

USC School of Architecture

University of Southern California
School of Architecture
Semester SPR 2019

Prerequisite: CE-205aL

ARCH 205bL: ARCHITECTURE FOR ENGINEERS

The Process and Communication of Building Design:
Physical Building systems for structure, enclosure, space,
ordering and planning.

Instructor/Coordinator: Mina M. Chow, AIA, NCARB
MON/WED: 2:00pm-4:50pm
Office Hours: M W ***by appointment***

This is the second semester for a foundation studio course in an interdisciplinary program with the School of Engineering that first was established in the 1970's. This three-year interdisciplinary program is based in the School of Civil and Environmental Engineering Studies. This program will familiarize the student with architecture, landscape architecture, planning, structural, mechanical, and electrical engineering and the related issues that contribute to the built environment for our society. It introduces the process of coordinating all of these aspects for the engineering student.

This course will continue to develop the student's comprehension on the nature of contextual and organizational principles that order our surroundings, and to create an appreciation and understanding of how and why these systems are established. The objective is to expose the student to current issues related to design in architecture, and to teach the intrinsic nature of architecture developed through principles based on the design & construction process. These topics are indications of the various value systems that come into play in the contemporary field of architecture. Understanding this and becoming aware that design is a synthetic process that is a balance of many concerns is a major objective of the course.

This course will explore contextual research and analysis introduced in ARCH 205aL in more depth, and architectural program and space planning for a modest, but spatially complex building within an urban context. These projects will continue to emphasize the design process from the initial design concept to the final building proposition. Though precedent studies, design exercises, lectures, and critiques; emphasis is placed on design as a creative, conceptually driven, iterative process; all working within the defined limits of project budgets and schedules.

DESIGN SEQUENCE

The studio will begin with two brief exercises, a precedent study followed by a longer project divided into (2) parts to conclude the semester. The latter will involve the design of a small museum annex and support spaces. The semester's schedule is as follows:

A1_Path, Place & Pavilion: Explore ways in which spaces may be defined to express ideas through site forces and experiential qualities.

A2_Artist's Retreat: Design an artist's retreat with a self-defined program, spatial sequence and narrative.

A3_Precedent Study: The Precedent Study will focus on museums. The study will involve the research, analyze, and critique of a built or proposed museum project. The final product will include accurate plans, sections and models in addition to analytical diagrams and models that decipher the particular aspects of each project.

A4: Museum Annex: Site/Program Analysis & Synthesis: Site analysis will investigate the area where the "Museum Project" is to be located. Students will produce a group site model in

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addition to recording critical information that best describes the site and surrounding area. Program analysis will explore the spatial and organizational qualities of a museum. After compiling a body of research and analysis about the site and program, synthesize on multi-media models to explore several concepts derived from your insights.

A5_Museum Annex: Project Design & Development: This portion of the project will involve the detailed design and development of the museum project. Each proposition will address a variety of topics ranging from urbanism to tectonic and structural issues.

Expression of ideas and values present in physical form are explored through observation, analysis, transformation, and synthesis. Students develop and document projects using a variety of means, including model making, REVIT or OTHER software programs, sketching, mechanical drawing, and photography. Project craft and execution are emphasized.

In addition, the studio will address the important role that architects and engineers play in the sustainability of our environment. We will discuss the 2030 Challenge in how design should *engage the environment* in a way that dramatically reduces or eliminates the need for fossil fuel and find applications to the design of our structures.

In summary, the lectures, discussions and design problems will begin to reveal how architects and design professionals think, and what they *must* think about when designing a building or a space.

COURSE OBJECTIVES:

- A) Apply two and three-dimensional formal design principles and theories to simple design problems, investigating the intrinsic properties of materials applied in structural and conceptual expression.
- B) Develop alternative solutions to a given design problem through the use of iterative design process.
- C) Employ fundamental theories of visual perception to create spatial unity, dialog, contrast, balance, tension, rhythm, and harmony in design projects.
- D) Use research, critical thinking, and analytical skills to find and reveal the cultural values embedded in the built environment and artifacts created by a society.
- E) Through observation, analysis, synthesis and abstraction, create design projects that reveal the essential meanings of their subjects.
- F) Continue to employ knowledge of ordering principals learned to organize a design solution in planning, spatial experience and detail that clearly reflects a design concept.
- G) Demonstrate mastery and development of basic presentation craft and organization through verbal, graphic, and model building means.
- H) Communicate a comprehensive design concept using verbal, graphic and model making skills.

COURSE CONTENT:

Analysis:

1. **Research:** Students will perform research at libraries and/or using scholarly online portals, and by visiting significant works of architecture.

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2. **Observation:** The relationship of the whole environment to its parts, especially as related to the structure of building elements.
3. **Formal Analysis:** Continuing development of two and three-dimensional analytical techniques.
4. **Contextual Analysis:** Study of factors effecting the perception and meaning of environments.
5. **Problem Analysis:** Investigating constraints and opportunities presented by a variety of design problems.
6. **Application:** Synthesis of the above critical process into coherent design solutions that creatively address issues revealed through analysis.

Design principles:

1. **Primary Elements of Form:** What they are and how they relate to the design of structures.
2. **Form Generation:** How forms are generated and used in the design process.
3. **Context and meaning:** The interrelationships between an object, its environment, and meaning.
4. **Scale:** How size and proportion affect meaning.

Organizational principles:

1. **Proportion:** Ancient and modern systems used to organize works of architecture and art. How proportional systems are used to organize designs.
2. **Balance and Symmetry:** How balance and symmetry affect meaning and perception of form.
3. **Balance and Asymmetry:** How balance is achieved between design elements in asymmetrical relationships.
4. **Figure/Ground:** How figure and ground interact to create and define spatial relationships.
5. **Solid/Void:** Solid and void interrelationships and their effect on meaning and experience.

Design realization:

1. **Synthesis:** Integration and resolution of disparate and conflicting design issues into clear, well-organized, aesthetically and structurally sound solutions.
2. **Representation:** Ability to employ appropriate representational media, including computer technology, to convey essential formal elements at each stage for the programming and design process.

COURSE OBJECTIVES WILL BE ACHIEVED THROUGH THE FOLLOWING:

1. Design studio assignments.
2. Lectures, active-learning presentations.
3. Class discussions, critiques and reviews
4. Fieldtrips
5. Final project.

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

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Student Guidebook, contains the Student Conduct Code in Section 11.00, while the recommended sanctions are located in Appendix A: <http://www.usc.edu/dept/publications/SCAMPUS/gov/> 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: _ Membership in the academic community places a special obligation on all members to preserve an atmosphere conducive to the freedom to teach and to learn. Part of that obligation implies the responsibility of each member of the USC community to maintain a positive learning environment in which the behavior of any individual does not disrupt the classes of teachers or learners. It is the responsibility of the individual faculty member to determine, maintain and enforce the standards of behavior acceptable to preserving an atmosphere appropriate for teaching and learning. Students will be warned if their behavior is evaluated by the faculty member as disruptive. Sanctions may include a range of responses from immediate removal from class to referral to the appropriate academic unit and/or the Office of Student Judicial Affairs and Community Standards to review pertinent alleged university violations of ethical and behavioral standards. Significant and/or continued violations may result in administrative withdrawal from the class.

ASSIGNMENTS/GRADING:

15%	(1) Path, Place & Pavilion
15%	(1) Artist's Retreat
15%	(1) Museum Precedent
40%	(1) Final Project
	(10%) Research & Site Analysis
	(20%) Design Presentation
15%	Attendance and Participation for studio lectures, discussions and fieldtrips

REQUIRED DRAWING EQUIPMENT:

Autodesk REVIT software or equivalent 3D modeling program is required.

(NOTE: Autodesk REVIT may be downloaded FREE at: <http://students.autodesk.com>)

REFERENCES:

Readings will be from the following texts or provided in advance from additional texts on:

<https://blackboard.usc.edu>.

Architecture: Form Space and Order 3rd edition Ching, Francis, D.K. 2nd edition (February 1996)

John Wiley & Sons; ISBN: 0471286168

Understanding Architecture, 2nd Ed., Steen Eiler Rasmussen, The MIT Press; (1964) ISBN-10: 0262680025.

RECOMMENDED:

Building Construction Illustrated, Francis D.K. Ching and [Cassandra Adams](#), pub. John Wiley & Sons, 2000.

Manual of Steel Construction, AISC, 2001.

Timber Construction Manual, AITC, 1994.

Timber Construction Manual, Herzog, Natterer, Schweitzer, Volz, Winter, pub. Birkhäuser Basel, 2004.

CLASS SCHEDULE (SUBJECT TO CHANGE- PLEASE STAY INFORMED):

Week 1 INTRODUCTION & COURSE HANDOUTS

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/Users/empreschow/Documents/USC/USC Classes/USC ARCH 205/USC ARCH 205bL/USC Arch
205bL_2019/A0_Admin_SPR2019/S'19_205bL_Syllabus_01-28-19.docx

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MON
JAN 7 LECTURE: “[Path, Place & Pavilion](#)” (Mina M. Chow)
Handout/Review “**Path, Place & Pavilion**” Assignment
Homework: Build 2 site study models (See axonometric diagram.)
Collect images about the experience(s) for your design.

WED
JAN 9 “**Path, Place & Pavilion**”
LECTURE: “[Site & Parti](#)” (Mina M. Chow)
DESK CRITS: Sketch design and parti studies.
Homework: Begin carving/building designs into study models.

Week 2

MON
JAN 14 “**Path, Place & Pavilion**”
DESK CRITS: Work on site study models/ **Begin plans & sections.**
CLASS EXERCISE: Missing Line Exercise/ Drawing Line Weights & Depth.
Homework: Continue development of partis/ Begin dwgs at 1/8” plan & section
Complete Line Weights & Depth Exercise.

WED
Jan 16 “**Path, Place & Pavilion**”
DESK CRITS: [Review Parti study models.](#)
[Lineweights & Depth exercise and final drawing requirements.](#)
Homework: Finalize design parti/ **Refine plans & sections.**

Week 3

MON
Jan 21 **Martin Luther King Holiday – NO CLASS!**

WED
JAN 23 “**Path, Place & Pavilion**”
DESK CRITS: Refine Concepts & Details.
Homework: Complete Final Model and Drawings

JAN 25 **LAST DAY TO REGISTER/ADD/DROP CLASSES**

Week 4

MON
JAN 28 “**Path, Place & Pavilion**” **DUE**
Handout “**Artist’s Retreat**” Assignment
Homework: Part I: Build cardboard site model.
Write Part II: Artist Narrative.

WED
JAN 30 “**Artist’s Retreat**”
DESK CRITS/CLASS DISCUSSION: “[Retreats](#)” & “[Architectural Program](#)”
Homework: Develop Part II: Artist Narrative.
Diagram Parti(s).
Build 3 smaller study models based on a parti sequence and program

Week 5

MON
FEB 4 “**Artist’s Retreat**”
DESK CRITS/ CLASS DISCUSSION: “[Spatial Sequence & Narrative](#)”
Homework: Based on desk crits, continue working on study models developing
parti sequence and program.

WED “**Artist’s Retreat**”

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FEB 6 DESK CRITS/CLASS DISCUSSION: “Spatial Volume and Details.”
Refine study models.
Homework: Develop your study model(s). Start drafting plans and sections.

Week 6

MON “Artist’s Retreat”
FEB 11 CLASS EXERCISE: [Perspective Drawings and Shading](#).
Homework: Develop your study model(s). [Start Dwgs](#).

WED **Fieldtrip: OFFICE TOUR**
FEB 13 **Meet at 2:30pm at:** **Enclos Studio**
1035 S. Grand Ave, Suite 101
Los Angeles, CA 90015

Week 7

MON President’s Day — NO CLASS!
FEB 18

WED “Artist’s Retreat”
FEB 20 DESK CRITS: Continue developing study model(s) and FINAL presentation.
Homework: Continue Final Model and Final Drawings.

Week 8

MON “Artist’s Retreat”
FEB 25 DESK CRITS: Continue developing study model(s) and FINAL presentation.

WED “Artist’s Retreat”
FEB 27 DESK CRITS: Continue developing study model(s) and FINAL presentation.

Week 9

MON “Artist’s Retreat” DUE
MAR 4 Handout “Precedent Museum” Assignment
Homework: “Precedent Museum” Research

WED “Precedent Museum”
MAR 6 DESK CRITS

Mar 10-17 Spring Recess

Week 10

MON “Precedent Museum”
MAR 18 DESK CRITS

WED **Fieldtrip: CONSTRUCTION SITE TOUR**
MAR 20 **Meet at 2:45pm at:** **Los Angeles Stadium and Entertainment District (LASED)**
Inglewood, CA 90304
Meet Location: TBD
HOMEWORK: Complete Final presentation for boards.

Week 11

MON “Precedent Museum” Final Presentation DUE

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MAR 25 **HOMEWORK:** Team Site Analysis RESEARCH.

(Handout: "Museum Annex")

HOMEWORK: Team Site Analysis RESEARCH.

WED
MAR 27

"Museum Annex: Site Analysis"

Meet at 2:15pm at: **IN CLASS**
Natural History Museum Site
900 Exposition Blvd
Los Angeles, CA 90007

HOMEWORK: Team Site Analysis Research.

Week 12
MON
APR 1

"Museum Annex: Site Analysis"

CLASS: TEAM PROCESS RESEARCH Discussion

HOMEWORK: Team Site Analysis

WED
APR 3

"Museum Annex: Site Analysis"

HOMEWORK: BUILD group site model.

Team Site Analysis.

APR 5

PLEASE NOTE: LAST DAY TO DROP A CLASS WITH A MARK OF "W."

Week 13
MON
APR 8

"Museum Annex: Site Analysis"

IN CLASS: **Site Analysis Presentation**

HOMEWORK: Finish group site model.

--Begin sketching/diagramming parti and concepts.

--Build (3) models based on parti: structure, sequence, program.

WED
APR 10

"Museum Annex: Butterfly Pavilion"

HOMEWORK: Develop (3) models based on parti: structure, sequence, program.

Week 14
MON
APR 15

"Museum Annex: Butterfly Pavilion"

HOMEWORK: Develop (3) models based on parti: structure, sequence, program.

WED
APR 17

"Museum Annex: Butterfly Pavilion"

Week 15
MON
APR 22

"Museum Annex: Butterfly Pavilion"

WED
APR 24

"Museum Annex: Butterfly Pavilion"

LAST DAY OF CLASS.

Week 16
MON
APR 30

"Museum Annex: Butterfly Pavilion"

Study Week.

WED

"Museum Annex: Butterfly Pavilion"

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MAY 2 *Study Week.*

Week 17

MON

FINAL REVIEW: "Museum Annex: Butterfly Pavilion"

MAY 6

2:00pm-4:00pm

WED

Digital and Hardcopy PORTFOLIO DUE @ 5:00PM

MAY 8