USCArchitecture

The 2016–17 INDEX sees the continuation of the exciting changes and transformations happening in the undergraduate programs. With the welcoming of our new Dean, Milton S. F. Curry, we are in a state of transition forming a view toward the future of the School, with a renewed interest in social agency and progressive, cultural thinking about architecture. Dean Curry's framing of the 'citizen/architect' compels all of us to engage in the world as active citizens capable of affecting change and transformation. The high level of student work in this folio reflects a range of potent practices and positions being taken at the architecture school, from challenging forms of representation and play to new engagements with our city—Los Angeles—and beyond.

The USC undergraduate program is over 100 years old and has always been committed to working on the fundamental concerns of architecture. Contingencies like site, circulation, doors, windows, and walls, which are normally thought of as conventional and mundane, are worked on in 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 the 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 Delirious Fridays—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. During the 2016–17 year we saw exhibitions like Environmental Communications, lectures from important visitors around the world, and a year-end exhibition of graduating students' work from the final degree studio. There is a deeply knit community that forms the Undergraduate Programs, which keeps progressing our ideals into the future built environment.

Architectural Fundamentals I

The first-year design studios rapidly introduce 2-D and 3-D fundamentals + the culture of architecture. The fall 102a and 105 studios use important Los Angeles houses as a basis for introductory design problems that work on composition, organization, drawing conventions, and model-making skills. The houses become a mirror of their design work, from which they can test and experiment. Deeper thinking around plan, section, and elevation 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 3-D form and space through a series of design problems. The Cave, The Tent and The Hut are used as archetypes around which to structure different organizational models. 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 introduced carefully during this semester.

Coordinator: Geoffrey von Oeyen

Instructors:
Iman Ansari, Jia Gu, Erin Kasimow, Zeina Koreitem, Manyan Lam, Jeff Mikolajewski, Geoffrey von Oeyen

Studio:	Student:
102A	Salomón Calderón

Architectural Fundamentals II

The first-year design studios rapidly introduce 2-D and 3-D fundamentals + the culture of architecture. The fall 102a and 105 studios use important Los Angeles houses as a basis for introductory design problems that work on composition, organization, drawing conventions, and model-making skills. The houses become a mirror of their design work, from which they can test and experiment. Deeper thinking around plan, section, and elevation 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 3-D form and space through a series of design problems. The Cave, The Tent and The Hut are used as archetypes around which to structure different organizational models. 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 introduced carefully during this semester.
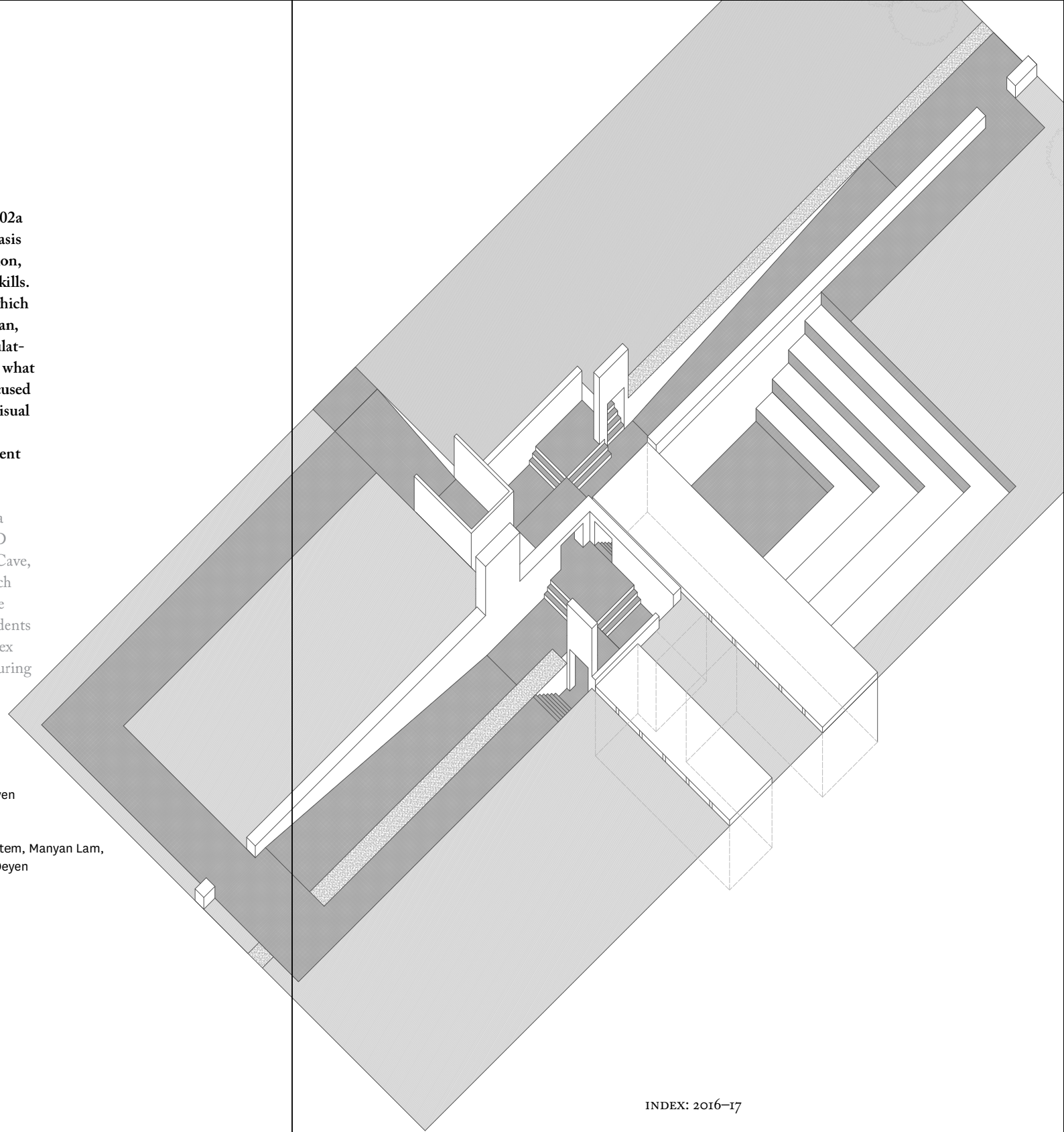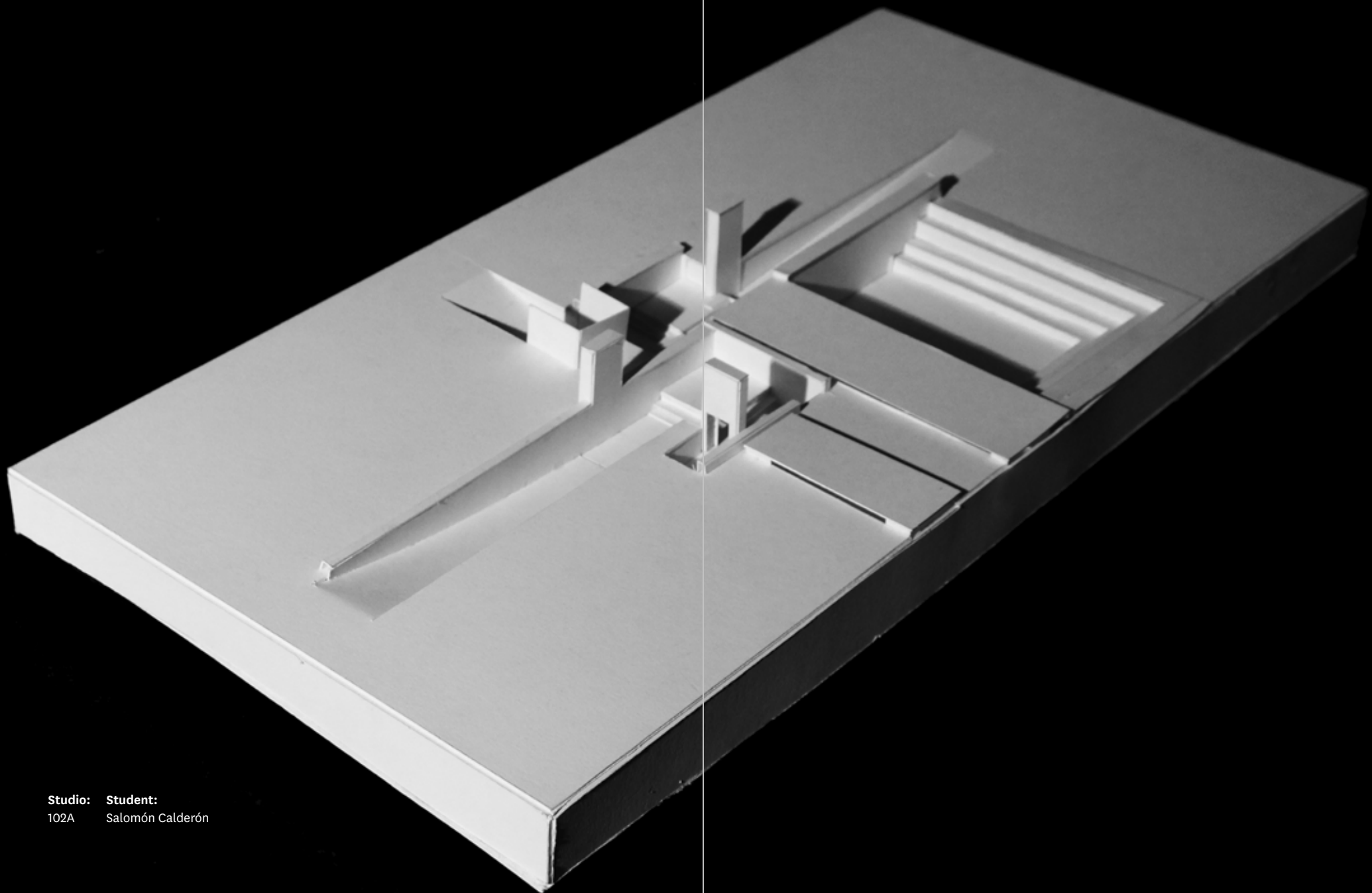
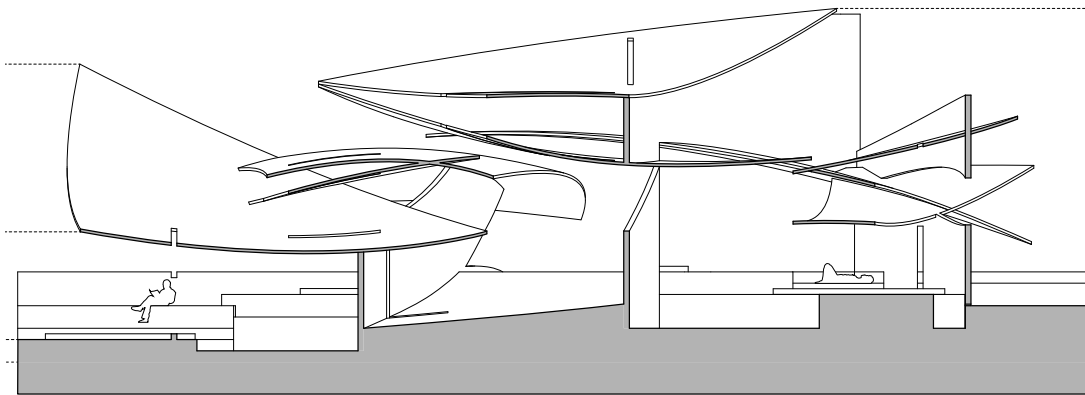**Coordinator**: Rob Berry

Instructors:
Iman Ansari, Rob Berry, Jia Gu, Erin Kasimow
Jason Kerwin, Hunter Knight, Brendan Shea

Studio: **Student:**
102B   Marshall Davis III

Studio: **Student:**
102B   Marshall Davis III

Architectural Investigations: The Object and Site

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 Broughton

Instructors:
Laurel Broughton, Victor Jones, Hunter Knight,
Lauren Lynn, Zachary Porter

Studio: **Student:**
202A   Yuqi Tian

16
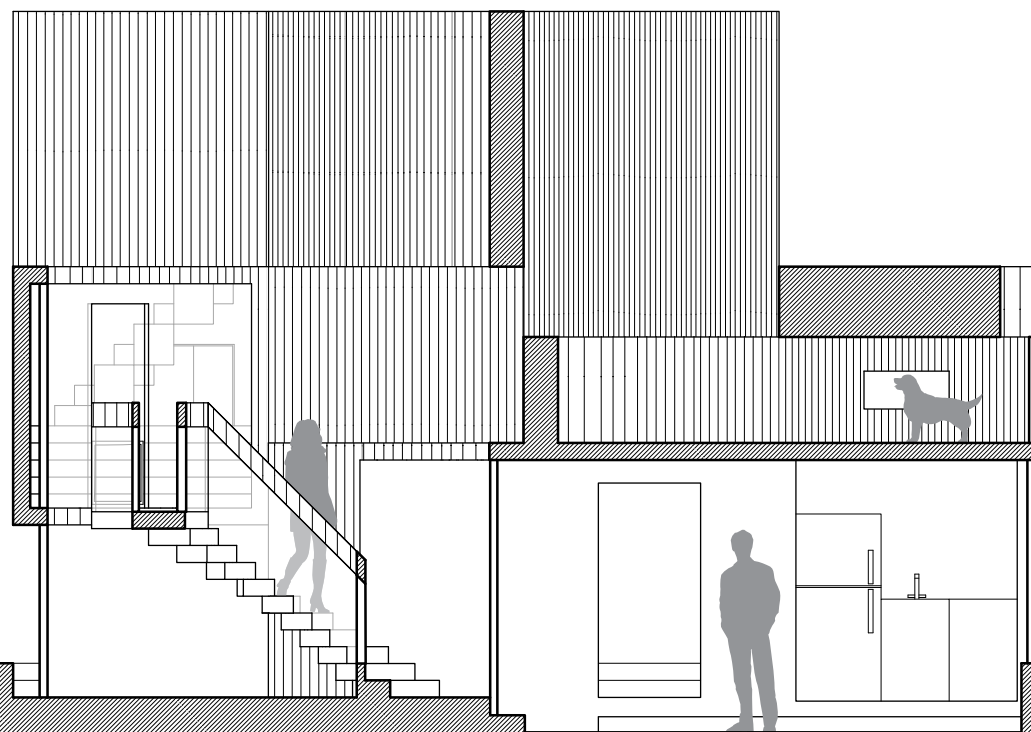
Studio: **Student:**
202A   Yuqi Tian
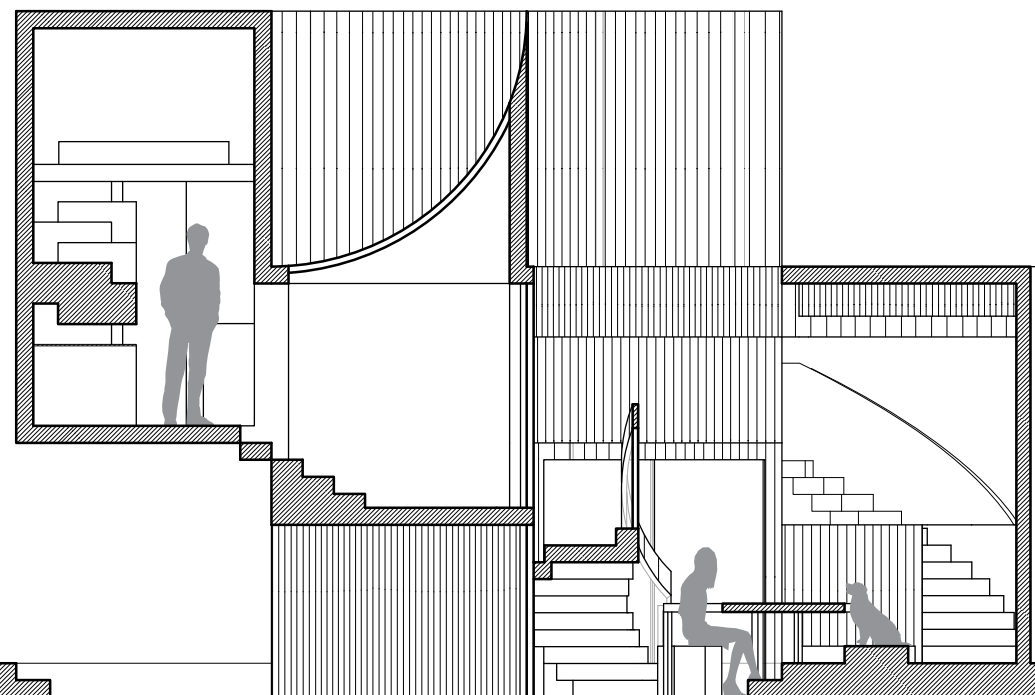
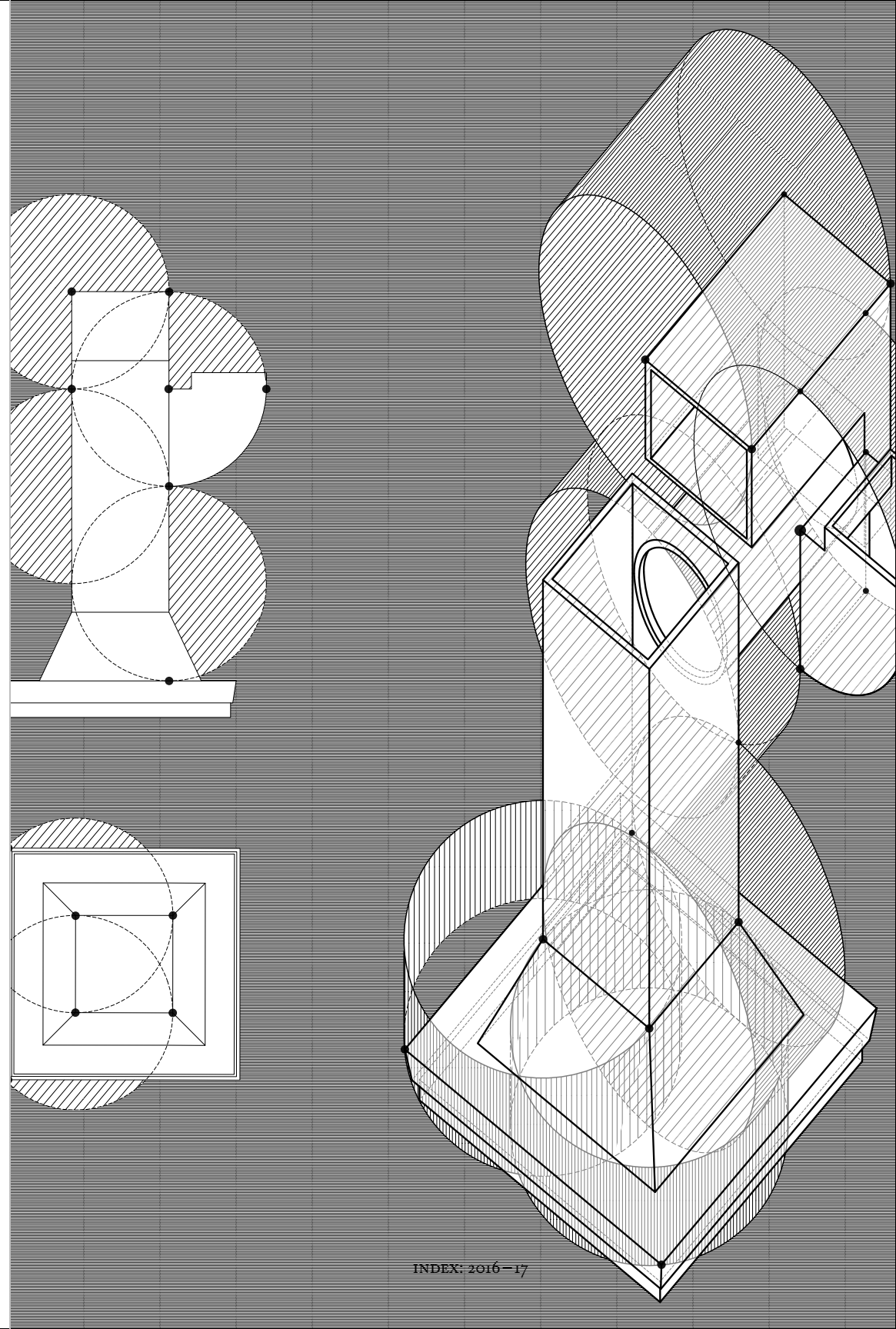# Architectural Investigations: Material Constructions

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.**
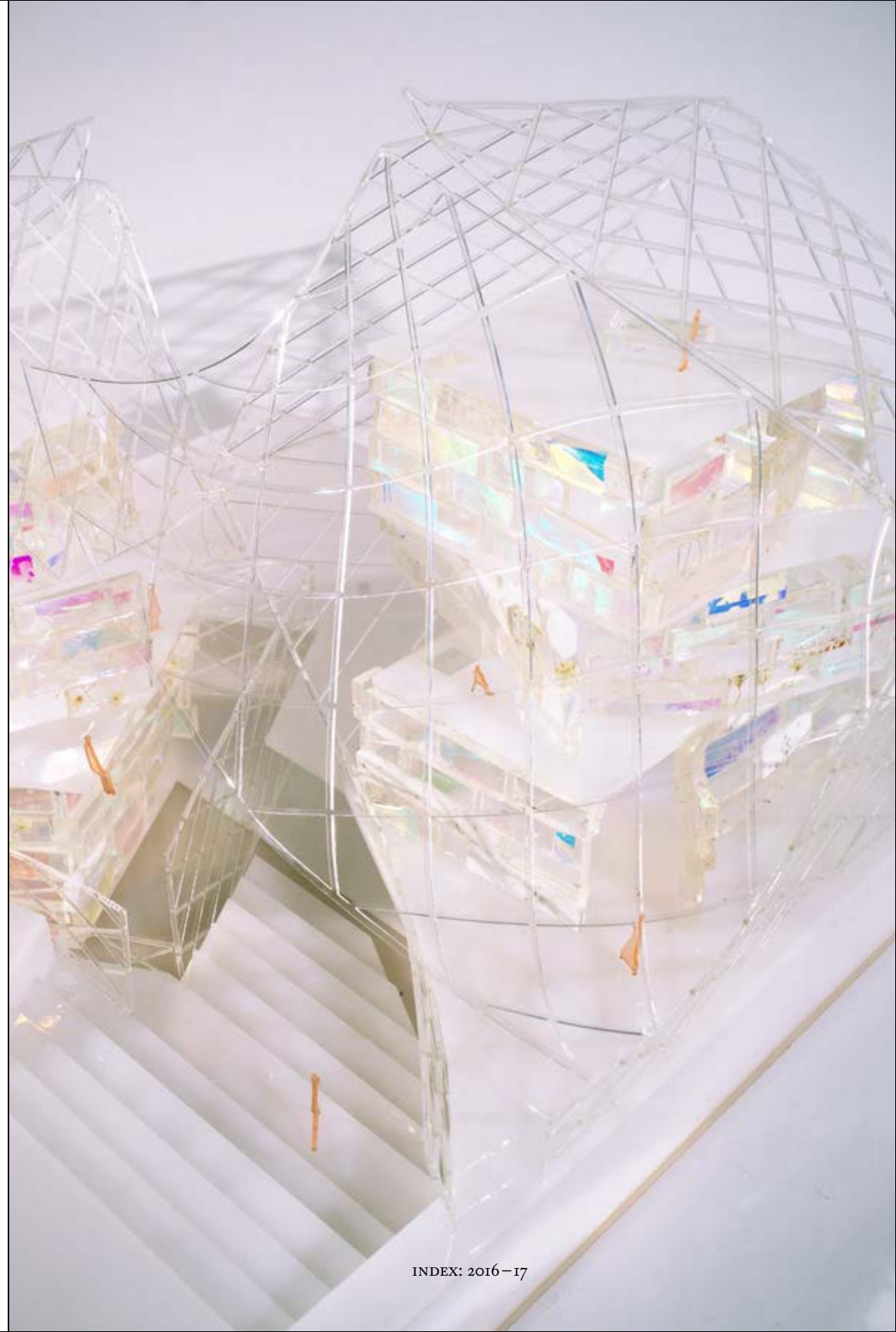
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Coordinator: Lauren Lynn

Instructors:
Sofia Borges, Stephen Deters, James Diewald,
Lauren Lynn, Eric Nulman, Scott Uriu

Studio: **Student:**
202B   Lillian Nguyen

20

Studio: **Student:**
202B Lillian Nguyen

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.

3

Coordinator: Victoria Coaloa

Instructors:
Rob Berry, James Diewald, Jason Kerwin, Graeme Morland
Aaron Neubert, Scott Uriu

Studio: **Student:**
302A   Tongxiao Shen

3
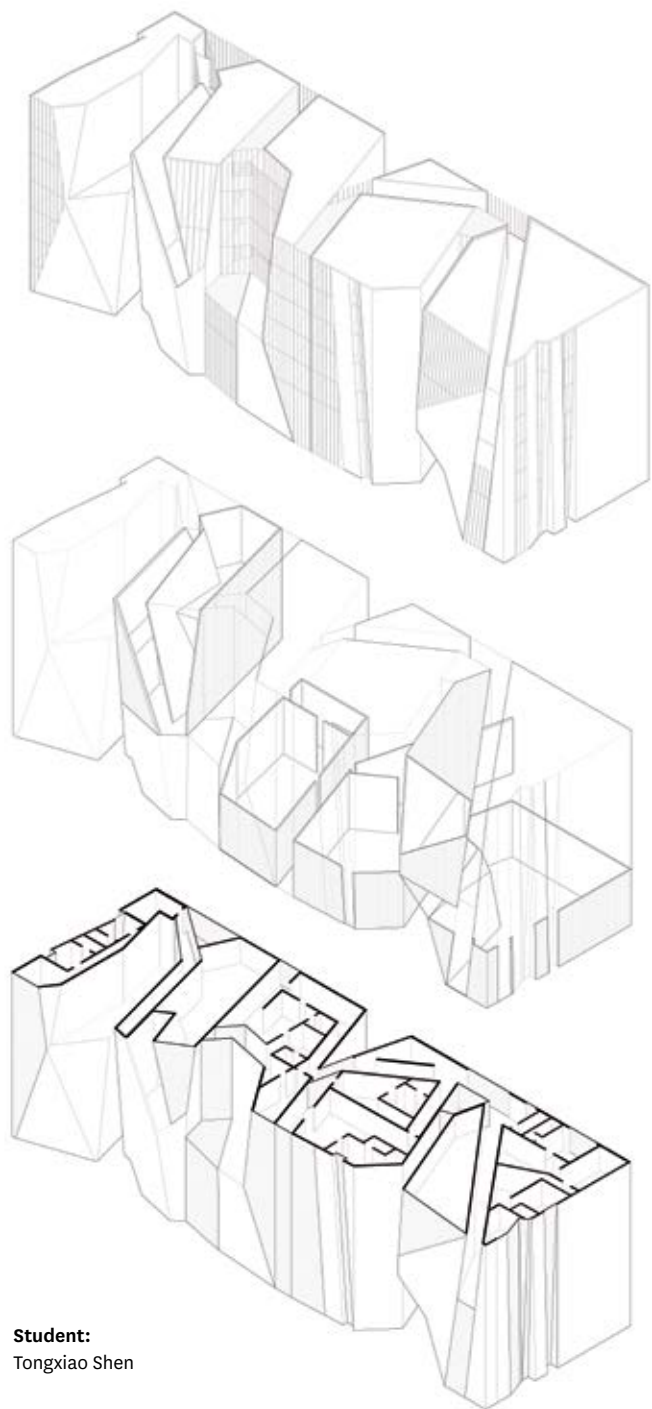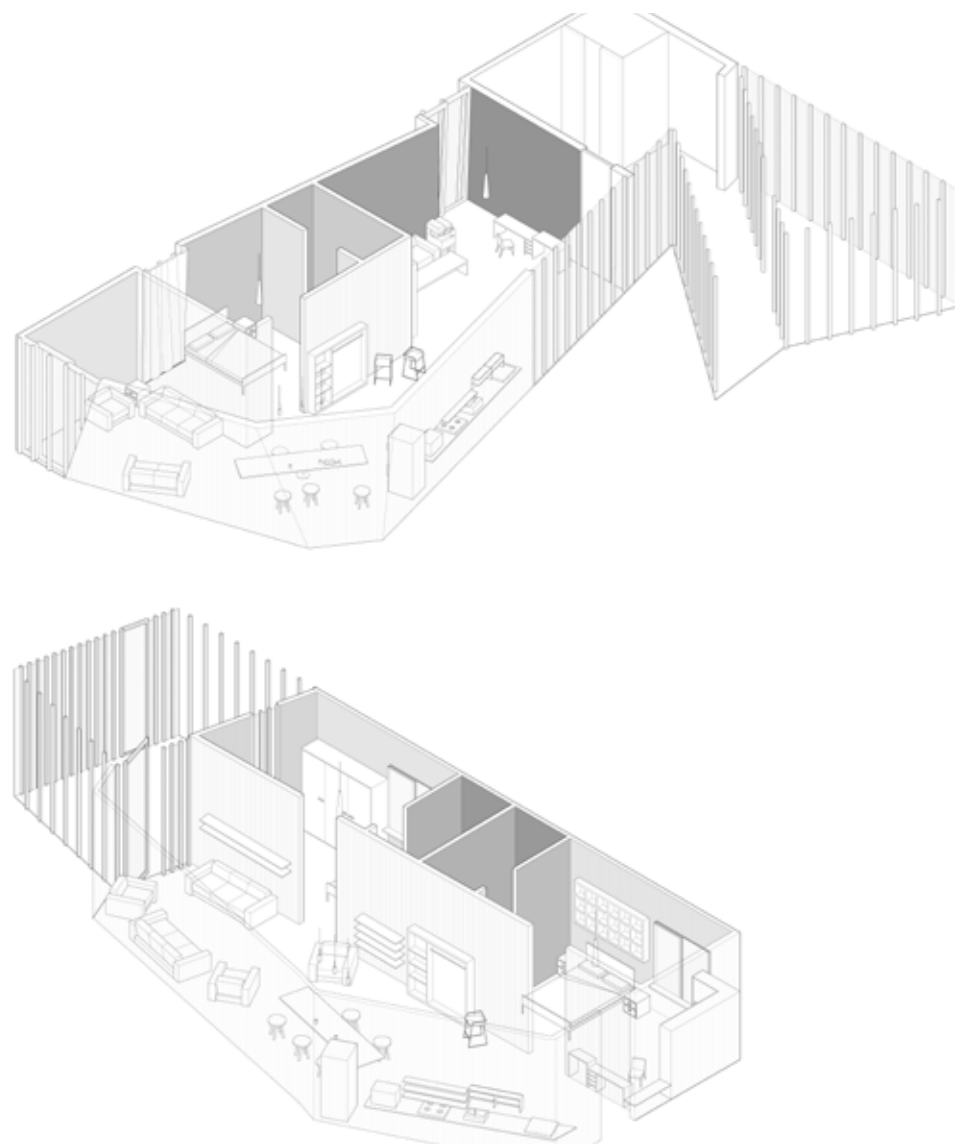
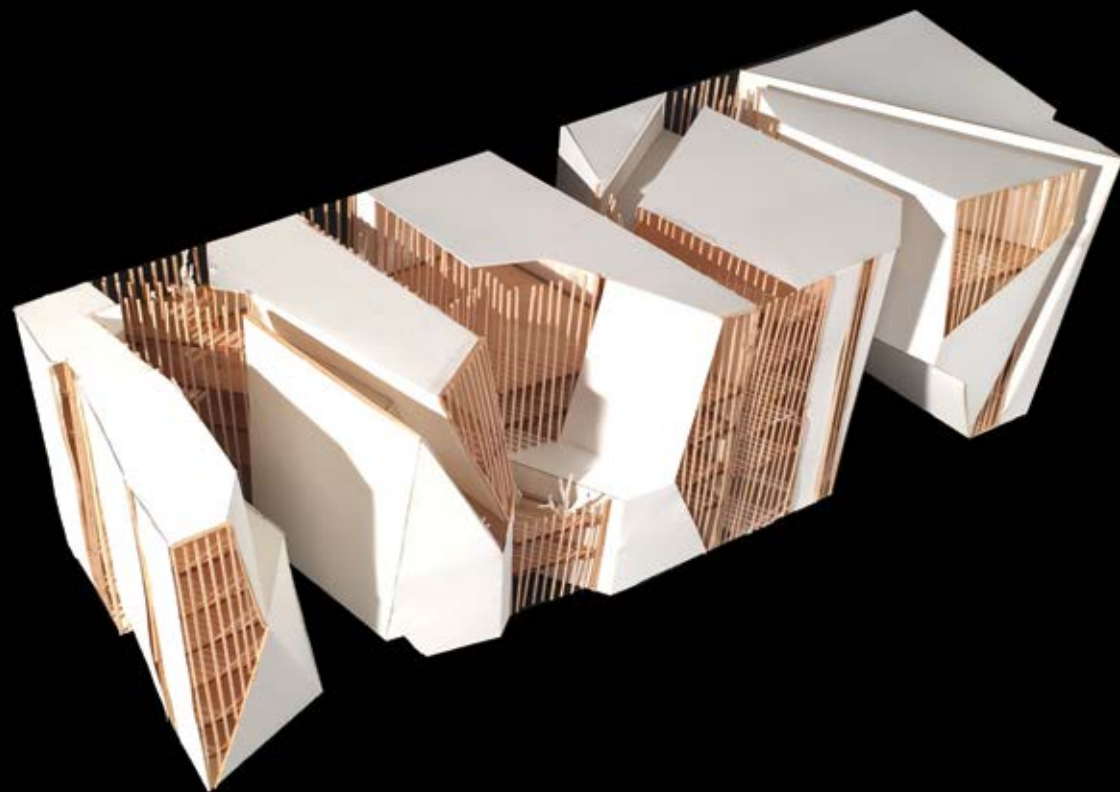# Architectural Responses: Integrated Systems

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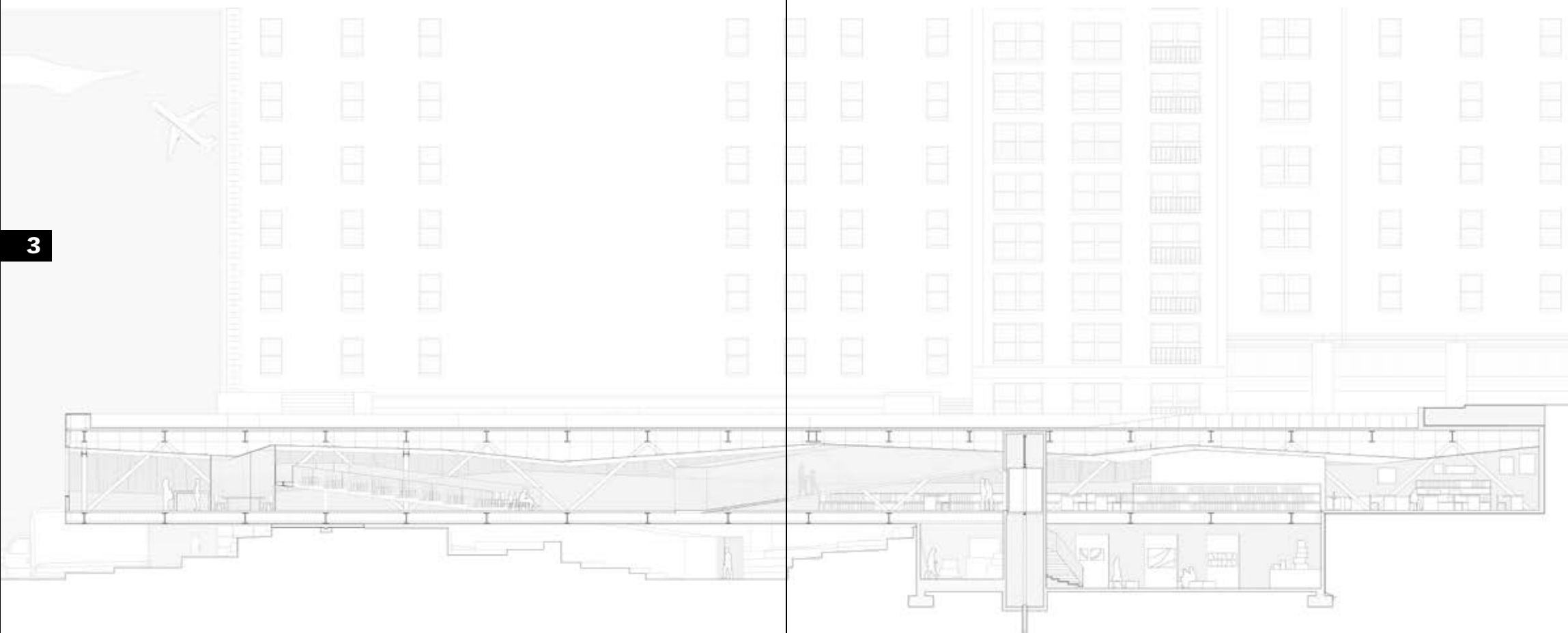
3

Coordinator: Alvin Huang

Instructors:
Maria Esnaola, Alvin Huang, Andrew Liang, Jennifer Siegal, Selwyn Ting, Roland Wahlroos – Ritter

Studio: **Student:**
302B   Vivian Guan

3

Architectural Topics

The 4th year topic studios introduce students to more advanced themes in architecture while allowing them the freedom to select via 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 '16–17 year worked on projects that ranged from a design-build-focused studio working on homelessness to play and early childhood education space to suburbia and new forms of housing. Topics are also a place to focus on and experiment with tools, fabrication, and technology.
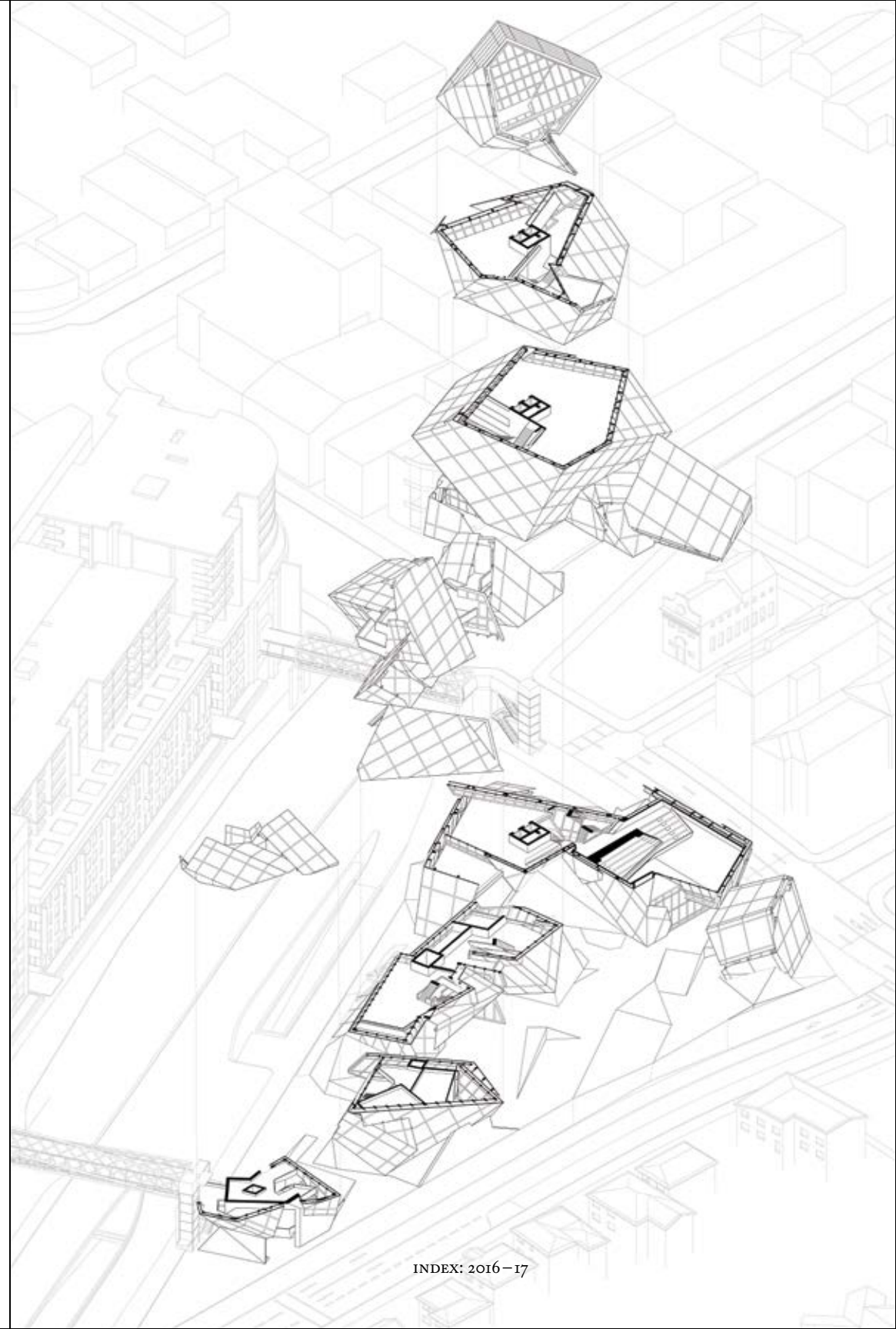
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Coordinator: Gary Paige

Instructors:
Sofia Borges, Laurel Broughton, Yo-Ichiro Hakomori, Lisa Little, Scott Mitchell,
John V. Mutlow, Gary Paige, Warren Techentin, Patrick Tighe, Yaohua Wang

| Studio:	Students:
402A	Ian Fitzpatrick, Milton Villatoro

Instructor:
Yaohua Wang

The architect likes abstract design concepts and explicit geometry. At the same time, the architect frequently uses metaphor to communicate with 'the others' (the other architects, the clients, the public, etc). The metaphor of the box is one of the more popular ones: the stacked boxes, the bended box, the pixelated box, the unfolded box, and so on, and so on. It's a direct way to explain a building possessing a cubical mass and a convenient way to relate architecture to a common audience's daily experience: everyone has seen and used a box in their life. But as a metaphor, it's an incomplete one. A box, by definition, is a container with a flat base and sides, typically square or rectangular, and having a lid. Immediately we may realize that the lid, which is such an important part of the box's definition, was rarely incorporated into the architectural metaphor. Therefore, the question becomes: how can we be more specific when we talk about a box?

In this studio, we examine the subjects of the metaphor carefully before we bring them into our design process. We take the metaphor of the box sincerely and literally. For instance, the metaphor of stacked boxes, which is one of the architect's favorite slogans, has often been treated synonymously with stacked cubes. But the stacking of boxes is different from the stacking of cubes. A cube is solid and rigid; a box is hollow and elastic. If we say that the process of architectural stacking means to deal with the question of formal succession and spatial segregation, each of these different box types will define its own logic of stacking and formal characteristic. By going backwards, examining the subjects of the metaphor, and researching the questions those subjects themselves ask, maybe we can in turn rethink the design process itself and explore strategies with which to let the box operate analogously in architecture.

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Studio: **Students:**
402A   Ian Fitzpatrick, Milton Villatoro
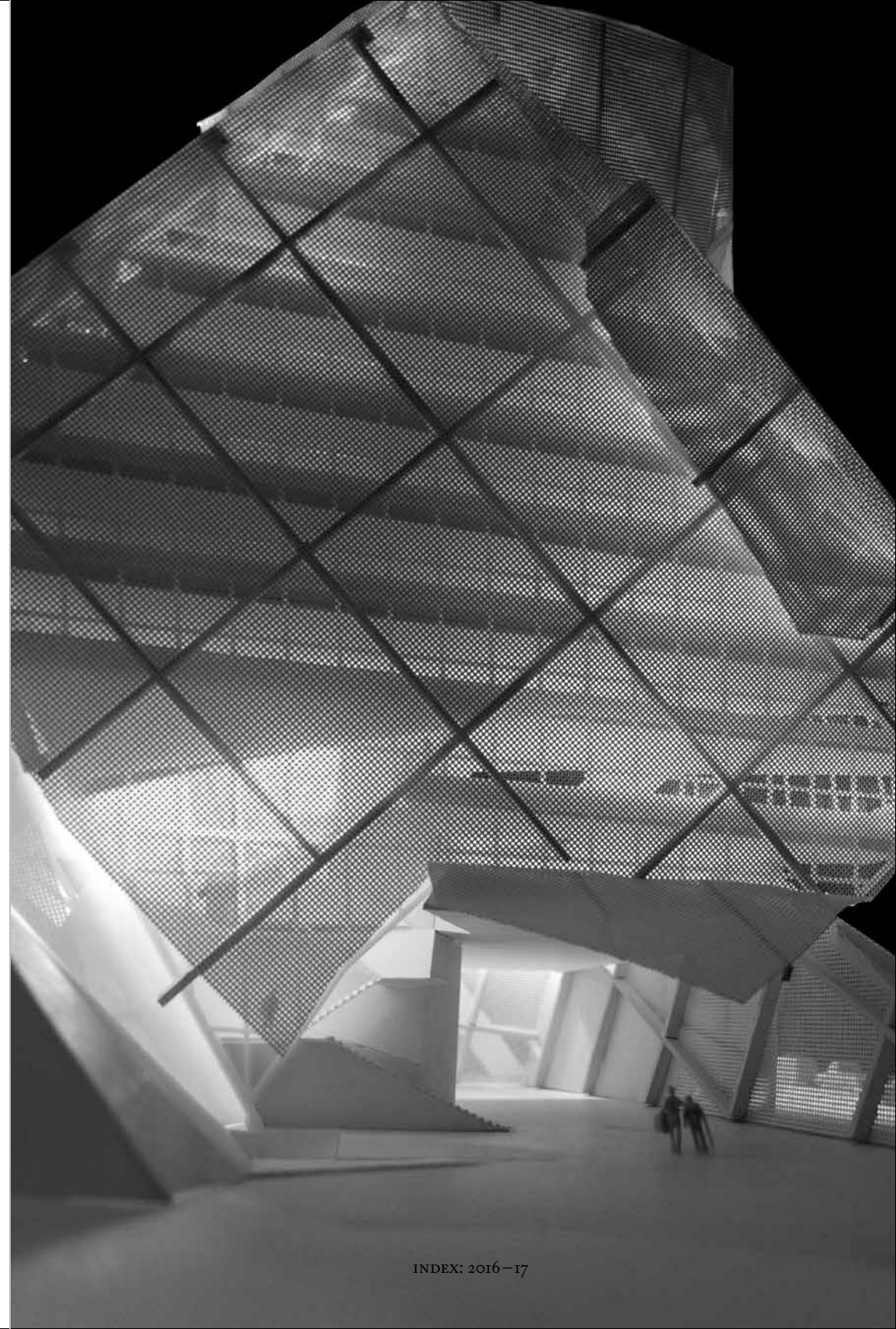
Instructor:
Gary Paige

Case Study House 2.0: Tract House Transformations

Today, the question of the dwelling is perhaps more relevant than ever, not only as a vehicle for experimentation, but also as a way of staking out an architectural position and advancing a point of view. Consequently, the studio is organized around three main topics that serve as a provocation for design research and an architectural project:

A. Case Study House Program of Arts & Architecture
B. Transformation as Method
C. Case Study House 2.0: The Suburban Tract House Transformed

While the Case Study House Program provides a frame of reference or context for inquiry, the primary focus of the studio involves a series of empirical investigations into various approaches and techniques for transforming a found object. Specifically, we look closely at fine art practices such as sculpture and painting in order to appropriate, transpose, and adapt selected techniques including material transformation, scale-shifting (or scaling), formal and volumetric transformation, programmatic transformation, and novel juxtapositions between nature and architecture. To realize these experiments we employ both digital and analog tools.

The semester is organized into two equivalent parts: The first half involves transforming a set of found objects using some of the preceding tactics; the second half is devoted to students applying what they've discovered in the first part to the design of a new alternative to the suburban tract house—Case Study House 2.0.
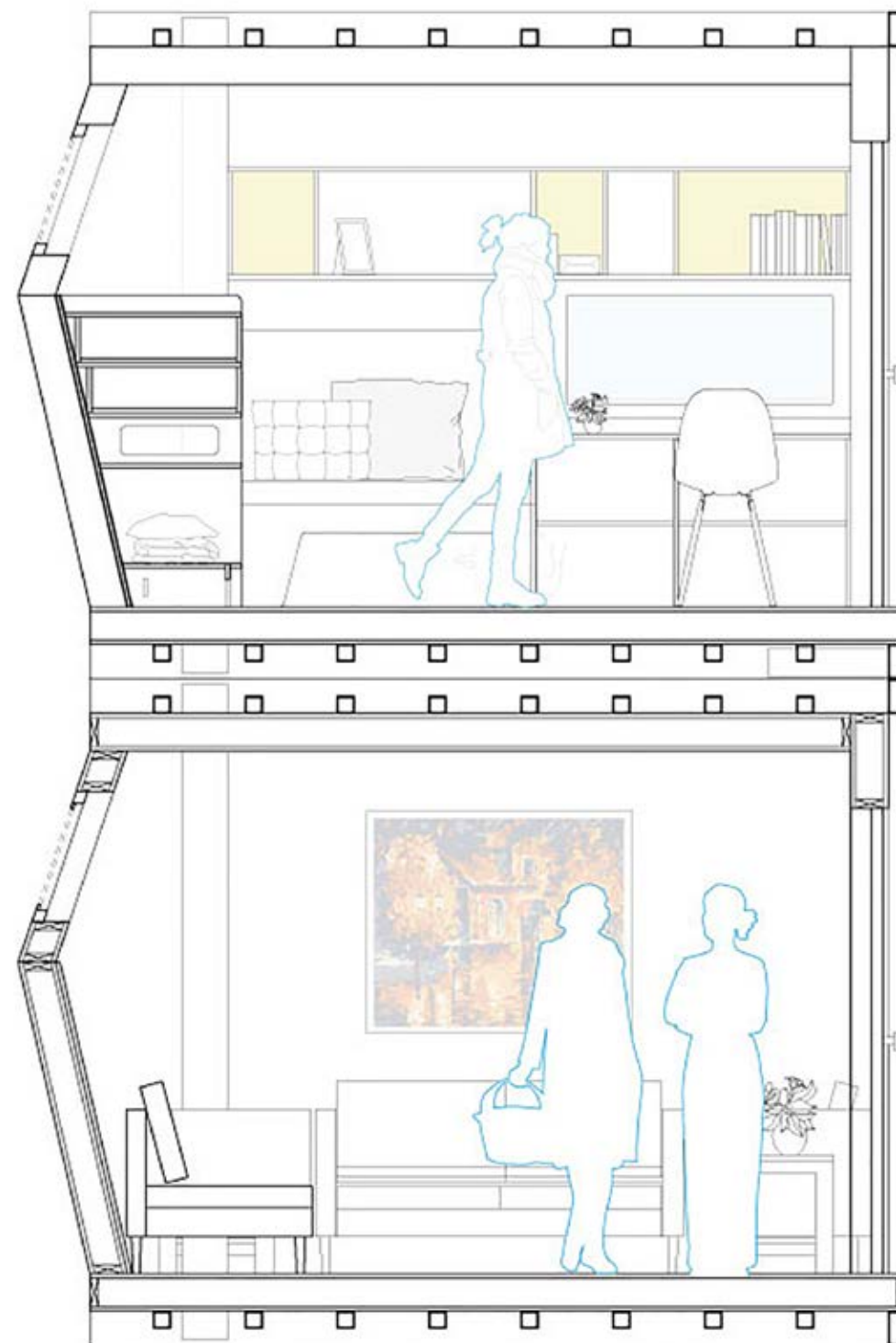
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Studio: **Student:**
402A   Angela Sniezynski
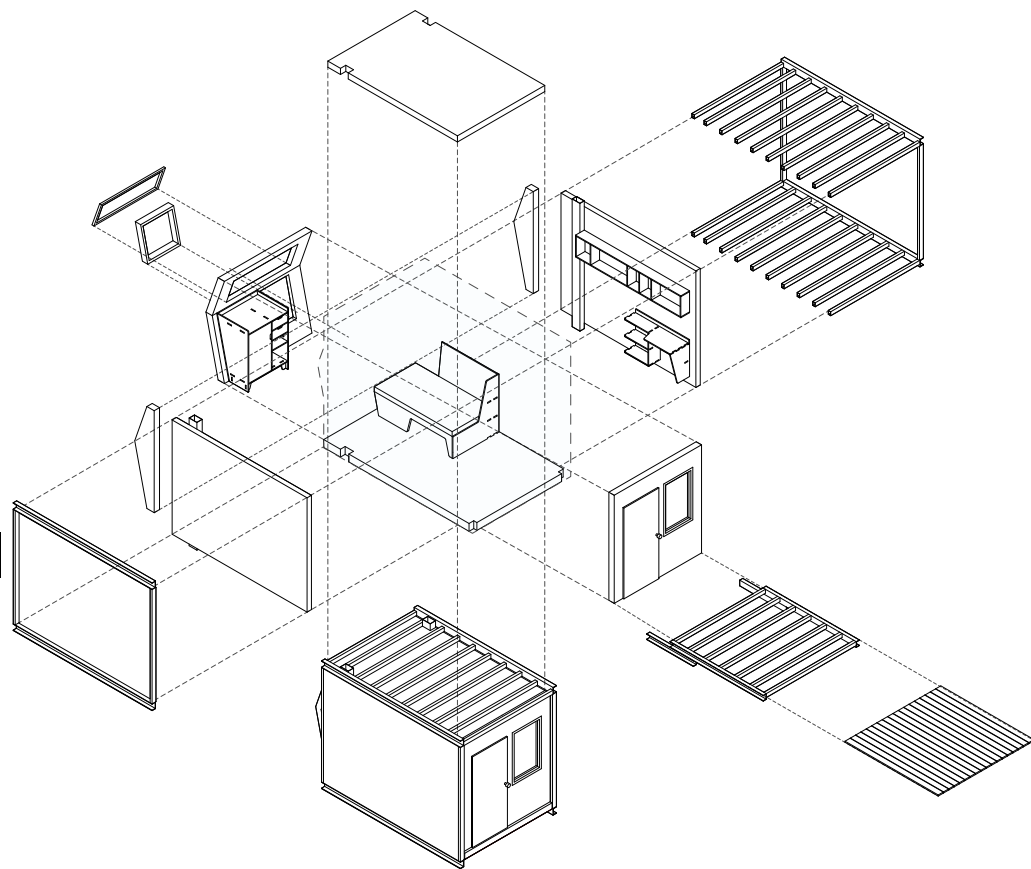
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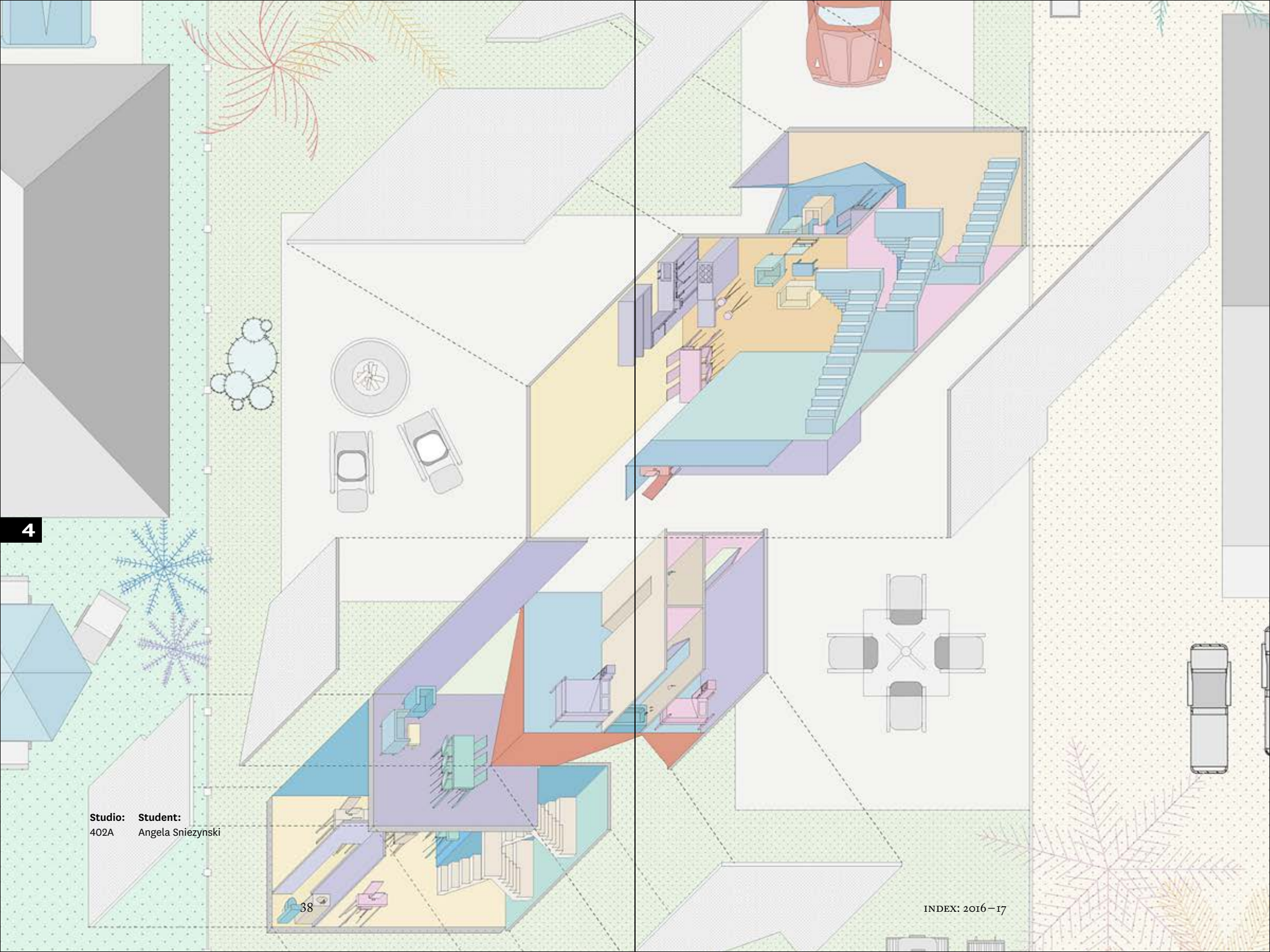
Instructor:
Sofia Borges / Scott Mitchell

Driven by the need to address Los Angeles' rapidly accelerating homelessness crisis, the concept of the MADWORKSHOP Homeless Studio was conceived by Mary Klaus Martin, Co-Founder of MADWORKSHOP, and developed in partnership with faculty members R. Scott Mitchell and Sofia Borges. The MADWORKSHOP Homeless Studio explored the architect's role in solving homelessness, focusing specifically on the area of transitional housing with temporary, modular, and expandable solutions. The comprehensive course gave students real-world insight into the complexities of the problem of homelessness.Students worked with local agencies, city officials, artists, and activists to develop a holistic solution to tackling homelessness in Los Angeles.

The fabrication-heavy studio culminated in the award-winning design, Homes for Hope —a 30-bed modular shelter for women developed for Hope of the Valley Rescue Mission in the San Fernando Valley. Students worked directly with the CEO of the organization Ken Craft to develop thoughtful solutions to help the organization manage their increasing number of residents. During the course of the semester, the students built five nomadic shelters, three tiny homes, and one full-scale prototype of their city-supported Homes for Hope solution. Homes for Hope won the Fast Company World Changing Ideas award, and the class and its efforts have received international acclaim. *Give Me Shelter*, a book published by ORO documenting the studio, will be avaialble in bookstores in January 2018.

4

Studio:	Students:		
402A	Sohum Bagaria	Jayson Champlain	Belinda Pak
	Jeremy Carman	Joseph Chang	Alexxa Solomon
	Maria Ceja	Aleksandr Drabovskiy	Heeje Yang
	Yayun 'Lucy' Cheng	Ricky Lo	

4

Studio: **Students:**

402A   Sohum Bagaria   Jayson Champlain   Belinda Pak

Jeremy Carman   Joseph Chang   Alexxa Solomon

Maria Ceja   Aleksandr Drabovskiy   Heeje Yang

Yayun 'Lucy' Cheng   Ricky Lo

Instructor:
Warren Techentin

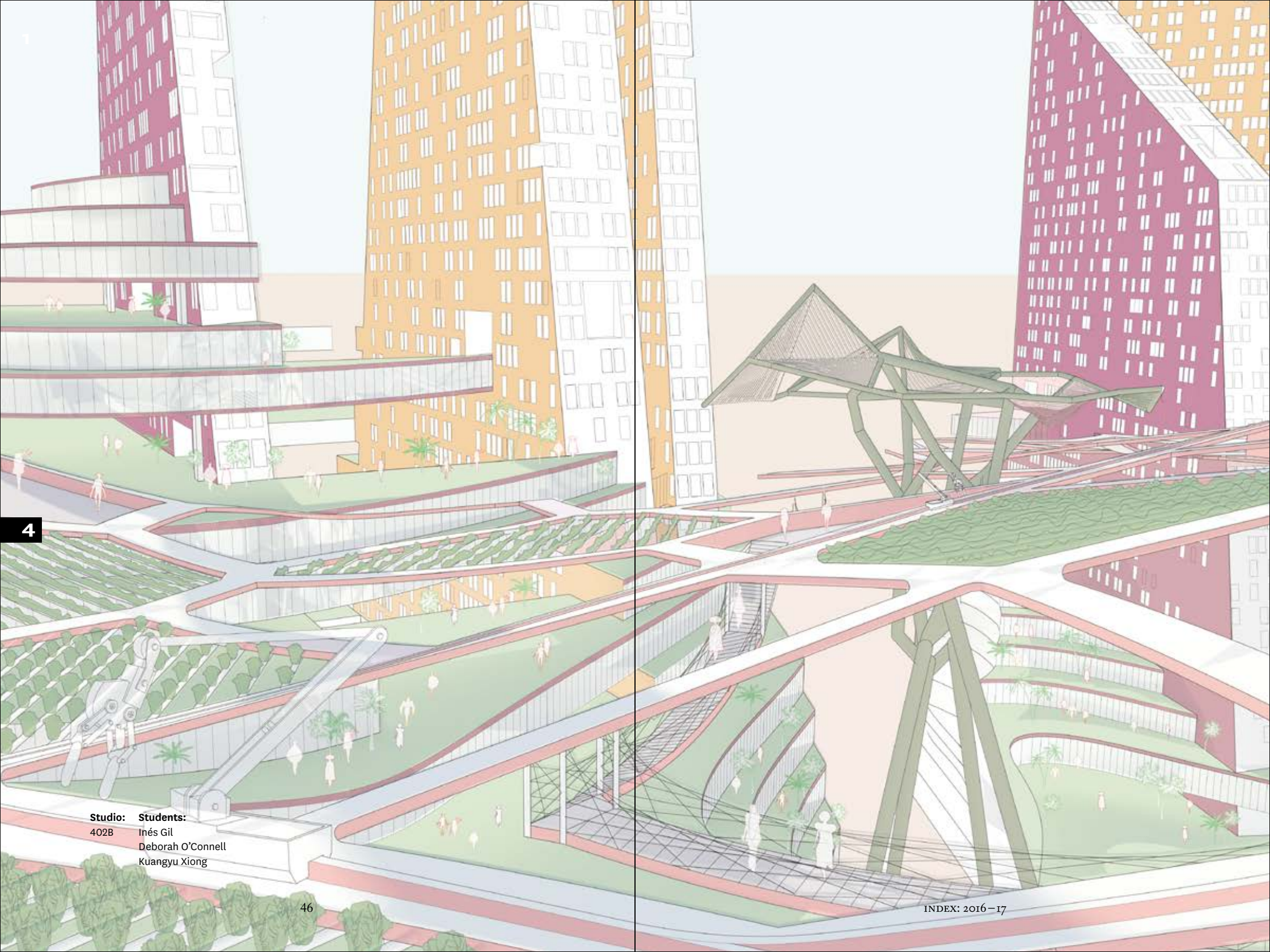City of the Future – Malaysia Biennial Entries

USC was invited to submit work for the 2018 Malaysian Biennial, hosted in Medini, Malaysia across the Johor Straights from Singapore. The theme of the Biennial focused on urban design, urban technology, and urban theory 100 years from now and used the city of Medini—a planned city of 500,000 currently under construction—as a form of laboratory for future development.

To understand what life might be like in cities 100 years from now, the studio examined existing ideas of futurism today alongside numerous future technologies we are told will be coming. These ideas were then transposed onto predominant urban themes from cities today: energy, transportation, labor, housing, open space, business, health, poverty, entertainment, shopping, pollution, and production—all in a time likely to be affected by severely limited resources and stressed ecosystems.

Four teams of three students each developed schemes that explored critical urban issues. This scheme [pictured] explored several prominent themes of speculative urbanism today and their impact on architecture: urban farming; manipulated micro-climates; robotic and autonomous labor and the liberation of human work; the role of shopping, dining, and urban entertainment as a form of social activity; and the future promise of 3-D printing to make almost everything.

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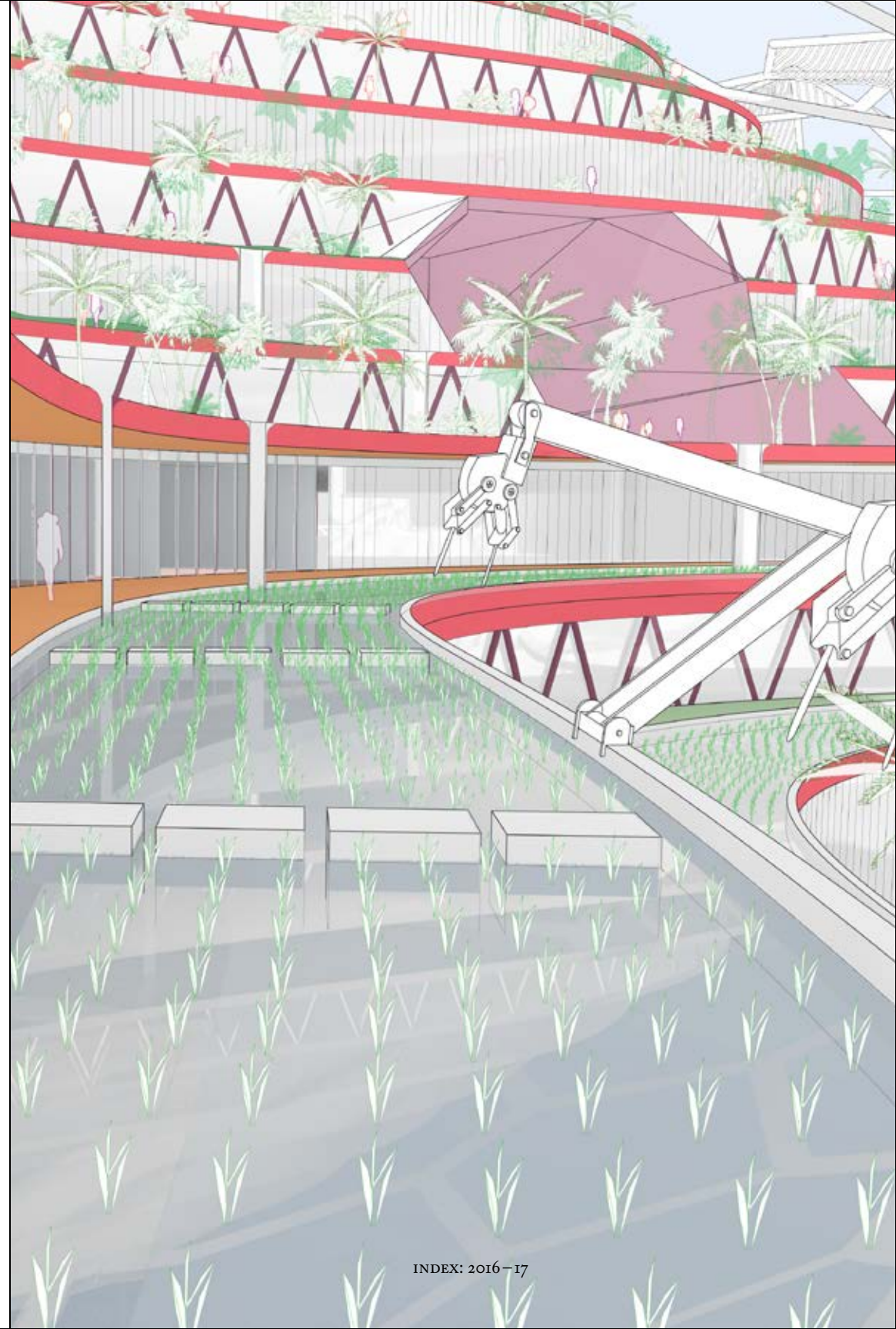
Studio: 402B

Students:
Inés Gil
Deborah O'Connell
Kuangyu Xiong

4

Instructor:
Laurel Consuelo Broughton

Play Lab Studio

According to lore, Charles and Ray Eames at some point considered giving up design and joining the circus. At what point in their careers, I'm not sure—I often wonder when it was that this idea was entertained. Say after a particularly annoying day when the plywood mold broke? Or if a check was late from Herman Miller? Or just late at night in socks over a bottle of wine? Did they even have late nights in socks? Or was it simply an all-the-time topic of constant conversation? 'Hey Ray, what about the circus?' Regardless, their photographic documentation of the circus reappears in projects and films throughout their careers. Charles noted in a talk at the American Academy of Arts and Sciences (1974), 'The circus is a nomadic society which is very rich and colorful but which shows apparent license on the surface… Everything in the circus is pushing the possible beyond the limit… Yet, within this apparent freewheeling license, we find a discipline which is almost unbelievable.' Discipline is the substrate which underlies the playful sensibility of the Eames' work and their maxim: 'Take your pleasure seriously.'

And it is this idea of discipline and pleasure or rather play (not punishment) that we explore in this studio through an investigation of constructivism, modular toys, and the production of flexible spatial systems. We examine 'discipline' in two ways: first as a rigorous engagement with our topics of research and second, as a rigorous engagement or conversation with the 'discipline' of architecture. We ask, what happens when architecture is designed as a big toy? Or can we design a toy system that is so big that it becomes architecture and can be moved, changed, rearranged, and added to by the users? Do the part and the whole get confused? How can architecture be instrumental in creating multiple narratives for organization? These questions move us toward the final design project of the semester, an experimental indoor/outdoor play lab partnered with The Knowing Garden, a constructivist elementary school in Redondo Beach, California. The studio is structured around a constructivist idea of learning through making. We begin the semester by studying canonical constructivist toys and then make our own modular toys that scale into modular spatial systems.

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Studio:	Student:
402B	Cristina Gomez
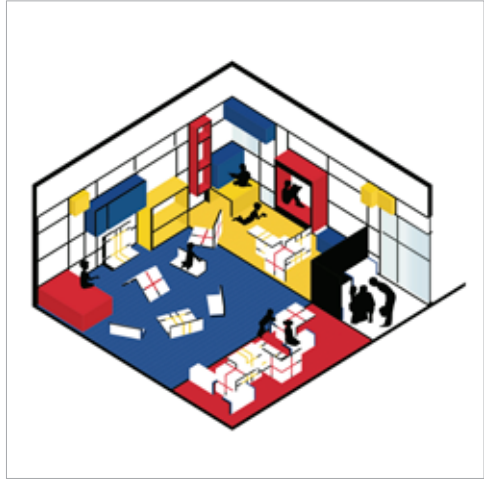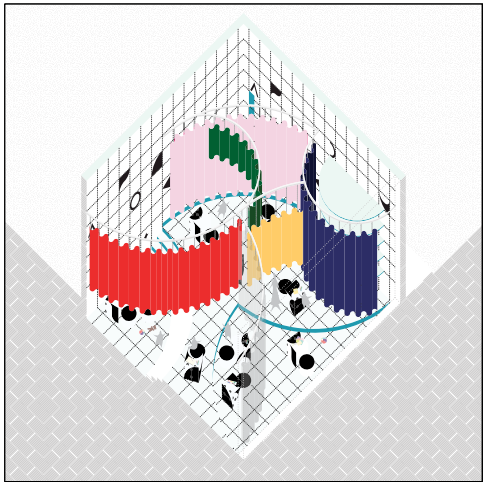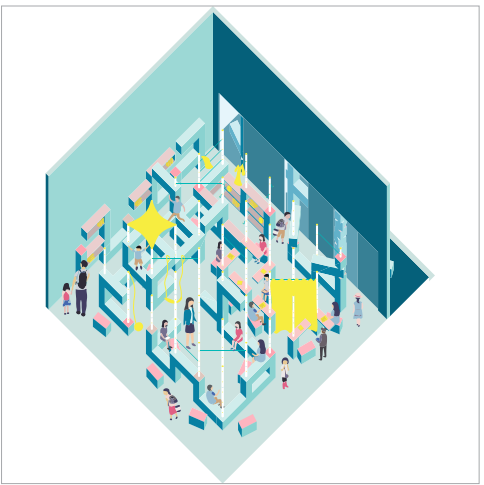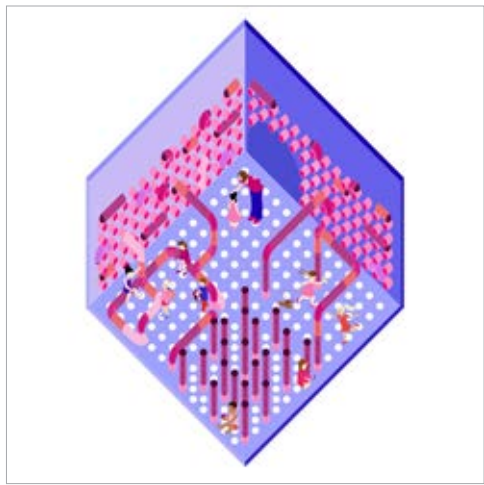
Instructor:
Lisa Little

Robocraft

Many believe increasingly automated parametric design processes lead to inhuman perfection, sterility, and soulless results. This studio hypothesizes that the dissatisfaction with such design is due to the absence of the 'hand.' The missing dimensions of analog practice and physical craft, resulting from the inevitable prevalence of computation in design, are evident in both mass production and customized 'bespoke' work. This studio proposes that the solution to this crisis at all levels is to 'find' these missing elements in the fabrication processes themselves.

Emerging fabrication technologies of robotics and 3-D printing have begun to demonstrate capabilities for 'drawing' lines in 3-D space, using materials and techniques of varying structural capabilities, including steel, aluminum, and concrete. Through an opportunistic intersection of research into the line as a formal and structural geometric construct, and practice with emerging fabrication techniques and an emphasis on using the USC KUKA robots, this studio attempts to find the missing core resulting from the digital transformation of architecture.

The studio studies what can be discovered/realized/achieved/learned when computationally derived 'perfect' lines, created in the virtual world, are made 'real' through physics, tectonics, and making. Students analyze what unexpected characteristics can be found in the actual constructs and asks if there are capabilities, flaws, or even failures latent or inherent in the fabrication techniques themselves that might lead back to the valuable qualities of analog — and hand — making. With these questions in mind, the studio investigates the line as a dual – purpose medium for simultaneously realizing structure and making space.
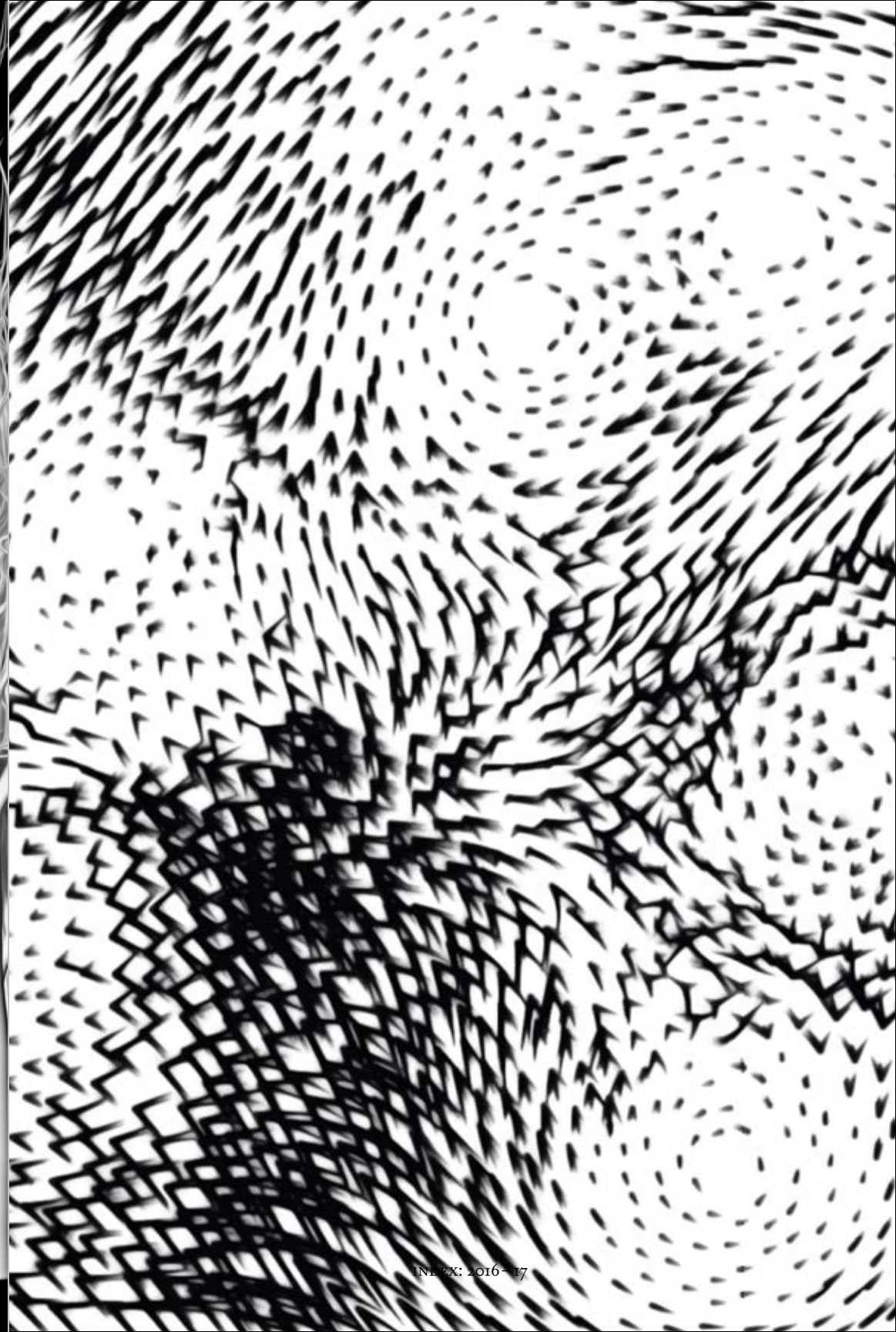
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Studio: **Student:**
402B   Alejandro Medina

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Studio: **Student:**
402B Alejandro Medina

Instructor:
Rob Ley

Sampled Remix:

Exploring hybridization, cross–pollination, scratching, gra
recombination, & other mashup techniques to develop ori

What does it mean to create something truly original? Nev
the core driving forces within most creative fields, though
something as new and unique can be elusive. It may be s
that is original in a pure sense is impossible. Instead, new
poetic) recombination of prior works. In contemporary mu
scratching, and turntabling are all examples of recombini
something new. Hip-hop, along with jazz, and blues befor
strong culture of borrowing and remixing as a major aspe
cess. When done well, the connective lineage of lyrics, m
is often apparent, though few would question the uniquer
works. We can also see a similar approach to recombinati
& film, other fields outside of architecture see great value
of previous work. In the life sciences (chemistry, biology,
mation amongst researchers is vital to the development o
Knowledge is based on the previous observations and the
are routinely folded into new research taken on by entirely
certainely the motivation behind much of the current resea
strategic recombination of two or more sources not only s
whereby a unique resultant is produced, it may also result
of the strong traits of the donors, while shedding the wea
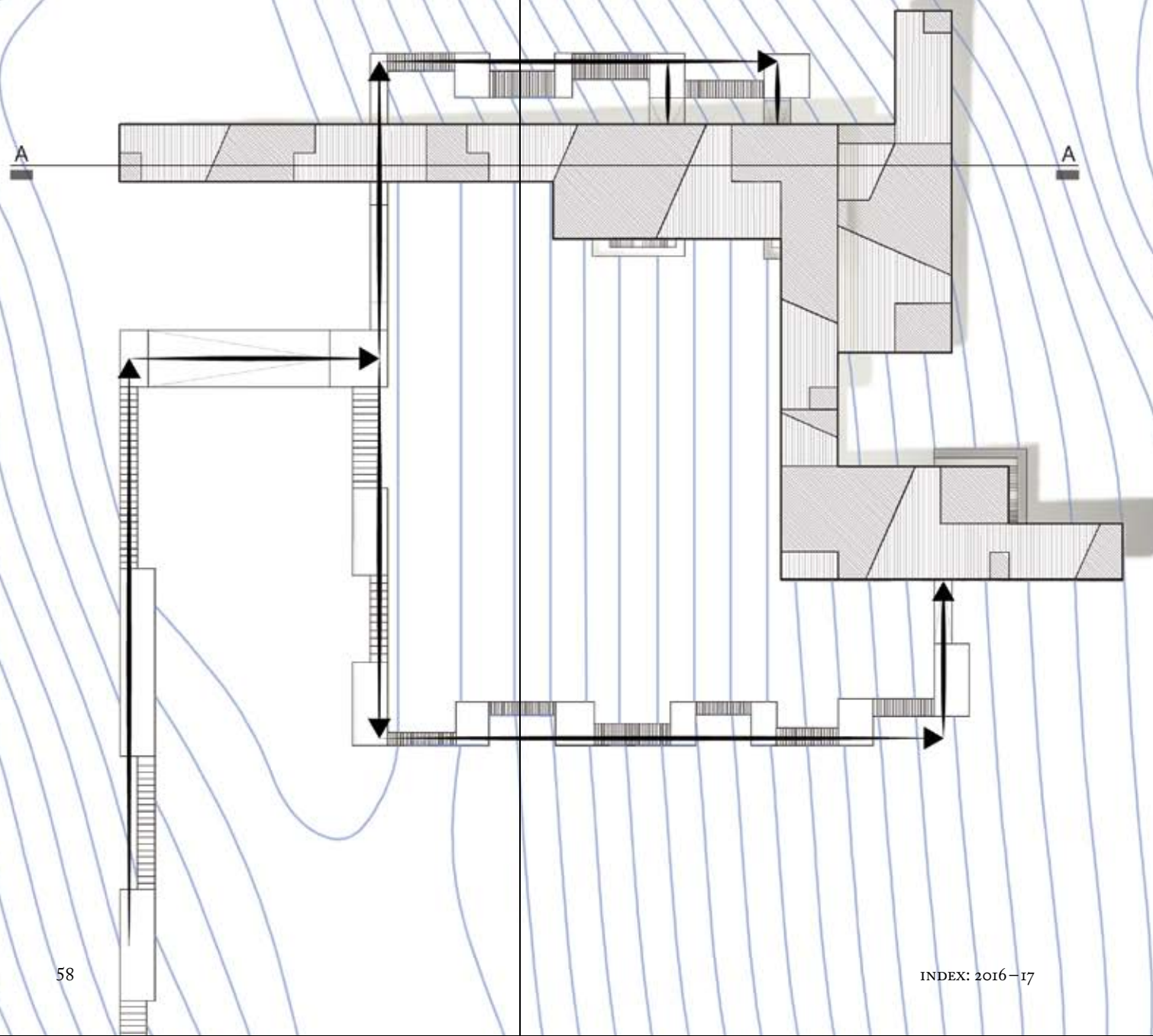
In an effort to forge a sampling based design process, this
strategies seen in fields outside of architecture that ofte
through the willful engagement of sampling, mixing, fusing,

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Studio: **Student:**
402B   Laura Gehring

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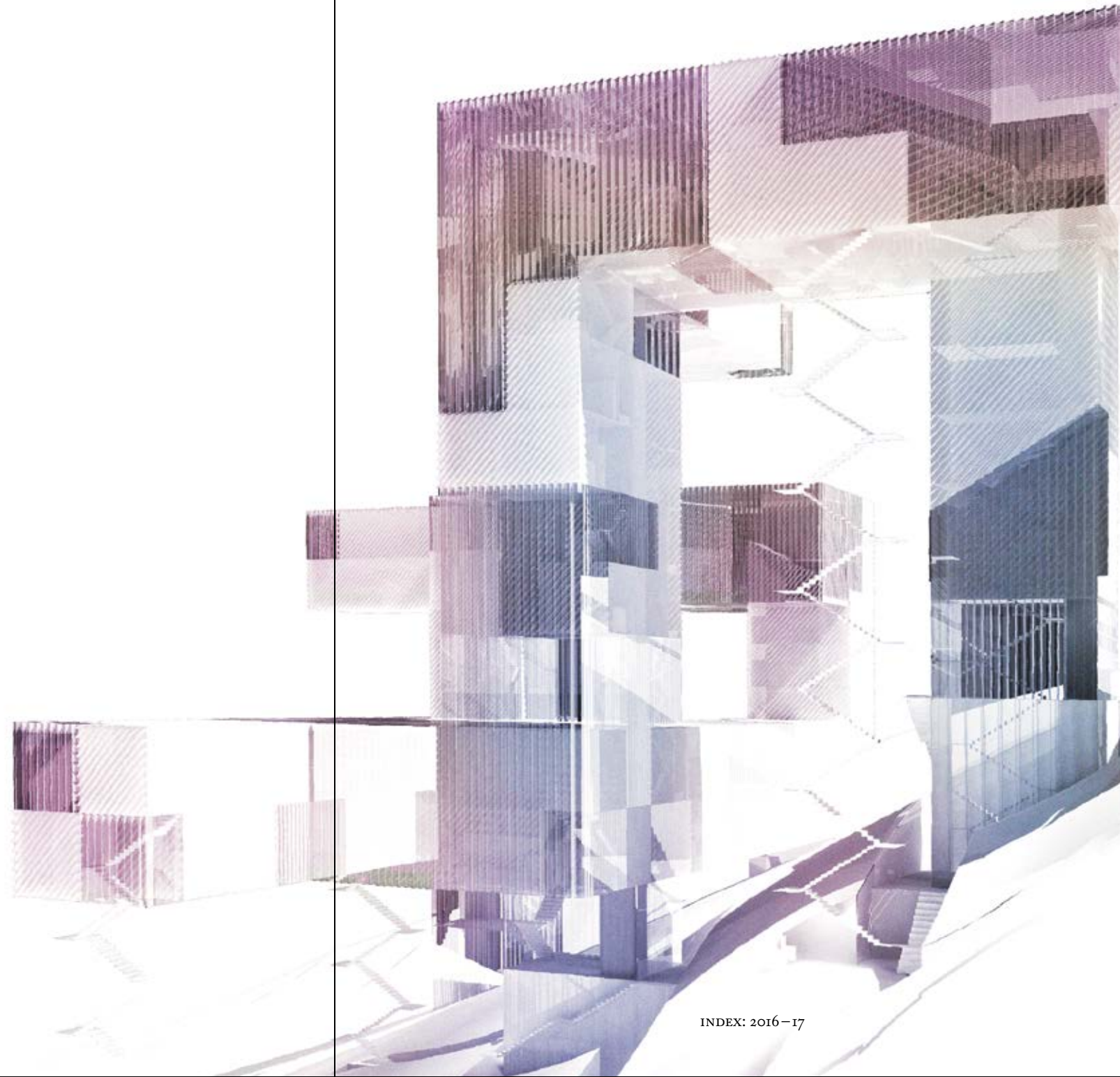
Architectural Responses: Comprehensive Building

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 third-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.

Coordinator: Roland Wahlroos-Ritter

Instructors:
Mario Cipresso, Maria Esnaola, John Frane, Charles A. Lagreco, Eric Nulman, Oliver Touraine, Roland Wahlroos-Ritter

5

Studio:	Student:
500A	Kylie Wong

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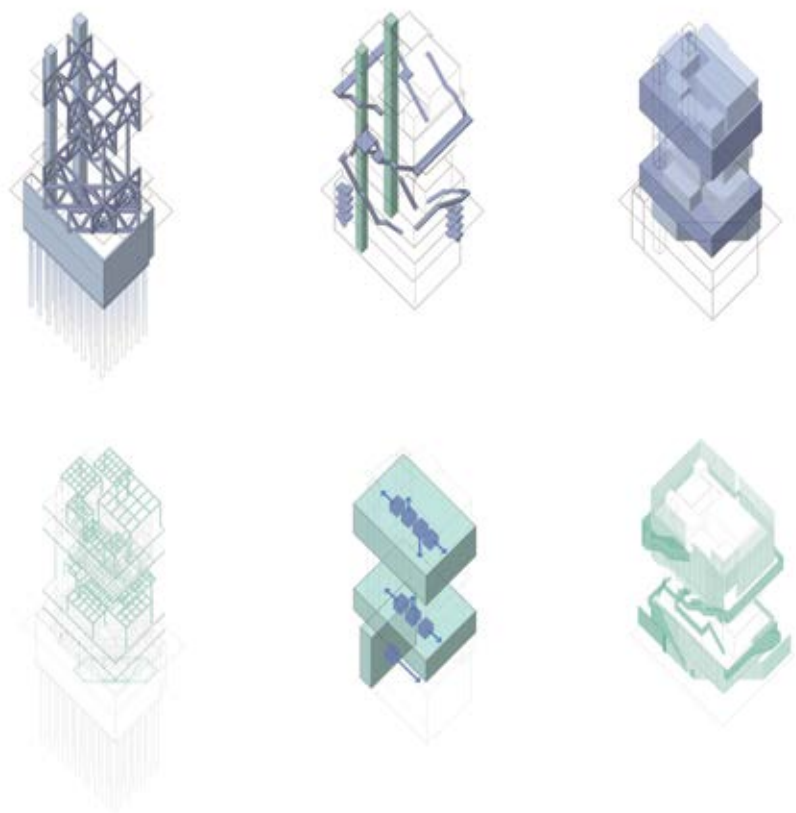
Studio: Student:
500A   Kylie Wong
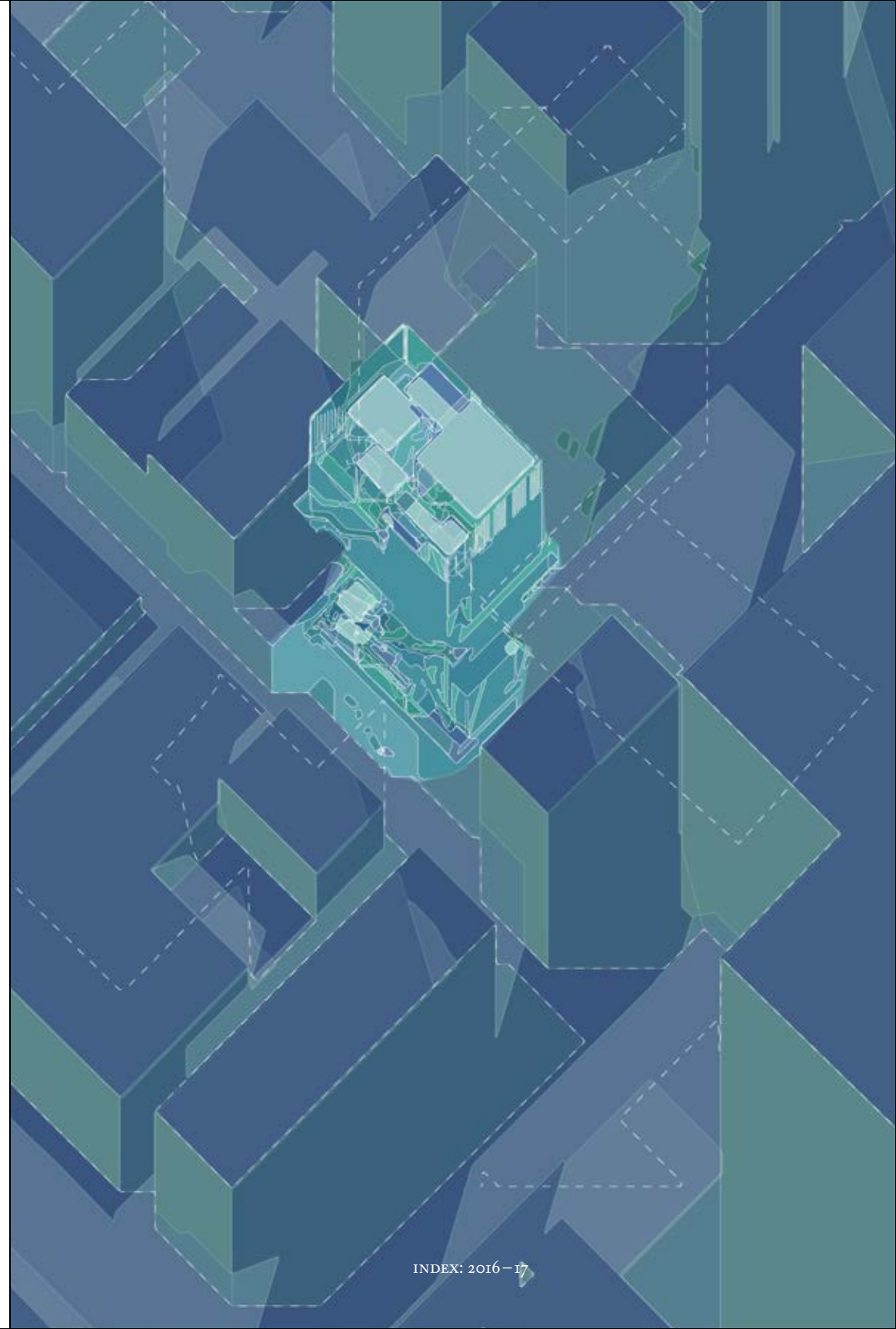
Architectural Responses: Degree Studio

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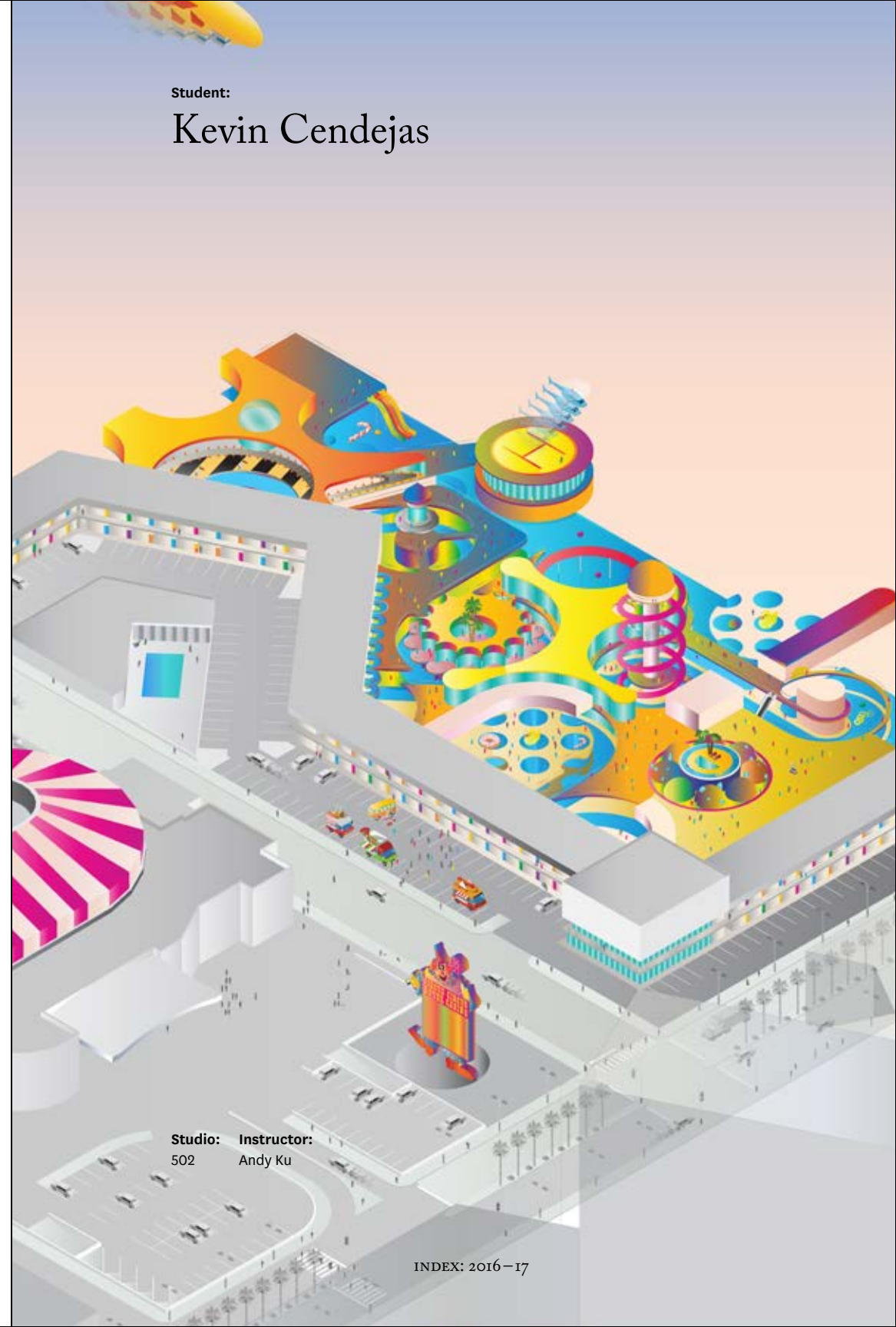
Coordinator: Doris Sung

Instructors:
Eric Haas, Alice Kimm, Andy Ku, Lee Olvera, Hadrian Predock, Marcos Sanchez, Doris Sung

5

Student:

Kevin Cendejas

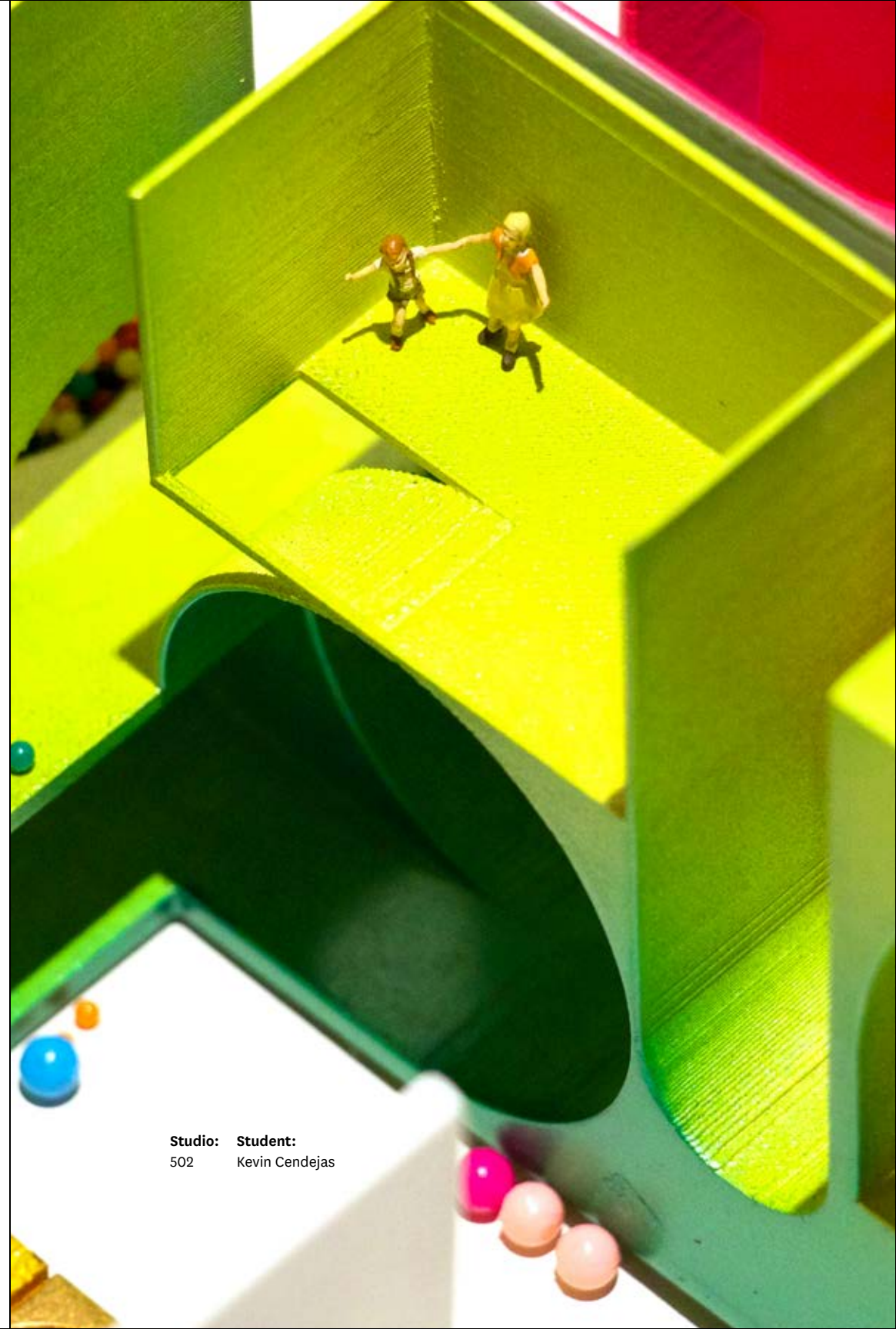**Studio:** 502

Instructor: Andy Ku

The Pop Message Studio examines the fatal tendencies of media culture that hustle for instant exchange. As our environment continues to call for more expediency, the slow and the immovable 'architecture' may be in crisis. It is not rare to bear the critique regarding the discipline becoming marginalized and losing its luster and impact in competition with other cultural mediums that are faster, more mobile, and easier to produce. As arts jockey to gain more support and top patronage, architecture has been relegated to the bottom of New York Times' Arts and Leisure section. This studio foregrounds various speculations on media – envy architecture with newfound lessons from Pop. Can architecture forge significant models to progress or sustain itself in our clickbait economy?

In recent decades, signs point to institutional instinct -at-large moving towards the development of multi-, inter-, and transdisciplinary approaches for new rules of emergence and progress. This open approach of diverse, novel infusions for empowering architecture has many questioning the motives and validity for advancement. Is this a major departure for architects to reengage with the world after vast inward-looking behavior in the past? Or a gestalt for inclusive trades and influences in architecture to demand for more of more? This studio braves the quest for territorial discussion concerning the character of creative discipline and modes of contemporary participation in architecture.

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Studio: 502   **Instructor:** Andy Ku

Studio: 502   **Student:** Kevin Cendejas

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Student:

Kodchamon Archamongkol

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Studio: **Instructor:**
502 Lee Olvera

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The 502 Degree Project Studio developed an individual-driven range of responsive architectures based on investigations into a variety of material processes and precedents, ranging from the boutique-artisanal to the industrial-mass-produced scale. Students conducted detailed research into a personally determined selection of designed and manufactured materials and goods, critiquing their design, their technological practices, logistical processes, and their historical, technical, and cultural merit. The two projects of the semester, the first object-based, the second space-based, were grounded in the experiential presence of materiality and designed as catalysts for the explicit fusion of the tactile and the technological.

Direct and hands-on, they confronted the parallel strands of formal, structural, spatial, and functional issues inherent to all design. Exploring and implementing the concept of generative detailing, detailing through doing, the projects developed a system of working, of making, so refined and precisely informed that its language and meaning were only revealed through the physical discovery of manipulative action rather than by representational means. Detailing, conceptually and physically so correct and specific, navigated the exacting requirements of complex, instructional pattern and optimum, performative function with equal grace and rigor.

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Studio: **Instructor:**
502   Lee Olvera

Studio: **Student:**
502   Kodchamon Archamongkol

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Jinpeng (Jonathan) Zhang

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Studio: **Instructor:**
502 Hadrian Predock

THE WINDOW: WEATHER'S MEDIATOR

The window is the fundamental architectural element that mediates the relationship between interior and exterior, and between external weather and the internal human viewer. The window is one of the most intimate tissues of architecture in relation to weather. Air passes through it; rain patters against its surface and runs down it; snow accumulates along its eaves; and condensation builds up on the glass pane. With the advent of the first notion of a window, to its subsequent development over millennia, our relationship with weather has changed. The size, shape, placement, quality of glass, and other variable qualities of the window affect how the world appears to us. It logically follows that this changing experience of weather leads to a changing experience of interior space as a whole. In exploring this changing experience, this project carries us through key disciplinary moments in the history of the window, and the conceptual developments related to weather.
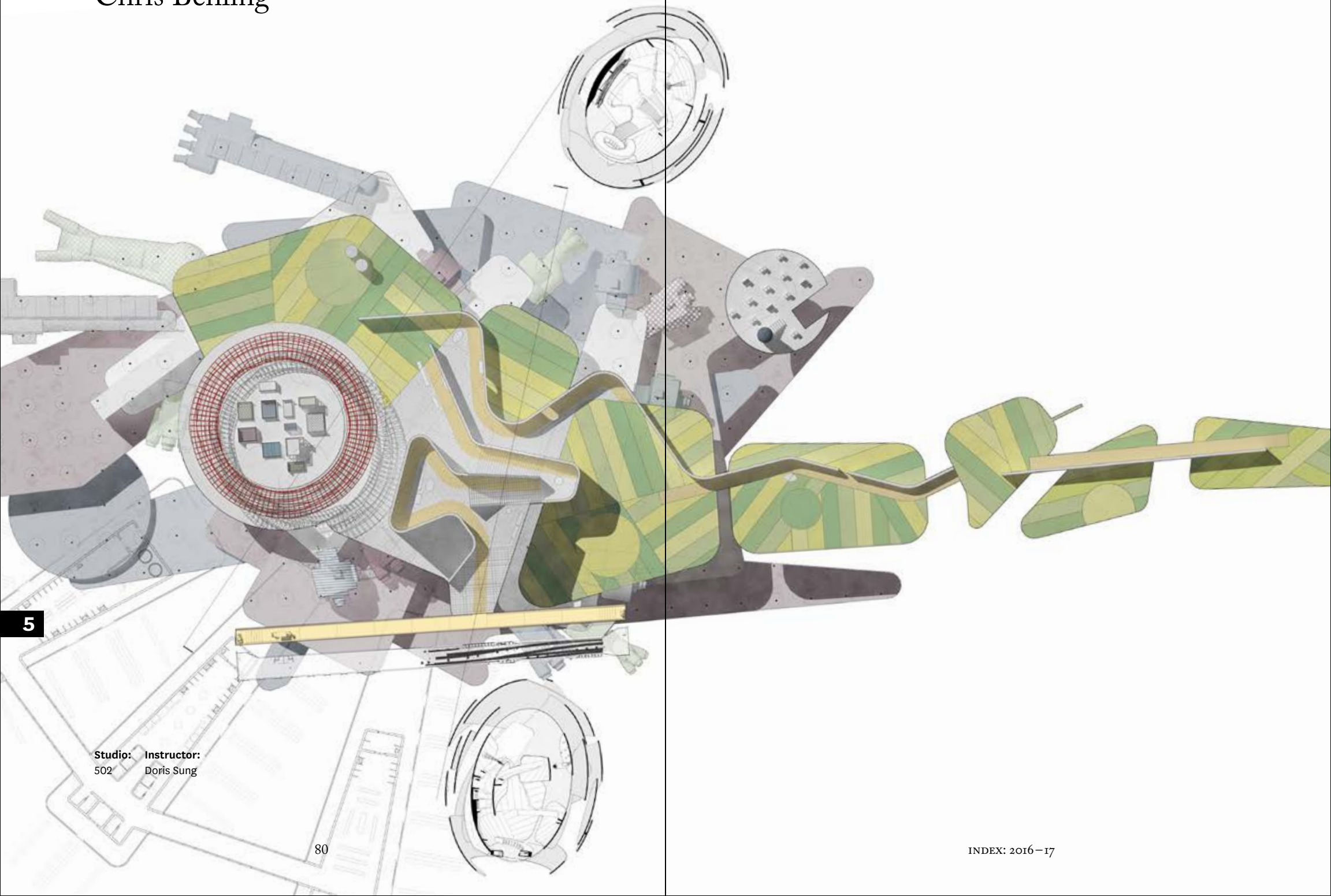
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Studio: **Instructor:**
502   Hadrian Predock

Studio: **Student:**
502   Jinpeng (Jonathan) Zhang

Student:
Chris Behling

5

Studio: **Instructor:**
502   Doris Sung

SKIN DEEP: 15 WRAPPERS IN 45 DAYS

Although architects are trained to visualize the multiple layers of a building envelope in the form of wall sections, others understand a building solely by its liminal surface or elevation. Like the skin of a human body, the outer surface of a building defines the building as a form when viewed frontally. It expresses texture, pattern, and deformations with variations of transparencies. Sometimes a building's functions and programs can be read on the façade, while other times the articulation may have nothing to do with its interior. Branding, semiotics, cultural imagery, and nonsense can wrap a building as can expressions of engineering. Each of these purposes can produce dramatically different results when designing a building and can have huge impact on the reading and aesthetics of the building. This highly theoretical and speculative studio examines the importance of this liminal surface within the discourse of architecture vis-à-vis aesthetics, as influenced by taste, style, and culture.

Students were asked to transform their personal theories of architecture and make them visual and three-dimensional. To do this, they built multiple layers of a nesting architectural artifact. Starting with a small-scaled, single-person habitation, each subsequent week the program grew as the scale of the layers increased in size and the project's real intent was revealed. The results—some grotesque and some stunning—were completely unanticipated and strangely unprecedented.

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Studio: Instructor:
502   Doris Sung

Studio: Student:
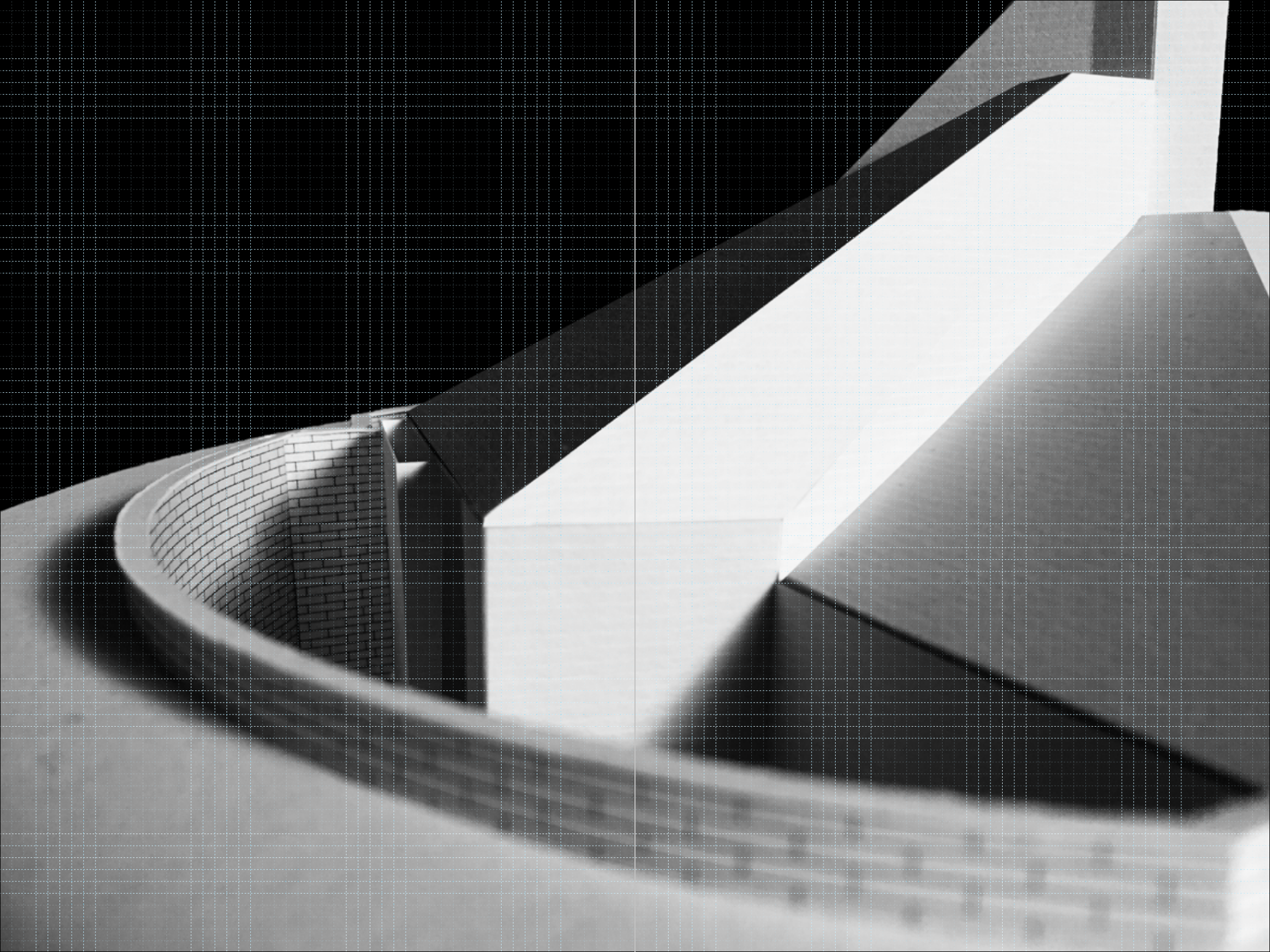502   Chris Behling

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MILTON CURRY, DEAN
DELLA AND HARRY MACDONALD
DEAN'S CHAIR IN ARCHITECTURE

USC is fortunate to have the Bachelor of Architecture professional degree program and the Bachelor of Science in Architectural Studies degree program situated within an architecture school that also has superb graduate degree programs.

USC has an enduring history as one of the leading research universities in the world. USC and the USC School of Architecture are embedded into the urban fabric of Los Angeles and South Los Angeles—an area of tremendous growth and transformation. The City of Los Angeles, California, the Pacific Rim and Latin America—all within close geographic proximity to the university and the School—are on the frontlines of rampant urbanization, social movements for civil and social rights, and undergoing significant economic change. Navigating the world and the complexities of identity and space requires a capacious intellect and an imaginative mind. The USC School of Architecture has been educating explorers since its founding in 1919. Our educational offerings include architecture, landscape architecture + urbanism, building science and heritage conservation. With over 700 students and 100 faculty members, the School has the reach and scale of few others nationwide.

The pedagogy and curriculum of USC Architecture's undergraduate degree programs celebrates a pluralistic approach to what architecture means, what architecture's impact can be, and how an individual architect interacts with the context of the global world. Our students are the new explorers—the tradition of exploration that is at the core of the School's genesis. Our graduates are being equipped with competencies that range in scope from technical skills in designing architecture; conceptual precision in articulating ideas and linking 'architecture thinking' to other discourses including the humanities and social sciences; to representational finesse in utilizing analog, digital, and moving image methods to communicate ideas.

It is exciting to share the work of our students and faculty with you.