In 1917, literary theorist Viktor Skhlovsky wrote, “The purpose of art is to impart the sensation of things as they are perceived and not as they are known. The technique of art is to make objects ‘unfamiliar,’ to make forms difficult, to increase the difficulty and length of perception because the process of perception is an aesthetic end in itself and must be prolonged.” In the technique he defined as ostranenie or defamiliarization, the goal was not to produce something radically new or previously unknown, but rather to productively see something anew.

During your first year, the pedagogical focus was an introduction to basic architectural form-making and spatial analysis. In second year, we are going out into the city of Los Angeles to examine form in relationship to its existing built environment. We will be working in an architectural tradition of site analysis that seeks to re-see or reread the city, sourcing the often overlooked formal context that is all around us in order to mine its latent formal and narrative potentials.

Through a historical lens, Los Angeles has long been considered a place where pioneers arrive to conduct architectural experiments and make revolutionary discoveries. Counter to this, this studio suggests the notion that new forms are simply existing forms gone wild, or for our purposes, gone feral: what seems new is actually studied modification of the what already exists. We ask: how can we study the existing formal context to produce innovation?

With of three interrelated projects, students will build on the techniques and methodologies gained in the first-year program, while adding to them a comprehensive idea about site as a cultural and physical generator of architectural form. Students will be introduced to methods of site analysis and research, new generative drawing techniques, as well as the conventions associated with site work.

In Project One, The Source Book, the studio will work collectively as a whole to investigate the native architectural forms of Los Angeles. Returning to the studio in Project Two, a selected form from the Source Book will be analyzed and modified through a series of drawing and modeling exercises. In Project Three, venturing back out into the city, this new modified form will be used to generate a sited architectural project.
STUDIO INSTRUCTION

Readings
Readings will be assigned throughout the semester to provide important insight, historical background, and theoretical frameworks for topics addressed this semester. Individual studio discussions from 2:00 to 3:00 PM will occur on Wednesdays as stipulated in the Course Schedule.

Thematic Lectures
Lectures will be held in Harris 101 from 4:00 to 6:00 PM on designated Fridays throughout the semester. Attendance is mandatory and will be taken at the lectures. The lecture topics will range from specific issues relating to the assignment to others that concentrate on technical skills. Each lecture will be approximately forty-five minutes followed by a fifteen-minute discussion period. Each student is required to take notes during lectures in his or her sketchbook for later reference.

Research and Analysis
Precedent studies will be paired with studio assignments and projects throughout the semester. Each student is expected to use the library on a regular basis to investigate ideas and projects relevant to course content.

Desk Crits and Pinups
Individual desk crits and pinups with the studio instructor will occur regularly throughout the semester. The success and quality of these one-on-one dialogues is contingent upon the student’s preparation and timely production. Students who are not properly prepared or prepared at the beginning of class will be graded accordingly.

Reviews
Studio reviews will be held regularly throughout the semester and are indicated in the Course Schedule. These group discussions are designed to provide students with varied perspectives and insights from fellow instructors’ and invited jurors’ comments and criticisms. In addition, these discussions provide valuable insight into the work of your colleagues. Full attendance and participation is required and expected for all reviews, and is a factor in each student’s final evaluation under the heading “Efforts and Improvement” listed below.

Portfolio
Each student will be required to submit a portfolio at the end of the semester. The content should be thoughtfully presented in an 8 1/2” x 11” maximum-size portfolio. Since all assignments must be included in the portfolio, regular documentation throughout the semester is highly recommended. Portfolio guidelines will be distributed.

STUDIO-WIDE REPRESENTATION REQUIREMENTS

Line Drawings only
No Color
No Digital Rendering
Board and Sheet Layout Requirements
Paper Specifications Requirements
Physical Modeling Requirements and Material Specifications

STUDIO CULTURE

We expect that all students take advantage of the studio workspace and the collective knowledge of their fellow students and work in Studio rather than alone at home. The studio culture that develops if as a group everyone participates is beneficial and one of the most unique aspects of architecture school. Studies have proven that a studio that works together prospers together.

EVALUATION AND GRADING

Each studio instructor will monitor and evaluate the progress and performance of their students throughout the semester. Individual assignment grades will be issued within one week after assignments are reviewed. The criteria for evaluation and grading will be outlined in each assignment handout and evaluation form. A faculty-student mid-term conference will be held with students to provide an overview of their progress and to evaluate the quality of the work. Upon completion of the semester,
all second-year instructors will review together the final performance and evaluation of each student to assure evaluation standards are consistent throughout the studio-at-large. A minimum semester grade of a C is required to continue to the next studio sequence. Students performing at or below this minimum standard will be notified in writing. Students should consult the University policies for the Incomplete (IN) grade and should be keenly aware of the semester schedule for key withdrawal dates as established by the University. The final semester grade will be determined by the following requirements and their respective percentages:

<table>
<thead>
<tr>
<th>Requirement</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Project One</td>
<td>20%</td>
</tr>
<tr>
<td>Project Two</td>
<td>30%</td>
</tr>
<tr>
<td>Project Three</td>
<td>40%</td>
</tr>
<tr>
<td>Readings /Portfolio /Participation</td>
<td>10%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>100%</strong></td>
</tr>
</tbody>
</table>

Assignments that do not reflect adequate progress or completion will not be discussed during desk crits, pinups and reviews.

**Attendance**

Attending classes is a basic responsibility of every USC student who is enrolled in courses at the School of Architecture. In studio courses, the central learning experience is through direct contact between the student and the faculty which advances a student’s understanding of architecture through shared exploration. As most all of our enrolled students are completing accredited professional degree programs, regular and punctual class attendance is considered an essential part of satisfying both the NAAB and LAAB accreditation requirements.

As our curriculum is composed of a variety of learning environments, it is important that each instructor has authority over the precise terms of their own attendance policy as outlined in each course syllabus. The following points are to be considered the School of Architecture’s collective policy to be referenced in all syllabi, or unless otherwise outlined with individual faculty variation within a particular course syllabus:

The School of Architecture’s attendance policy is to allow a student to miss the equivalent of one week of class sessions (three classes if the course meets three times/week, etc) without directly affecting the student’s grade and ability to complete the course. If additional absences are required for a personal illness/family emergency, preapproved academic reason/religious observance, the situation should be discussed and evaluated with the faculty member and appropriate Chair on a case-by-case basis. For each absence over that allowed number, the student’s letter grade can be lowered up to one full letter grade.

Any student not in class within the first 10 minutes is considered tardy, and any student absent (in any form including sleep, technological distraction, or by leaving mid class for a long bathroom/water break) for more than 1/3 of the class time can be considered fully absent. If arriving late, a student must be respectful of a class in session and do everything possible to minimize the disruption caused by a late arrival. It is always the student’s responsibility to seek means (if possible) to make up work missed due to absences, not the instructor’s, although such recourse is not always an option due to the nature of the material covered.

A mid term or final review is to be treated the same as a final exam as outlined and expected by the University. Students must understand that days allocated for their studio final in the syllabus are considered an examination period. If they are absent or tardy on any review day and miss their opportunity to present, this is considered equal to missing a final exam.

**NAAB Accreditation**

The USC School of Architecture’s five year BARCH degree and the two year MARCH degree 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/2004_Conditions.aspx. The abbreviated NAAB SBC Criteria for this course is:
Statement on Academic Conduct and Support Systems

Academic Conduct

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in SCampus in Section 11, Behavior Violating University Standards https://scampus.usc.edu/1100-behavior-violating-university-standards-and-appropriate-sanctions/. Other forms of academic dishonesty are equally unacceptable. See additional information in SCampus and university policies on scientific misconduct, http://policy.usc.edu/scientific-misconduct/.

Discrimination, sexual assault, and harassment are not tolerated by the university. You are encouraged to report any incidents to the Office of Equity and Diversity http://equity.usc.edu/ or to the Department of Public Safety http://capsnet.usc.edu/department/department-public-safety/online-forms/contact-us. This is important for the safety whole USC community. Another member of the university community – such as a friend, classmate, advisor, or faculty member – can help initiate the report, or can initiate the report on behalf of another person. The Center for Women and Men http://www.usc.edu/student-affairs/cwm/ provides 24/7 confidential support, and the sexual assault resource center webpage sarc@usc.edu describes reporting options and other resources.

Support Systems

A number of USC’s schools provide support for students who need help with scholarly writing. Check with your advisor or program staff to find out more. Students whose primary language is not English should check with the American Language Institute http://dornsife.usc.edu/ali, which sponsors courses and workshops specifically for international graduate students. The Office of Disability Services and Programs http://sait.usc.edu/academicsupport/centerprograms/dsp/home_index.html provides certification for students with disabilities and helps arrange the relevant accommodations. If an officially declared emergency makes travel to campus infeasible, USC Emergency Information http://emergency.usc.edu/ will provide safety and other updates, including ways in which instruction will be continued by means of blackboard, teleconferencing, and other technology.
FALL 2015 SCHEDULE

Week One: August 24
August 24 First meeting, introduction to the studio, and INTRODUCTION TO PROJECT ONE.
August 26 Section meeting to look at the first round of Source Book entries.
  LECTURE: MOS 6PM Harris Hall.
August 28 Section meeting to look at Source Book entries, Main entry picked.

Week Two: August 31
August 31 Section Pinups to review drawings and red line
  2-4 SHOP ORIENTATION (2:00 LB + JK; 2:30 ME + LL; 3:00 SD+ JD; 3:30 RG)
September 2 Section Pinups to review drawings and red line.
September 4 Reading Discussions and Presentations + GUEST LECTURE: Andrew Kovacs

Week Three: September 7
September 7 Holiday Labor Day
September 9 Entries formatted to Source Book Template I review and red line.
September 11 SOURCE BOOK FINAL REVIEW

Week Four: September 14
September 14 INTRODUCTION TO PROJECT TWO
September 16 Reading Discussions and Presentations.
September 18 LECTURE: Representation and introduction to Formal Analysis (Maria Esnaola)

Week Five: September 21
September 21 Desk Crits
September 23 Desk Crits
September 25 GUEST LECTURE: Anna Neimark?

Week Six: September 28
September 28 Desk Crits
September 30 PROJECT TWO MID-REVIEW
October 2 GUEST LECTURE: Victor Jones, Watts Projects

Week Seven: October 5
October 5 Desk Crits
October 7 Desk Crits
October 9 Desk Crits

Week Eight: October 12
October 12 PROJECT TWO FINAL REVIEW
October 14 FIELD TRIP LACMA, Frank Gehry
October 16 Reading Discussions and INTRODUCTION TO PROJECT THREE
  LECTURE: THE HOUSE AS A GROUND FOR AGENDA (Rick Gooding)
  Site visit over the weekend.
Week Nine: October 19
October 19 Desk Crits
October 21 Desk Crits
October 23 LECTURE: SITE TECHNIQUES (Jason Kerwin)

Week Ten: October 26
October 26 Desk Crits
October 28 Desk Crits
October 30 GUEST LECTURE: TBD

Week Eleven: November 2
November 2 Desk Crits
November 4
November 6 PROJECT THREE MID-REVIEW

Week Twelve: November 9
November 9 Desk Crits
November 11 Desk Crits
LECTURE MANDATORY ATTENDANCE: Sam Jacob, 6PM Harris Hall
November 13 GUEST LECTURE: TBD
Last Day to Drop with a mark of “W”

Week Thirteen: November 16
November 16 Desk Crits
November 18 Desk Crits
November 20 Desk Crits

Week Fourteen: November 23
November 23 Desk Crits
November 25 Thanksgiving Recess
November 27 Thanksgiving Recess

Week Fifteen: November 30
November 1 PRODUCTION
December 2 PROJECT THREE FINAL REVIEW
December 4 PROJECT THREE FINAL REVIEW

Week Sixteen: December 7

Portfolios Due
Exact Date and Time TBD
Starting with the invention of The Grand Tour in the 18th and 19th centuries, architects have been traveling to acquire new eyes with which to see and create architecture. In the beginning, the purpose as bolstered by the Beaux Arts educational model was to learn from the ruins and structures of Roman and Classical Greek architecture by copying their examples. Returning to these catalogs became the basis of much architectural thinking back home. The tradition of architects examining and writing about the architecture that has come before them is a cornerstone of the discipline. Today, the value of architecture weighs not in a clear relationship to Classical Greece per se, but in the ability to create a discourse around architecture to legitimize it or relate it to culture.

An offshoot of the traditional catalog culture that started with Bernard Rudofsky’s *Architecture without Architects* (1964) reexamined specimens of building considered to be “non-pedigreed” or non-canonical. More forthrightly for our purposes, Reyner Banham’s *Los Angeles: The Architecture of Four Ecologies* and Venturi, Scott Brown, and Izenour’s *Learning from Las Vegas* opened the conversation to the value of previously maligned contemporary buildings and strategies, and the vernacular aspects of the city—signage, the freeway, commercial buildings, etc.—and validated their potential for 50 years of contemporary architecture. Importantly, these observational histories
engaged with the fabric of the city itself and the cultural particularities inherent in the places that were needed to produce the architecture of Los Angeles or Las Vegas. In a slightly different approach, Rem Koolhaas in Delirious New York rewrote the history of Manhattan as a (retro)active manifesto using the city’s development to create a lineage for his own architectural practice and desires. And more recently, Atelier Bow Wow’s Made in Tokyo and Pet Architecture guide books suggest a new way of looking at the conditions and consequential building stock of Tokyo as a means to extract architectural lessons that then became incorporated into it’s own body of work. In each of these books, the architect looks at what exists in their site or context and re-frames it in productive ways to push architecture forward. But also in writing about the world around them, each architect is creating a legitimizing discourse or narrative about the buildings they make.

Compared to cohesive cities like Paris or New York, Los Angeles’ morphology is messy. Apart from the geological aspect recognized by Banham, as a whole the city remains primarily illegible. Los Angeles’ rich mythology tells us we are at the end of the settled world. The narrative suggests that over the last 130 years generations of traditionally taught architects from the East Coast and Europe came here to bring civility but then often ended up acting out, testing out, or playing out new typologies of architecture and the living that might go on inside them. Today on the ground, the experience of Los Angeles is punctuated by moments of exuberant form, architect or civilian designed. There is a macro formlessness paired with a micro distinction. The micro distinction in form of a concert hall here, a strip mall, a museum there, a mid-rise skyscraper, a school, an elaborate mansion in a well-kept area—each is surrounded by the formlessness.

Following these precedents we too will be venturing into Los Angeles. We will be looking for form in objects, buildings, parts of buildings, or systems in the city around us that are not typically considered to be architectural relevant form. We will documenting and collecting them to create a studio-wide Source Book for use during the semester. Through this first project, our goal is to re-see the landscape of Los Angeles as alive with formal potentials.

REQUIRED READINGS:
Day, Joe. The iUrbanisms of Los Angeles https://placesjournal.org/article/the-iurbanisms-of-los-angeles/

SUGGESTED READINGS AND BROWSINGS:
Gebhard, David. A Guide to Architecture in Southern California
Heimann, Jim. California Crazy
Jencks, Charles. Daydream Houses of Los Angeles
Kaijima, Momoyo et al. Pet Architecture
Kaijima, Momoyo et al. Made in Tokyo
Pevsner, Nikolas. A History of Building Types
Rossi, Aldo. The Architecture of the City
Rudolfsky, Bernard. Architecture Without Architects
Venturi, Robert et al. Learning from Las Vegas

LECTURES
Day One Introduction to the studio and The Source Book Culture of Cities (LB)
THE SOURCE BOOK: INSTRUCTIONS

The Source Book is a compendium of found forms to be collected and then used in projects during the rest of the semester. The better it is, the better everything else will be.

SOME POTENTIAL CATEGORIES AND POSSIBILITIES

*Industrial Objects*
(Water towers, Fans, Chimneys, Vents, Tanks, Casing, Conduit Systems, and other industrial machinery.)

*Abused Archetypes*
(Traditional elements of architectural "style": dormers, mansards, molding, crests, turrets, that have been mis-sized, contorted, or otherwise abused.)

*Kiosks, Ticket Booths, Sheds, and other Small Not-Quite Buildings*

*Appendages*
(Additions, barnacles, or attachments to buildings.)

*Fantasy Buildings and Oddities of all variety*

WHAT TO DO...

FOR AUGUST 26
1. Find ten examples. Travel great distances. Explore parts of the city you have never been to before. Use the bus, the car, the feet, the train.
2. Photograph each example from every angle, focusing on elevations and plans.
3. Take measurements (the best you can).
4. Note the location of each example.
5. In studio choose seven of your examples to be drawn for next studio.

FOR AUGUST 28
6. Draw an axon of each of seven of your examples.
7. In studio with instructor pick one to flesh out for your page in the Source Book. But don’t throw away the others.

FOR AUGUST 31
8. Following the Source Book Templates I and II found on Blackboard
   (8a) Draw a map showing the location of your found form.
   (8b) Using the line weight guidelines with the help of your instructor, flesh out the detail of your found form in axon using your photos as a guide.
   (8c) Draw unfolded elevation.
   (8d) Draw a site plan / roof plan incorporating some of the context.

(8e) Then:
   - give your form a name.
   - describe your found form in several sentences.
9. Following the Source Book Template II
   (8a) Flesh out the axons of your sub-examples.
   (8b) Assemble them into your studio grid of outtakes.

FINAL REQUIREMENTS:

Main Source Book Entry per Template I
Source Book Outtakes per Template II
A detailed white museum board model of your entry in AXON that fits into a 6” x 6” x 6” cube.

THE SOURCE BOOK: TEMPLATES I, II, II

Located on Blackboard as Illustrator files.

Template I: Main Page
Template II: Outtakes Page Layouts
Boxes in dashed lines are placement guidelines they should be deleted after you insert your work.

Template III: Line weights to live by.

FINAL REVIEW/EXHIBITION: SEPTEMBER 11, 2015