

USC School of Architecture ARCH 302b 3rd Year Integrative Studio Spring 2016 Studio Instructors:

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Structural Rover: Studio Coordinator:



(L) Oakland Museum of California, Oakland CA by Kevin Roche and John Dinkeloo (R) Olympic Sculpture Park, Seattle WA by Weiss/Manfredi

INTEGRATIVE STUDIO: GROUND(CONDITIONS), LAND(FORMS) & BUILDING(SCAPES)

"The contemporary city is a complex field that changes and evolves in advance of the discipline. Landscape and ecology, understood as dynamic, adaptive systems, offer productive models to understand the complexity of the city today. But the city is also a man-made artifact. Rather than loose organic metaphors, a new synthesis of architecture and landscape is needed to confront these new constraints and potentials in emerging urban sites."

- Stan Allen, Landform Building (2012)

INTRODUCTION / SEMESTER OVERVIEW

This studio occupies a critical location in your development as an architecture student. It stands at the end of the structured core studio sequence, and provides a foundation for the differentiated, increasingly self-structured topic studios. The integrative design problem requires you to implement all the knowledge and skills you've accumulated during the core sequence, to extend the depth and breadth of your understanding of design issues, and to deal definitively with the interaction of formal, experiential, regulatory and technical requirements that inform architectural design.

The studio will provide an opportunity through the semester-long design problem for you to engage in disciplinary discussions exploring:

- 1. the typology of the "landform building"
 - a. architecture as landscape
 - b. architecture as public space
 - c. architecture as infrastructure
- 2. <u>architectural form</u> that is informed by the relationships between:
 - a. <u>circulation</u> (movement/experience/connectivity)
 - b. <u>structure</u> (form/force/material)
 - c. <u>skin</u> (layering/articulation/performance)
- 3. design representation
 - a. <u>hybrid drawings</u> such as exploded axonometrics and sectional perspectives that utilize both vector based drawing techniques in combination with 3D modeling. The emphasis will be on finding graphic mediums that are able to simultaneously describe and illustrate multiple layers & conditions - both at the technical (literal) and conceptual (abstract) levels.
 - b. <u>large scale physical models</u> will be one of the most important deliverables for this studio. In particular are physical models that deal with the scale of the site, the building, and the skin.

Beginning with a basic program, and given site - each student will interrogate and expand upon notions of program to augment and enhance your conceptual ideas. Whereas the catalysts for your projects will stem from site and program driven explorations, your projects will focus extensively on disciplinary discussions of circulation (movement/experience/connectivity), structure (form/force/material) and envelope (integration of building skin & building structure as both a response and an articulation of programmatic organization and spatial experience. Each project will explore circulation, structure and skin as the mediums for materializing creative programmatic organizations within the constraints of site context and code requirements.

It is critical that despite the focus on building systems & performance, that your <u>projects remain critically</u> <u>and conceptually compelling as architectural ideas</u>. Conceptual ideas and disciplinary lines of thought should not be conceded as secondary to technical requirements, but rather should be seen as the fundamental basis for developing and designing them. The ability to integrate technical and programmatic requirements with clear architectural concepts is what distinguishes "Architecture" from "building".

To initiate a disciplinary discussion, the studio will investigate the typology of the *"Landform Building"* (as defined by Stan Allen's seminal book of the same title) as a launching point for conceptual generation.

"Green roofs, artificial mountains and geological forms; buildings you walk on or over; networks of ramps and warped surfaces; buildings that carve into the ground or landscapes lifted high into the air: all these are commonplace in architecture today. New technologies, new design techniques and a demand for enhanced environmental performance have provoked a re-thinking of architecture's traditional relationship to the ground."

Stan Allen, Landform Building (2012)

Finally, you will continue to develop your ability to integrate your thinking as an architect with that of greater territories, here through a focus on site. Both program- and systems-based decisions are directly influenced by, and maintain influence upon, issues of site, and you will intensely consider such relationships throughout the semester.

THE PROJECT:

Each of you will produce a design proposal that incorporates a 30,000sf building with a landscaped public park in the existing Angel's Knoll site in Downtown Los Angeles as the new home for the Center for Architecture and Urban Design Los Angeles (CALA). The building is not meant to be understood as an object in a park, but rather as a synthetically integrated building and park that serves to:

- Operate as both an urban hub (destination) and connector (circulation)
- Minimize the footprint of the building into the landscape
- Maximize the amount of public space on the site by incorporating roofscapes and indoor
- Consider the amount of shadow being cast on the site and it's surroundings
- Consider the careful balance between the binary conditions of:
 - Public/Private
 - Inside/Outside
 - Object/Landscape
- Provide a new home for the Center for Architecture and Urban Design Los Angeles (CALA).

CALA - CENTER FOR ARCHITECTURE & URBAN DESIGN LOS ANGELES

CALA is envisioned as a home for all who are interested in architecture, urban design and the built environment in Los Angeles. It will be a place that inspires, engages, and educates creative professionals, civic leaders, and the public to come together to advance the quality of the Los Angeles built environment. To this end it produces and promotes educational programs, exhibits, and events on its own and in collaboration with the best and brightest organizations in Los Angeles and beyond. CALA invites and encourages professionals, civic and business leaders, and the public to gather in a physical and virtual space that nurtures the creative spirit to collaborate on innovative ideas and solutions that improve our urban community.

The Center for Architecture and Urban Design Los Angeles will create a "design commons" focused on issues of the built environment. This model concentrates a variety of programs, exhibits, and organizations in an accessible and stimulating environment, encouraging cross-fertilization of ideas among communities interested in the built environment. It is both a physical and virtual space, allowing for formal and informal interaction among design professionals, civic leaders, and the general public. CALA hosts programs and exhibits and promotes opportunities to collaborate with other organizations. Its meeting and conference space is available for others to host gatherings.

CALA, the American Institute of Architects - Los Angeles chapter (AIA|LA), and the A+D Museum will co-locate in a downtown Los Angeles space that has the potential for contextual transformation. As a project that will balance public amenities and events while housing private organizations, we'll explore the potential for buildings and sites to be utilized in different ways at different times. Program can be a somewhat fluid condition used not to compartmentalize and separate, but to connect and stitch. You'll look for potentials to generate such temporally sustainable uses of our site and its facilities.

As a cumulative project to be studied for the entire semester, a great deal of sophistication and integration of the various components of architecture (site, program, form, structure, environmental systems, codes, materiality...) will be required. To this end, be open in your approach to the project, allowing flexibility and reciprocity among such factors, and be diligent in investigating options in seeking a comprehensive solution.

GENERAL BUILDING / SITE PROGRAM:

lobby / reception / atrium: initial space for orientation and gathering as well as public events, this space can connect private and shared portions of the program and should have a distinct spatial character. Direct connection to the exterior and parking are necessary.

lecture hall: a space to accommodate 300-350 people for public lectures, symposiums, screenings, etc. This space should be easily, publicly accessible at all times. Long-span structure and greater sectional height (± 30') will be necessary, as will acoustical treatment. Storage for stage facilities should be provided.

gallery: a public exhibition space that will house temporary installations and exhibitions curated by the A+D museum. This space should be easily and publicly accessible at all times. Acoustic and light control will be important. Storage should be provided.

library: a public amenity that will include books, multimedia & materials, this space may be connected with other programs as parts of it could be shared between the various organizations and the community. Acoustic and light control will be important.

cafe: a public facing food-service and lounge area for use by staff and visitors. Direct connection to the exterior should be considered, including exterior dining areas.

print & fabrication shop: a public resource providing printing, large-format plotting, laser-cutting, CNC milling, & 3D printing services. Direct connection to the exterior should be considered along with natural lighting & ventilation.

book store & gift shop: a public bookstore and gift shop selling design related souvenirs and CALA / AIA / A+D related products. Direct connection to the exterior should be considered.

classrooms / learning center: a collection of spaces that provide for multi-purpose instruction and training. You should research and consider various models of training and media. One should also consider flexibility of space and the relationship between formal and informal learning.

boardroom: a public facing meeting room that can be used by the general public or the various organizations in the building. Direct or easy access from private administration offices should be considered. Acoustic and light control will be important.

administration / offices: private administrative spaces for the various organizations housed in the building. Good public access is important. Quality day lighting, ventilation and views preferred.

utility spaces: comprises electrical, mechanical, communications and equipment rooms, janitorial, storage, loading, trash, etc. Usually functionally driven, but can be used wisely in good planning and even to produce strong architectural effects.

programmed exterior spaces: significant programmed exterior public spaces with defined character that is suitable for public events. This should be considered equivalent with the other program components, and not leftover space outside your purview. Some of the interior building accommodations will be needed in conjunction with activities that may occur here. An accessible rooftop is recommended. Connection to the cafe is required. Expand the potential for indoor/outdoor connections: spatial, programmatic, temporal.

parking: primarily for staff, though at least partially reserved for the public. Alternative means of arrival such as public transportation, bicycles, and drop-off should be explored.

SITE



The site for all of your projects will be at the historic Angel's Knoll in Downtown Los Angeles situated at 356 S. Olive St. Located virtually on top of the Pershing Square subway station, and across the street from Grand Central Market, the site is perhaps best known as where Tom and Summer's bench was located in the movie (500) Days of Summer. It was at one point lightly maintained as a public space but was thrown into developmental purgatory after its owner, the Community Redevelopment Agency (CRA), was dissolved by Governor Jerry Brown, also in 2013. The land has been fenced off to the public since.



This is a loaded site which sits at the intersection of three distinctly different DTLA districts (Bunker Hill, the Financial District & the Historic Core). The site has to deal with a number of significant issues and pending changes in an evolving DTLA which make it a site full of both constraints and opportunities. Your project will examine approaches which augment the existing site conditions of the hillside site to explore buildings that operate as landscapes, bridges, and cantilevers. The intention is to minimize the loss of public space, while maximizing the identity of the CALA as a destination.

SEMESTER STRUCTURE

,	WE	EΚ	DATE	ACTIVITY	DETAILS
	1	Μ	01/09	begin Phase 1	Kickoff meeting & studio intros
		W	01/11	lecture (Dora Epstein Jones)	Craig Dykers/Snohetta Lecture (mandatory)
		F	01/13	DTI A site visit	······································
	2	. /	01/16	boliday MLK	
	2		01/10		
		vv	01/18		
		F	01/20	present DP1; begin DP 2	
	3	М	01/23		
		W	01/25		
		F	01/27	lecture/last day to drop w/o W	Kelly Shannon/Rachel Allen
	4	М	01/30	, i	
		w	02/01	present DP 2: begin DP 3	
		F	02/03		
	F		02/03		
	5		02/06		
		VV	02/08		
		F	02/10		
	6	М	02/13		
		W	02/15	DP3 midterm reviews	
		F	02/17	DP 3 midterm reviews	
	7	M	02/20	holiday Presidents Day	
		101	02/22	nonady i roolaonto Bay	
			02/22	field trip (Centtle); begin DD 4	
	~		02/24	neid trip (Seattie); begin DP 4	
	8	IVI	02/27		
		W	03/01		
		F	03/03	lecture	Stan Allen
	9	Μ	03/06		
		W	03/08		
		F	03/10	3rd Year Delirious Friday	
		M	03/13	spring break	
		141	02/15	spring brook	
			00/17		
	-		03/17	spring break	
	10	IVI	03/20		
		W	03/22		
		F	03/24		
	11	Μ	03/27		
		W	03/29		
		F	03/31		
	12	М	04/03		
	· —	Ŵ	04/05	present DP 4: begin DP 5	
		F	04/07	last day to withdraw w/ mark of W	
	12	1 N /1	04/10	ast day to withdraw w/ mark OF W	
	13		04/10		
		VV	04/12		
		F	04/14		
	14	М	04/17		
		W	04/19		
		F	04/21		
	15	Μ	04/24		
		т	04/25	302B FINAL REVIEWS	
		Ŵ	04/26	EXPO Installation	
		Th	0/1/28	FYPO	
	16	111 N /I	04/20		
	10		05/01		
		vv	05/03		
		F	05/05	portfolio due 12:00pm; studio cle	anout 12:00-1:00pm
	17	М	05/08		
		W	05/10		
		F	05/12	commencement	

PHASE 1: SITE ANALYSIS, CASE STUDY AND DESIGN EXERCISE 1.5 weeks

NAAB SPC A.2, A.11, B.4

SITE ANALYSIS

Observe, collect data, analyze, document and present important physical and social features of your site and its context. In particular, visit the site at various times of day and over the full week to understand shifts in occupation.

Documentation and analysis (review specifics with your instructor):

- maps locating your site within the city & neighborhood, identifying:
 - o transit routes, traffic intensities, parking access, other transportation opportunities
 - o significant locations (schools, libraries, neighborhood centers...)
 - o neighborhoods, zones, uses
- photographs of adjacent buildings/context, and of other landmarks in the vicinity
- site topography, watersheds & significant vegetation
- interpretive diagrams of contextual conditions(programmatic, environmental, temporal...)
- demographic information, demonstrating its geographical relationship to the site
- site model (1/32" = 1'-0") including streets, buildings and topography
- 24"x24" base, neatly fabricated and ready to serve as a design tool
- digital site model of context, for analysis and later incorporation with digital model of project

DESIGN EXERCISE

You will develop initial formal <u>concepts</u> appropriate for your chosen site. However, rather than consider the building as a mass that has been added to the site, you will consider it as the result of a number of formal operations applied <u>to</u> the site.

- 1. After analyzing your site, you will identify critical locations to propose circulation access points and paths, structural anchor points, and programmatic enclosures.
- 2. Based off of your site analysis and understanding of site context & forces you will then proceed to apply a series of material operations (such as: push, pull, slice, twist, peel, layer, carve, etc) to produce a material organization that is capable of expressing the varied conditions of the program.
- 3. Using these techniques you will generate a series of design options to occupy the site, from which you will assess and choose one which you will document as described below.

DP1 REQUIREMENTS

Case Study assigned by instructor.

Site Analysis:

Site analysis drawings and diagrams

Site models – physical and digital

Design Exercise (individual):

- site / axo showing context, 1/32" scale
- digital building / site model views, 1 bird's eye / 2 human's eye min.
- generative geometric diagrams:
- additional diagrams: conceptual intent, implemented site forces, temporal occupation...

Present your group site analysis on three 36" x 24" (landscape) sheets, and your individual design exercise project on one 36" x 24" sheet.

PHASE 2: DIAGRAMMATIC SCHEMATIC DESIGN ALTERNATIVES 2 weeks

NAAB SPC A.2, A.7, A.11, B.4, B.7

In this phase you'll develop varying schemes at 1/16" scale in drawings, physical models and digital models. You'll explore alternatives, contemplating the pros and cons of differing strategies as they relate to the program, site, precedents, and your conceptual aims for the project.

The project is the CALA - Center for Architecture & Urbanism Los Angeles, here are the general requirements:

lobby	1000 sf
gallery / exhibition	3,000 sf
library	1,500 sf
multi-function	1,000 sf
retail	1,000 sf
cafe	750 sf
classrooms / training	1,500 sf
administration / offices	2,000 sf
utility spaces	<u>1,000 sf</u>
net building area excluding circulation	12,750sf
ancillary / circulation space @ 25%	3.187.5 sf
gross building area	15,937.5 sf
programmed exterior space	min. 3,000 sf

You should be able to rapidly create multiple schemes and be able to document your process. Be sure to keep all study models and iterations. Issues to address include:

- 1. Identification of the critical components of the program and understanding overall volume and area requirements in regard to site constraints
- 2. Understanding site forces, constraints and opportunities, and design of responses to them
- 3. Application of your understanding of relevant precedents to your design alternatives
- 4. Understanding the fundamentals of financial feasibility in regard to project formation decisions
- 5. Examination of various qualities of critical program components: scale, height, character...
- 6. Development of spatial, functional and experiential connections among critical building components
- 7. Envisioning a formal building concept as a response to program, circulation, massing, and site / context

DP2 REQUIREMENTS

A minimum of three alternative diagrammatic building schemes, including for each:

- context / area drawing (site plan or bird's eye)
- site diagram(s) showing the scheme's relation to principal site features / forces / context / buildings
- digital model of program volumes & major formal notions, shown on the site
- diagrammatic plans and 2 sections, 1/16" scale
- physical massing model, 1/32" scale

Present your work on 36" x 24" (landscape) sheets, one scheme per sheet, using a consistent layout to promote cross-comparison.

PHASE 3: SCHEMATIC DEVELOPMENT PHASE 4 weeks

NAAB SPC A.3, A.11, B.2, B.3, B.4, B.5, B.6, B.8, B.9, B.11

You should now be able to narrow or distill your investigation to one scheme. At this point your project is expected to develop rapidly in terms of interior spaces.

You'll develop a schematic design that embodies a strong organizational concept, contributes to the urban situation, and meets all program and circulation requirements. You'll design a structural strategy that reinforces the organizational concept, as well as concepts for passive and active ventilation and day lighting techniques. Issues to address include:

- 1. Ability to analyze a building program: intentions, elements, primary and support spaces, functions
- 2. Ability to understand various activities and the qualities required; arrival, flow and movement as part of the program; the use of transitional spaces, etc.
- 3. Ability to develop your diagrammatic design response into a schematic design package (the connection between concept and its initial materialization)
- Ability to conceptualize basic structural, environmental, mechanical and day lighting ideas (the contribution structure makes to order, framing diagrams, lateral force strategies, passive and active ventilation strategies, ducting of air as a significant circulation system, day lighting strategies)
- 5. Ability to address the building code (construction type and area restrictions, occupancy types, egress requirements, accessibility requirements): why, where and how codes control these issues, how to make basic calculations for your project, what a code-compliant circulation system generally looks like

DP3 REQUIREMENTS: MID-TERM REVIEW

Schematic development of project:

- site plan showing site and context 1/32" scale
- plans of all levels 1/16" scale show adjacent site on grade-level plans
- sections, including site / parking (2 min.) 1/8" scale
- 3D hybrid drawing/rendering birds-eye with site context
- 3D hybrid drawings/renderings minimum one interior of major space, and two exterior at pedestrian level
- diagrammatic drawings (3D preferred):
 - o circulation (access & egress) strategy
 - o structural framing strategy
 - o facade concept
- site model w/ context 1/32" scale
- structural model 1/16" scale
- building model w/ adjacent context 1/16" scale

Present your work on two 36" x 72" (portrait) sheets (72" x 72" overall).

PHASE 4: DETAILED DEVELOPMENT PHASE 3.5 weeks

NAAB SPC A.4, B.3, B.6, B.9, B.10, B.12

You'll now jump to large-scale models that explore the tectonic nature of your project involving structure, environmental systems, enclosure, materiality, and façade strategies. The first week will be spent reassessing your project in light of the midterm review. Issues to address include:

- 1. Development of design ideas at large scale to investigate and understand materials, systems and the direct experience of space
- 2. Development of enclosure systems: material tectonics, support by primary building structure and sub-structures, effects of material choices on building elements
- 3. Development of circulation systems: passages, stairs, ramps and elevators, how they connect to primary spaces, their sub-structures and primary building structure
- 4. Development of selected spaces: shape, scale, structural elements, day lighting, connection to circulation, interior surfaces and materials
- 5. Development of day lighting, ventilation and heating/cooling systems, both passive and active

DP4 REQUIREMENTS

1/8" = 1'-0" building sectional model

This sectional model should comprise a portion of the project with a major programmatic element. It should be appropriately wide enough in area to describe the space and be taken the entire length of one side of the project. It should show the structural framing members and differentiate between structural, surficial, and glazing elements. Discuss the exact dimensions and area to be cut with your instructor.

While this phase is primarily concerned with the development of physical models, associated digital models, plans, sections, etc. should be worked on simultaneously in order to develop the project. You should consider laser-cutting the more complex elements of your models, which of course requires simultaneous digital development.

Note that while your project will change and develop after this phase, these models will be re-used in your final presentation, though perhaps modified. Take care they are not damaged.

DP4 PRESENTATION

The review for this phase will occur in Harris and Watt courtyards, weather permitting.

PHASE 5: REVISION AND COMPLETION OF PROJECTS 4 weeks NAAB SPC A.3, A.4, B.6

In the final stage you'll return to the overall project and incorporate the spatial, material and systems-oriented possibilities that emerged from P4 in revising and refining the entire scheme.

Presentation techniques should be discussed with your instructor and your final presentations thoroughly planned well in advance of the final review. One full week will be reserved for presentation of the design.

DP5 REQUIREMENTS: FINAL PRESENTATION

Review specifics (to be distributed) with your instructor but should include:

- site / context plan 1/32" scale
- plans of all levels 1/8" scale
- sections, 2 min. 1/8" scale
- exterior visualizations: 2 min. 1/8" scale elevations and/or digital model views
- 3D drawings / renderings of interiors
- diagrammatic drawings of circulation system / structural system / environmental systems / HVAC systems
- design process, including site analysis, precedent information, alternative diagrammatic investigations, sketches, sketch models, etc.
- 1/8" model of the entire building / site
- detailed development models from P4

Present your work on two 36" x 96" (portrait) sheets (72" x 96" overall) (subject to change).

Required Readings

Allen S, McQuade M. Landform Building, Architecture's New Terrain. Lars Muller Publishers; 2011.
Allen S. Points + Lines, Diagrams and Projects for the City. Princeton Architectural Press; 1999.
Johnston P. The Function of the Oblique, The Architecture of Claude Parent and Paul Virilio, 1963-1969. AA Publishing; 1996.

Recommended Readings

Allen, Edward & Joseph Iano, The Architect's Studio Companion. Wiley, 2012. Architectural Graphic Standards. Wiley. Balmond, Cecil. Informal. Prestel, 2002. Bell, Victoria Ballard with Patrick Rand. Materials for Design. Princeton, 2006. Borden, Gail Peter and Michael Meredith, eds. Matter: Material Processes in Architectural Production. Routledge, 2012. Ching, Francis D.K. Building Construction Illustrated. Wiley, 2008. Ching, Francis D.K. Building Codes Illustrated. Wiley, 2012. Compagno, Andrea. Intelligent Glass Facades. Birkhauser, 1999. Deplazes, Andrea. Constructing Architecture: Materials, Processes, Structures. Birkhauser, 2005. Dovey, Kim & Scott Dickson. Architecture and Freedom? Programmatic Innovation in the Work of Koolhaas/OMA. Journal of Architectural Education, v.56 #1, 2002. Engel, Heinel. Structure Systems. Hatje Kantz, 2007 Frampton, Kenneth. Studies in Tectonic Culture. MIT, 2001. Holl, Steven. Intertwining. Princeton, 1996. Killory, Christine & Rene Davids, eds. Detail in Process. Princeton, 2008. Killory, Christine & Rene Davids, eds. Details in Contemporary Architecture. Princeton, 2007. Koolhaas, Rem. Patent Office. In Content. Taschen, 2004. Lawrence, Amanda Reeser & Ashley Schafer. Re: Programming. Praxis 8. Praxis, 2010. Lima, Manuel. Visual Complexity: Mapping Patterns of Information. Princeton, 2011. Lynch, Kevin. The Image of the City. MIT Press, 1960. Moe, Kiel. Thermally Active Surfaces in Architecture. Princeton, 2010. Moussavi, Farshid and Michael Kubo. The Function of Ornament. Actar, 2006. Moussavi, Farshid, The Function of Form. Actar, 2009. Neufert, Ernst & Peter, Architect's Data. Wiley-Blackwell, 2012. OMA, Rem Koolhaas & Bruce Mau. Programmatic Lava. In S,M,L,XL. Taschen, 1998. Patterson, Mic, Structural Glass Facades and Enclosures. Wiley, 2011. Pyo, Miyoung & Seonwook Kim, eds. Architectural and Program Diagrams. DOM, 2012. Rossi, Aldo. The Architecture of the City. MIT, 1984. Schueller, Wolfgang. Horizontal-Span Building Structures, Wiley, 1982 Schittich, Christian. Building Skins. Birkhauser, 2002. Van Berkel, Ben & Caroline Bos. Techniques: Network Spin, and Diagrams. In Move. Goose, 1999. Watts, Andrew. Modern Construction Envelopes. Springer, 2011. Watts, Andrew. Modern Construction Handbook. Springer, 2009. Watts, Andrew. Modern Construction Facades. Springer, 2005.

GENERAL INFORMATION

ORGANIZATION AND PARTICIPATION

Studio meeting hours are Monday, Wednesday and Friday from 2:00PM to 5:50PM. You should anticipate needing to stay past this time, and avoid planning other activities following studio. All-studio lectures will occur most Mondays covering topics relevant to studio. You are also strongly encouraged to attend all-school lectures on Wednesday evenings, as well as interesting lectures at other institutions.

Studio participation is critical to both individual and collective success. When not actively engaged with your instructor, be working in studio, and be available for spontaneous discussions and conversations. Don't wander off; you may miss the chance to gain critical feedback.

Documentation is critical as a record of your process and a demonstration of graphic and written communication skills. Maintain a binder in which reference materials such as handouts, downloads from Blackboard and research materials are kept in an orderly manner. (Organize digital materials similarly.)

You are required to produce a portfolio that documents the work of this studio, which will be submitted following final presentations for evaluation by the studio faculty.

In addition to your final portfolio, you are required to submit examples of your best work to the Digital Drop Box. Discuss with your instructor a selection of the ten best images / drawings / photos to upload, and follow carefully all naming and formatting protocols. This is the official USC School of Architecture archive of your work, which also offers the opportunity to have your work considered for future school publications.

CLASS ATTENDANCE

Attendance at all studio sessions, including lectures, reviews, and field trips, is required. Personal illness, family emergency, pre-approved academic reason, or religious observance may be excusable; notify your instructor of such situations as soon as possible and before the affected class session.

Unexcused absences from more than three classes will result in the lowering of your final grade one full letter grade. False representation of your attendance is grounds to be considered for a violation of ethics before the University.

A student not in class within the first 10 minutes is considered tardy; three tardies shall constitute an absence. Failure to be in attendance for the entire class session, unless approved by your instructor, may count as an absence. Late work may be accepted only for excused absences, and at the discretion of your instructor.

STUDIO PROTOCOL

You are strongly encouraged to make the studio your primary workspace in order to benefit from the interactive studio environment. Informal discussion and exchange of ideas with your classmates is critically important.

You are expected to work a minimum of two hours outside of class for each hour of scheduled studio time; this is a minimum of 24 hours a week in addition to the 12 hours of studio.

Project requirements will be distributed in writing. Daily or weekly assignments may be given verbally or in writing and may differ somewhat from section to section. Timely completion of all assignments is crucial to your success.

Reviews are among the most important elements of your architectural education. Full participation is required at all reviews: you are expected to be attentive, engaged and participating from the beginning until the end of each review.

Maintain a healthy, collective working environment in studio. Respect your peers, so at a minimum:

If you want to listen to music, use headphones - at all hours. Keep cell phones turned off during studio and especially during reviews. Respect others' equipment, work products and workspace. Studio hours are not mealtimes and the studio is not a lunchroom; please eat elsewhere. Internet use during studio is for direct studio purposes only. Don't cut on vulnerable surfaces such as floors, desks and drawing boards. Use a cutting mat. Don't use spray paint, spray adhesive, or other noxious products in the studio. Use such materials

outside and only in authorized areas.

READINGS

Readings appropriate to the project may be distributed or posted on Blackboard throughout the semester. You are responsible for completing all readings and discussing them in class. Theoretical, historical and referential contexts are critical factors in the production of intelligent architecture.

EVALUATION AND GRADING

Each phase of the semester's production will be evaluated and graded based on the following distribution:

class participation & preparation 10%				
DP1 &DP2: design exercise / site analysis / diagrammatic design alternatives				
DP3: integrative schematic design		20%		
DP4: detailed development		20%		
DP5: completion of schematic design / final presentation	20%			
portfolio		10%		

As part of the process this semester, we'll work towards integration of the following NAAB Student Performance Criteria. Your design work will need to demonstrate at least a minimum level of competence in each of these areas. You can read more about each criterion at http://www.naab.org/accreditation/2009_conditions.aspx.

- A.2 Design Thinking Skills
- A.3 Visual Communication Skills
- A.4 Technical Documentation
- A.5 Investigative Skills
- A.7 Use of Precedents
- A.8 Ordering Systems Skills
- A.9 Historical Traditions and Global Culture
- A.11 Applied Research
- B.2 Accessibility
- **B.3 Sustainability**
- B.4 Site Design
- B.5 Life Safety
- **B.6 Comprehensive Design** (including A.2,4,5,8,9; B.2,3,4,5,8,9)
- **B.7** Financial Considerations
- B.8 Environmental Systems
- **B.9 Structural Systems**
- **B.10 Building Envelope Systems**
- **B.11 Building Service Systems**
- **B.12 Building Materials and Assemblies**

Investigations that focus on several of these areas will be distributed throughout the term and must be satisfactorily complete to pass the course.

Unsatisfactory performance warnings will be issued when work does not meet minimum requirements. University guidelines relative to plagiarism pertain to original design work; you are expected to do all your own design and presentation work. Receiving substantial assistance, or appropriating another's design work, will be treated as plagiarism.

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://scampus.usc.edu/university-governance/. 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/.

RELIGIOUS OBSERVANCES

The University recognizes the diversity of our community and the potential for conflicts involving academic activities and personal religious observation. The University provides a guide to such observances for reference and suggests that any concerns about lack of attendance or inability to participate fully in the course activity be fully aired at the start of the term. As a general principle students should be excused from class for these events if properly documented and if provisions can be made to accommodate the absence and make up the lost work. Constraints on participation that conflict with adequate participation in the course and cannot be resolved to the satisfaction of the faculty and the student need to be identified prior to the drop/add date for registration. After the drop/add date the University and the School of Architecture shall be the sole arbiter of what constitutes appropriate attendance and participation in a given course. Any student concerned about missing class for a recognized religious holiday should bring this matter up with your instructor in the first week of classes. A list of recognized religious holy days may be found at: http://orl.usc.edu/religiouslife/holydays/.

DISABILITY ACCOMMODATIONS

The University of Southern California is committed to full compliance with the Rehabilitation Act (Section 504) and the Americans with Disabilities Act (ADA). As part of the implementation of this law, the University will continue to provide reasonable accommodation of academically qualified students with disabilities so those students can participate fully in the University's educational programs and activities. Although USC is not required by law to change the "fundamental nature of essential curricular components of its programs in order to accommodate the needs of disabled students," the University will provide reasonable academic accommodations. The specific responsibility of the University administration and all faculty serving in a teaching capacity is to ensure the University's compliance with this policy.

The general definition of a student with a disability is any person who has "a physical or mental impairment which substantially limits one or more of such person's major life activities," and any person who has "a history of, or is regarded as having, such an impairment." Reasonable academic and physical accommodations include but are not limited to: extended time on examinations; substitution of similar or related work for a non-fundamental program requirement; time extensions on papers and projects; special testing procedures; advance notice regarding book lists for visually impaired and some learning disabled students; use of academic aides in the classroom such as note takers and sign language interpreters; early advisement and assistance with registration; accessibility for students who use wheelchairs and those with mobility impairments; and need for special classroom furniture or special equipment in the classroom.

Obtaining Accommodations:

General: 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 your studio instructor 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.

- **Physical Accommodations:** DSP will work with classroom scheduling, the course instructors and their departments, and the students to arrange for reasonable accommodations.
- Academic Accommodations: Students seeking academic accommodations due to a physical or learning disability should make the request to the course instructor prior to or during the first week of class attendance, as well as registering with DSP as early in the semester as possible. Course instructors will require that a student present verification of documentation when academic accommodations are being requested.

SUSTAINABILITY INITIATIVE

The School of Architecture has adopted the 2010 Initiative for Sustainability, which includes the following language:

"The design should engage the environment in a way that dramatically reduces or eliminates the need for fossil fuel."

This intention impacts our design process in a number of ways, including:

- orientation of buildings and site development to minimize negative environmental force impacts and take advantage of positive ones
- building modestly: providing the minimum space necessary to handle required programmatic needs maximum practical use of day lighting; careful use of orientation and provision of control/shading mechanisms to handle associated heat loads

maximum practical use of passive solar techniques for heating and cooling

maximum practical use of natural ventilation techniques; selection of hybrid systems for ventilation, heating and cooling which permit this

No school can lay a claim to Sustainability sensitivity that does not institute and vigorously pursue a recycling program. This recycling program is in force at all times. We pledge to provide adequate, well-marked recycling containers for each section and to provide a posted, printed recycling protocol so you know what goes where.

ACCREDITATION STATEMENT

The USC School of Architecture's five-year Bachelor of Architecture program and the two-year Master of Architecture program 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, <u>http://www.naab.org/accreditation/2009_conditions.aspx</u>.