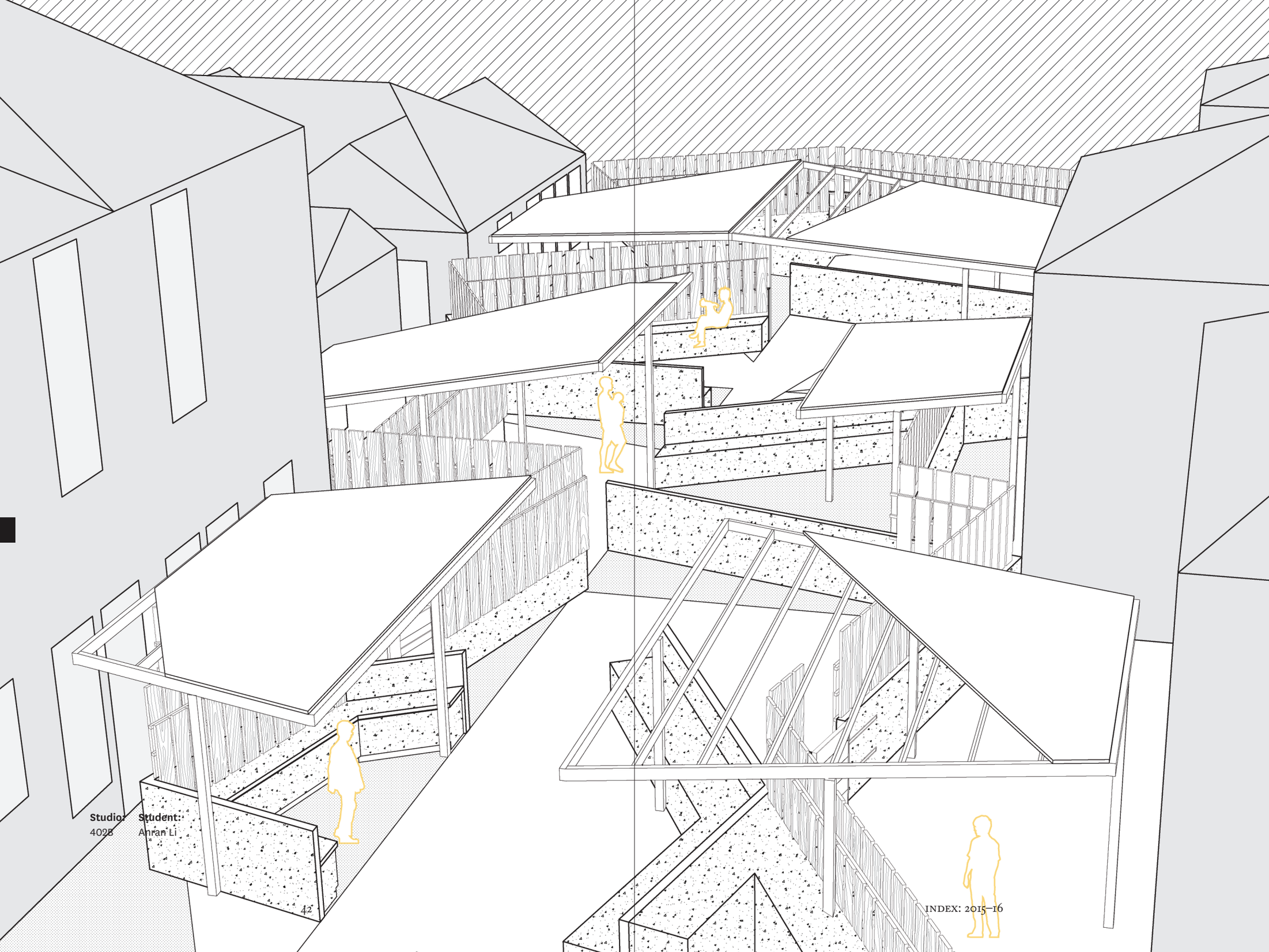


FOURTH YEAR

Studio: 402B

Student: Anran Li





Studio: 402B

Student: Anran Li

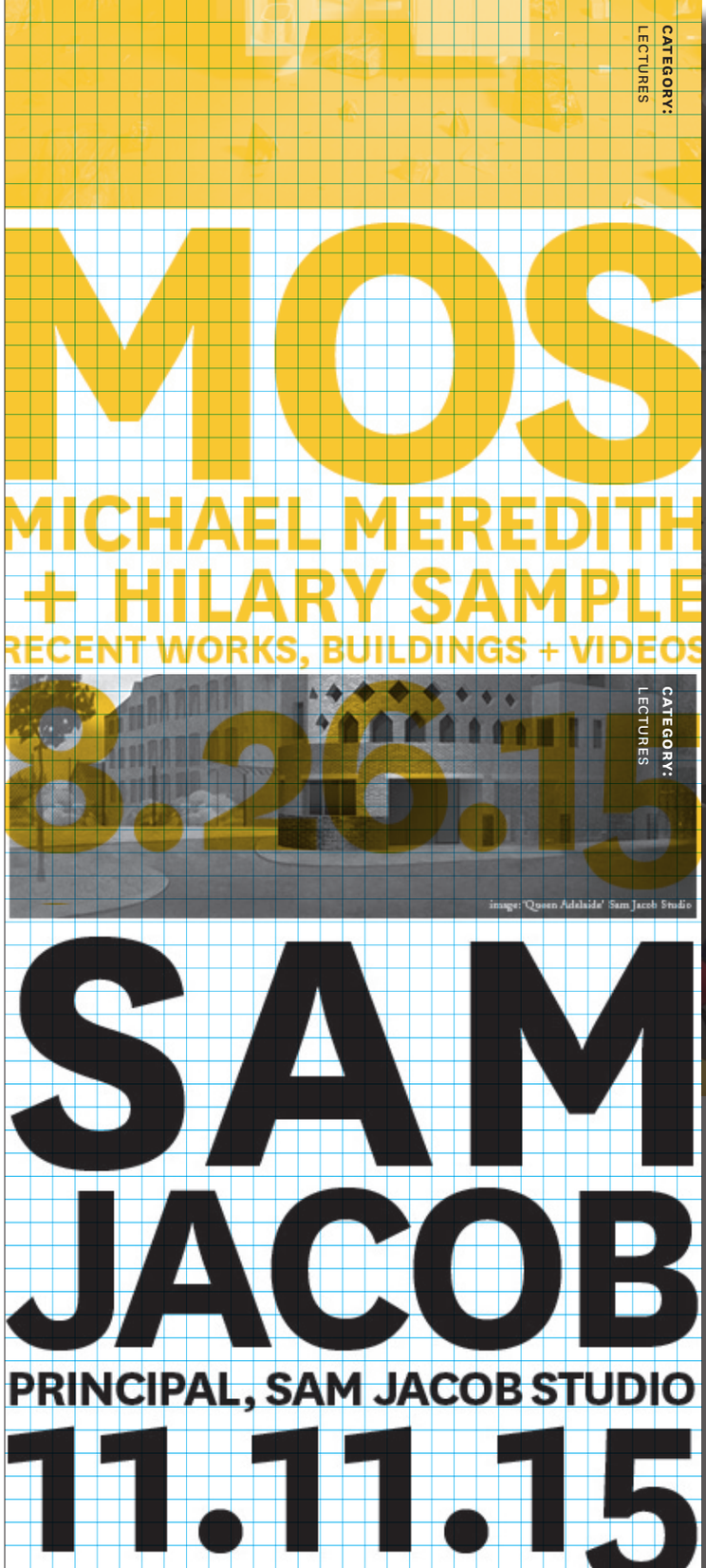
Instructor:
Laurel Consuelo Broughton

We live in strange and interesting times. With the death of the digital project, the discipline of Architecture struggles for conviction and a guiding practice while the profession of Architecture struggles for a social relevance beyond the glossy capitalist or political symbolism of museums and skyscrapers. In its strongest moments, Architecture shaped and radically changed daily life. Architects, artists, other thinkers have throughout history used permutations of the manifesto as a launching pad for thinking about new ways of life. From Vitruvius' Treatise, to the inhabitants of Brooks Farm, to the Quakers, to the Futurists, the Dadaists, the Surrealists, to the Bauhaus, to the Constructivists, to Superstudio and Ant Farm, radical spatial and object design has always been inter twined with new visions for living. The manifesto is the public declaration of those visions, a guideline for achieving them and a call to arms to distinguish a group's cause from the status quo. As architects and designers we encounter documents all the time that can be understood as kinds of manifestos—artist's statements, studio briefs, competition briefs, or even design and planning guidelines. Each of these document types also outline a system of belief to be transmitted into designed objects and spaces.

Desert Island Studio over the course of a semester formed a new community, writing a manifesto of their design beliefs and designing expository objects (font, flag, uniforms), tools, and finally the island and the architectures that the community inhabited. Known as 2-4-1, the new community meshed rigorous geometry paired with consumerism. The exhibition at the end of semester project displayed the customs, beliefs, and artifacts of 2-4-1 through designed ephemera, objects, and buildings alongside drawings, representations, guidebooks, demonstration videos and a performance by the students.

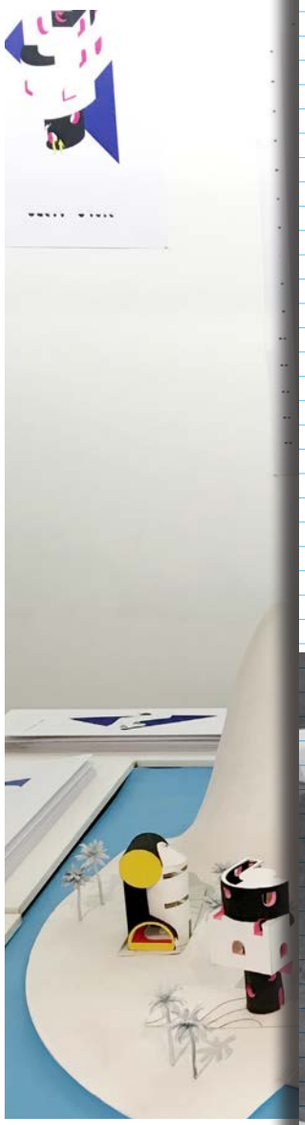
Studio: 402B

Students:
Kylie Wong, Kodchamon Archamongkol, Molli Worb, Shanna Whelan, Emelyn Najera, Amelia Lin, Hamad Almuzaini, Rami Sarabi, Qian Xiao, Claire Mangubat

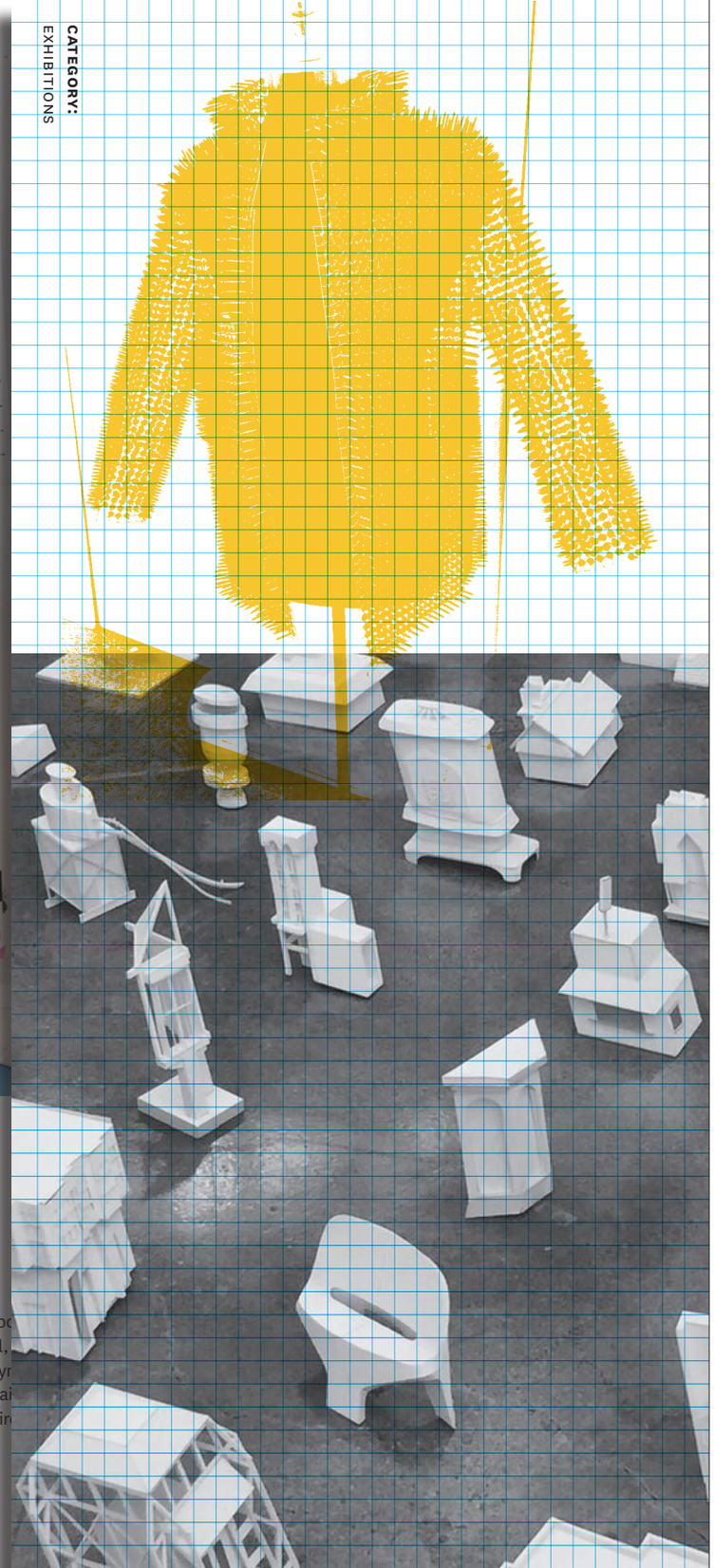


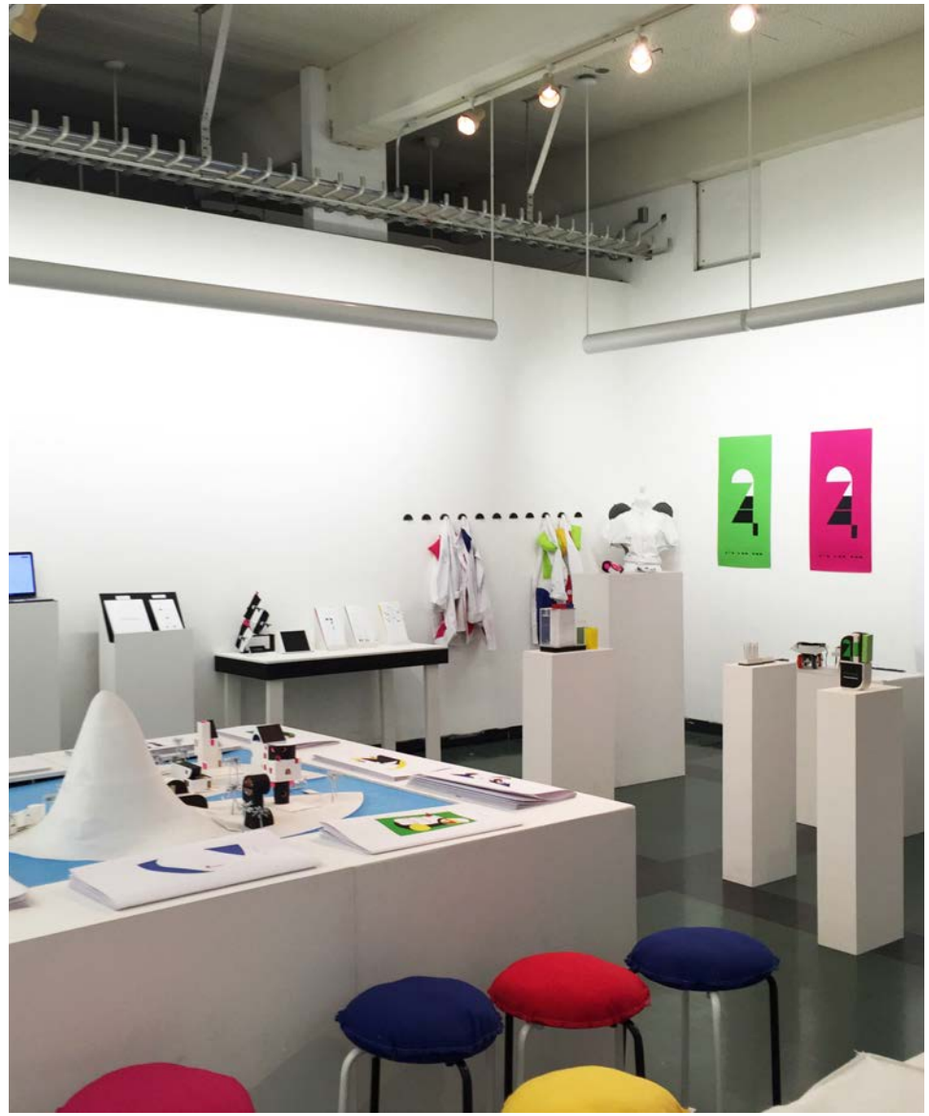
Studio: 402B

Students: Kylie Wong, Kodchamon Archamongkol, Molli Worb, Shanna Whelan, Emelyn Najera, Amelia Lin, Hamad Almuzaini, Rami Sarabi, Qian Xiao, Claire Mangubat



CATEGORY:
EXHIBITIONS





Studio: 402B

Students:
Kylie Wong, Koc
Archamongkol,
Whelan, Emelyr
Hamad Almuzai
Qian Xiao, Clair

Instructor:
Roland Wahlroos Ritter

Wet Suits

When we re-visit the question of building designs today, are we still asking the right question? What if we, instead of approaching the question of design through the invention of ever new formal expression, we begin to develop our concepts as a response to hyper-local conditions?

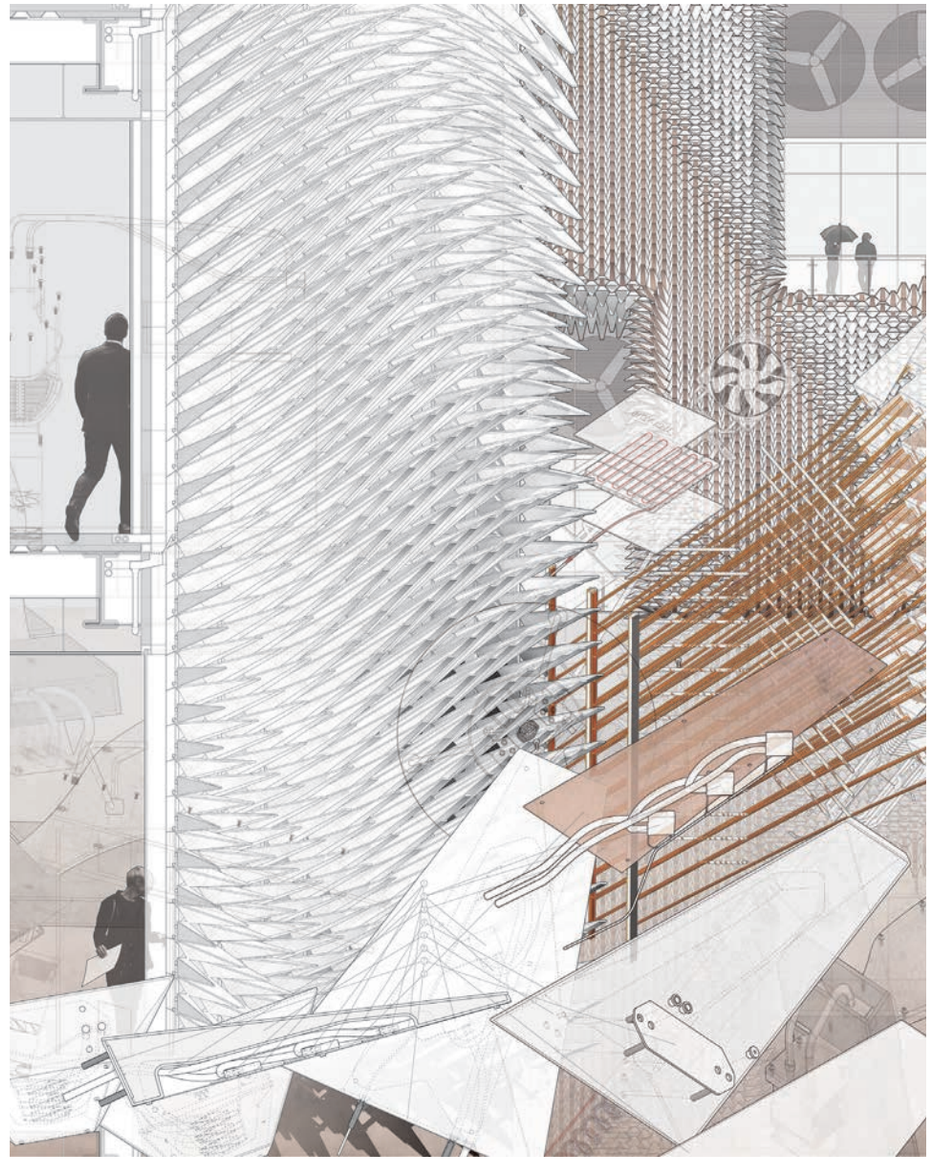
Confronted with a massive, existential drought in California, can we develop building concepts that are less thirsty? Can buildings actually produce water instead of consuming it? Can we imagine an architecture for the arid landscape that unravels an immense beauty because it conserves water? The studio will challenge the contemporary notion of building design and envelope systems. The students are asked to develop speculative building and—ultimately—skin concepts for an arid, urban landscape.

The studio will embark on an initial quantitative research in water related issues. The research will culminate in a research book that provides the basis for the design and development of performative building systems.

The vehicle for the design of these performative building systems will be a small high-rise building in downtown Los Angeles. The high-rise, by its very own logic of existence as a typology, inevitably reaches a critical mass beyond which we can call it— in Koolhaas' terms—a Big Building. As such the skyscraper defies modernist paradigms, while ironically at the same time it serves as the iconic representation of progress in modern architecture. Conceived as spaces of proposed flexibility the skyscraper unmasks 'the imposition of a theoretical average at the expense of both character and precision—entity at the price of identity'.

Although the studio will have to address issues such as circulation, structure, program and building systems, we will remain primarily interested in evolving a new typology of the high-rise building. Instead of letting pragmatic issues dictate the evolution of the design, we will instrumentalize gravity, environmental conditions, programmatic necessities as drivers for generative sequences to design intelligent, performative skins that embrace the notion of water—wet suits.

Studio: **Students:**
402B Christian Behling



Architectural Responses: Comprehensive Building

The fifth and culminating year in the BArch program offers students a comprehensive design studio in the fall semester and the degree project studio in the spring. The comprehensive studio is a recursion of the 3rd year integrated studio with an emphasis on verticality. Students will learn the culture and technical issues surrounding vertical buildings while grappling with a wide range of subjects that all contribute to the broad scope of architecture. These include site, program, structure, envelope, circulation, sustainability, systems, and formal expression. The 500 comprehensive studio often travels outside of Los Angeles to learn about other cities with tall buildings. Fall 2015 brought the studio to San Francisco and its amazing architecture history and culture.

The 502 degree project studio begins in the fall with the 501 research seminar. Students choose the studio and faculty member they wish to work with at the beginning of each year. Depending on the section, studios range from focused and collective design efforts to a more individually based model. Topics presented to the students to work on are all current issues in architecture and often related to deeper more disciplinary pursuits. 2015–16 saw a compelling range of studios working on subjects like pop culture, craft, digital computation, the future, architecture and weather and others. These deeper immersions into the discipline of architecture allow students to explore and research freely before entering the professional sphere upon graduation.

FIFTH YEAR

Coordinator: Roland Walroos-Ritter

Instructors:
Eric Nulman, John Frane, Charles Lagreco, Patrick Tighe, Olivier Touraine, Michele Saee, Mario Cipresso

Studio: 500

Student: Zhentao Feng

Architectural Degree Project

The fifth and culminating year in the BArch program offers students a comprehensive design studio in the fall semester and the degree project studio in the spring. The comprehensive studio is a recursion of the 3rd year integrated studio with an emphasis on verticality. Students will learn the culture and technical issues surrounding vertical buildings while grappling with a wide range of subjects that all contribute to the broad scope of architecture. These include site, program, structure, envelope, circulation, sustainability, systems, and formal expression. The 500 comprehensive studio often travels outside of Los Angeles to learn about other cities with tall buildings. Fall 2015 brought the studio to San Francisco and its amazing architecture history and culture.

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FIFTH YEAR

Coordinator: Doris Sung

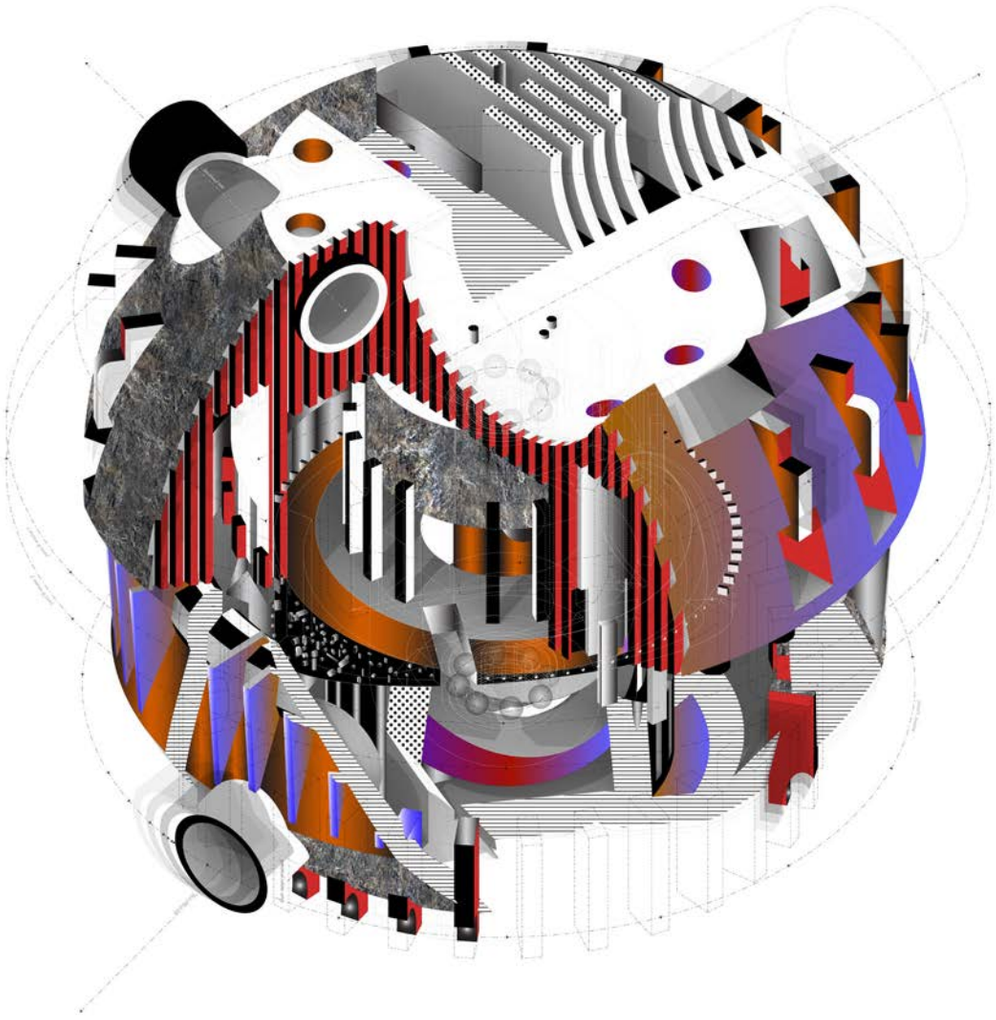
Instructors:
Eric Haas, Alice Kimm, Andy Ku, Lee Olvera, Rob Ley, Hadrian Predock, Warren Techentin

Student:

Henry Liu

Studio: 502

Instructor: Andy Ku

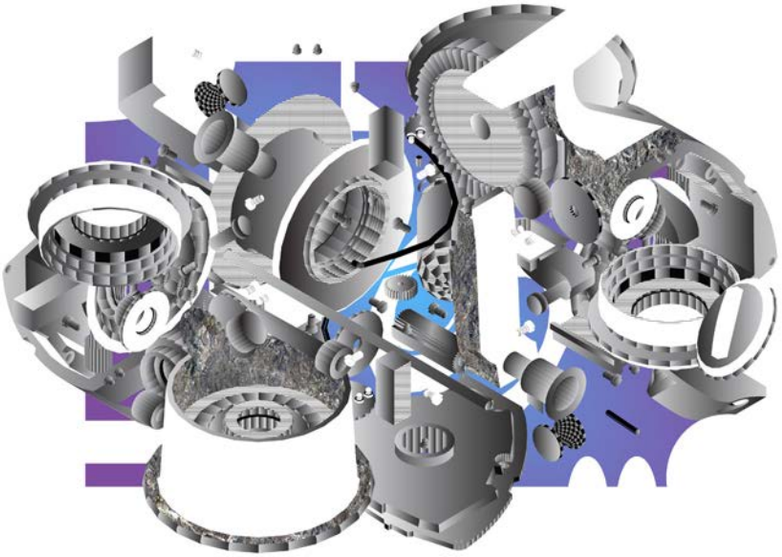


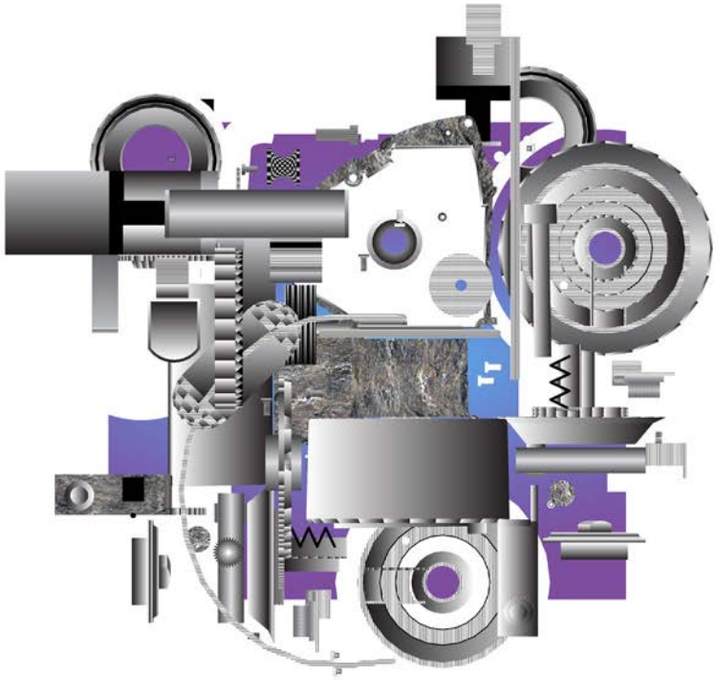
Studio: 502

Student: Henry Liu

Studio: 502

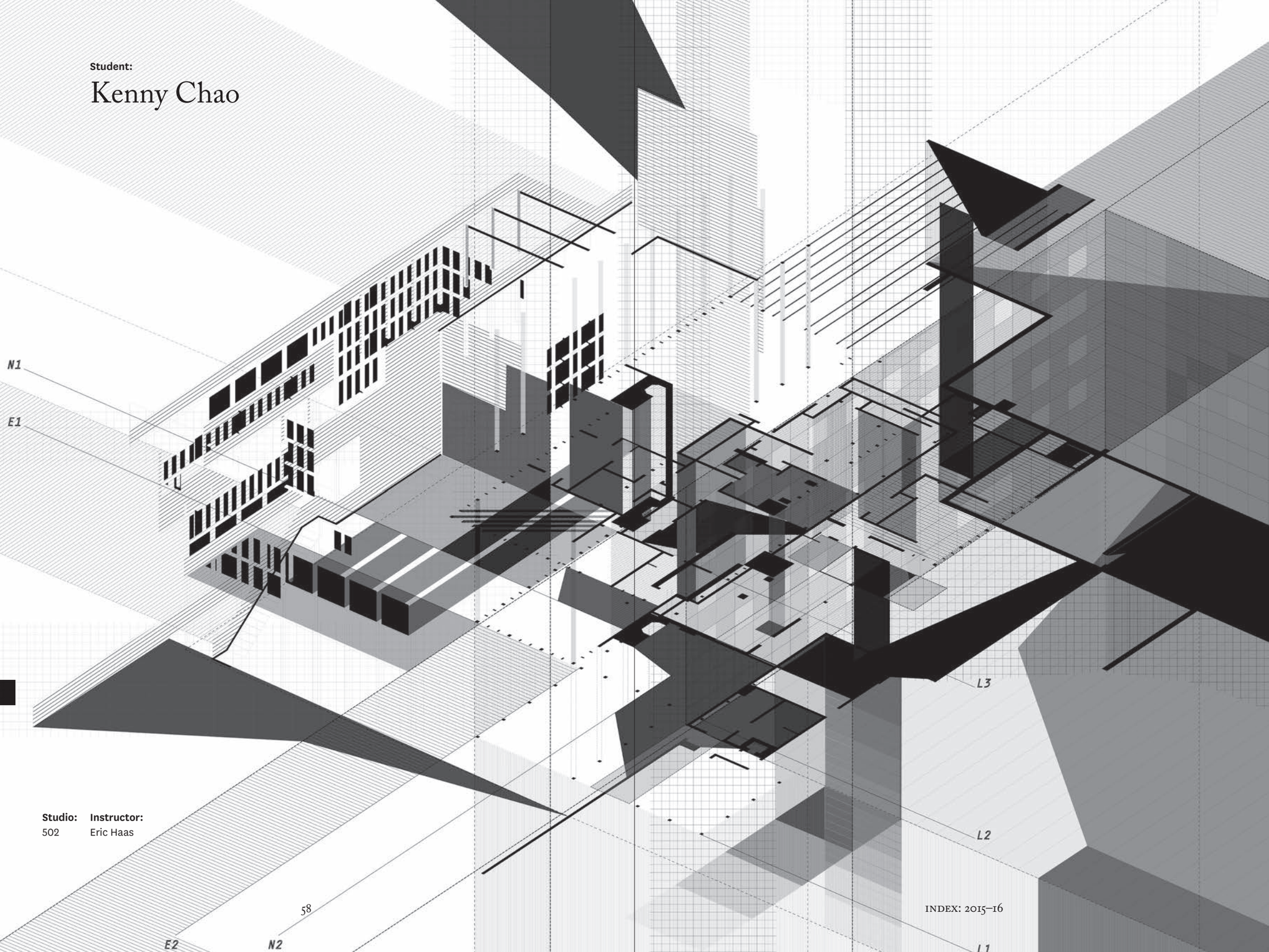
Student: Henry Liu





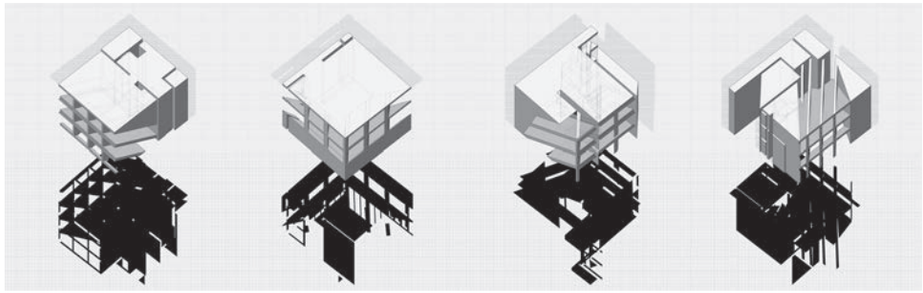
Student:

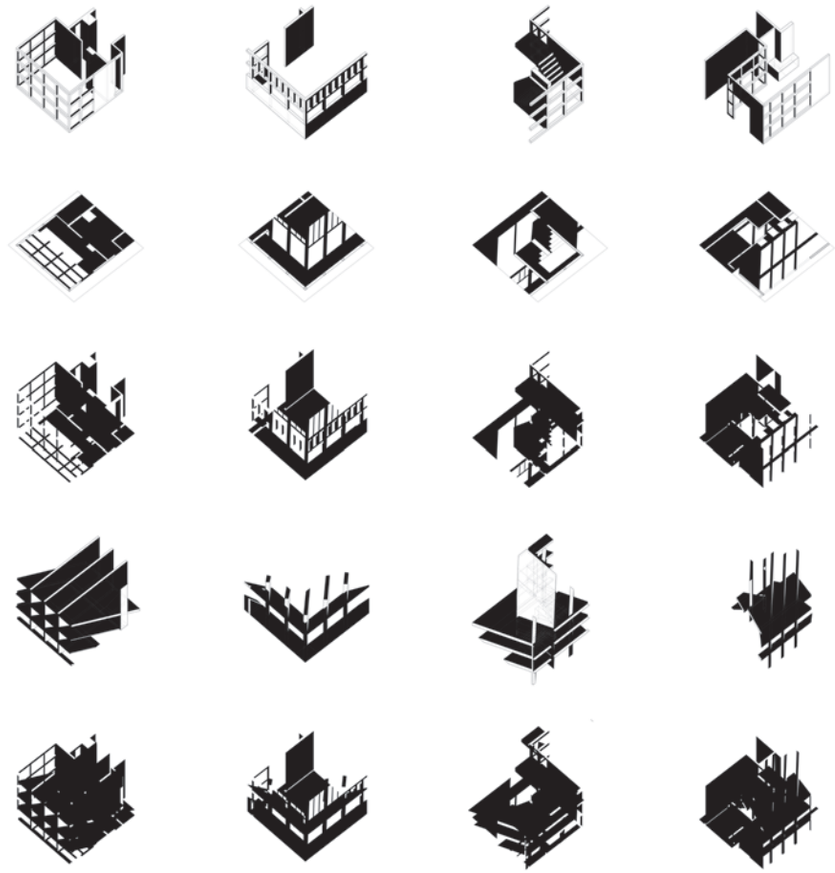
Kenny Chao



Studio: 502

Instructor: Eric Haas

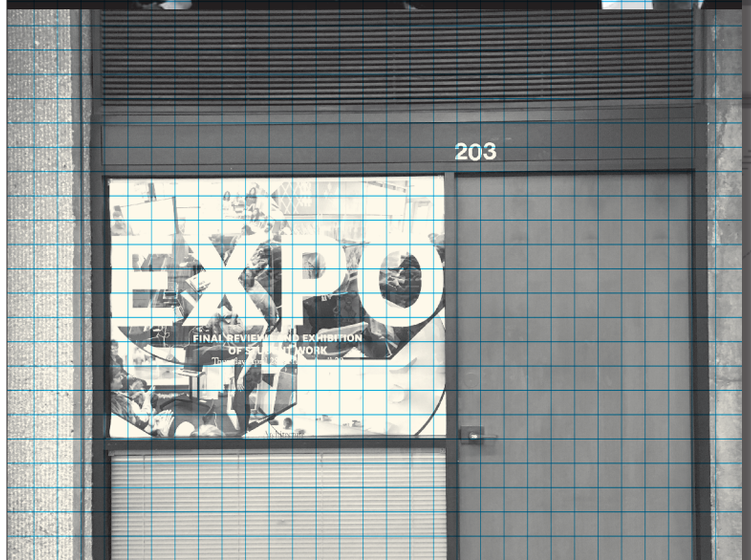


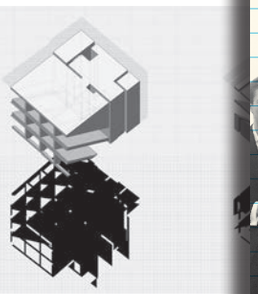


Studio: 502

Student: Kenny Chao

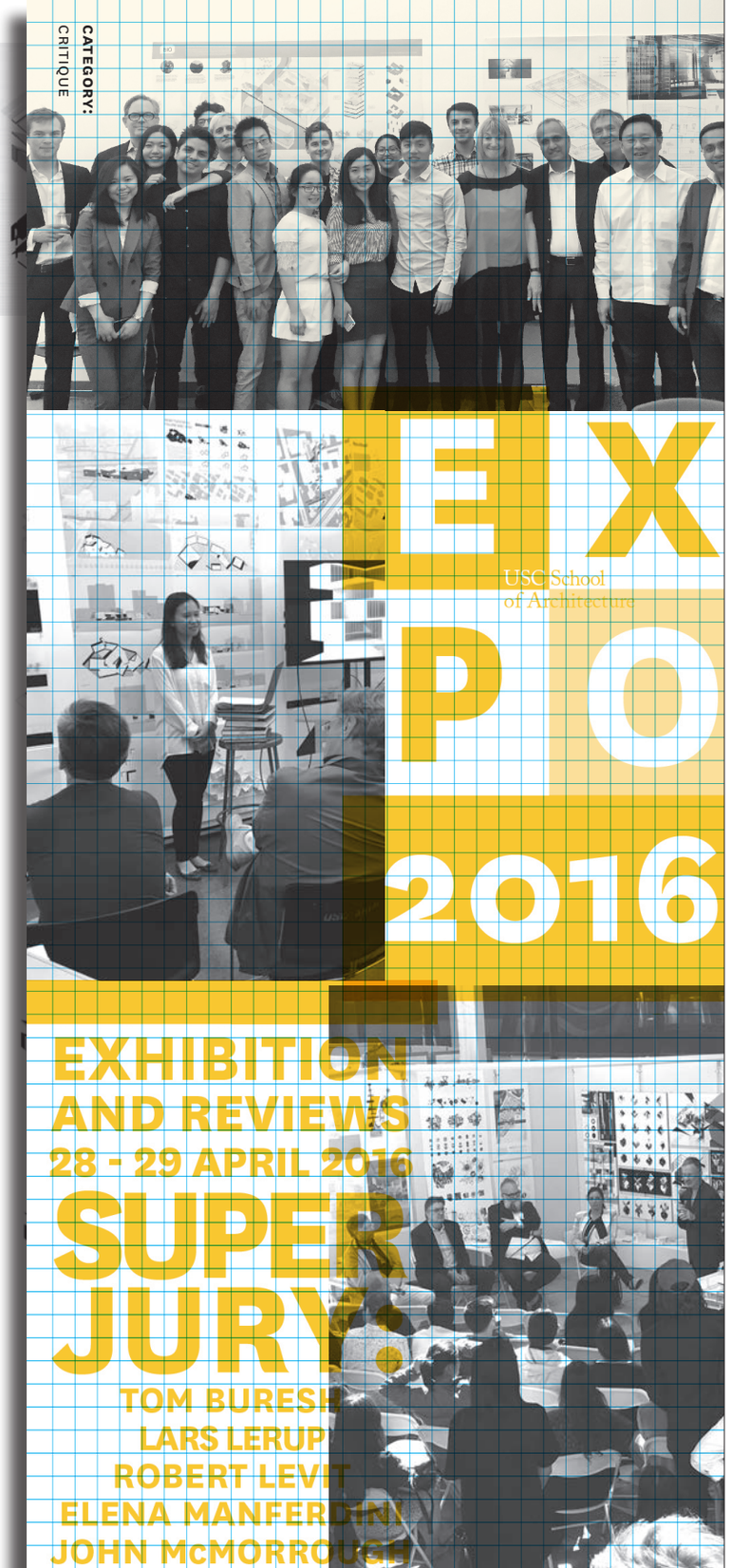
CATEGORY:
CRITIQUE





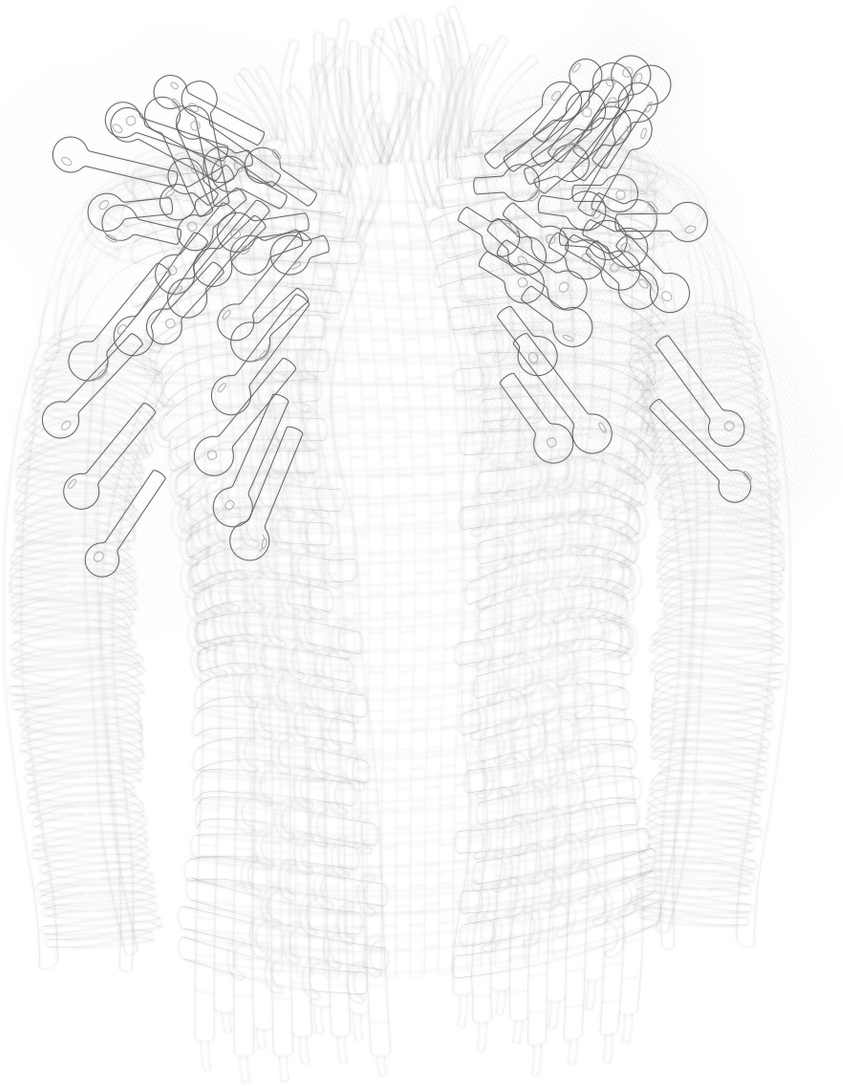
Studio: 502

Student: Kenny Chao



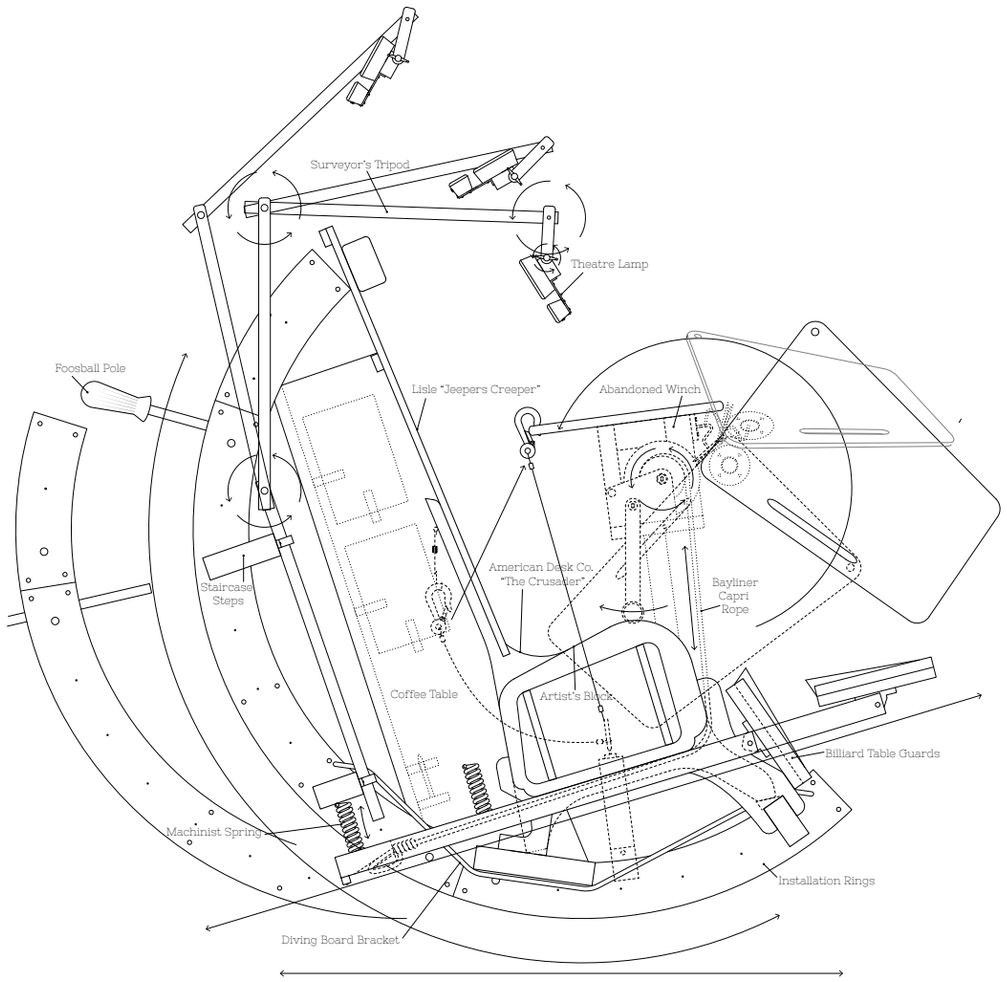
Student:

Nicholas Oueijan



Studio: 502

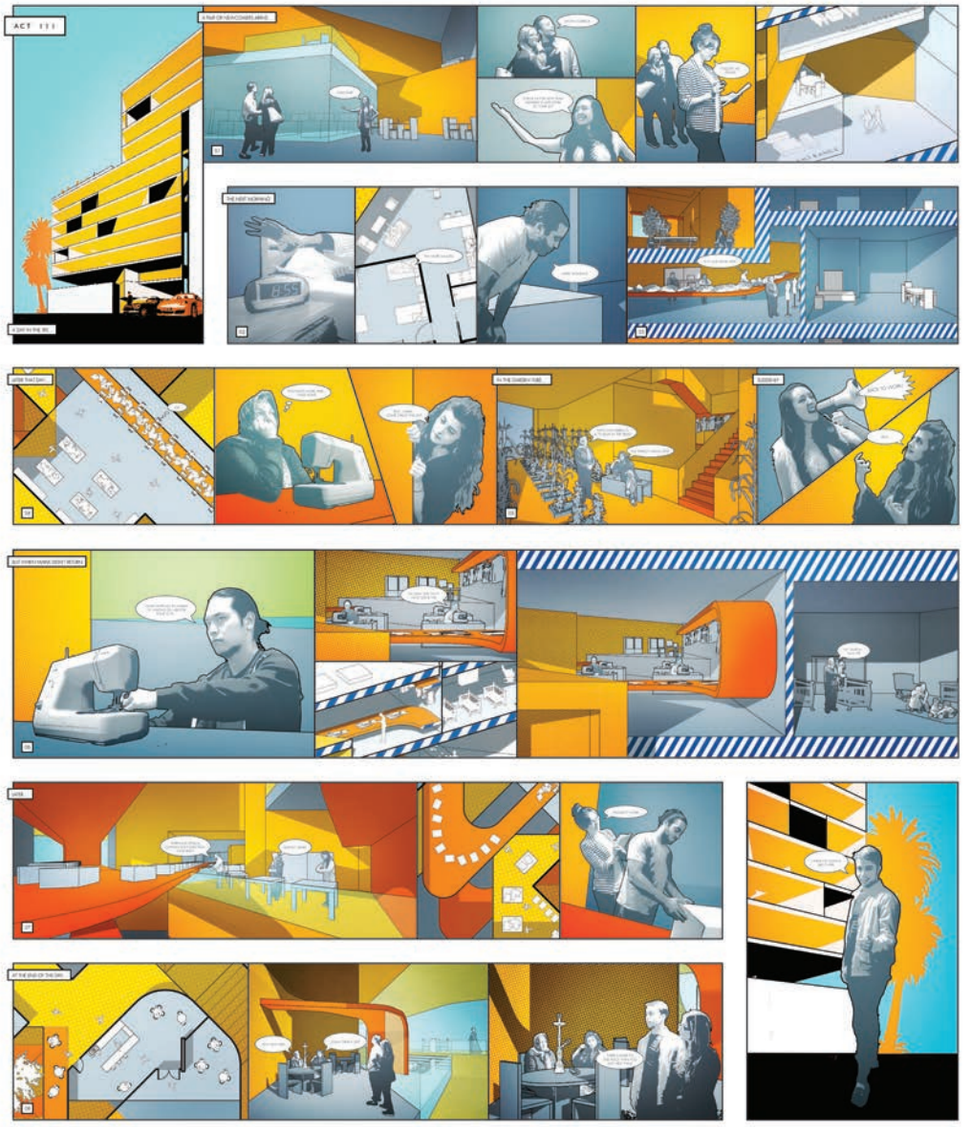
Instructor: Lee Olvera



Studio: **Student:**
502 Nicholas Oueijan

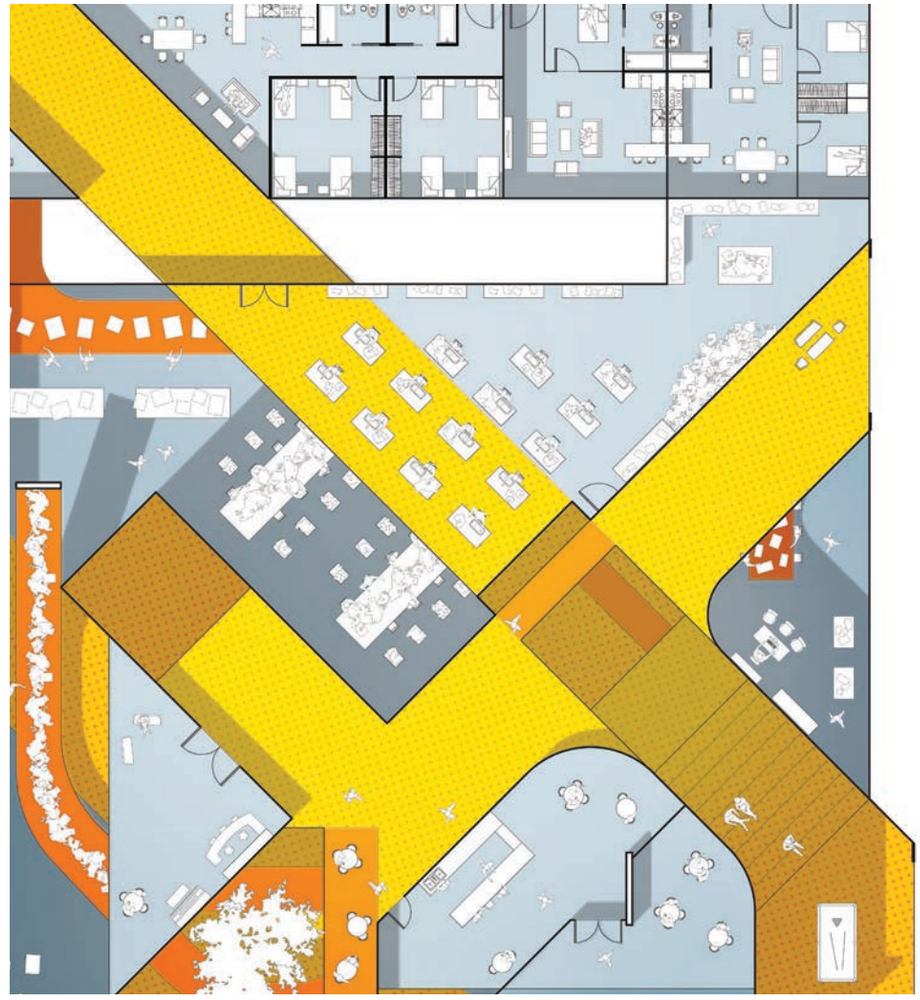
Student:

Arthur Vartanyan



Studio: 502

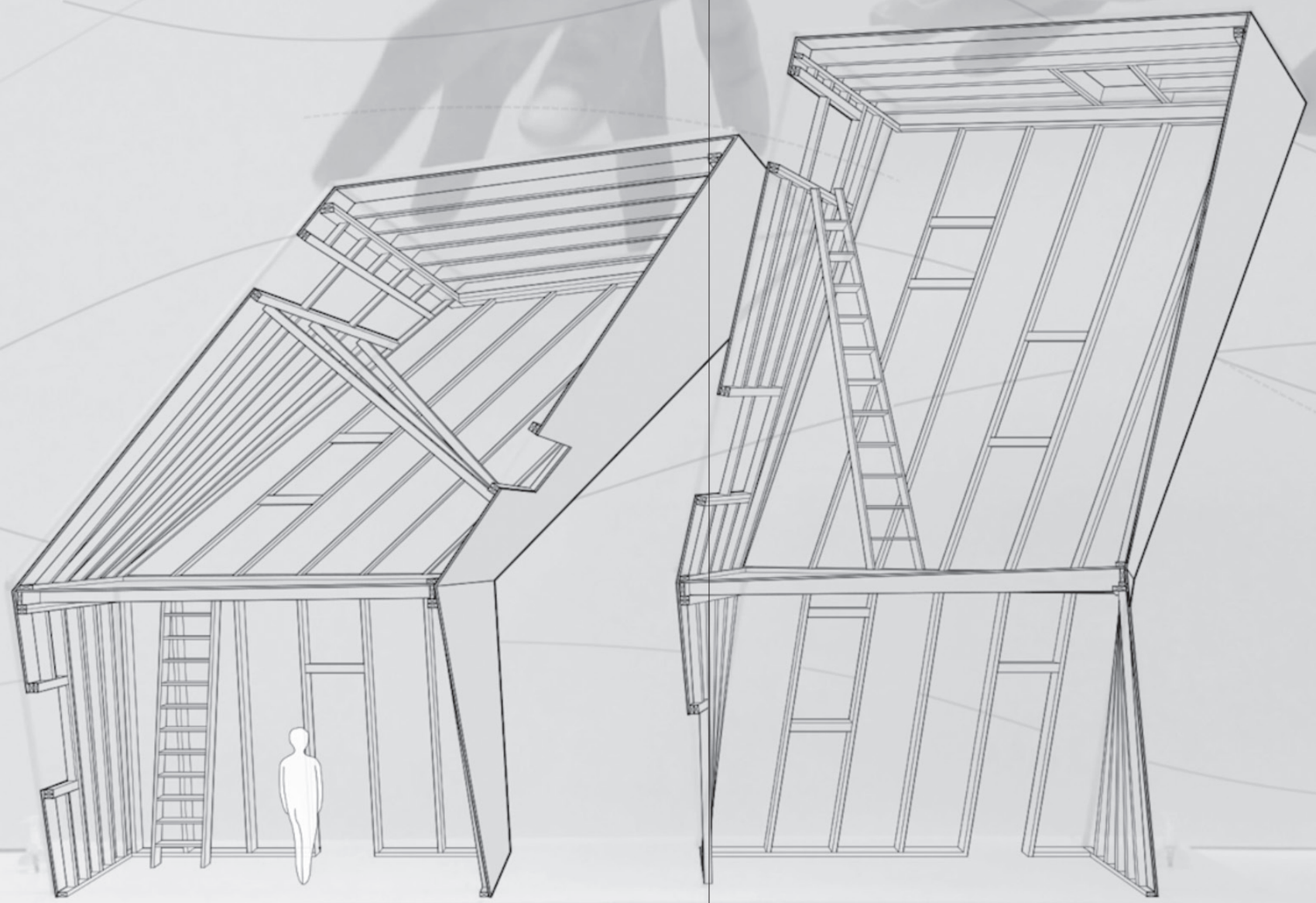
Instructor: Rob Ley



Studio: 502
Student: Arthur Vartanyan

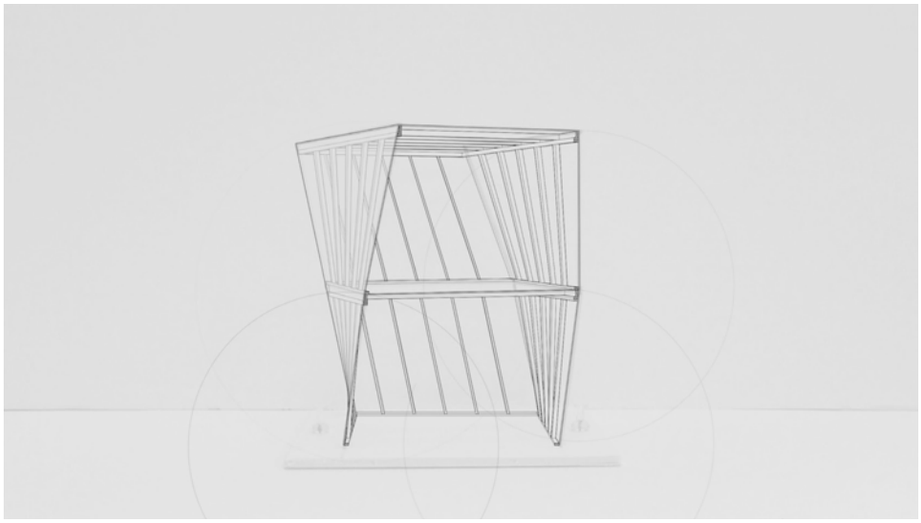
Student:

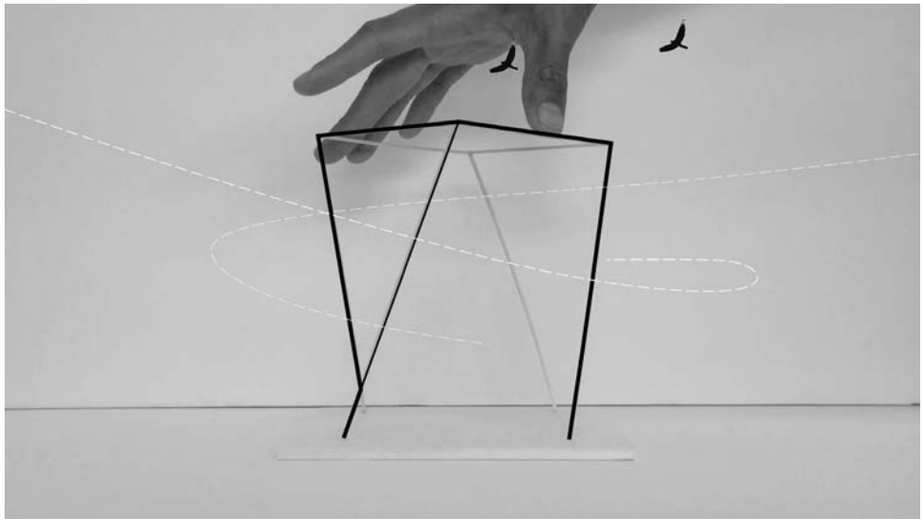
Fui Srivikorn

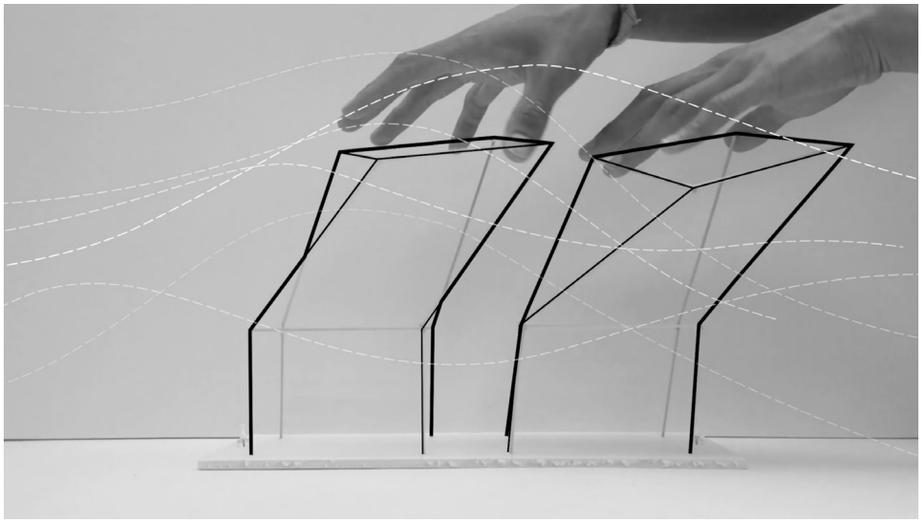


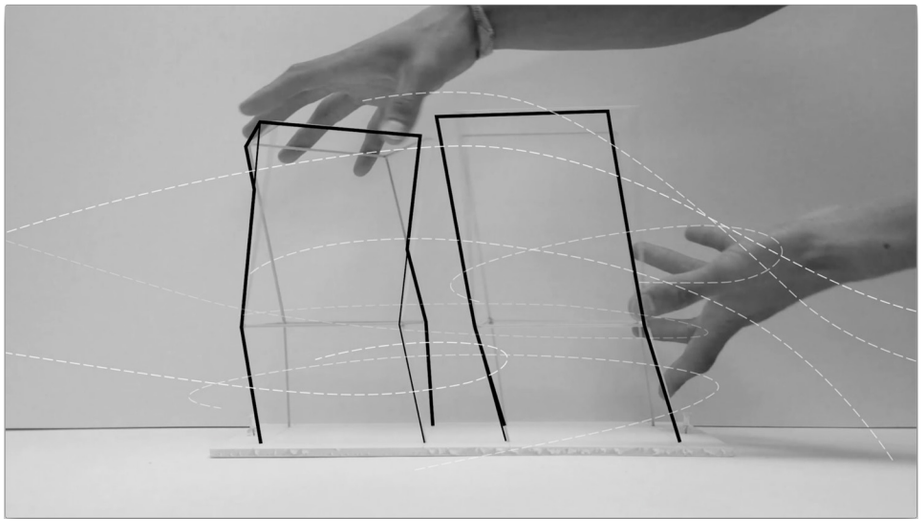
Studio: 502

Instructor: Hadrian Predock





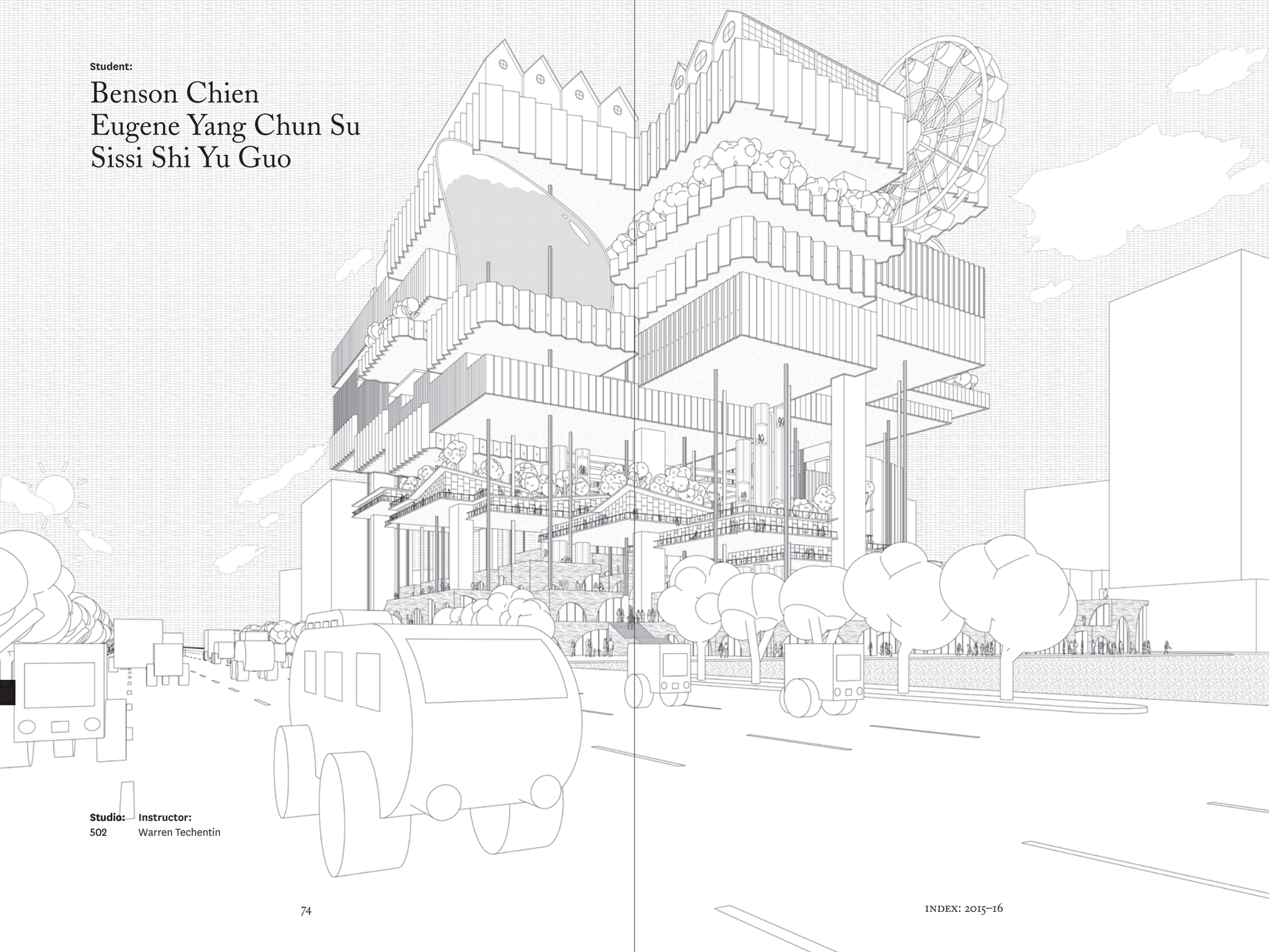




Studio: **Student:**
502 Fui Srivikorn

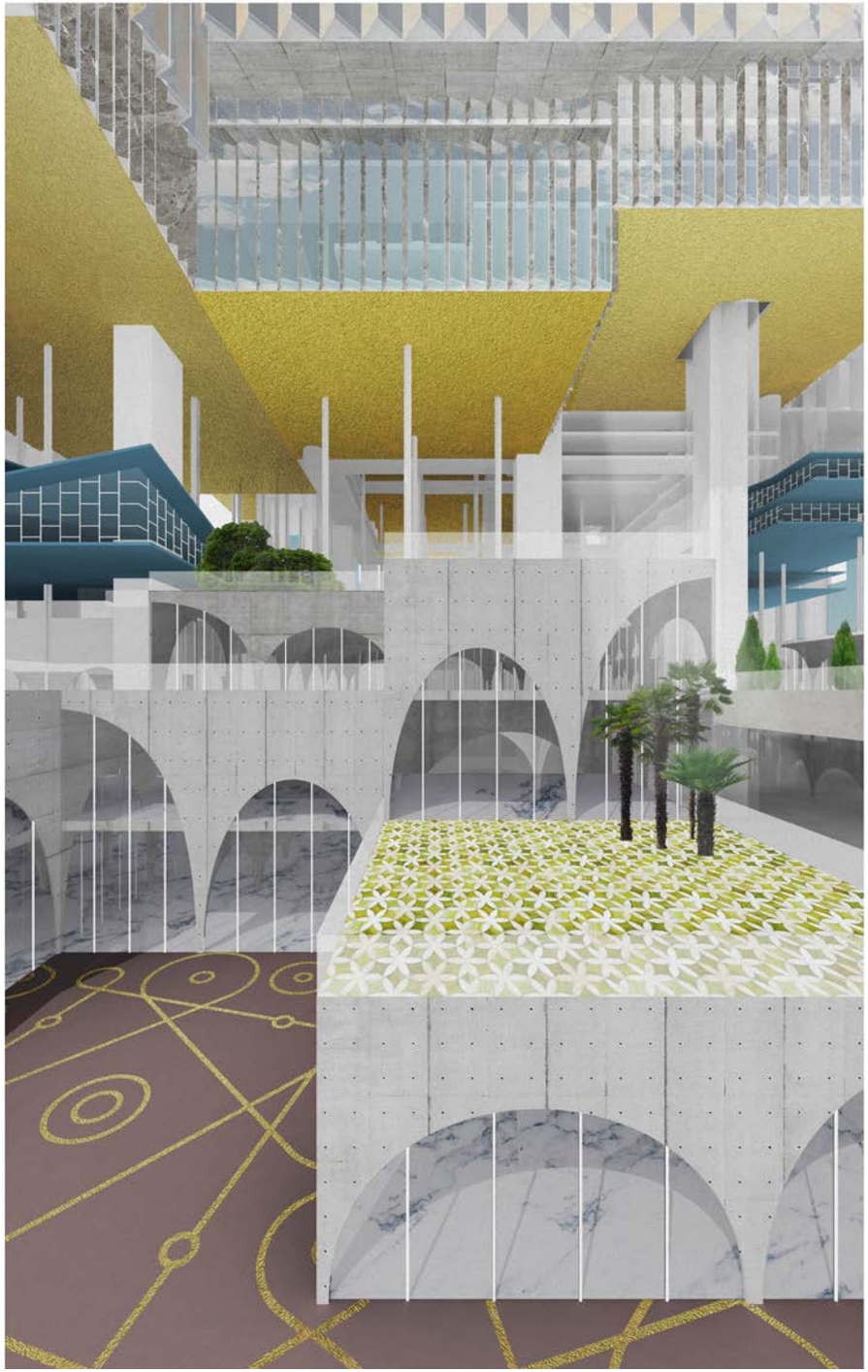
Student:

Benson Chien
Eugene Yang Chun Su
Sissi Shi Yu Guo



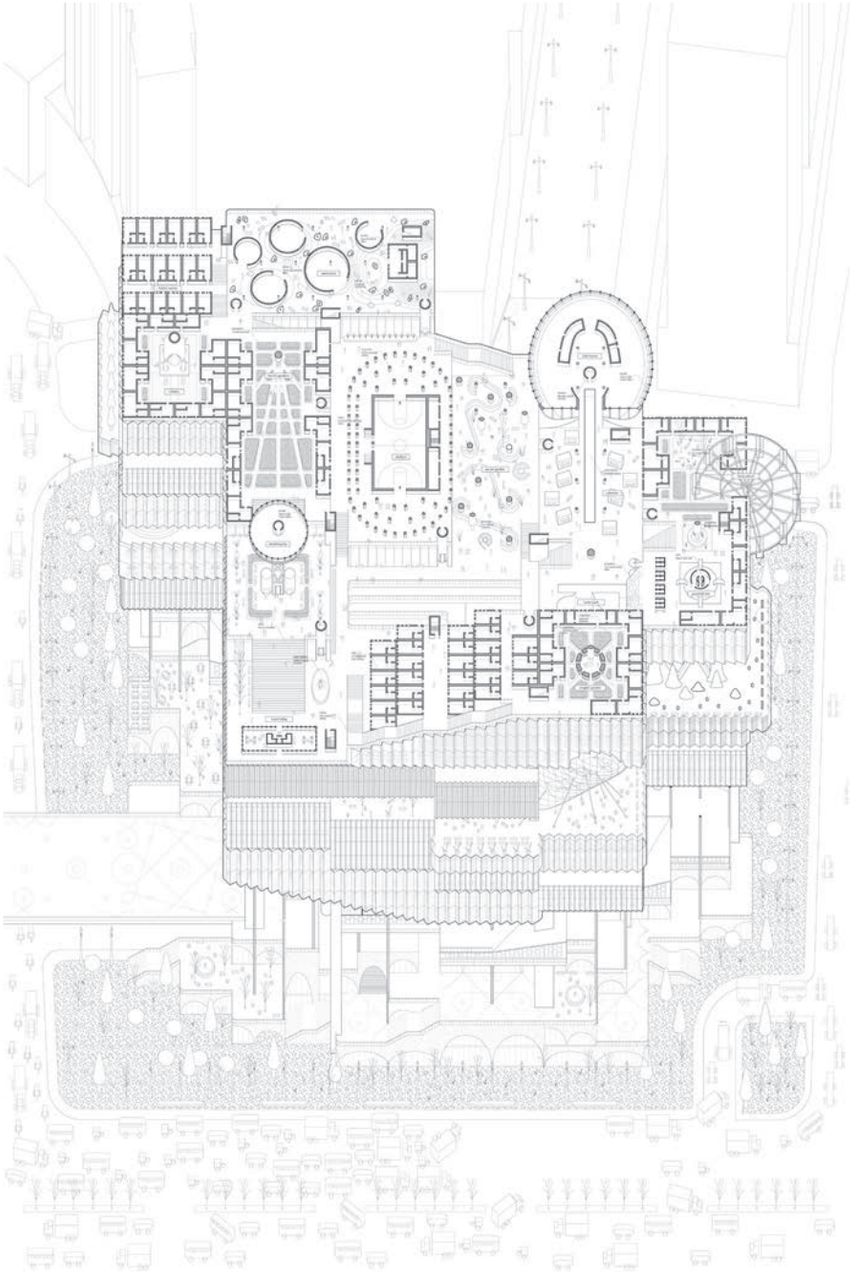
Studio: 502

Instructor: Warren Techentin



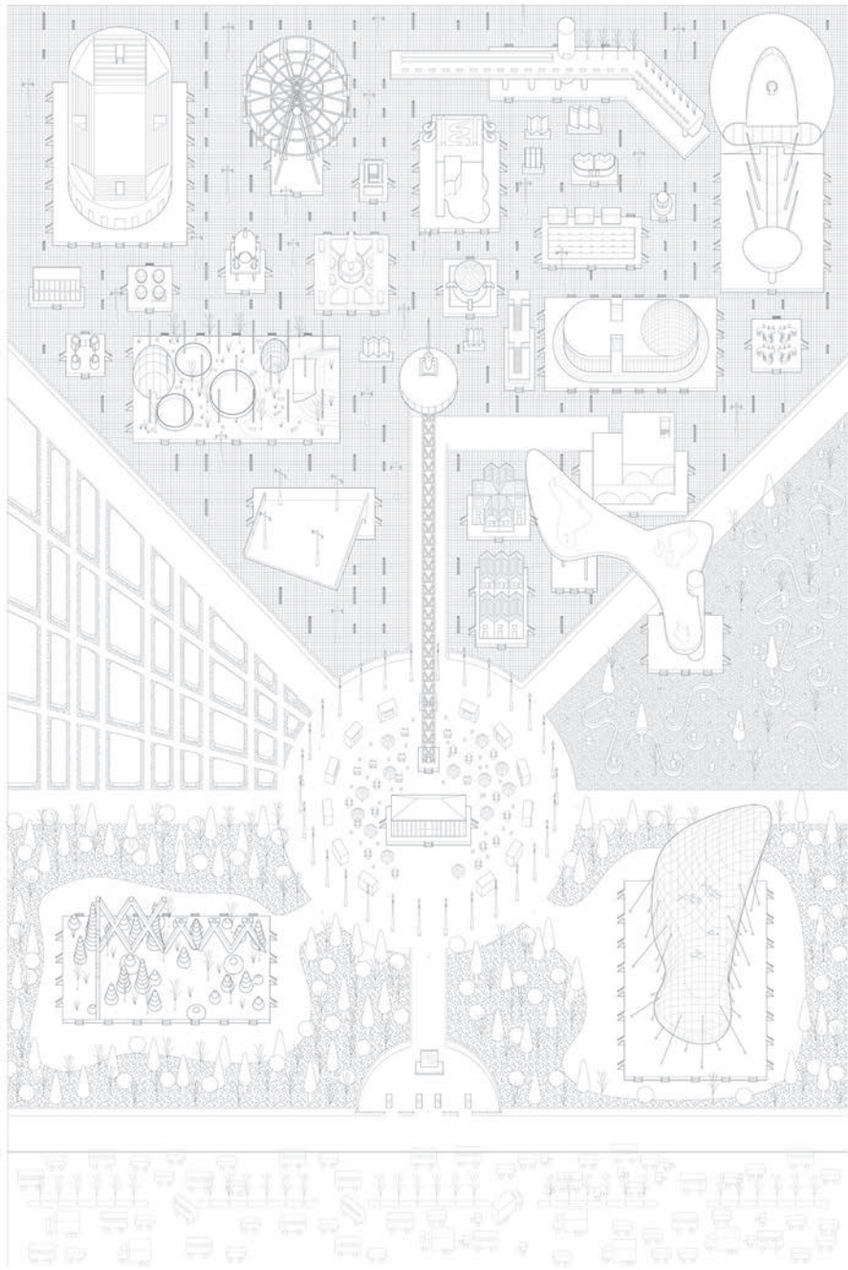
Studio: 502

Student:
Benson Chien
Eugene Yang Chun Su
Sissi Shi Yu Guo



Studio: 502

Student:
Benson Chien
Eugene Yang Chun Su
Sissi Shi Yu Guo



QINGYUN MA, DEAN
DELLA AND HARRY MACDONALD
DEAN'S CHAIR IN ARCHITECTURE

The most intriguing aspect of the nature of the pedagogy at USC is the dialectic between the graduate and undergraduate programs. While the fundamental knowledge of architecture and core strength of the profession are discussed and disseminated in parallel through the two programs, the agenda in design innovation research and theoretical parameters are integrated differently—through both strategic curricular organization and by developing an energetic and engaging cohort of tenure track faculty. They represent an incredibly diverse and therefore potent compound of innovative material and mechanism, interactive environment, digital design process, and spatial performance. The collaborations across campus have provided a rich academic and social network critical to pedagogical models. In the undergraduate program, inquiries are primarily carried through a horizontal progression, which cumulatively acquires a common agenda in historical studies, building physics, and global practices. Inquiries in the graduate programs are carried out vertically, which commands sustaining focus while allowing constant horizontal interaction.

With the unprecedented growth of the graduate program and optimization of the undergrad; with the maturing community of tenure track; with new leaders in each of the four academic disciplines, and a reborn Ph.D. program, the School is entering an unprecedented era of opportunity and promise.

The most intriguing
dialectic between th
fundamental knowle
are discussed and dis
agenda in design inn
grated differently—t
developing an energe
represent an incredi
vative material and
process, and spatial
provided a rich acad
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a horizontal progres
in historical studies,
graduate programs a
focus while allowing

With the unpre
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with new leaders in
Ph.D. program, the
nity and promise.

USC School
of Architecture

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