INTEGRATIVE STUDIO: PROGRAM / SYSTEMS / SITE

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 comprehensive 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 of architectural design.

The studio will provide an opportunity through the semester-long design problem for you to develop a deep understanding of program within your design project. While a basic program will be given, you will interrogate and expand upon notions of program to augment and enhance your conceptual ideas.

The studio will focus extensively on the integration of building systems, including physical systems (structure and enclosure) and experiential systems (circulation and day lighting). You will provide for ventilation, heating and cooling (both natural and mechanical), for day lighting and artificial lighting, and for acoustic amenity. You will build into your design life-safety, egress and accessibility requirements, as embodied in model building codes. You will develop a portion of your project in detail to investigate, understand and ensure integration of the various systems in your design.

However, it is critical that despite the focus on building systems, that your projects remain critically and conceptually compelling as architectural ideas. Conceptual ideas should not be conceded as secondary to technical requirements, but rather should be 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".

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.

SEMESTER STRUCTURE
The semester is structured around an extended design project that will be investigated in considerable depth. The project is broken into five discrete phases which will be completed and reviewed at defined times.

The schedule requires you to generate a developed conceptual design by midterm (including diagrammatic designs for structural and mechanical systems), then to develop selected elements and systems of the building to a detailed level, and finally to revisit and revise the entire design in light of the implications of the detailed development.

The five phases of the semester are:

<table>
<thead>
<tr>
<th>Project 1:</th>
<th>Site Analysis and Preliminary Design Exercise</th>
<th>(2 weeks)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Project 2:</td>
<td>Diagrammatic Schematic Design Alternatives</td>
<td>(1.5 weeks)</td>
</tr>
<tr>
<td>Project 3:</td>
<td>Schematic Development Phase</td>
<td>(3.5 weeks)</td>
</tr>
<tr>
<td>Project 4:</td>
<td>Detailed Development Phase</td>
<td>(4.5 weeks)</td>
</tr>
<tr>
<td>Project 5:</td>
<td>Revision and Completion of Projects</td>
<td>(3.5 weeks)</td>
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## CALENDAR

<table>
<thead>
<tr>
<th>WEEK</th>
<th>DATE</th>
<th>ACTIVITY</th>
<th>LECTURE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>M 01/13</td>
<td>begin DP1</td>
<td>kickoff meeting (4-6pm Scott Johnson)</td>
</tr>
<tr>
<td></td>
<td>W 01/15</td>
<td>site visits</td>
<td></td>
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<tr>
<td></td>
<td>F 01/17</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>M 01/20</td>
<td>holiday MLK</td>
<td></td>
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<tr>
<td></td>
<td>W 01/22</td>
<td>present DP1; site investigation due; begin DP2</td>
<td></td>
</tr>
<tr>
<td></td>
<td>F 01/24</td>
<td>present DP1; site investigation due</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>M 01/27</td>
<td>holiday Presidents'</td>
<td></td>
</tr>
<tr>
<td></td>
<td>W 01/29</td>
<td>DP3 midterm reviews</td>
<td></td>
</tr>
<tr>
<td></td>
<td>F 01/31</td>
<td>DP3 midterm reviews</td>
<td></td>
</tr>
<tr>
<td></td>
<td>M 02/03</td>
<td>holiday Presidents'</td>
<td></td>
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<tr>
<td></td>
<td>W 02/05</td>
<td>DP3 midterm reviews</td>
<td></td>
</tr>
<tr>
<td></td>
<td>F 02/07</td>
<td>DP3 midterm reviews</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>M 02/10</td>
<td>holiday Presidents'</td>
<td></td>
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<tr>
<td></td>
<td>W 02/12</td>
<td>structural investigation due</td>
<td></td>
</tr>
<tr>
<td></td>
<td>F 02/14</td>
<td>structural investigation due</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>M 02/17</td>
<td>DP3 midterm reviews</td>
<td></td>
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<tr>
<td></td>
<td>W 02/19</td>
<td>DP3 midterm reviews</td>
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<tr>
<td></td>
<td>F 02/21</td>
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<tr>
<td>6</td>
<td>M 02/24</td>
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<td></td>
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<tr>
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<td>W 02/26</td>
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<td></td>
<td>F 02/28</td>
<td>DP3 midterm reviews</td>
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<tr>
<td>7</td>
<td>M 03/03</td>
<td>DP3 midterm reviews</td>
<td></td>
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<td></td>
<td>W 03/05</td>
<td>DP3 midterm reviews</td>
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<tr>
<td></td>
<td>F 03/07</td>
<td>DP3 midterm reviews</td>
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<td>M 03/10</td>
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<tr>
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<td>W 03/12</td>
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<td>DP3 midterm reviews</td>
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<tr>
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<td>03/17</td>
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<td></td>
<td>03/24</td>
<td>Patterning/Advanced Digital (Huang)</td>
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<td>10</td>
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<tr>
<td></td>
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<td>present DP4; begin DP5</td>
<td></td>
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<tr>
<td></td>
<td>F 03/30</td>
<td>present DP4; begin DP5</td>
<td></td>
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<tr>
<td>11</td>
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<td></td>
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<tr>
<td></td>
<td>W 04/09</td>
<td>present DP4; begin DP5</td>
<td></td>
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<tr>
<td></td>
<td>F 04/11</td>
<td>present DP4; begin DP5</td>
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<tr>
<td></td>
<td>M 04/14</td>
<td>technical investigation due</td>
<td></td>
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<tr>
<td></td>
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<tr>
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<td></td>
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<tr>
<td>12</td>
<td>M 04/21</td>
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<tr>
<td></td>
<td>W 04/22</td>
<td>technical investigation due</td>
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<tr>
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<td></td>
</tr>
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<td>M 04/28</td>
<td>BLUE TAPE</td>
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<td></td>
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<td>BLUE TAPE</td>
<td></td>
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<tr>
<td></td>
<td>Th 05/01</td>
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</tr>
<tr>
<td>16</td>
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<td>W 05/07</td>
<td>BLUE TAPE</td>
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<td></td>
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<td>BLUE TAPE</td>
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<tr>
<td>17</td>
<td>M 05/12</td>
<td>SUPER JURY!!(tentative)</td>
<td></td>
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<td></td>
<td>T 05/13</td>
<td>SUPER JURY!!(tentative)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>W 05/14</td>
<td>SUPER JURY!!(tentative)</td>
<td></td>
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<td>portfolio due 12:00pm; studio cleanout 12:00-1:00pm</td>
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*calendar subject to change*
CALA - CENTER FOR ARCHITECTURE & URBAN DESIGN LOS ANGELES

Our project for this semester will be the design of the new The Center for Architecture and Urban Design Los Angeles (CALA). 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 inventive 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, multi-media & 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 book store 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 space:** an exterior public space with a 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.

AREA REQUIREMENTS
<table>
<thead>
<tr>
<th>Space</th>
<th>NSF</th>
<th>Count</th>
<th>Total NSF</th>
<th>Comments</th>
</tr>
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<tbody>
<tr>
<td><strong>PUBLIC SPACES</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lobby / Reception / Atrium</td>
<td>1000</td>
<td>1</td>
<td>1000</td>
<td></td>
</tr>
<tr>
<td>Permanent Collection / Gallery</td>
<td>2000</td>
<td>1</td>
<td>2000</td>
<td></td>
</tr>
<tr>
<td>Temporary Exhibition / Gallery</td>
<td>5000</td>
<td>1</td>
<td>5000</td>
<td></td>
</tr>
<tr>
<td>Library (Books, Multi-media, Materials)</td>
<td>2500</td>
<td>1</td>
<td>2500</td>
<td>plotters, printers, lasercutters, 3D printers, etc</td>
</tr>
<tr>
<td>Bookstore / Giftstore</td>
<td>1500</td>
<td>1</td>
<td>1500</td>
<td></td>
</tr>
<tr>
<td>Print / Fabrication Center</td>
<td>500</td>
<td>1</td>
<td>500</td>
<td></td>
</tr>
<tr>
<td>Café</td>
<td>750</td>
<td>1</td>
<td>750</td>
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</tr>
<tr>
<td>Lecture Hall / Multifunction</td>
<td>2000</td>
<td>1</td>
<td>2000</td>
<td>350-400 people</td>
</tr>
<tr>
<td>Large Classroom</td>
<td>900</td>
<td>1</td>
<td>900</td>
<td>35-50 people</td>
</tr>
<tr>
<td>Medium Classroom</td>
<td>600</td>
<td>2</td>
<td>1200</td>
<td>25-40 people</td>
</tr>
<tr>
<td>Learning / Training Center</td>
<td>300</td>
<td>1</td>
<td>300</td>
<td>10-15 workstations</td>
</tr>
<tr>
<td>Board room</td>
<td>600</td>
<td>1</td>
<td>600</td>
<td>30 people, 15 seats around central table</td>
</tr>
<tr>
<td>Public Toilets</td>
<td>500</td>
<td>1</td>
<td>500</td>
<td>10 stalls total (5 male / 5 female)</td>
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<td><strong>PUBLIC SUBTOTAL</strong></td>
<td>14</td>
<td>1</td>
<td>18750</td>
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<td><strong>STAFF SPACES</strong></td>
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<tr>
<td>Open office</td>
<td>2250</td>
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<td>2250</td>
<td>35-40 people</td>
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<tr>
<td>Executive offices (enclosed)</td>
<td>150</td>
<td>8</td>
<td>1200</td>
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<tr>
<td>Small conference room</td>
<td>250</td>
<td>1</td>
<td>250</td>
<td>10 people</td>
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<td>Break room</td>
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<tr>
<td>Copy / supply room</td>
<td>150</td>
<td>1</td>
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<td>Server room</td>
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<tr>
<td>Electrical closet</td>
<td>20</td>
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<td>Janitor's closet</td>
<td>100</td>
<td>1</td>
<td>100</td>
<td></td>
</tr>
<tr>
<td>Storage</td>
<td>300</td>
<td>1</td>
<td>300</td>
<td></td>
</tr>
<tr>
<td>Staff bathrooms</td>
<td>425</td>
<td>1</td>
<td>425</td>
<td>4 stalls total (2 m / 2 f / + 1 shower each)</td>
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<tr>
<td><strong>STAFF SUBTOTAL</strong></td>
<td>17</td>
<td>1</td>
<td>4895</td>
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<tr>
<td><strong>NET BUILDING ex circulation</strong></td>
<td></td>
<td></td>
<td>23645</td>
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<tr>
<td>Ancillary/circulation space @25%</td>
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<td>5911</td>
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<td><strong>GROSS BUILDING AREA</strong></td>
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<td><strong>ADDITIONAL REQUIREMENTS</strong></td>
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<tr>
<td>Programmed exterior space</td>
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<td>3000 sf minimum</td>
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</tr>
<tr>
<td>Parking</td>
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<td></td>
<td>35 spaces w/ 2 accessible space</td>
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</tr>
<tr>
<td>Bike Parking</td>
<td></td>
<td></td>
<td>15 bikes minimum</td>
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SITES

Two Downtown Los Angeles sites have been selected for this project. Each site has a distinct character derived from its location within Downtown, its position on the block, its connection to transportation infrastructure, its size and shape, its orientation, its topography and the character of its surroundings.

Site A: In Downtown at 845 Broadway on the west side of Broadway, just north of 9th Street.

This site lies in Los Angeles’ Theater District, which for several years has been making a significant revival. Currently occupied by a nondescript parking/retail building, the site is adjacent to the Eastern Columbia Building, a landmark of Los Angeles Art Deco architecture, recently converted to condominiums. Across the street is the venerable Orpheum Theater. Like much of downtown, this area undergoes a remarkable change when the sun goes down, especially with the pending arrival of the new Ace Hotel.

Site B: In Downtown at 400 S. Hill St. on the south east corner of the intersection of Hill and 4th Street.

This site lies caddy corner to Angel's Knoll with direct and easy access to Grand Central Market and Pershing Square Metro Station. It is currently occupied by a nondescript parking lot, and has a high visibility corner condition. It lies at the threshold where the distinctly varying urban characteristics of the Financial District, Bunker Hill, and the Historic Core meet.
PROJECT 1: SITE ANALYSIS 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:
  - transit routes, traffic intensities, parking access, other transportation opportunities
  - significant locations (schools, libraries, neighborhood centers…)
  - 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” square, 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

DP1 REQUIREMENTS
Site Analysis (group):
- Site analysis drawings and diagrams
- Site models – physical and digital

Design Exercise (individual):
- site / floor plan showing context, 1/16” scale
- site section(s) showing context, 1/8” scale
- digital building / site model views, 1 bird’s eye / 2 human’s eye min.
- 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.
DP2

PROJECT 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 1/32" 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, refer to P.5 of this document for the general requirements.

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, 1/32” 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.
DP3

PROJECT 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)
4. 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 drawing/rendering – birds-eye with site context
- 3D drawings/renderings – minimum one interior of major space, and two exterior at pedestrian level
- diagrammatic drawings (3D preferred):
  - circulation (access & egress) strategy
  - structural framing strategy
  - passive environmental & day lighting strategy
  - active mechanical (HVAC) strategy
- 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).
DP4

PROJECT 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
¼” = 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.

¾” = 1'-0” wall section drawing & model

Incorporation of the technically proficient materials produced in your 411 course, fully annotated & realized.

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.
DP5

PROJECT 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 - 3/32” scale
- sections, 2 min. - 3/16” scale
- exterior visualizations: 2 min. 3/32” 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.
- 1/16” 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).
BIBLIOGRAPHY

Architectural Graphic Standards. Wiley.
Patterson, Mic, Structural Glass Facades and Enclosures. Wiley, 2011.

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 5%
DP1 & DP2: design exercise / site analysis / diagrammatic design alternatives 15%
DP3: integrative schematic design 20%
DP4: detailed development 20%
DP5: completion of schematic design / final presentation 20%
Investigations demonstrating integration of Student Performance Criteria 15%
Portfolio 5%

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, http://www.naab.org/accreditation/2009_conditions.aspx.