

## USC ARCH102AL: Architectural Design I

University of Southern California, School of Architecture

Fall 2019 / 4 Units / Monday + Thursdays 2:00-6:00pm

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## INTRODUCTION

Historically the Grand Tour was considered an educational rite of passage in the 15th-17th centuries, an opportunity to travel to historically significant sites throughout Europe all the while developing an appreciation and familiarity with aesthetic art and culture. This semester we will commence our own version of the Grand Tour -- SoCal Edition, an introduction to the principles and concepts of architectural drawing and design through the examination of 4 iconic Los Angeles Houses.

Los Angeles has a vastly diverse built and natural environment, home to hills and canyons, oceans and multiple urban centers, these landscapes are the settings for a wide range of architectural styles. Nowhere is this more clearly demonstrated than the roster of notable houses located throughout the city. From the birth of modernism, to the height of mid-century design and the case-study series, to the present day, many of these houses have challenged the domestic model and re-invented how we live and dwell. They've redefined the relationships between house and landscape and demonstrate how architecture can shift cultural and social practices within even the most familiar of typologies. Residential projects have provided many architects a testing ground for formal experimentation and development early in their careers laying the groundwork for larger projects and expanded, acclaimed practices to follow.

This semester's selected precedents will be used to learn the fundamental techniques of constructing orthographic projection drawings all the while looking as to how these constructs drive design intentions and ideas. By examining and comprehending the fundamental principles present in relevant precedents, students will have the ability to make informed choices about the incorporation of such principles into architecture and urban design projects. The reciprocity between designing and drawing in plan, section, elevation, and paraline will be uncovered as well as the representational aspirations and strengths of each drawing type. Through analysis projects of varied scale and increasing complexity, students will address fundamental lessons of geometry, proportion, scale, formal organization, spatial definition, light, sequence, movement, and the related disciplinary paradigms of architectural design. The study of these disciplinary concepts and relevant design precedents will focus conceptual and critical understanding and develop the ability to apply the fundamentals of both natural and formal ordering systems and the capacity of each to inform two- and three-dimensional design.

Design processes are intended to advance technical skills, awareness of spatial conventions, and, most importantly, to stimulate critical thinking and creativity by interpreting and reimagining architectural systems.

Students will develop the ability to use drawings and physical models to not only conceive, organize and develop habitable, three-dimensional space, but to participate in the disciplinary tradition and evolution of architectural representation.

In each design problem, diagrams and digitally produced orthographic drawings will be the primary instruments of design inquiry and the iterative development of formal solutions. Physical models (interim design studies and refined final versions) will support visualization and testing of ideas in three dimensions. Students will develop refined graphic and verbal presentations to successfully communicate their design intent for each project.

### **ASSIGNMENTS**

Requirements for projects will be issued in studio presentations and in writing. Daily or weekly assignments may be given verbally and may differ from section to section. Full completion of all assigned work is critical to success in this course. Assignments that do not reflect adequate progress or completion will not be discussed during desk crits, pin-ups, and reviews.

### **DESK CRITS and PIN-UPS**

Individual desk critiques and pin-ups are the primary instruments of design instruction and will occur regularly in class. The success and quality of these one-on-one dialogues with the studio instructor are highly contingent upon the student's preparation and timely production, as well as the student's ability to absorb, understand, and apply critical feedback.

### **REVIEWS**

Scheduled reviews are designed to provide students with varied perspectives and insights from a jury of instructors and invited critics. Juror comments, design criticism, and discussion provide valuable insight and constructive feedback on a student's work and that of colleagues. Full attendance, active participation, and engagement are expected for the duration of all reviews and are a significant aspect of the "participation" component of grade evaluation (see below).

### **LECTURES**

Throughout the semester, first year instructors and guest critics will address the entire first year class in order to introduce projects or lecture on design concepts, precedents, and techniques. Typically these will occur in the Watt 1 lecture hall. Technical skill-building, including software demonstrations, will be provided in lectures and small group discussions with the aid of class assistants. Attendance is mandatory at all lectures. It is imperative that all students are on time and take notes.

### **RESEARCH and ANALYSIS**

Study of design precedent is an essential component of each studio assignment. Students are expected to regularly use the library and other resources (not just the internet) to investigate ideas and projects relevant to the course. Notes, drawings, diagrams and other materials pertaining to this research are to be incorporated into the design notebook (see below).

### **SUPPLIES and EQUIPMENT**

Please refer to the welcome letter and First Year Computer Recommendations and Supply Requirements List that you received this summer. You will also need to purchase additional model making materials during the course of the semester. Material requirements will be outlined in the assignment handouts and/or by studio instructors.

## **READINGS**

Relevant readings will be assigned in Arch 114 and discussed in studio throughout the semester. They must be completed in depth, not skimmed. Informed intellectual discourse is expected in the studio environment.

## **REQUIRED TEXTS**

Print editions of the most recent edition of the following text are required for this course:

*Design Drawing*, Francis DK Ching

## **STUDIO NOTEBOOK**

Students are required to maintain a design notebook. It is meant to be a thorough and well-organized record of and instrument for critical inquiry and design process. The notebook is to include (freehand and/or digitally produced) generative diagrams and design sketches, weekly process drawings, notes/diagrams/sketches from desk crits, graphic analysis of relevant precedents, class/lecture/reading notes, as well as any other material relevant to design exploration in this course. Date and label all entries clearly and in a consistent manner. Notebooks will be collected and graded periodically during the semester.

## **PORTFOLIO**

Each student will be required to submit a printed, bound portfolio at the end of the semester. The content should be thoughtfully presented in a letter size (8.5"x11") portfolio. All assignments must be included in the portfolio, so students are advised to regularly document all work.

## **EVALUATION AND GRADING**

Work will be evaluated periodically so that you have an indication of your progress. Unsatisfactory performance warnings will be issued to students whose work does not meet minimum requirements. Studio projects will be assigned with percentage values for a total course grade. The grading system will be presented in studio this term. Final presentations and portfolio will be awarded the highest grade percentage. Active and regular participation in studio discussions is an essential part of the grade, as is regular and thoughtful maintenance of your studio notebook.

A minimum grade of 'C' is required to continue on to the next semester in the studio sequence. Consult University policies for IN (incomplete) grades and deadlines for withdrawal ('W' grade).

University guidelines on plagiarism pertain to original design work. Students are expected to do all of their own design and presentation work. Substantial assistance in the form of model construction and drawing preparation, or deliberate appropriation of the design work of others will be considered non-original work and will be treated as plagiarism. See "Academic Integrity" section below for more information.

## **ATTENDANCE**

It is essential and required for all students to be on time and present for all studio meetings, class lectures, field trips and reviews. Lateness and absences will be recorded and can seriously affect course grades. A maximum number of two absences are allowed without direct impact to the student's grade. A student's overall semester evaluation may be lowered by up to a full letter grade for each additional absence. Any student not in class within the first 10 minutes of class is considered late. Three instances of lateness equal one absence. Any student absent for more than 1/3 of any class period (in any form including lateness, sleep, technological distraction, bathroom

break, etc.) will be considered absent. Excused absences must be in writing and must be approved by the studio instructor. It is always the student's responsibility to seek the means and make up for work missed due to any type of absence. Dates called out in the syllabus as review dates are considered examination periods. Absences on project review dates may lead to automatic failure of the assignment unless pre-approved by the instructor. Such an absence may only be due to personal illness, family emergency or religious observance. The University recognizes the diversity of our community and the potential for conflicts involving academic activities and personal religious observation. See: <http://orl.usc.edu/religiouslife/holydays/>

## **STUDIO PROTOCOL**

Apart from lectures, reviews and trips, instructors will meet with their sections in studio. It is imperative to respect the quality of this unique creative environment and the work of others, during and outside of class hours.

- **Work Area** – Students are to immediately set up and maintain a fully operational work space for drawing and modelmaking. It is strongly encouraged that students make studio their primary work space for this and all other courses, so that they may fully participate in and benefit from the productive exchange of ideas, informal discussions and critical dialogs that are central and unique to the studio environment.
- **Hours** – Apart from lectures, reviews and trips, students are expected to be present in studio and productively engaged in studio work for the duration of the class meeting time (2 - 6pm Mondays and Fridays). Students should budget a minimum of two hours of work time outside of class hours for each hour spent in class.
- **Food** – Studio is not a café. Meals are to be scheduled outside of class hours and outside of the studio. Food and drink in studio are strongly discouraged as accidental spills can easily destroy equipment and hours of work on models.
- **Music, Noise and Cell Phone Use** – Studio is a shared work environment. Students shall demonstrate courtesy to others by always wearing headphones when listening to music, and by keeping voices low. Ringers are to be turned off and phones put away during class. Absolutely no calls, texting, tweeting, Facebooking or emails during class, lectures or reviews. Outside of class hours, students are to keep ringers on low and take all calls outside of studio.
- **Computer Use** – Apart from software demonstrations, there will be limited computer use during class time. All assigned work is required to be printed in time for (i.e. well before) the beginning of class.
- **Digital Resources** – A limited number of desktop computers, printers and a plotter are provided in studio, for work and digital output. Additional machines are available in other studios and in digital labs on campus. Time management and consideration of others is strongly advised in the use of these shared, finite resources.
- **Access** - Swipe card access to studio with a USC ID is provided as a safeguard for students and their possessions. **DO NOT PROP OPEN STUDIO DOORS.** As a general precaution, students are to be mindful of their surroundings and watch for suspicious activity or unfamiliar faces. Students may contact the University's Department of Public Safety at (213) 740-4321 to report suspicious activity and/or request security personnel.
- **Clean-up, Trash and Recycling** – Trash and recycling bins are located throughout the studio. Students are advised to make use of them by sorting and disposing of trash in the appropriate receptacles and to keep their studio spaces clean.
- **Knife Blades** - Used knife blades pose a danger to University cleaning staff and others. **DO NOT** place used knife blades directly into the trash bins or leave them on the ground or work surfaces. Collect used blades in a sealed container and then discard.

- Graffiti, Defacement of Property – Defacement of property belonging to the school or others will not be tolerated. Make use of provided butcher paper for messy tasks. NEVER SPRAY INDOORS. All aerosol sprays (glue, paint, etc.) must be used outside in conjunction with drop cloths to contain overspray.

## **ACADEMIC INTEGRITY**

USC seeks to maintain an optimal learning environment. General principles of academic honesty include the concept of respect for the intellectual property of others, the expectation that individual work will be submitted unless otherwise allowed by an instructor, and the obligations both to protect one's own academic work from misuse by others as well as to avoid using another's work as one's own. All students are expected to understand and abide by these principles.

Scampus, the Student Guidebook, contains the Student Conduct Code in Section 11.00, while the recommended sanctions are located in Appendix A: <http://www.usc.edu/dept/publications/SCAMPUS/gov/>

Students will be referred to the Office of Student Judicial Affairs and Community Standards for further review, should there be any suspicion of academic dishonesty. The Review process can be found at: <http://www.usc.edu/student-affairs/SJACS/>

## **DISABILITY ACCOMMODATIONS**

Students requesting academic or physical accommodations based on disability are required to register with Disability Services and Programs (DSP) each semester. Letters of verification for approved accommodations from DSP must be delivered to your instructor at the beginning of the semester. DSP is located in STU 310 and is open 8:30am to 5:00pm, Monday through Friday. Phone DSP at (213) 740-0776

## **SUSTAINABILITY INITIATIVE**

The School of Architecture has adopted the 2010 Initiative for Sustainability. Solutions to design problems must engage the environment in a way that dramatically reduces or eliminates the need for fossil fuel.

## **NAAB ACCREDITATION**

The USC School of Architecture's five year B.Arch degree and the two year M.Arch degree are accredited professional architecture degree programs. As part of this semester, students will demonstrate their ability to integrate the following NAAB Student Performance Criteria. Students **MUST** demonstrate at least a minimum level of competence in each of these areas:

**A.5 Ordering Systems:** *Ability* to apply the fundamentals of both natural and formal ordering systems and the capacity of each to inform two- and three-dimensional design.

**A.6 Use of Precedents:** *Ability* to examine and comprehend the fundamental principles present in relevant precedents and to make informed choices about the incorporation of such principles into architecture and urban design projects.

All students can access and review NAAB Conditions of Accreditation (including student performance criteria) on the NAAB website at <http://www.naab.org/accreditation/>.

## 102A COURSE SCHEDULE

### PROJECT 1 : PLAN

26 Aug (M)	Course/Project 1 Introduction <b>Lecture</b> : Plan as Generator Distribute and collect field trip permission slips
29 Aug (Th)	<b>Site Visit:</b> Schindler House 835 North Kings Road, West Hollywood, CA 90069
02 Sept (M)	Labor Day - NO CLASS
05 Sept (Th)	<b>Lecture</b> : Situating the Schindler House: A Critical Reading of the Plan, Guest Lecturer: Gary Paige
06 Sept (F)	Last Day to Drop without "W"
09 Sept (M)	<b>Project 1 Due and Review</b> <b>Lecture:</b> Cutting the Section

### PROJECT 2 : SECTION

10 Sept (T)	Davis Plan Drafted and Due in Lab As-Built Sections Drafted
12 Sept (Th)	<b>Lecture:</b> Davis Studio + Residence Guest Lecturer: Gary Fox Project 2 Introduction As-Built Sections Due
16 Sept (M)	Desk Crits
19 Sept (Th)	<b>Project 2 Due and Review</b> Midterm Assignment Introduction

### MIDTERM

23 Sept (M)	<b>Lecture:</b> The Model Desk Crits
26 Sept (Th)	<b>Midterm Interim Review</b>
30 Sept (M)	Kortschak Center Presentation - Wellness + Time Management Desk Crits Final Review Redlines
03 Oct (Th)	<b>Project Due and Review</b>

### PROJECT 3 : ELEVATION

07 Oct (M)	Project 3 Intro <b>Lecture:</b> Elevation
10 Oct (Th)	<b>Site Visit:</b> Eames House 203 Chautauqua Boulevard Pacific Palisades, CA 90272 ½ Class Attending *Bring P3 Drafts for Review*
14 Oct (M)	2nd ½ Class Visits Eames House *Bring P3 Drafts for Review*

17 Oct (Th)	Fall Recess - NO CLASS
21 Oct (M)	<b>Project 3 Due</b>

**PROJECT 4: PARALINE + FINAL PROJECT**

21 Oct (M)	Project 4 Intro <b>Lecture:</b> Paraline
24 Oct (Th)	<b>Lecture:</b> 2-4-6-8 House Guest Lecturer: Rebecca Choi Desk crits
28 Oct (M)	Small Group Pin-Ups
31 Oct (Th)	<b>Site Visit:</b> Venice Walking Tour
04 Nov (M)	<b>Project 4 Part I Due + Review</b> Intro Part II
07 Nov (Th)	Desk crits
08 Nov (F)	Last Day to Withdraw with "W"
11 Nov (M)	Desk Crits/Small Group Pin-Up
14 Nov (Th)	Desk Crits/Small Group Pin-Up
25 Nov (M)	Desk Crits/Small Group Pin-Up
26 Nov (T)	Final Models Due + Collected
28 Nov (Th)	Thanksgiving Break
02 Dec (M)	Final Redline Session
03 Dec (T)	Final Drawings Due + Collected
05 Dec (Th)	<b>FINAL REVIEW</b>

**PORTFOLIO**

06 Dec (F)	Portfolio Lecture
16 Dec (M)	Portfolio Due (Spiral-bound printed hard copies and PDF file)