The 2015–16 INDEX has a new look and feel. This shift reflects exciting changes and transformations happening in the undergraduate programs. These moves are intended to clarify the identity of our school by revealing the unique and incredible diversity of student work, and events that happen over the course of a year. USC is different from other architecture programs. We are rooted in Los Angeles, with a global outlook, and tied to a world-class research university. Los Angeles remains a complex testing ground for the exploration of architecture and the city. New understandings and expressions of LA fuel the core of the Undergraduate Programs. This work includes a wide range of inquiry from popular culture to the history and development of modern architecture. The images in this folio reflect a mere taste of the larger body of work produced at the school.

The USC undergraduate program is over 100 years old and has always been committed to working on the fundamental concerns of architecture. Contingent things like site, circulation, doors and windows, and walls which can easily become vocational, are worked on at advanced and intellectually challenging ways. This is not to say that we see our program as merely “practical”. Architecture contributes to society in practical ways as well as deep cultural explorations. This is challenging work for the undergraduate student, and this hard work is reflected in the pages of this book.

Beyond design studios and the impressive array of student projects, there is much going on at the school. From student events—like the annual pumpkin carving contest—to lectures, exhibitions, global travel, and workshops. The school is a constant hive of activity and invention. The mild climate of Southern California allows us to be outside year round and to take advantage of our courtyards and campus.

The year culminates with the all school EXPO event—which happens over several days and exposes the internal workings of the school to the larger architecture community, family, and friends. With over 600 students and 100+ faculty working to install exhibitions, videos, drawings and models, EXPO is a truly monumental undertaking and a fantastic expression of what we do at the USC school of architecture.
Qingyun Ma, Dean  
Della and Harry MacDonald  
Dean's Chair in Architecture  

Gail Peter Borden, Associate Dean for Academic  
Affairs, Associate Professor  

Hadrian Predock, Director of Undergraduate  
Programs, Associate Professor of Practice  

Lee Schuyler Olvera, Assistant Dean of  
Communications and Special Projects,  
Associate Professor of Practice  

Laurel Consuelo Broughton, Undergraduate Editor,  
INDEX 1516, Adjunct Assistant Professor  

Design: Omnivore  

This publication is made possible with the  
generous support of the Blurock Family  
Endowment for Publication.  

Published by University of Southern California  
School of Architecture  
Watt Hall, Suite 204  
Los Angeles, CA 90089-0291  

Copyright 2017  

01  Director of Undergraduate Programs  
04  Arch102A  
    Architectural Fundamentals I  
08  Arch102B  
    Architectural Fundamentals II  
12  Arch202A  
    Architectural Investigations:  
    The Object and Site  
18  Arch202B  
    Architectural Investigations:  
    Material Constructions  
24  Arch302A  
    Architectural Responses:  
    Housing and The Urban Field  
28  Arch302B  
    Architectural Responses:  
    Housing and The Urban Field  
35  Arch402A/B  
    Architectural Topics  
36  Arch500  
    Architectural Responses:  
    Comprehensive Building  
53  Arch502  
    Architectural Degree Project  
80  Dean's Letter
Architectural Fundamentals I

The first year design studios rapidly introduce 2d and 3d fundamentals + the culture of architecture. The fall 102a and 105 studios use the Schindler house—an important work of LA architecture and center of culture—as a basis for introductory design problems that work on composition, organization, drawing conventions, and model making skills. The house becomes a mirror of their design work, from which they can test and experiment. Deeper thinking around the Schindler house challenges students to begin formulating their own thoughts about why they are designing and what drives their decisions. The 105 portion of the studio is focused on building visual representation skills and introducing visual studies. The design problems in this course are tied to the broader efforts in the 102a studio while allowing the student to maintain focus on the visual communication of ideas and architecture.

The spring 102b course is a natural extension of 102a and is designed to introduce different ways of making 3d form and space through a series of design problems. The Cave, The Tent and The Hut are used as archetypes to structure different organizational models around. This sequence introduces the human body into space and challenges students to explore different modes of design process. More complex software—such as Rhinoceros—is carefully introduced during this semester.

Coordinator: Geoffrey von Oeyen
Instructors: Iman Ansari, Sofia Borges, Erin Kasimow, Manyan Lam, Lauren Rath

Studio: 102A
Student: Abdel-Aziz Ibrahim
Architectural Fundamentals I

The first year design studios rapidly introduce 2d and 3d fundamentals + the culture of architecture. The fall 102a and 105 studios use the Schindler house—an important work of LA architecture and center of culture—as a basis for introductory design problems that work on composition, organization, drawing conventions, and model making skills. The house becomes a mirror of their design work, from which they can test and experiment. Deeper thinking around the Schindler house challenges students to begin formulating their own thoughts about why they are designing and what drives their decisions. The 105 portion of the studio is focused on building visual representation skills and introducing visual studies. The design problems in this course are tied to the broader efforts in the 102a studio while allowing the student to maintain focus on the visual communication of ideas and architecture.

The spring 102b course is a natural extension of 102a and is designed to introduce different ways of making 3d form and space through a series of design problems. The Cave, The Tent and The Hut are used as archetypes to structure different organizational models around. This sequence introduces the human body into space and challenges students to explore different modes of design process. More complex software—such as Rhinoceros—is carefully introduced during this semester.

Coordinator: Rob Berry

Instructors:
Erin Kasimow, Manyan Lam, David Gerber, Jason Kerwin, Brendan Shea

Studio: 102b
Student: Jeesoo Shin
Pumpkin Carving Contest
Friday, 30 October 2015
4:30 - 5:30 p.m. Watt Courtyard
Student + Faculty Competitions

Prizes will be awarded for the best pumpkins, best carving, and best design. Prizes include gift cards, architecture books, and more. All participants will receive a carved pumpkin to take home.
Architectural Investigations: The Object and Site

The second year fall semester studio introduces concepts of object and site—the relationship between buildings and their contexts. Students are initially asked to explore fragments of buildings in Los Angeles and to develop their own formal and spatial logics out of these “found objects”. This source book of architectural language is then developed into specific design proposals around the single-family house on often unconventional and challenging sites. The second semester 202b studio introduces material concepts and thinking into the architectural object. Students must grapple and experiment with the decisions and consequences associated with specific material choices and the physics that come with the real world. Student projects move from small-scale material experiments to full scale constructs in the school’s courtyards, and ultimately to more complex building design problems.

Coordinator: Laurel Consuelo Broughton

Instructors:
Maria Esnaola, Lauren Lynn, Rick Gooding, Jason Kerwin, Stephen Deters, James Diedwald

Student: Samuel Cruz

The Porch. 1635 Exposition Blvd. City of Los Angeles.
Architectural Investigations: Material Constructions

The second year fall semester studio introduces concepts of object and site—the relationship between buildings and their contexts. Students are initially asked to explore fragments of buildings in Los Angeles and to develop their own formal and spatial logics out of these “found objects”. This source book of architectural language is then developed into specific design proposals around the single-family house on often unconventional and challenging sites. The second semester 202b studio introduces material concepts and thinking into the architectural object. Students must grapple and experiment with the decisions and consequences associated with specific material choices and the physics that come with the real world. Student projects move from small-scale material experiments to full scale constructs in the school’s courtyards, and ultimately to more complex building design problems.

Coordinator: Stephen Deters

Instructors:
Lauren Lynn, Scott Urria, Eric Nulman,
Rick Gooding, Sofia Borges, Michele Saee

Studio: 202B

Student:
Jaclyn Jabanto
Studio: 202B
Student: Jaclyn Jabanto
Student: Jaclyn Jabanto

Studio: 202B

category: campus life
Architectural Responses: Housing and The Urban Field

Transitioning from more abstract design problems in the first and second year, the 302a fall studio introduces the concept of multiples and the field/city. Through differently scaled design problems related to housing, students explore the difference between a single object and multiple units within a range of different sites in Los Angeles. This studio introduces concepts of urbanism, and challenges students with a variety of issues from site response to aggregate organization, circulation strategies, and how to engage the city. The spring semester 302b studio culminates the three year core sequence with an integrated, semester long design problem which incorporates issues of abstraction, site, structure, and systems. This project is typically more horizontally oriented, as a predecessor to the “vertical” comprehensive studio in fifth year.

Coordinator: Andrew Liang

Instructors:
Victoria Coaloa, Graeme Morland
John Mutlow, Nefeli Chatzimina, Lorcan O’Herlihy,
Aaron Neubert, Val Agustin

Studio: 302A
Student: Thin Nguyen
Architectural Responses: Housing and The Urban Field

Transitioning from more abstract design problems in the first and second year, the 302a fall studio introduces the concept of multiples and the field/city. Through differently scaled design problems related to housing, students explore the difference between a single object and multiple units within a range of different sites in Los Angeles. This studio introduces concepts of urbanism, and challenges students with a variety of issues from site response to aggregate organization, circulation strategies, and how to engage the city. The spring semester 302b studio culminates the three year core sequence with an integrated, semester long design problem which incorporates issues of abstraction, site, structure, and systems. This project is typically more horizontally oriented, as a predecessor to the "vertical" comprehensive studio in fifth year.

Coordinator: Alvin Huang

Instructors:
Lisa Little, Geoffrey von Oeyen, Mario Cipresso
Graeme Morland, Maria Esnaola, Charles Lagreco
Jennifer Siegal

Studio: 302B
Student: Kuangyu Xiong
Architecture

Errors,

Estrangement

MSS 8, Fiction

PANEL

DISCUSSION

LAUREL BROUGHTON + ANDREW KOVACS

ANNA NEIMARK + ANDREW ATWOOD

MODERATED BY: ADRIAN PREDOCK & WES JONES

02.24.16

6:00 PM

ROSENDAIN ATRIUM, WATT HALL 2ND FLOOR

https://arch.usc.edu
Architectural Topics

The 4th year topic studios introduce students to more advanced themes in architecture while allowing them the freedom to select and lottery into particular studios and to work with particular faculty members. Topic studios typically range from smaller focused inquiries to larger, broader themes, which present students with a range of choices. Topic studios work on more advanced themes that might introduce students to sophisticated tools, technology and thinking. Readings and research typically accompany these studios as a basis for developing the design problems. Topics are sometimes group oriented and sometimes individually oriented. Topic studios work on a wide range of sites and through different kinds of media. Topic studios during the 15–16 year worked on projects that ranged from a design build focused studio working on micro units to a “new society”, desert island community where students designed their clothing, the objects they used, the architecture they lived in, and the exhibition materials. Topics are also a place to focus on and experiment with tools, fabrication and technology.
In brief, the project is to design and build an innovative net-zero micro house with a livable floor area between 100 and 400 square feet, an overall footprint not to exceed 8 by 20 feet, and a construction budget not to exceed $20,000. The approach to the studio will involve working individually and collaboratively as a team. Prof. Anders Carlson will be consulting with us on structural issues while A. Zahner Co., the internationally acclaimed metal fabrication firm and builders of such projects as Frank Gehry’s Ohr-O’Keefe Museum, Steven Holl’s Turbulence House, Zaha Hadid’s Broad Art Museum and others will assist with fabrication.

This fall the studio will focus on accomplishing several things: generate schematic design options for the micro-house as well as strategies for aggregation, work with Zahner and other consultants in a design-assist capacity in order to develop the design, produce the construction documents, develop a brand and graphic identity, generate communications material for social media and public outreach, and, oversee fabrication of the chassis and frame. The spring and summer semester studios will be devoted to collaborating with Zahner in the fabrication of the envelope as well as the interior fittings, operating and testing the micro-house and, continuing to work on communications material.
Instructor:
Victor Jones

The backyard renovation responses to the dramatic social changes and conflicts in Third Ward district, Houston. New comers tend to isolate themselves from the indigenous community through fences, creating a sense of insecurity in the neighborhood. The project proposes a new policy that suggests 10% of the property dedicate to communal space, which could potentially bring back the historical shared backyard typology in the district, and create a focal point within a block to promote socialization among residents. The new location of fences creates a private backyard for each lot and an exclusive access to the communal space. The new fence placement, floor system, and shading also suggest the property line to respect residents’ ownership. As an urban living space, backyard features the built-in counters and seating for various program spaces.
Instructor: Laurel Consuelo Broughton

We live in strange and interesting times. With the death of the digital project, the discipline of Architecture struggles for conviction and a guiding practice while the profession of Architecture struggles for a social relevance beyond the glossy capitalist or political symbolism of museums and skyscrapers. In its strongest moments, Architecture shaped and radically changed daily life. Architects, artists, other thinkers have throughout history used permutations of the manifesto as a launching pad for thinking about new ways of life. From Vitruvius’ Treatise, to the inhabitants of Brooks Farm, to the Quakers, to the Futurists, the Dadaists, the Surrealists, to the Bauhaus, to the Constructivists, to Superstudio and Ant Farm, radical spatial and object design has always been intertwined with new visions for living. The manifesto is the public declaration of those visions, a guideline for achieving them and a call to arms to distinguish a group’s cause from the status quo. As architects and designers we encounter documents all the time that can be understood as kinds of manifestos—artist’s statements, studio briefs, competition briefs, or even design and planning guidelines. Each of these document types also outline a system of belief to be transmitted into designed objects and spaces.

Desert Island Studio over the course of a semester formed a new community, writing a manifesto of their design beliefs and designing expository objects (font, flag, uniforms), tools, and finally the island and the architectures that the community inhabited. Known as 2-4-1, the new community meshed rigorous geometry paired with consumerism. The exhibition at the end of semester project displayed the customs, beliefs, and artifacts of 2-4-1 through designed ephemera, objects, and buildings alongside drawings, representations, guidebooks, demonstration videos and a performance by the students.
Students: Kylie Wong, Kodchamon Archaramongkol, Molli Worb, Shanna Whelan, Emelyn Najera, Amelia Lin, Hamad Almuzaini, Rami Sarabi, Qian Xiao, Claire Mangubat

Studio: 402B

category: lectures
Students: Kylie Wong, Kodchamon Archamongkol, Shanna Whelan, Emelyn Najera, Amelia Lin, Hamad Almuzaini, Rami Sarabi, Qian Xiao, Claire Mangubat

Category: Exhibitions

Studio: 402B
When we re-visit the question of building designs today, are we still asking the right question? What if we, instead of approaching the question of design through the invention of ever new formal expression, we begin to develop our concepts as a response to hyper-local conditions?

Confronted with a massive, existential drought in California, can we develop building concepts that are less thirsty? Can buildings actually produce water instead of consuming it? Can we imagine an architecture for the arid landscape that unravels an immense beauty because it conserves water? The studio will challenge the contemporary notion of building design and envelope systems. The students are asked to develop speculative building and—ultimately—skin concepts for an arid, urban landscape.

The studio will embark on an initial quantitative research in water related issues. The research will culminate in a research book that provides the basis for the design and development of performative building systems.

The vehicle for the design of these performative building systems will be a small high-rise building in downtown Los Angeles. The high-rise, by its very own logic of existence as a typology, inevitably reaches a critical mass beyond which we can call it—in Koolhaas’ terms—a Big Building. As such the skyscraper defies modernist paradigms, while ironically at the same time it serves as the iconic representation of progress in modern architecture. Conceived as spaces of proposed flexibility the skyscraper unmask ‘the imposition of a theoretical average at the expense of both character and precision—entity at the price of identity’.

Although the studio will have to address issues such as circulation, structure, program and building systems, we will remain primarily interested in evolving a new typology of the high-rise building. Instead of letting pragmatic issues dictate the evolution of the design, we will instrumentalize gravity, environmental conditions, programmatic necessities as drivers for generative sequences to design intelligent, performative skins that embrace the notion of water—wet suits.
Architectural Responses: Comprehensive Building

The fifth and culminating year in the BArch program offers students a comprehensive design studio in the fall semester and the degree project studio in the spring. The comprehensive studio is a recursion of the 3rd year integrated studio with an emphasis on verticality. Students will learn the culture and technical issues surrounding vertical buildings while grappling with a wide range of subjects that all contribute to the broad scope of architecture. These include site, program, structure, envelope, circulation, sustainability, systems, and formal expression. The 500 comprehensive studio often travels outside of Los Angeles to learn about other cities with tall buildings. Fall 2015 brought the studio to San Francisco and its amazing architecture history and culture.

The 502 degree project studio begins in the fall with the 501 research seminar. Students choose the studio and faculty member they wish to work with at the beginning of each year. Depending on the section, studios range from focused and collective design efforts to a more individually based model. Topics presented to the students to work on are all current issues in architecture and often related to deeper more disciplinary pursuits. 2015–16 saw a compelling range of studios working on subjects like pop culture, craft, digital computation, the future, architecture and weather and others. These deeper immersions into the discipline of architecture allow students to explore and research freely before entering the professional sphere upon graduation.

Coordinator: Roland Wairoos-Ritter

Instructors:
Eric Nulman, John Frane, Charles Lagreco, Patrick Tighe, Olivier Touraine, Michele Saee, Mario Cipresso

Studio: 500
Student: Zhentao Feng
Architectural Degree Project

The fifth and culminating year in the BArch program offers students a comprehensive design studio in the fall semester and the degree project studio in the spring. The comprehensive studio is a recursion of the 3rd year integrated studio with an emphasis on verticality. Students will learn the culture and technical issues surrounding vertical buildings while grappling with a wide range of subjects that all contribute to the broad scope of architecture. These include site, program, structure, envelope, circulation, sustainability, systems, and formal expression. The 500 comprehensive studio often travels outside of Los Angeles to learn about other cities with tall buildings. Fall 2015 brought the studio to San Francisco and its amazing architecture history and culture.

The 502 degree project studio begins in the fall with the 501 research seminar. Students choose the studio and faculty member they wish to work with at the beginning of each year. Depending on the section, studios range from focused and collective design efforts to a more individually based model. Topics presented to the students to work on are all current issues in architecture and often related to deeper more disciplinary pursuits. 2015–16 saw a compelling range of studios working on subjects like pop culture, craft, digital computation, the future, architecture and weather and others. These deeper immersions into the discipline of architecture allow students to explore and research freely before entering the professional sphere upon graduation.

Coordinator: Doris Sung
Instructors: Eric Haas, Alice Kimm, Andy Ku, Lee Olvera, Rob Ley, Hadrian Predock, Warren Techentin

Student: Henry Liu

Studio: 502
Instructor: Andy Ku
Studio: Student:
502 Henry Liu
Student:
Kenny Chao
Studio: 502
Student: Kenny Chao
EXPO 2016

EXHIBITION AND REVIEWS
28 - 29 APRIL 2016

SUPER JURY:
TOM BURESH
LARS LERUP
ROBERT LEVIT
ELENA MANFERDINI
JOHN McMORROD
Student:
Nicholas Oueijan

Studio: 502
Instructor: Lee Olvera
Student:
Arthur Vartanyan

Studio: 502
Instructor: Rob Ley
Student:
Fui Srivikorn

Studio:  Instructor:
502  Hadrian Predock
Studio: 502
Student: Fui Srivikorn
Student:
Benson Chien
Eugene Yang Chun Su
Sissi Shi Yu Guo
Studio: Student:
502 Benson Chien
Eugene Yang Chun Su
Sissi Shi Yu Guo
Studio:  Student:
502 Benson Chien
Eugene Yang Chun Su
Sissi Shi Yu Guo

INDEX: 2015–16
The most intriguing aspect of the nature of the pedagogy at USC is the dialectic between the graduate and undergraduate programs. While the fundamental knowledge of architecture and core strength of the profession are discussed and disseminated in parallel through the two programs, the agenda in design innovation research and theoretical parameters are integrated differently—through both strategic curricular organization and by developing an energetic and engaging cohort of tenure track faculty. They represent an incredibly diverse and therefore potent compound of innovative material and mechanism, interactive environment, digital design process, and spatial performance. The collaborations across campus have provided a rich academic and social network critical to pedagogical models. In the undergraduate program, inquiries are primarily carried through a horizontal progression, which cumulatively acquires a common agenda in historical studies, building physics, and global practices. Inquiries in the graduate programs are carried out vertically, which commands sustaining focus while allowing constant horizontal interaction.

With the unprecedented growth of the graduate program and optimization of the undergrad; with the maturing community of tenure track; with new leaders in each of the four academic disciplines, and a reborn Ph.D. program, the School is entering an unprecedented era of opportunity and promise.
The most intriguing aspect of the nature of the pedagogy at USC is the dialectic between the fundamental knowledge that are discussed and disseminated in parallel through the graduate programs and the agenda in design innovation research and theoretical parameters that are integrated differently—through both strategic curricular organization and by developing an energetic and engaging cohort of tenure track faculty. They represent an incredibly diverse and therefore potent compound of innovative material and mechanism, interactive environment, digital design process, and spatial performance.

The collaborations across campus have provided a rich academic and social network critical to pedagogical models. In the undergraduate program, inquiries are primarily carried through a horizontal progression, which cumulatively acquires a common agenda in historical studies, building physics, and global practices. In the graduate programs, inquiries are carried out vertically, which commands sustaining focus while allowing constant horizontal interaction.

With the unprecedented growth of the graduate program and optimization of the undergraduate; with the maturing community of tenure track; with new leaders in each of the four academic disciplines, and a reborn Ph.D. program, the School is entering an unprecedented era of opportunity and promise.