Arch 505aL M. Arch +2
GRADUATE ARCHITECTURE DESIGN
[core studio one]
6 Units MWF, 2:00PM - 5:50PM

SYLLABUS 8.27.2012

IMPORTANT NOTE:
This syllabus outlines the general scope and schedule of the semester. Changes in schedule or course content will likely occur. Handouts will explain in detail, exercises and changes in schedule or content. Students must check Blackboard (blackboard.usc.edu) for any updates, announcements, or handouts.

COURSE OBJECTIVES
The M. Arch + 2 professional degree program has a four studio sequence consisting of three “core” studios, each building towards the fulfillment of National Architectural Accrediting Board (NAAB) requirements, followed by a fourth studio where a broader range of topics are explored.

The objectives in this studio address NAAB's “Student Performance Criteria”, a set of skills and knowledge that students must demonstrate to earn an accredited degree.

NAAB based objectives (the letter and number designation correspond to NAAB's SPC listings) :

To demonstrate an ability to perform:

- A.2. Design Thinking Skills: Ability to use abstract ideas to interpret information, consider diverse points of view, reach well-reasoned conclusions. (Demonstrated in final project)
- A.3. Visual Communication Skills: Ability to use appropriate representational media, such as traditional graphic and digital technology skills, to convey essential formal elements at each stage of the programming and design process. (Demonstrated in final project)
- A.5. Investigative Skills: Ability to gather, assess, record, apply, and comparatively evaluate relevant information within architectural coursework and design processes. (Demonstrated in final project)
- A.6. Fundamental Design Skills: Ability to effectively use basic architectural and environmental principles in design. (Demonstrated in final project)
- A.7. Use of Precedents: Ability to examine and comprehend the fundamental principles present in relevant precedents and to make choices regarding the incorporation of such principles into architecture and urban design projects. (Demonstrated in Exercise Week 4)
- B.2. Accessibility: Ability to design sites, facilities, and systems to provide independent and integrated use by individuals with physical (including mobility), sensory, and cognitive disabilities. (Demonstrated in Exercise Week 6)
- B.3. Sustainability: Ability to design projects that optimize, conserve, or reuse natural and built resources, provide healthful environments for occupants/users, and reduce the environmental impacts of building construction and operations on future generations through means such as carbon-neutral design, bioclimatic design, and energy efficiency. (Demonstrated in Exercise TBD)
- B.4. Site Design: Ability to respond to site characteristics such as soil, topography, vegetation, and watershed in the development of a project design. (Demonstrated in Exercise Week 12)
- B.5. Life Safety: Ability to apply the basic principles of life-safety systems with an emphasis on egress. (Demonstrated in Exercise Week 6)
- B.9. Structural Systems (USC's MArch +2 program has elevated this criteria to the level of ability): Ability to apply the basic principles of structural behavior in withstanding gravity and lateral forces and the evolution, range, and appropriate application of contemporary structural systems. (Demonstrated in Exercise Week 10)
• **To demonstrate an understanding (or ability developed with a subsequent studio) of:**
  
  - **A. 8. Ordering Systems Skills**: Understanding of the fundamentals of both natural and formal ordering systems and the capacity of each to inform two- and three-dimensional design. (Demonstrated in final project)
  
  - **B. 6. Comprehensive Design**: Ability to produce a comprehensive architectural project that demonstrates each student's capacity to make design decisions across scales while integrating the following SPC (Demonstrated in final project):
    - A.2. Design Thinking Skills
    - A.4. Technical Documentation
    - A.5. Investigative Skills
    - A.8. Ordering Systems
    - A.9. Historical Traditions and Global Culture
    - B.2. Accessibility
    - B.3. Sustainability
    - B.4. Site Design
    - B.5. Life Safety
    - B.8. Environmental Systems
    - B.9. Structural Systems
  
  - **B. 7 Financial Considerations**: Understanding of the fundamentals of building costs, such as acquisition costs, project financing and funding, financial feasibility, operational costs, and construction estimating with an emphasis on life-cycle cost accounting. (Demonstrated in Exercise Week 8)
  
  - **B. 11. Building Service Systems**: Understanding of the basic principles and appropriate application and performance of building service systems such as plumbing, electrical, vertical transportation, security, and fire protection systems. (Demonstrated in Exercise (TBD)
  
  - **C. 3 Client Role in Architecture**: Understanding of the responsibility of the architect to elicit, understand, and reconcile the needs of the client, owner, user groups, and the public and community domains. (Exercise Week 4)

**Additional Studio Objectives:**

- To exercise skills critical to the architectural discipline, including: delineation/representation, digital skills, use of precedents, communication, collaboration, and presentation.
- To provide a methodology of transformation and generation, that can inform the design process, and to utilize the theme of geometry and performative form as a common armature for diverse lessons and phases.
- To critically examine context and program in order to generate criteria that are performative in both technical and human experience terms.
- To examine structure as an inherent component of, and active participant in, the architectural design process.
- To understand the tectonic requirements of building design, and be able to express this understanding in the delineation of the design.
- To accomplish the program’s topical directives in scholarship and skills.

**THE STUDIO**

All 505a/Core Studio One students will be considered to be in one studio, sharing the exact same structure, assignments, and final project. While it is necessary to group students into 3 studios, each under the direct leadership of an instructor, interaction between studios is encouraged and in some cases, orchestrated. Studio is a place of shared knowledge within a creative culture that transcends into the profession. During scheduled studio hours, group engagement (i.e. learning and teaching) supersedes individual, isolated project work. Your ability to communicate and contribute your intellectual environment reflects directly on your value as a participant in the studio culture that defines our profession. Communicate, control, contribute!

**METHODOLOGY AND SEQUENCE**
The semester will be project and exercise based. The project will be the subject to which lessons will be applied. Discrete lesson-focused exercises will be issued throughout the semester.

**Exercises**
Exercises will provide a means to focus on specific design processes and methods. Most will become the basis for a required element in your final project. While some exercises reflect progress expected in a typical design sequence, other exercises will address specific Student Performance Criteria (SPC) defined by NAAB, these “SPC Exercises” are in place to assure that all students obtaining a degree have meet the minimum requirements for an accredited degree in architecture.

**Every student has to pass every SPC exercise to pass the course.** Students must revise and resubmit unsatisfactory assignments prior to specified deadlines.

**Reader and Readings**
Readings are correlated with exercises, lectures, and in-class discourse. Individual instructors will provide instructions on readings in studio. The bibliography indicates which readings are:

- In the reader (generally these are the reading assignments)
- On library reserve (Hint: if you do a web search for the title you can preview the book. Try amazon.com)
- References, provides useful information
- Recommended: provides matter for additional topical exploration

**Required: Students must purchase a reader** from Magic Machine (a print shop located in University Village, just north of campus). This is a compilation of required and suggested readings, as well as reference material. It should prove to be a useful resource for future use.

**Phases**
The semester can be broken down into roughly 5 phases:

- **Phase 1: Abstractions.** This is the introductory phase that looks at developing abstract concepts into delineated and formal constructs.

- **Phase 2: Documentation, Research, Analysis.** This phase will document the context through digital and physical modeling of the site and its surrounding context. Resources will come from research and field observation. Documentation will be a team effort. Analysis will seek to both isolate and integrate research components that will allow for multivalent analysis. Diagrams will be intensively used. This along with documentation will exercise your skills in delineation and modeling. These will directly inform performative goals for the project.

- **Phase 3: Performative Form.** Starting with performative intentions developed in the previous phase, students will synthesize analysis and intention into order, performance, movement and activity as manifested in physical form. Later in this phase tectonic and systems development is incorporated into the process, and intentions become a building. Midterms come at the end of this phase.

- **Phase 4: Development.** No longer is the process about lateral explorations into different schemes, but rather how to develop the project into a building that can be built. Issues of structure, building systems, code are integral to this phase.

- **Phase 5: Production.** Produce the product for final turn in and presentation.

**IMPORTANT CONSIDERATIONS AND REQUIREMENTS**

**Digital Skills**
While digital skills will be integral to the design process, students are required to develop these skills independent of studio instruction or studio time. Professor Ku will provide support through scheduled after-studio sessions (time to be determined). Topics for the workshop will be as-needed, and should address the issues that have the most value to the class as a whole.

**Precedents**
Precedents will be used as a means to understand topical issues, and to inform process. As the primary research component in the design process, precedent studies will be an implicit part of nearly all exercises.

**The Project**
The project site and program will be introduced at a later date. The project will address a realistic programmatic premise, and will provide the vehicle to integrate critical thought into a comprehensive sequence spanning from project initiation, through the analytical and generative processes of design, and ending with presentation. Detailed descriptions and exercises will be issued as the semester progresses.

**Peer reviewing.**
Frequently students will be required to participate actively as reviewers. Students will also be required to organize peer review sessions during studio. This engagement will develop skills necessary to:
- Critically assess both process and product
- Communicate in a profession where information flow is essential
- Promote improvement through engagement

**Lectures**
Lectures will occur weekly (with exceptions), topics will support the course sequence. Attendance is mandatory. Lectures will occur on Wednesdays in Harris 101. The studio has the lecture hall from 4PM-5:30PM with the default start time of 4PM. Start times will be confirmed in studio the day of the lecture. All lectures will be posted on Blackboard.

**Semester Budget**
Please set aside a budget. The numbers are very approximate and are provided to underscore the need to set aside funds for the semester. Ultimately students are fully responsible for all participation, performance, and product associated with this class. This approximates only anticipated studio-related costs.

<table>
<thead>
<tr>
<th>Description</th>
<th>Cost</th>
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<tbody>
<tr>
<td>Misc. materials, model supplies, materials for exercises, required site models, plotting. This includes the reader and shared model components</td>
<td>$500</td>
</tr>
<tr>
<td>Final presentation, portfolio, and outside plotting and mounting if necessary. Keep this in reserve.</td>
<td>$500</td>
</tr>
<tr>
<td>Field trip</td>
<td>$300</td>
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8/25/12
### SEQUENCE AND GENERAL SCHEDULE

There are 15 weeks of classes leading up to the completion of the final project. Dates and details will be added as the semester progresses; all noted dates are subject to change. Exercises and lectures are enumerated by the week they occur or are issued (Exercise 3b will be issued during Week 3, Lecture 3 will occur Week 3)

*Note critical academic dates (in italics).*

### PHASE 1: ABSTRACTIONS

#### Week 1

**Abstractions**

*Students are introduced to the semester, and hit the ground running with an abstract exercise.*

**Critical Academic Date:** August 27 (Monday)  
**Classes Begin:** All School Meeting, 2 pm.

<table>
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<tr>
<th>Day</th>
<th>Activity</th>
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| Mon. Aug. 27 | **Introduction to the semester.**  
Studio Assignments  
Assignment: Exercise 1: Action/Reaction |
| Weds. Aug 29| **Lecture: Rationalizing the Irrational**  
Exercise 1 part 1 due, Pinup. |
| Fri. Aug 31 | **Reading Assignment:**  
Dagognet, Francois, Etienne-Jules Marey: A Passion for the Trace; Zone Books, 1992 (reader)  
Braun, Marta, Picturing time: the work of Etienne-Jules Marey (1830-1904), University of Chicago Press; 1992 (reader)  
Hertel, Heinrich, Structure, Form, Movement; Reinhold, 1966 (reader)  
Tschumi, Bernard; The Manhattan Transcripts, St. Martin’s Press, 1982 (Reader) |

### Week 2

**Abstractions (continued) and Project Introduction**

Introduction to project and start site analysis and site documentation.

<table>
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<tr>
<th>Day</th>
<th>Activity</th>
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<tr>
<td>Mon. Sept 03</td>
<td><strong>No class, Labor Day</strong></td>
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</table>
| Wed. Sept 05 | **Lecture 2:**  
**Introduction to Project and Site**  
**Assignments:** Exercise 2a: Site Documentation and Research |
| Fri. Sept 07 | **Exercise 1 Due, Pin up** |

**Reading Assignment:**

Trancik, Roger; Finding Lost Space; Theories of Urban Design; Wiley, John & Sons, Incorporated, June 1986. (reader)

### PHASE 2: DOCUMENT, RESEARCH, ANALYZE

#### Week 3

**Analysis Site Response**

Analysis of physical and programmatic conditions on site and accompanying research will be due. Students move on to interpreting site influence and developing intentions for the site and program. Precedent studies will introduce students to a range of strategies for the building type.

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<tr>
<th>Day</th>
<th>Activity</th>
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</thead>
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| Mon. Sept 10 | **Desk Crits**  
**Due:** Site Documentation Presentations (physical and research) |
| Wed. Sept 12 | **Due: Site models**  
**Lecture 4: Mapping and Analysis**  
**Assignment:** Exercise 3a Analysis Perceptual and Performative Cartographies |
| Fri. Sept 14 | **Due: Exercise 3a Pin up** |

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8/25/12  
Page 5 of 12
**Critical Academic Date:** Sept. 14 *Last day to register and add classes, Last day to drop a class without a mark of "W."*

**Reading Assignment:**

Allen, Stan; Essay: “From Object to Field” from Points + lines: diagrams and projects for the city; Princeton Architectural Press, 1999

**Week 4 Performance, Organization, Concept**
Students will investigate how internal influences (program adjacencies, sequence and experience, and imposed narratives) form organizations; and how contextual forces, movement, program, and the natural environment generate corresponding organizations for the new program. Here student will also formalize (in word and form), their intentions and strategies. By the end of this week students should have a a solid grasp of the performative intent of the building, and diagrams that illustrate how to accomplish their goals.

**Mon. Sept 17 Assignments:** Exercise 4a Precedent Studies (SPC A.7)
Exercise 4b Client Role (statement of goals) (SPC C.3)

**Wed. Sept 19**
Lecture 4: Program Fitness
Progress and Pinup: Multiple programmatic, massing organizations. Statement of recommendations, program strategy, how organization will respond to client needs

**Fri. Sept 21**
Desk Crits

**Reading Assignment:**
Dovey, Kim and Dickson Scott, University of Melbourne; Architecture and Freedom? Programmatic Innovation in the Work of Koolhaas/OMA; Journal of Architectural Education Volume 56, Issue 1, pages 5–13, September 2002 (reader)

Baudrillard, Jean; The System of Objects; Verso, 2005 (reader)

Tschumi, Bernard; The Manhattan Transcripts, St. Martin’s Press, 1982 (Reader)(revisit)

**PHASE 3: PERFORMATIVE FORM**

**Week 5 Formal Spatial Solutions**
Organizations evolve to formal and spatial constructs, that define how view, light, movement, activity, and experience begin to frame the program. Students will produce multiple formal, spatial, movement models starting at the site scale.

**Mon. Sept 24**
Possible: Review of organization schemes in site model

**Wed. Sept 26**
Lecture 5: Generating Order, Pattern, Space, Form.
Assignment: Exercise 5a Solar Awareness (to be verified).

**Fri. Sept 28**

**Reading Assignment:**
Calvino, Italo. Invisible Cities; Giulio Einaudi Editore, 1972 (reader)

Edgar Stach, Form-Optimizing Processes in Biological Structures. Self-generating structures in nature based on pneumatics. (Reader) *Writing focuses on the concept of self organization as a defining principle in nature and, in particular, on the mathematical, geometrical and physical properties of bubble clusters and shows examples from nature, biology and engineering.*


**Week 6 Focus**
Development towards a single conceptual direction, preliminary siting and massing, program organization to scale.
Mon. Oct 01  Desk Crits
Wed. Oct 03  Desk Crits

Lecture 6: Circulation and Code Issues

Assignment: Exercise 6, Egress Access

Fri. Oct 05  Desk Crits

Reading Assignment:
Hillier, Bill and Vaughan, Laura; “The City as One Thing” (reader)

Week 7  Intensify: Scheme Development: Form, Space, Material
Jump scales, building materiality as agents of performative criteria. How any architectural element performs non-arbitrary actions upon the building or building experience.

Mon. Oct 08  Desk Crits
Wed. Oct 10  Lecture 7: Building System factors during Schematic Design

Assignment: Exercise 7a: Dimensions
Exercise 7b In Situ: Site Design (Tentative)

Fri. Oct 12  Desk Crits

Reading Assignment:
Bjorn Sandaker et al., The Structural Basis of Architecture, Ch. 1. (reader)
References: ARCH 213b lectures 2, 3 and 21 (reader)
Reading Reference: Allen, Edward and Iano, Joseph; The Architect’s Studio Companion: Rules of Thumb for Preliminary Design; Various excerpts.

Week 8  Pre mid-term development and Production.

Mon. Oct 15  Desk Crits
Wed. Oct 17  Lecture 8: Lecture TBD

Assignment: Exercise 8 Code Check, Area Analysis, Cost

Fri. Oct 19  Desk Crits

Week 9  Midterms
Schematic Design Level of Resolution 1/16”, requirements to be announced.
Organizational diagrams, program, sequence, form resolved. Material transparencies + opacities shown, physical model.

Assignment: Due Monday 10/29 for discussion (individual instructors may change due date):
Critical notes and sketches on design project, strategy for design revision

Mon. Oct 22  MIDTERM REVIEWS
Wed. Oct 23  MIDTERM REVIEWS
Fri. Oct 25  MIDTERM REVIEWS

PHASE 4: DEVELOPMENT

Week 10  Schematic Design Revision.
Revise projects per midterm

Mon. Oct 29  Due: First Digital Archive Submittal
Wed. Oct 31  Lecture 10: Structural Considerations and Strategies

Assignment: Exercise: Structures

Fri. Nov 02
Reading Assignment:
Lateral Forces Study Guide (reader)
Conceptual Structural Design Lectures 1 and 2 (reader)
Bracing Architectural Structures (reader)

Week 11  Structural Integration
Continued project development with structural and systems integration
Mon.  Nov 05  Desk Crits
Tues. Nov. 06  Election day: Vote!
Wed. Nov. 07  Lecture and assignment 11: TBD
Fri. Nov. TBD

Week 12  Project Development and Systems Integration
Mon.  Nov. 12  Desk Crits
Wed. Nov. 14  Assignment: Site Design (SPC B.4) (alternate time)
Fri. Nov. 16  Critical Academic Date: Last Day to Drop with a mark of “W”
Reading Assignment: TBD

Week 13  Design Resolution
All design issues should have a solution, the week leading up to the Nov 26 is to resolve all design issues.
Mon. Nov. 19  No class Wednesday and Friday (Thanksgiving)

Week 14  Production
Mon. Nov. 26  Lecture 14: Presentation (date tentative)
Assignment: EX 14 Presentation Cartoon Set
Wed. Nov. 28  Production
Fri. Nov. 30  Production

PHASE 5: PRODUCTION

Week 15  Projects Due.
Final requirements to be announced.
Mon. Dec 03  Production
Wed. Dec.05  Production
Fri. Dec. 07  LAST DAY OF CLASS
FINAL PROJECT BOARDS DUE. 4PM
(see submittal requirements)

Week 16  Final Exam Study Days
Critical Academic Dates: December 7 -14 (Wednesday through Wednesday) Final Exams
TUE. DEC 11  4PM COMPLETE PROJECTS DUE

Week 17  Final reviews
Mon. Dec. 17  FINAL REVIEWS
Tue. Dec. 18  FINAL REVIEWS
Fri. Dec. 19  Portfolio and Digital Archives Due (tentative date, final time to be confirmed)
BIBLIOGRAPHY

This is the comprehensive bibliography for the semester. Students will be informed of additional readings associated with exercises and phases. Items that are on reserve in the library or contained in the required reader are noted. Readings may be added to the list as the semester progresses. Please check Blackboard for availability of digital reading matter and updated bibliographies.

Allen, Stan; Essay: “From Object to Field” from Points + lines: diagrams and projects for the city; Princeton Architectural Press, 1999 (Reader)

Allen, Edward and Iano, Joseph; The Architect’s Studio Companion: Rules of Thumb for Preliminary Design; Wiley; 2006 (recommended purchase)

American Institute of Architects, and Rush, Richard D (Editor); The Building Systems Integration Handbook; Butterworth-Heinemann; 1991

Baudrillard, Jean; The System of Objects; Verso, 2005 (reader)

Braun, Marta, Picturing time : the work of Etienne-Jules Marey (1830-1904) / Marta Braun, University of Chicago Press, Chicago, 1992


Charleson, Andrew; Structure as Architecture : a source book for architects and structural engineers; Architectural Press, 2005 (Reader and Library Reference)

Ching, Francis, and Adams Cassandra; Building Construction Illustrated; John Wiley and Sons Inc, 2001

Ching, Francis; Building structures illustrated / Francis D.K. Ching; Wiley; 2009


Dagognet, Francois, Etienne-Jules Marey: A Passion for the Trace, Galeta, Robert(Trans). Zone, New York, 1992

Dovey, Kim and Dickson Scott, University of Melbourne; Architecture and Freedom? Programmatic Innovation in the Work of Koolhaas/OMA; Journal of Architectural Education Volume 56, Issue 1, pages 5–13, September 2002

Engel, Heino; Tragsysteme / Structure systems; Hatje Cantz, 2007 (library reserve).


Hillier, Bill and Vaughan, Laura; “The City as One Thing”, essay, found at www.bartlett.ucl.ac.uk/graduate/research/space/space-syntax (Reader)

Jodidio, Philip; Architecture Now! Museums; Taschen, 2010 (library reserve)


Moussavi, Farshid and Kubo, Michael; The Function of Ornament; Actarbirkhauser, 2006
Moussavi, Farshid: Editors: Daniel López, Garrick Ambrose, Ben Fortunato, Ryan Ludwig, Ahmadreza Schrickler; The Function of Form; Actar and Harvard Graduate School of Design, 2009 (Text available on line through USC Libraries and Academic OneFile, [have not successfully accessed this resource])


Ramsey, Charles George, and Sleeper, Harold Reeve; Architectural Graphic Standards (Various Editions); John Wiley & Sons Inc (recommended resource for building standards)


Edgar Stach, Form-Optimizing Processes in Biological Structures. Self-generating structures in nature based on pneumatics (Reader)

Trancik, Roger; Finding Lost Space; Theories of Urban Design; Wiley, John & Sons, Incorporated, June 1986 (Reader) Looks at a syntax of urban morphology. A post modern approach but one that is intuitively tangible.

Tschumi, Bernard; The Manhattan Transcripts, St. Martin’s Press, 1982 (Reader)


**EVALUATION AND GRADING**

Each design project will be evaluated in a public review and graded by the studio faculty individually and collectively using common procedures consistent with the intentions of the curriculum. Your semester grade will be based on a weighted evaluation of the phases described in the detailed schedule and the final presentation and portfolio. Weighting of grade is as follows:

- **Exercises**: 20 (note: all SPC assignments must be satisfactory)
- **Midterm**: 25
- **Final Project**: 45 (final review)
- **Portfolio and digital submittal**: 10

Unsatisfactory performance reports will be issued to students whose work is not satisfactory.
Remember that an incomplete grade (IN) is limited by University policy to cases of extended documented illness or family emergency involving a passing-level student in the last weeks of the semester.

University guidelines relative to plagiarism pertain to original design work. You are expected to do all of your own design and presentation work. Assistance received, in the form of model construction, drawing preparation, or the flagrant appropriation of the design work of others will be considered as non-original work and will be treated as plagiarism. Use of computer-aided model fabrications, such as laser-cut and 3D-printed components, is acceptable with prior approval of the studio instructor.

**ORGANIZATION AND PARTICIPATION**

Studio meets on Mondays, Wednesdays and Fridays from 2:00 to 6:00 PM. Because of the nature of desk crits and presentations, studio sessions may extend past 6:00; please avoid regularly scheduling other activities in the 6:00 to 7:00 time period.

**All-school lectures** occur on Wednesday evenings at 6:00 PM. You are expected to attend all the lectures. They are noted on the schedule as part of this syllabus. There will also be regular all-studio lectures during studio time on Wednesdays or as otherwise scheduled. You are required to attend all lectures: Attendance will be taken. Studio participation is critical to you as an individual and to the collective success of the program. Traditional one-on-one desk crits, small group discussion and informal pinup review formats will be used. We need to take advantage of the efficiencies afforded by group teaching to free up time for individual faculty-student dialogue. You must find ways to work effectively during studio so that you are always available for spontaneous group discussions and pinups. Absence from the studio, even to use the shop or library, must be arranged with your instructor.

**Documentation**, as always, is critical as a record of your process and products, and as a demonstration of graphic and written communication skills. Each student is required to maintain a binder in which reference materials such as handouts and research are kept in an orderly manner during the semester. A portfolio that documents the work of this studio will be submitted following final presentations for evaluation by the studio faculty. It is an integral and important part of the course work.

**GENERAL PROTOCOLS AND CLASS ATTENDANCE**

Work in Studio: You must set up and maintain an appropriate work area. You are strongly encouraged to work during non-class hours in studio to benefit from the studio environment and interaction with fellow students and faculty. Informal discussion and exchange of ideas with classmates is encouraged.

Work Outside of Class: Budget a minimum of two hours of work outside of class for each class hour. Note that this is a minimum commitment of 24 hours a week in addition to the 12 hours of studio class time.

**Assignments**: Main project assignments will be handed out in writing. Daily assignments will be given verbally or in writing and may vary by section. Timely completion of all assignments is critical to your success in this studio.

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

**Attendance**: due to the nature of design studio, attending all class meetings is imperative. No absences will be excused without proper documentation. Late arrivals, disappearances or early departures will be considered absences. Three or more unexcused absences can lead to failure of
the course, even if the coursework is completed and deadlines are met.

**STUDIO PROTOCOLS**

1. If you wish to listen to music, please use headphones.
2. Cell phones are to be turned off during studio hours.
3. Studio time is not to be used for email correspondence or Web surfing.
4. Food and drink are discouraged in studio: One spill can jeopardize many hours of effort.
5. Do not use spray paint or spray adhesive inside the studio or in the building. When using such materials outside, always use the available brown Kraft paper as a drop cloth to avoid overspray.
6. Always have an architectural scale and tracing paper available for desk crits, and if requested by instructor, hard copies of progress.
7. You are encouraged to work with computer-integrated design, but the complications and unpredictable nature of CAD are not an acceptable excuse to miss class, not be working during studio time, or not have drawings for critiques because of computer malfunctions. It is your responsibility to have hard copy for each critique, printed out to an appropriate, measurable scale.
8. All drawings, models, and other work for final reviews must be printed, complete, and handed in or checked off in the studio at the announced hand in date... NO EXCEPTIONS. Additional work may be done for portfolio submission due at the end of finals period – the date and time to be announced.

**DISABILITY SERVICES AND RELIGIOUS HOLIDAYS**

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 the studio instructor as early in the semester as early 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. 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 next week. A list of recognized religious holidays may be found at: http://www.usc.edu/programs/religious_life/calendar/.

**RETENTION OF STUDENT WORK**

All work submitted for credit shall become the property of USC. Students will, in accordance with portfolio requirements for the course, record their work. Portfolios in addition to fulfilling a studio requirement will serve as a personal record of each student’s work.

**DIGITAL SUBMITTALS**

During the semester, assignments may have a required digital submittal component. At the end of the semester all students will be required to submit a CD or DVD of their semester’s work as a digital archive. The archive will have very specific requirements for nomenclature and organization. Requirements will be issued at a later date.