Introduction:

This course focuses on the work of seven noteworthy architects who practiced in southern California in the early to middle 20th century. The course introduces students to the significance of their work through critical readings that reveal the ideas and intentions behind their work and their impact on the history of architecture in southern California. Case study visits to southern California houses designed by each of these architects allow students to study these settings and thus interpret the meaning of the architect’s intentions through direct experience. The focus of the course will be on how the work of these significant architects relate to specific architectural principles. Nine site visits to individual houses will take place in combination with selected readings presented and discussed in lecture format with images.

Students will be expected to write short essays that contrast the architects’ intentions with their own understanding and comprehension of visited works. Students will write a short evaluation essay about three of the 9 houses/7 architects they study/visit. A 10-page research paper can be substituted for one of the evaluation papers. For this paper, the student must select a research topic approved by the instructor related to materials covered in the course.

Required Readings:

Blackboard Course Readings: Readings (600+ pages)
(All Readings Available on Blackboard)

Moore, Charles, Gerald Allen and Donlyn Lyndon, The Place of Houses, New York: Holt,

Books in **Bold** are on 2 hour reserve at the Architecture and Fine Arts library and may be particularly useful to you.

**Grading:**
You will be evaluated on the basis of 3 written assignments, a final exam and class participation/attendance. The final exam questions will be taken from the readings and class lectures.

1. 3 evaluation papers or two evaluation + one research paper (20% each) 60%
2. Final Exam 20%
3. Attendance/Participation (see below) 20%

Total 100%

You are expected to read the assignments prior to class and come prepared to discuss the work and to raise questions from your perspective. If you are not able to attend class, please let me know why you can't attend. Either e-mail me at regnier@usc.edu, FAX a note (310) 474-2718 or leave a voice mail message on my cell at 310-773-1260.

My office hours are by appointment only. It is easiest to meet with me after class. My office is on the 3rd floor of Watt Hall--Watt 348. I have a mailbox in the faculty lounge and this is where you should hand in papers at the end of the semester or between class periods. USC Architecture protocol is to give them to Susan Baxter or Jane Ilger to date/initial and then to place in my box.

Clair Ryu, a USC Architecture student is also available to help you with your paper assignments. She can be reached by email at seungryu@usc.edu or by phone at 408-209-8073. She is an excellent resource, has taken the class and received the highest grade in the class last year. She writes beautifully, understands the course intent and can be a great help in improving your paper assignments. Please give her at least 5 days to review your paper and get it back to you with suggestions.
**Class Participation**
A portion of each class will be set-aside for class discussion. You are expected to come to class prepared to discuss the readings and the field trips. The following are the two specific class participation assignments.

**ONE:** At 12 noon on the **Wednesday before** each lecture class you are required to post on blackboard your takeaway from the readings (35-50 words)

**TWO:** After each site visit by 12 noon on the Wednesday before the next class period you are required to post on blackboard comments and observations about the site visit experience.

**Students in the class will each be assigned to lead a discussion** about a site visit or the readings. Your class discussion presentation and blackboard commentaries will be used as part of the calculation for your attendance/participation grade.

**Short Paper Assignments:**
You are expected to write a short evaluation paper on 3 of the 9 buildings we visit. After experiencing the site visit, listening to the lectures, and reading the assigned materials; you should write a 7 double-spaced page essay which captures your evaluation/analysis of the house. Photos with captions, diagrams, bibliography/references, and sketches are **not** included in the page count. The handout “Fourteen Helpful Hints for Writing Better Evaluation Papers” is useful to read and follow as a guide to improve your paper. The focus of the paper should be on reconciling the theories, writings, and description of ideas present in the lectures and readings against your own experience of the place. The experience of each setting should include (although need not be limited to) the following criteria:

I. **Spatial Perception**
   1. Spatial hierarchy and relationships
   2. Spatial sequence, procession, and organization
   3. Indoor-outdoor spatial relationships
   4. Introduction of natural light

II. **Materials and Structure**
   5. Structural system and expression
   6. Materials expression, detailing, color, and texture

III. **Attention to Users**
   7. Function and response to intended user

Students can choose among the 9 houses which ones they want to evaluate with the following stipulation. **You must evaluate one** of the first five houses (Gamble Hse.+Barnsdall Hse.+ Freeman Hse.+Kings Road Hse.+Tischler Hse.) we visit.

Each assignment should emphasize your own assessments, insights, and thinking about the most powerful aspects associated with the architecture of each place visited. Keep in mind identifying signature ideas and visual/experiential techniques are essential. Although only 3 evaluation papers are required, students can submit an additional paper on one of the six remaining houses. Assuming the grade for this evaluation is higher than the lowest grade assigned to one of the 3 required essays, it will replace the lowest grade. Otherwise, it will not be counted.

Keep in mind that photos/drawings (with detailed captions and/or annotations), diagrams, and
plan annotations are an excellent way to communicate your ideas. There are thousands of photos of these houses on the internet from which to choose from. Also you should come prepared to take photos of the house to illustrate additional points. I am most interested in your detailed analysis and observations of the place—the more ideas the better!

**Research Paper:**
The research paper will detail a topic raised in the readings or through the site visits. For example, you may be intrigued by Frank Lloyd Wright's experiences in Los Angeles and curious about other work he completed in southern California. This could involve a scholarly paper or a comparative analysis of several other houses. You may find the issue of spatial sequence intriguing and want to gain insight about how it can be viewed across other important residential buildings, which have dealt with this phenomena in unusual and effective ways. There are also a number of other early modernists and case study architects in southern California for which considerable material exists in the library. These include Irving Gill, Harwell Hamilton Harris, Rodney Walker, Buff, Straub and Hensman, Craig Elwood, Quincy Jones, and Bernard Maybeck (northern California). Other architects of note that practiced in California during this same period include Wallace Neff, Raphael Soriano, Julia Morgan and Paul Williams.

The topic should be one that has been discussed in class but for which a more in-depth investigation would be rewarding and warranted. Please avoid overly general topics, such as "The Life and Times of Frank Lloyd Wright" and do not utilize the houses we have visited as the primary source of information. The paper should be 10 pages in length (double spaced). I will review and approve your outline. More information about how to write an excellent term paper is available in the handout “Eleven Helpful Hints for Writing Better Term Papers”.

The RESEARCH PAPER TOPIC AND TREATMENT outline is due Thursday, March 13th at 6:30PM.

The final RESEARCH PAPER is due at Noon, Wednesday, May 7th—the day before the FINAL EXAM which will be on Thursday, May 8th 7-9PM in Watt One.

**Course Outline:**

**January 16th, Thursday: (Week One)**
Introduction to Class

**January 23rd, Thursday: (Week Two)**
Experiencing Architecture + The Pattern Language
**Guest Lecturer:** Robert Harris

**Required Readings (125 pgs):**
Moore, Allen and Lyndon (1974), pp. 71-107, (The Order of Rooms)

**January 30th, Thursday: (Week Three)**
Principles of Architecture

Required Readings (82 pgs):
Ching (1996), pp. 46-7 (Regular and Irregular Forms); 134-151 (Planes); 152-75 (Closure); 179-87 (Spatial Relationships); 227-253 (Circulation); 338-45 (Hierarchy)

February 6th, Thursday: (Week Four)
NO CLASS

February 13th, Thursday: (Week Five)
The Gamble House of Greene & Greene -- The California Bungalow
Guest Lecturer: Ted Bosley

Required Readings (82 pgs):
Bosley (2002), pp. 1-21
Makinson (1977), pp. 150-87 (The Ultimate Bungalows).

February 15th, Saturday:
SITE VISIT -- Gamble House (9:00AM – 12:00PM)
Guest Curator: Ted Bosley
4 Westmoreland Place, Pasadena, CA 91103-3564

February 20th, Thursday: (Week Six)
The Barnsdall House + Freeman House of Frank Lloyd Wright -- Southern California Work and Experience

Required Readings (69 pgs):
Sweeney (1994) pp. 20-42 (Block System), 72-79 (Freeman House)
Chusid (2011) pp. 72-88 (Freeman House)
Steele (1992) pp. 1-21 (Barnsdall House)

February 22nd, Saturday:
SITE VISITS--Barnsdall/Freeman Houses (9-1PM)
Guest Curators: Gabriel Cifarelli
The Barnsdall House (9:00AM-11:00AM)
4808 Hollywood Boulevard, Los Angeles, CA 90027-5302

The Freeman House (11:30AM-1:00PM)
1962 Glencoe Way, Los Angeles CA 90068-3113

February 27th, Thursday: (Week Seven)
The Work of Rudolph Schindler -- A new era
The Schindler House--Living between inside and outside.

Required Readings (77 pgs):
Smith (2001), pp. 7-43
Sweeney + Sheine pp. 75-92
Sarnitz (1986), pp. 66-67; 167-68
Sheine (2001), pp. 226-235
March, L and J Shiene (1993) 244-45

PAPER #1 DUE (Gamble House)

March 1st, Saturday:
SITE VISITS –Tischler/Schindler (10:00-1:30PM)

Guest Discussant: Adolph Tischler + Judith Sheine
Tischler House (10:00AM-11:00AM)
175 Greenfield Avenue, Los Angeles, CA 90049

Guest Discussant: Judith Sheine--University of Oregon
The Schindler House (11:30 AM to 1:30PM)
835 Kings Road, West Hollywood, CA 90069-5409

March 6th, Thursday: (Week Eight)
NO CLASS

March 13th, Thursday: (Week Nine)
The VDL House of Richard Neutra -- The Emerging International Movement in Southern California.

Required Readings (109 pgs):
Lamprecht (2004) pp. 5-85
Koeper (1985) pp. 1-31

RESEARCH PAPER OUTLINE DUE
PAPER #2 DUE (Freeman/Barnsdall)

March 15th, Saturday: (Week Ten)
SITE VISIT -- VDL House (9:00AM to 12PM)
Guest Discussants: Dion Neutra and Sarah Lorenzen
2300 Silverlake Boulevard, Los Angeles, CA 90039-3215

March 20th, Thursday: (Week Ten)
SPRING BREAK--NO CLASS
March 27th, Thursday: (Week Eleven)
The work of John Lautner

Required Readings (145 pgs)
Campbell-Lange (2005) pp. 7-89
Campbell-Lange (1999) pp.134-141 (Final Major Projects, pp.150-161 (Sheats-Goldstein)
Escher, Frank (1994) pp. 242-251 (Sheats-Goldstein)

PAPER #3 DUE (Schindler House)

March 29th, Saturday
SITE VISIT— Lautner Sheats-Goldstein (10AM- 1PM)
Guest Discussant: Duncan Nicholson or Jim Goldstein /Roberta Leighton
Sheats-Goldstein House (10:00AM-1:00PM)
10104 Angelo View Drive, LA, 90210-2038,

April 3rd, Thursday: (Week Twelve)
NO CLASS

April 10th, Thursday: (Week Thirteen)
Pierre Koenig, Charles Eames and the Case Study House Program

Required Readings (142 pgs):
Jackson (2007) pp. 5-91
Steele and Jenkins (1998) pp. 48-59 (CSH #21)
McCoy (1977), pp. 116-29 (CSH #21)
Steele (1994) pp. 4-24

PAPER #4 DUE (VDL House)

April 12th, Saturday
SITE VISIT -- Case Study House #21 (Bailey House) and Eames House
(10:00 AM-1:30PM)
Guest Discussant: Jacob Koo or Linus Adolfsson  
Case Study House #21 (Bailey) (10:00AM-12:00PM)  
9038 Wonderland Park Ave.  
Los Angeles CA 90046-1432  

Guest Discussant: Catherine Davis and Eames Demetriou (if available)  
Eames House (12:30PM-1:30PM)  
203 Chautauqua, Los Angeles, CA 90272-4404  

April 17th, Thursday (Week Fourteen)  
NO CLASS  

April 24th, Thursday: (Week Fifteen)  
Modern Masters—The Housing Work of Frank Gehry  
+ Review for the final  

Required Reading (23 pgs):  
Steele (1993), pp.73-90. 93-97.  

PAPER #5 DUE (Lautner House)  

May 1st, Thursday: (Week Sixteen)  
NO CLASS  

May 8th, Thursday:  
FINAL EXAM (7-9PM) Watt ONE  

The research paper and/or Paper #6 (Koenig or Eames) is DUE:  
Wednesday, May 7th at 12 o'clock noon  
It should be placed in my box in Architecture--Watt 204.  

GREAT HOUSES SCHEDULE  

Week Thursday Saturday  

One  1/16—Orientation

Two  1/23—Experiencing Architecture
+ Pattern Language

Three  1/30--Principles of Architecture

Four  2/6--NO CLASS

Five  2/13—Gamble Lecture  2/15--Gamble Site V

Six  2/20---Wright Lecture  2/22—Barnsdall/Freeman Site V

Seven  2/27—Schindler Lecture  3/1--Tischler/Schindler Hse Site V
#1 paper due (Gamble)

Eight  3/6—NO CLASS

Nine  3/13—Neutra Lecture  3/15—VDL Site V
RESEARCH TOPIC OUTLINE DUE
#2 paper due (Wright)

Ten  3/20--SPRING BREAK--NO CLASS

Eleven  3/27—Lautner Lecture  3/29--Lautner Site V
#3 paper due (Schindler)

Twelve  4/3--NO CLASS

Thirteen  4/10—CSH/Koenig/Eames  4/12--#21/Eames Site V
#4 paper due (Neutra)

Fourteen  4/17—NO CLASS

Fifteen  4/24—Gehry
#5 paper due (Lautner)

Sixteen  5/1—NO CLASS

Final Exam  5/8--FINAL EXAM--7PM to 9PM

Research Paper and/or #6 (Koenig) Paper Due
Wednesday, May 7th, 12 noon, Watt 204

GREAT HOUSES BLACKBOARD POST DUE DATES

On or before Wednesday @ noon
1. Questions/comments from reading  
2. Observation/take-away/question from site visit  
3. Post on GHOLA Blackboard

<table>
<thead>
<tr>
<th>Week</th>
<th>Wednesday</th>
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| Two  | 1/22— Experiencing Architecture  
1. Readings |
| Three| 1/29— Principles of Architecture  
1. Readings |
| Five | 2/12—Gamble Lecture  
1. Readings—Gamble House |
| Six  | 2/19—Wright Lecture  
1. Readings—FLWright  
2. Site Visit--Gamble House |
| Seven| 2/26—Schindler Lecture  
1. Readings—Schindler  
2. Site Visit--Barnsdall+Freeman |
| Nine | 3/12—Neutra Lecture  
1. Readings--Neutra  
2. Site Visit—Schindler Studio + Tischler House |
| Eleven| 3/26—Lautner Lecture  
1. Readings--Lautner  
2. Site Visit—VDL House |
| Thirteen| 4/9—CSH/Koenig/Eames Lecture  
1. Readings—Koenig + Eames  
2. Site Visit—Sheats Goldstein House |
| Fifteen| 4/23—Gehry Lecture  
1. Readings—Gehry and the 21st Century  
2. Site Visit--Koenig/CSH #21 + Eames Hse |

If you are not familiar with blackboard and have difficulty using it, USC has a great consulting service that is available free of charge 24/7. Please call 213-740-5555 and choose Option 3.  
https://blackboard.usc.edu/

**Additional References**

**Background/Evaluation/Reference**


Polyzoides, S, R. Sherwood and J. Tice, *Courtyard Housing in Los Angeles*, New York:

**Greene and Greene**


**Makinson, Randell, Greene and Greene: Architecture as a Fine Art, Salt Lake: Peregrine, 1977.**
Makinson, Randell, Thomas Heinz and Brad Pitt, *Greene and Greene The Blacker House*, Salt
Rand, Marvin, Greene and Greene, Utah: Gibbs Smith, 2005.


Wright
Gutheim, Frederick, Frank Lloyd Wright on Architecture: Selected Writings 1894-1940, New York: Grosset and Dunlap, 1941.
Manson, Grant, The Early Work of Frank Lloyd Wright, New York: Dover, 1982.
Smith, Kathryn, Frank Lloyd Wright: Hollyhock House and Olive Hill, New York: Rizzoli, 1992


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**Schindler**


**Gebhard, David, Schindler, New York: Viking Press, 1997.**


**Noever, Peter, Schindler by MAK, Vienna: MAK Center, 2005.**


**Sheine, Judith, R.M. Schindler, London: Phaidon, 2001.**


**Sheine, J. R.M. Schindler--10 Houses, 2G International Architecture Review, #7, 1998.**


**Steele, James, R.M. Schindler, Cologne: Tauscher, 1999.**


**Neutra**


**Lautner**


**Eames**


**Koenig, Gloria, Eames, New York: Taschen, 2005**


**Neuhart, M and J. Neuhart, Eames House, Berlin: Ernst and Sohn, 1994.**


**Koenig/CZH**


Gehry

Other Architects/Modernism
Chambers, W., Charles Rennie Mackintosh, Edinburgh: Glasgow School of Art, 1993.
Gee, Stephen, Iconic Vision: John Parkinson Architect of Los Angeles, Santa Monica: Angel City

Books in **Bold** are on **2 hour reserve at the Architecture and Fine Arts library**. Underlined **Books are in the Stacks** and may be particularly useful to you.

**Statement for Students with Disabilities**

Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved
accommodations can be obtained from DSP. Please be sure the letter is delivered to me (or to TA) as early in the semester as possible. DSP is located in STU 301 and is open 8:30 a.m.–5:00 p.m., Monday through Friday. The phone number for DSP is (213) 740-0776.

**Statement on Academic Integrity**

*It is recommended that you make a statement about academic integrity, such as:*

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/

**Attendance Policy**

In this class, attendance is very important. Because much of the learning takes place through the tours we take of important houses, it is imperative that you take class attendance seriously. Having said that, I know many students have complicated schedules and weekends are often the only time available for other important events. Some of the buildings we visit are publicly accessible and can be visited outside of the class period. Other assignments are available for “making up” a missed class period but this must be negotiated with the instructor.

Earlier in the document, grading policies were described in detail. Class attendance is measured through your participation in class discussions, the blackboard takeaways and in-class Q+A This amounts to 20% of your grade. If you do not attend class—your participation grade will likely suffer. Students will be noticed at mid semester and/or toward the end of the semester if they have missed more than 2 classes.

There will be a sign-in and sign-out sheet for each class period in Watt Hall. If you are more than 30 minutes late for class you have essentially missed the class. Students that arrive more than 10 minutes after class begins are considered tardy. Coming to class a few minutes early (if possible) is always a good idea. Books will be available for you to review and conversations with the instructor and student colleagues are often very productive before class begins.

For site visits you will also be required to sign-in and for multiple visits in a single day you must sign the role sheet for each house that we visit. Leaving the class before the official end of class is also not acceptable. If the class goes over the allotted time you certainly have permission to leave.

12/20/13