



## FERAL FIGURES IN THE FIELD

In 1917, literary theorist Viktor Shklovsky wrote, "The purpose of art is to impart the sensation of things as they are perceived and not as they are known. The technique of art is to make objects 'unfamiliar,' to make forms difficult, to increase the difficulty and length of perception because the process of perception is an aesthetic end in itself and must be prolonged." In the technique he defined as *ostranenie* or defamiliarization, the goal was not to produce something radically new or previously unknown, but rather to productively see something anew.

During your first year, the pedagogical focus was an introduction to basic architectural form-making and spatial analysis. In second year, we are going out into the city of Los Angeles to examine form in relationship to its existing built environment. We will be working in an architectural tradition of site analysis that seeks to re-see or reread the city, sourcing the often overlooked formal context that is all around us in order to mine its latent formal and narrative potentials.

Through a historical lens, Los Angeles has long been considered a place where pioneers arrive to conduct architectural experiments and make revolutionary discoveries. Counter to this, this studio suggests the notion that new forms are simply existing forms gone wild, or for our purposes, gone feral: what seems new is actually studied modification of the what already exists. We ask: how can we study the existing formal context to produce innovation?

With three interrelated projects, students will build on the techniques and methodologies gained in the first-year program, while adding to them a comprehensive idea about site as a cultural and physical generator of architectural form. Students will be introduced to methods of site analysis and research, new generative drawing techniques, as well as the architectural and disciplinary conventions associated with site work.

In Project One, The Source Book, the studio will work collectively as a whole to investigate the native architectural forms of Los Angeles. Returning to the studio in Project Two, a selected form from the Source Book will be analyzed and modified through a series of drawing and modeling exercises. In Project Three, venturing back out into the city, this new modified form will be used to generate a sited architectural project.

## **STUDIO INSTRUCTION**

### **Readings**

Readings will be assigned throughout the semester to provide important insight, historical background, and theoretical frameworks for topics addressed this semester. Individual studio discussions will occur as stipulated in the Course Schedule.

### **Thematic Lectures**

Lectures will be held in Harris 101 from 2:00 to 4:00 PM on designated Fridays throughout the semester. Attendance is mandatory and will be taken at the lectures. The lecture topics will range from specific issues relating to the assignment to others that concentrate on technical skills. Each lecture will be approximately forty-five minutes followed by a fifteen-minute discussion period. Each student is required to take notes during lectures in his or her sketchbook for later reference.

### **Research and Analysis**

Precedent studies will be paired with studio assignments and projects throughout the semester. Each student is expected to use the library on a regular basis to investigate ideas and projects relevant to course content.

### **Desk Crits and Pinups**

Individual desk crits and pinups with the studio instructor will occur regularly throughout the semester. The success and quality of these one-on-one dialogues is contingent upon the student's preparation and timely production. Students who are not properly prepared or prepared at the beginning of class will be graded accordingly.

### **Reviews**

Studio reviews will be held regularly throughout the semester and are indicated in the Course Schedule. These group discussions are designed to provide students with varied perspectives and insights from fellow instructors' and invited jurors' comments and criticisms. In addition, these discussions provide valuable insight into the work of your colleagues. Full attendance and participation is required and expected for all reviews, and is a factor in each student's final evaluation under the heading "Efforts and Improvement" listed below.

### **Portfolio**

Each student will be required to submit a portfolio at the end of the semester. The content should be thoughtfully presented in an 8-1/2" x 11" maximum-size portfolio. Since all assignments must be included in the portfolio, regular documentation throughout the semester is highly recommended. Portfolio guidelines will be distributed.

## **STUDIO-WIDE REPRESENTATION REQUIREMENTS**

Line Drawings only

No Color

No Digital Rendering

Board and Sheet Layout Requirements

Paper Specifications Requirements

Physical Modeling Requirements and Material Specifications

## **STUDIO CULTURE**

We expect that all students take advantage of the studio workspace and the collective knowledge of their fellow students and work in Studio rather than alone at home. The studio culture that develops if as a group everyone participates is beneficial and one of the most unique aspects of architecture school. Studies have proven that a studio that works together prospers together.

## **EVALUATION AND GRADING**

Each studio instructor will monitor and evaluate the progress and performance of their students throughout the semester. Individual assignment grades will be issued within one week after assignments are reviewed. The criteria for evaluation and grading will be outlined in each assignment handout and evaluation form. A faculty-student mid-term conference will be held with students to provide an overview of their progress and to evaluate the quality of the work. Upon completion of the semester, all second-year instructors will review together the final performance and evaluation of each student to assure

evaluation standards are consistent throughout the studio-at-large. A minimum semester grade of a C is required to continue to the next studio sequence. Students performing at or below this minimum standard will be notified in writing. Students should consult the University policies for the Incomplete (IN) grade and should be keenly aware of the semester schedule for key withdrawal dates as established by the University. The final semester grade will be determined by the following requirements and their respective percentages:

<b>Project One</b>	<b>20%</b>
<b>Project Two</b>	<b>30%</b>
<b>Project Three</b>	<b>40%</b>
<b>Readings /Portfolio /Participation</b>	<b>10%</b>
<b>Total</b>	<b>100%</b>

Assignments that do not reflect adequate progress or completion will not be discussed during desk crits, pinups and reviews.

### **Attendance**

Attending classes is a basic responsibility of every USC student who is enrolled in courses at the School of Architecture. In studio courses, the central learning experience is through direct contact between the student and the faculty which advances a student's understanding of architecture through shared exploration. As most all of our enrolled students are completing accredited professional degree programs, regular and punctual class attendance is considered an essential part of satisfying both the NAAB and LAAB accreditation requirements.

As our curriculum is composed of a variety of learning environments, it is important that each instructor has authority over the precise terms of their own attendance policy as outlined in each course syllabus. The following points are to be considered the School of Architecture's collective policy to be referenced in all syllabi, or unless otherwise outlined with individual faculty variation within a particular course syllabus:

The School of Architecture's attendance policy is to allow a student to miss the equivalent of one week of class sessions (three classes if the course meets three times/week, etc) without directly affecting the student's grade and ability to complete the course. If additional absences are required for a personal illness/family emergency, preapproved academic reason/religious observance, the situation should be discussed and evaluated with the faculty member and appropriate Chair on a case-by-case basis. For each absence over that allowed number, the student's letter grade can be lowered up to one full letter grade.

Any student not in class within the first 10 minutes is considered tardy, and any student absent (in any form including sleep, technological distraction, or by leaving mid class for a long bathroom/water break) for more than 1/3 of the class time can be considered fully absent. If arriving late, a student must be respectful of a class in session and do everything possible to minimize the disruption caused by a late arrival. It is always the student's responsibility to seek means (if possible) to make up work missed due to absences, not the instructor's, although such recourse is not always an option due to the nature of the material covered.

A mid term or final review is to be treated the same as a final exam as outlined and expected by the University. Students must understand that days allocated for their studio final in the syllabus are considered an examination period. If they are absent or tardy on any review day and miss their opportunity to present, this is considered equal to missing a final exam.

### **NAAB Accreditation**

The USC School of Architecture's five year BARCH degree and the two year M.ARCH degree are accredited professional architectural degree programs. All students can access and review the NAAB Conditions of Accreditation (including the Student Performance Criteria) on the NAAB Website, [http://www.naab.org/accreditation/2004\\_Conditions.aspx](http://www.naab.org/accreditation/2004_Conditions.aspx). The abbreviated NAAB SBC Criteria for this course is:

## Statement on Academic Conduct and Support Systems

### Academic Conduct

Plagiarism – presenting someone else's ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in SCampus in Section 11, Behavior Violating University Standards <https://scampus.usc.edu/1100-behavior-violating-university-standards-and-appropriate-sanctions/>. Other forms of academic dishonesty are equally unacceptable. See additional information in SCampus and university policies on scientific misconduct, <http://policy.usc.edu/scientific-misconduct/>.

Discrimination, sexual assault, and harassment are not tolerated by the university. You are encouraged to report any incidents to the Office of Equity and Diversity <http://equity.usc.edu/> or to the Department of Public Safety <http://capsnet.usc.edu/departments/departments-public-safety/online-forms/contact-us>. This is important for the safety whole USC community. Another member of the university community – such as a friend, classmate, advisor, or faculty member – can help initiate the report, or can initiate the report on behalf of another person. The Center for Women and Men <http://www.usc.edu/student-affairs/cwm/> provides 24/7 confidential support, and the sexual assault resource center webpage [sarc@usc.edu](mailto:sarc@usc.edu) describes reporting options and other resources.

### Support Systems

A number of USC's schools provide support for students who need help with scholarly writing. Check with your advisor or program staff to find out more. Students whose primary language is not English should check with the American Language Institute <http://dornsife.usc.edu/ali>, which sponsors courses and workshops specifically for international graduate students. The Office of Disability Services and Programs [http://sait.usc.edu/academicsupport/centerprograms/dsp/home\\_index.html](http://sait.usc.edu/academicsupport/centerprograms/dsp/home_index.html) provides certification for students with disabilities and helps arrange the relevant accommodations. If an officially declared emergency makes travel to campus infeasible, USC Emergency Information <http://emergency.usc.edu/> will provide safety and other updates, including ways in which instruction will be continued by means of blackboard, teleconferencing, and other technology.

## FALL 2017 SCHEDULE

### Week One: August 21

August 21 First meeting, introduction to the studio, and INTRODUCTION TO PROJECT ONE.

Read Four Ecologies.

August 23 Reading Discussions and Presentations

Section meeting to look at the first round of Source Book entries.

August 25 Section meeting to look at Source Book entries, Main entry picked.

### Week Two: August 28

August 28 Section Pinups to review drawings and red line

2-4 SHOP ORIENTATION?

August 30 Entries formatted to Source Book Template I review and red line.

DEAN CURRY LECTURE @ 6PM Bovard Auditorium

September 1 **SOURCE BOOK FINAL REVIEW** Upper Rosendin, Lower Rosendin + Lindhurst

### Week Three: September 4

September 4 Holiday Labor Day

September 6 INTRODUCTION TO PROJECT TWO

LECTURE: Representation and introduction to Formal Analysis (Shea) WATT ONE

September 8 Desk Crits (Last Day to Add or Drop w/o a "W")

### Week Four: September 11

September 11 Desk Crits

September 13 Reading Discussions and Presentations.

September 15 Paired Studio Pin-ups (Ansari + Porter, Shea + Broughton+ Lynn, Matevosyan+Berry)

Upper Rosendin, Lower Rosendin, Verle Annis

### Week Five: September 18

September 18 Desk Crits

September 20 Desk Crits

September 22 GUEST LECTURE: Andrew Atwood / First Office on Mountains.

### Week Six: September 25

September 25 **PROJECT TWO MID-REVIEW** In studio reviews and exhibition.

September 27 Desk Crits

September 29 LECTURE: Situational Color (Berry)

### Week Seven: October 2

October 2 Paired Studio Pin-ups (Lynn+ Porter, Shea + Matevosyan+ Ansari, Broughton+Berry) In studio.

October 4 Desk Crits

October 6 GUEST LECTURE: Christina Gray

### Week Eight: October 9

October 9 Desk Crits

October 11 Desk Crits

October 13 **PROJECT TWO FINAL REVIEW**

### Week Nine: October 16

October 16 FIELD TRIP TBD

October 18 Reading Discussions and INTRODUCTION TO PROJECT THREE Site visit Thursday  
LECTURE: THE HOUSE AS A GROUND FOR AGENDA (Lynn) Watt One

October 20 LECTURE: SITE TECHNIQUES (Porter)

### Week Ten: October 23

October 23 Paired Studio Pinups (Shea+ Porter, Lynn + Berry+ Ansari, Broughton+Matevosyan)  
Verle Annis+ Studio

October 25 Desk Crits

October 27 GUEST LECTURE: Elizabeth Timme / Mas LA

### Week Eleven: October 30

October 30 Desk Crits

November 1 Desk Crits

November 3 **PROJECT THREE MID-REVIEW** Upper Rosendin, Lower Rosendin, Verle Annis

### Week Twelve: November 6

November 6 Desk Crits

November 8 Desk Crits

November 10 GUEST LECTURE: Jonathan Crisham  
Last Day to Drop with a mark of "W"

### Week Thirteen: November 13

November 13 Paired Studio Pinups (Ansari+ Porter, Broughton+Shea, Lynn+Berry+ Matevosyan)

November 15 Desk Crits

November 17 Desk Crits

### Week Fourteen: November 20

November 20 Desk Crits

November 22 Thanksgiving Recess

November 24 Thanksgiving Recess

### Week Fifteen: November 27

November 27 PRODUCTION

November 29 **PROJECT THREE FINAL REVIEW**

December 1 **PROJECT THREE FINAL REVIEW**

### Week Sixteen: December 4

December 5 **PORTFOLIOS DUE** Exact Date and Time TBD