



The Beauty of the Village

The USC Village's design and technology serve students of the twenty-first century, answering their needs with cutting-edge amenities and forward-thinking conveniences. But the project's architects also worked with an eye to the past, drawing inspiration from USC's traditions and iconography, as well as from college campuses that date back centuries.

With its Collegiate Gothic architecture, the USC Village evokes images of centuries-old college campuses, but also draws on the style of a number of USC's earliest buildings, echoing the brick patterns of Stonier Hall and the recessed arches of Bovard Administration Building.



ECHOES OF THE PAST

The buildings themselves reflect Collegiate Gothic architecture, and evoke a sense of history reminiscent of the ivy-covered towers of Oxford and Cambridge. But the buildings are firmly grounded in the modern world, as data rushes wirelessly to dorm rooms, and as students access facilities with a quick scan of their fingerprints.

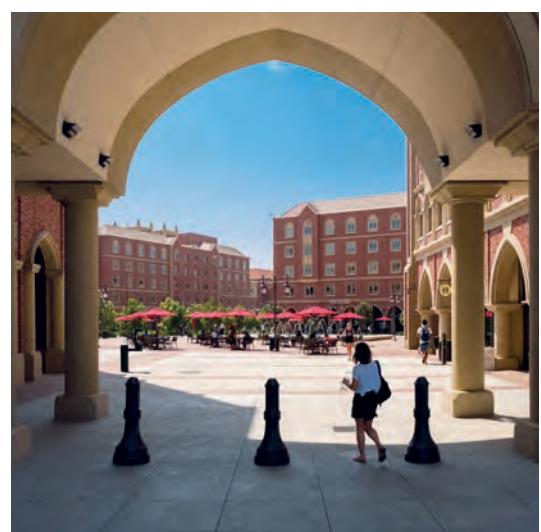
While the project reflects harmony between past and present, it also reflects harmony between the campus that already existed, and its new addition to the north. Perhaps most notably, red brick and cream-colored masonry ties the old with the new, as the pattern of bricks that blanket the USC Village recalls the masonry of Stonier Hall, completed in 1926 as Aeneas Hall.

The similarities don't stop there. The USC Village's recessed, arched entryways echo those found at the front of Bovard Administration Building, which was completed in 1921. Decorative stone carvings and moldings—although more simple and streamlined—present a modern update to the elaborate gargoyles that whimsically adorn the Gwynn Wilson Student Union, built in 1927. And the USC Village's numerous paned windows—many with tracery featuring geometric patterns—pick up a design detail that defines Mudd Hall, an architectural treasure from 1929.

The USC Village's gothic arches and carved finials point toward the crowns of the 70-foot-tall buildings, while the McCarthy Honors College clock tower proudly rises over the central piazza. The overall effect—the sheer size and ambition of the structures—drew considerable attention at the USC Village's grand opening, inspiring lengthy stories in Mexico's *Reforma* and China's *Global Times*.



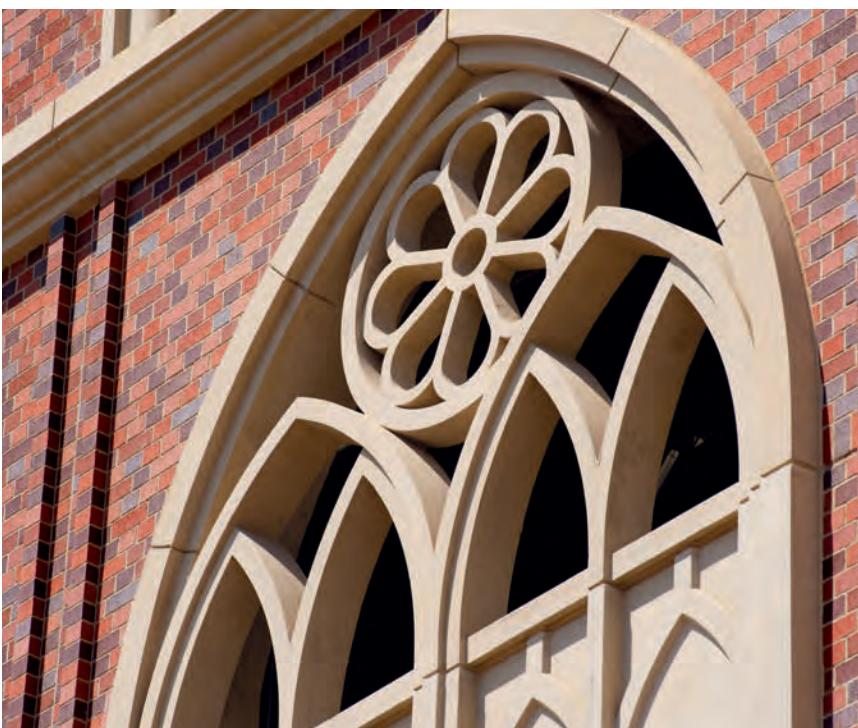
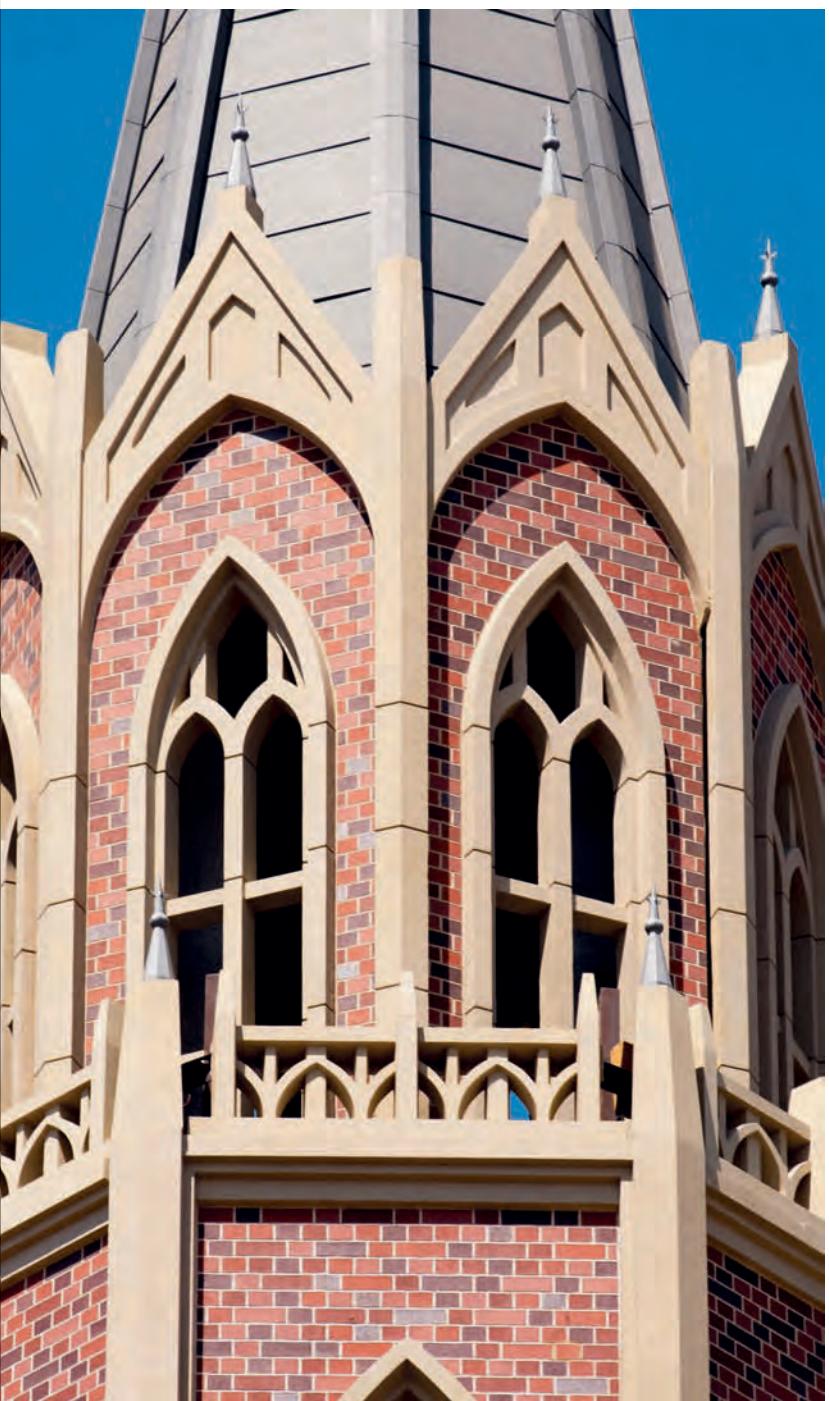
President Nikias often praised the USC Village's architecture. "When students come to study at USC, it isn't just for what they learn in the classroom," he said. "It's for what they experience outside of it."





Closer to home, *The Architect's Newspaper* published a well-considered story on the USC Village's construction, one that focused on the university's decision to develop the property on its own land and with its own resources, as well as its decision to approach the project as an expansion of its existing campus. This decision, the critic noted, benefitted the project in key ways. "For one, the buildings stand taller and prouder than would normally be the case," he wrote. "A central bosque adjacent to the main plaza... serves to cool the main square and aligns with one of the university's main axes, mirroring the tree allées across the street on the main campus."

Shortly before the grand opening, crests were unveiled for each residential college at the USC Village. These incorporated shapes and details from the buildings' architecture, as well as the university's official seal. One crest integrates a window's flower-shaped flourish into its design.





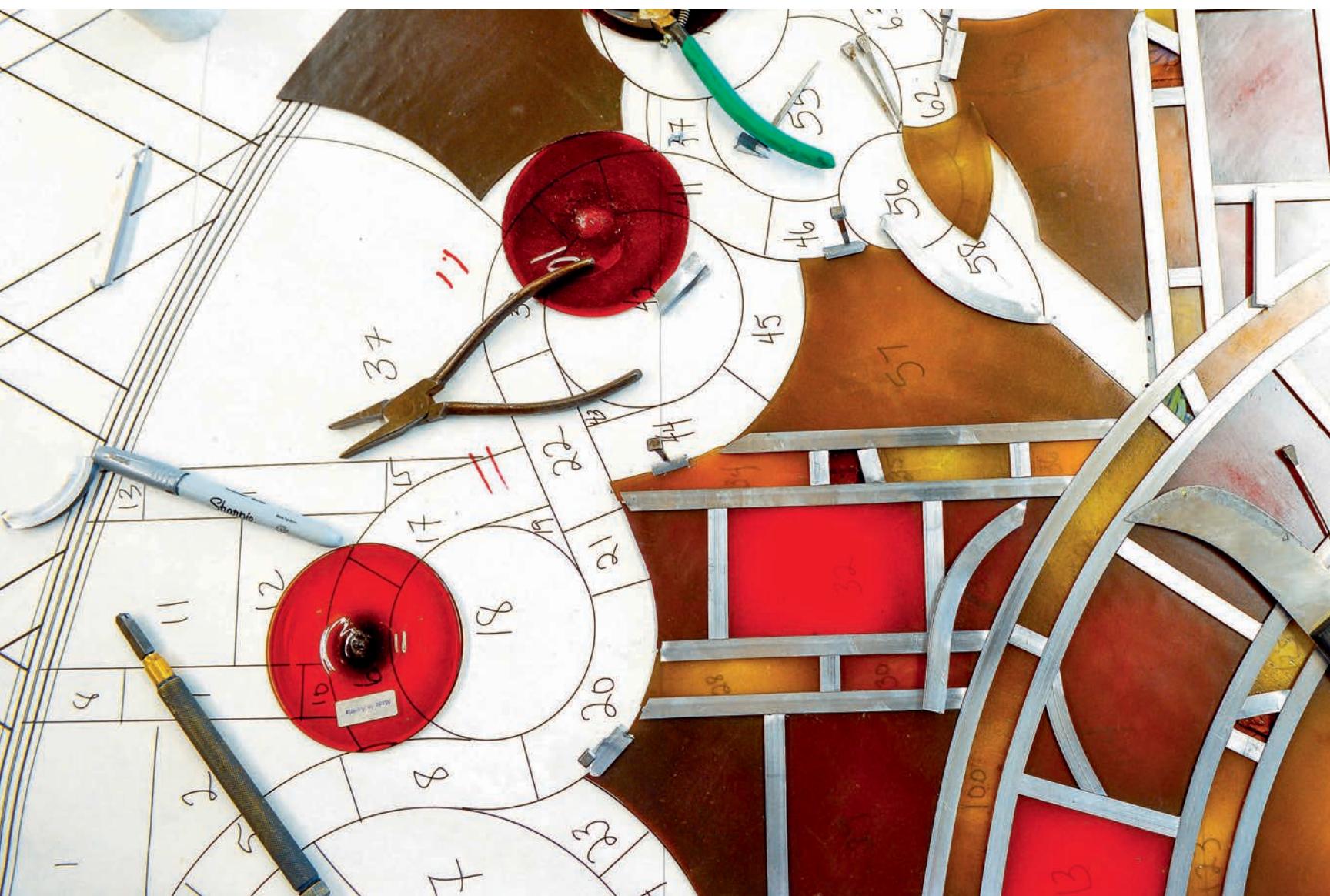


In the student dining hall, stained glass windows feature emblems that draw on the university's unique iconography, from the USC shield and seal to the various crests and symbols that represent the schools and residential colleges.

REFLECTIONS IN STAINED GLASS

In the USC Village's capacious dining hall—where students share their meals, nestled inside McCarthy Honors College—rests a wall dominated by three arched windows, all decorated with meticulously handcrafted stained glass. These windows' striking effect—as sun streams through their panes, refracting the gem-colored hues in the day's changing light—can be captivating for those gathered inside, but their full beauty lies in their details. The panels offer a Trojan tapestry of sorts, as their emblems draw on the university's unique iconography, from the USC shield and seal to the various crests and symbols that represent the university's schools and residential colleges. These emblems include a radiant sun that evokes USC's location in the west, as well as a torch—a symbol of knowledge and illumination. Other emblems draw on the university's heraldic academic flags, a nod to USC's longest-held traditions.

Artisans at Judson Studios—which has a storied connection to USC—meticulously crafted each pane of stained glass. David Judson (top center photo, right) oversaw its installation in the USC Village.

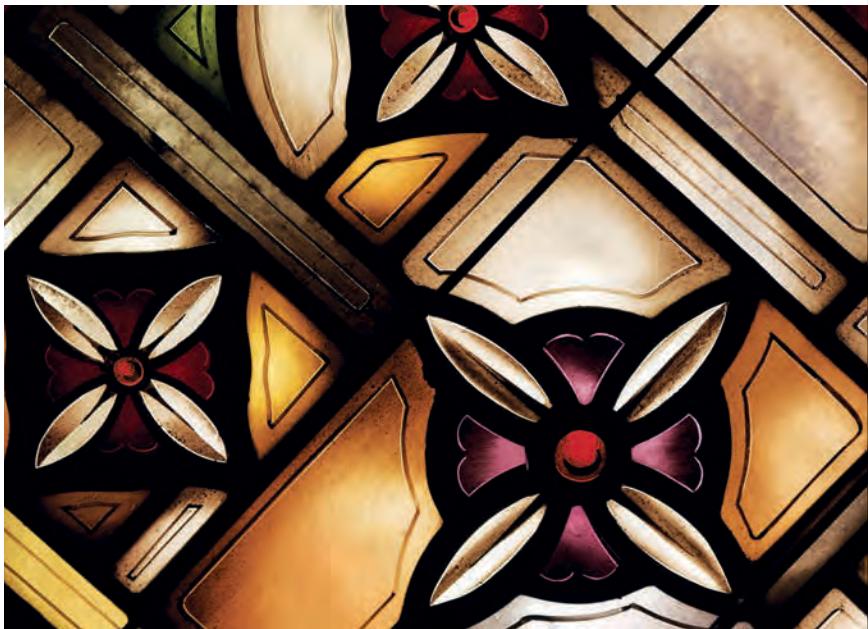
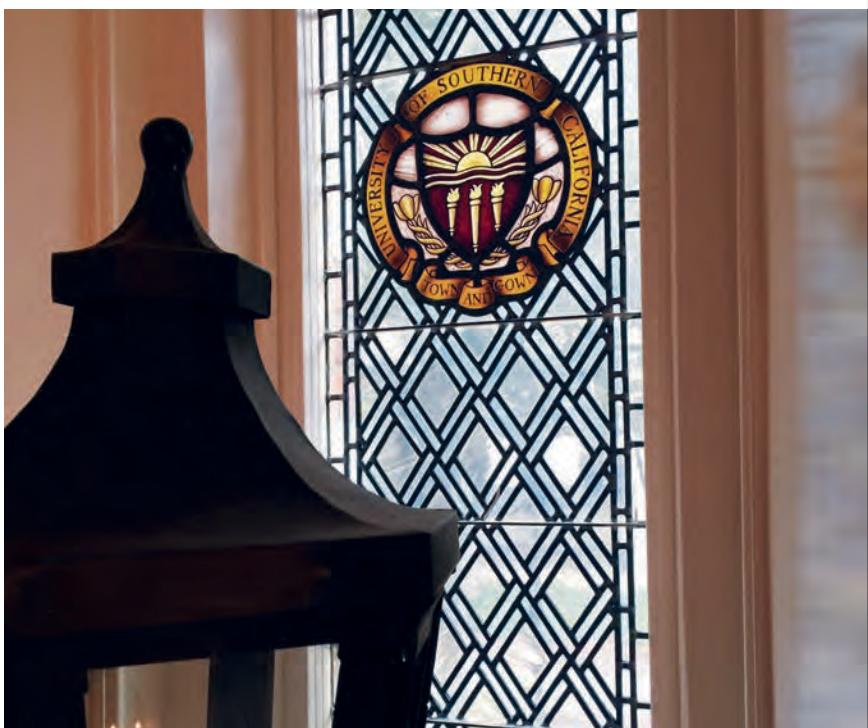
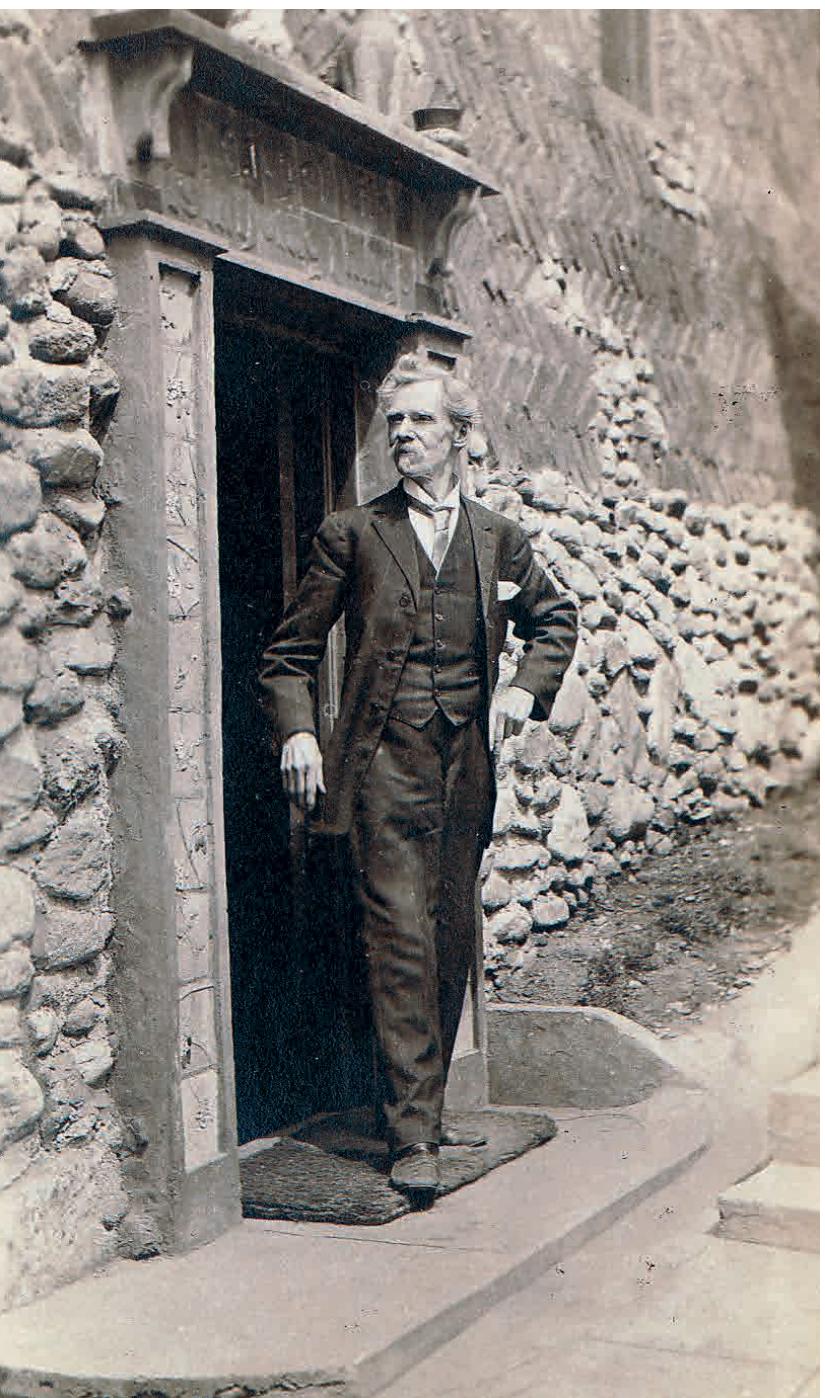




"Our iconography represents the proud symbolism of the Trojan Family," said President Nikias. For a full year, he worked closely with the artists creating the glass panels, advising them on the history of USC's symbols as they crafted the stained glass. "The timeless artistry of these beautiful windows is a testimony to our vibrant culture and our rich shared past."

The artisans who created these windows share a special connection to USC, one that dates back to the late 1890s and the founding of USC's fine arts school. It was then that William Lees Judson, an English painter, persuaded USC to build its residential College of Fine Arts across the street from his own home, just above the Arroyo Seco in northeast Los Angeles. Judson served as the school's first dean. In 1910, the college's home burned down, but was replaced with a Craftsman-style building that still stands today.

The university eventually relocated its fine arts programs to the University Park Campus, where it exists today as the USC Roski School of Art and Design. Judson, meanwhile, moved his family's stained glass





William Lees Judson (left, bottom), the founding dean of USC's College of Fine Arts, appears outside its original structure, just above the Arroyo Seco in northeast Los Angeles. His great-great-grandson is David Judson (previous page). Judson Studios also created stained glass for the USC Caruso Catholic Center (left, top), Mudd Hall (above), and Town and Gown (left, middle photos).

business, Judson Studios, into the college's former home. In the intervening years, that building became a Los Angeles Historic-Cultural Monument, and three subsequent generations of Judsons have attended USC. David Judson, who oversaw the stained glass installation at the USC Village, is an alumnus of USC, and the great-great-grandson of William Lees Judson.

In completing this project for USC, Judson Studios added to its legacy on the university's campuses, as it also created stained glass for Mudd Hall, Town and Gown, and Our Savior Parish at the USC Caruso Catholic Center.

The dining hall quickly became a constant in students' lives, as they share countless meals in its capacious, rectangular space. Their memories—framed by the stained glass windows and distinctive light fixtures—will remain with them for decades.







UNITY WITH RESIDENTIAL CRESTS

For centuries, the symbols of heraldry have marked achievement at universities, and residential college crests have inspired a sense of belonging that endures long after a student graduates. Recognizable crests enliven formal ceremonies on campuses, and provide memorable color for all the pomp. With the creation of eight new residential colleges at the USC Village, the wreath of residential college crests at the university swelled, more than doubling in number to 14.

At USC, each residential college has its own crest, and each crest displays visual elements that hold distinct meaning. The design for McCarthy Honors College, for example, echoes an aerial glimpse of the intersecting walkways of McCarthy Quad, just a short walk away. This offers a tacit tribute to the philanthropic vision that connects the honors college and one of the University Park Campus' most expansive open spaces.

For the other seven, symbols used in the crests often relate to the theme of the residential college or originate as elements from USC's seal and shield. The crests also remain true to the university's official colors, upholding tradition and embracing a stylistic unity that spans the entire university.

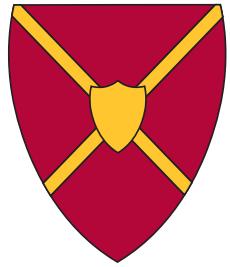
The Residential College Cup, an annual yearlong competition, brings together students from all the first-year residential colleges.





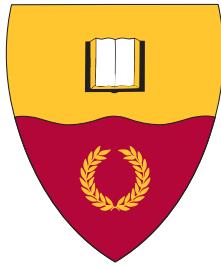
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McCarthy
Honors College



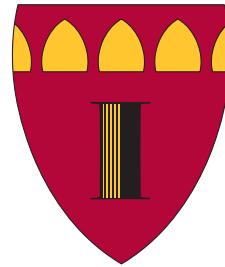
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Cale
Residential College



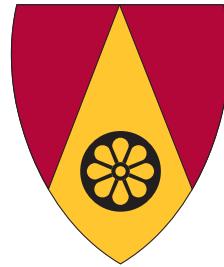
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Irani
Residential College



4

Priam
Residential College



8

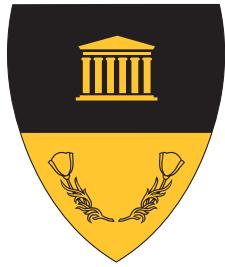




At the USC Village, each residential college has its own official crest. These crests display visual elements that carry special meaning, and draw on symbols that relate to the theme of the residential college or originate as elements from USC's seal. These crests also reflect the university's official colors and graphic identity.

5

Nemirovsky
Residential College



6

Bohnert
Residential College



7

Cowlings
Residential College



8

Ilium
Residential College



7

6

4

5







FUNCTION DRIVING FORM

If you were to fly above the USC Village, and survey all 15 acres from the sky, another artistic element would quickly stand out: its interconnected design. Surrounding the residential colleges—and leading to the central piazza—is a scenic network of paseos and plazas where students and visitors can take breaks, read on a bench, or simply bask in the sunshine. The layout encourages the project’s intent: to nurture connections among the community.

Further connecting the University Park Campus with the USC Village—and creating a natural flow across Jefferson Boulevard—is a wide, tree-lined paseo: Fernow and McMaster Way. It takes pedestrians past Irani and Priam residential colleges to the shaded benches at Fernow and McMaster Plaza, all of which was supported by Dennis Fernow, a real estate agent, and Thomas McMaster, the former owner of an electrical contracting firm.

In the central piazza, a 60-foot-long, rectangular reflecting pool—the Fubon Fountain—brings a sense of movement and beauty to the open space. The 8,500-gallon installation showcases 24 water jets, creating an always-changing sculpture of sorts. After sundown, the long pool is illuminated with colorful LED lights. Daniel Tsai, a USC trustee and chairman of Fubon Financial, and his wife, Irene, funded the Fubon Fountain.



Fubon Fountain, which stretches 60 feet in length, sits at the heart of the central piazza, funded through a gift from two longstanding supporters of the university: Daniel Tsai, a trustee, and his wife, Irene, who is an alumna.



Just to the south of McCarthy Honors College runs Holoman Way, supported by Eric Holoman, the operating partner for Magic Johnson Enterprises, and his wife, Terri. This connects the central piazza to McClintock Avenue, and the western edge of campus.

The spire atop McCarthy Honors College reaches 145 feet above ground, and when lit at night, it serves as a visual landmark for passengers flying in to LAX. At ground level, Freeberg Bridge—named with a gift from the Don and Lorraine Freeberg Foundation—spans between McCarthy Honors College and Cowlings Residential College.

Such thoughtful design extends to the indoor space, as well. At Cale Residential College, for example, students can gather in a lounge named by the Wayne L. Rogers Family.

As a striking bronze statue, Hecuba towers over the central piazza. She is a mythical figure whose story endures through classic literature. At USC, her presence celebrates the women of Troy.

HECUBA: QUEEN OF TROY

Without question, in considering the USC Village's artistic flourishes, the standout piece is a stately bronze sculpture—and not because it is a towering twelve feet tall, perched atop a nine-foot pedestal and weighing nearly two tons, but because of its placement at the heart of the central piazza, and because of its special symbolism for the USC community.

In conceiving the installation, the university drew inspiration from antiquity, and the enduring story of Hecuba, the majestic Queen of Troy and a mythical matriarch. Hecuba was the wife of King Priam; she passionately and proudly took a stand to preserve and protect her family and her beloved city of Troy. Her story lives on in works of classical literature, from Homer's *Iliad* and *Odyssey* and Virgil's *Aeneid* to Euripides' timeless metaphor tragedies, *Hecuba* and *The Trojan Women*.

At the USC Village, in sculpture form, Hecuba celebrates the women of Troy. She faces Jefferson Boulevard, her torso turned toward the campus, and stands with her right arm extended, warmly welcoming Trojans, as well as the friends and families of the local community. She anchors the modern, forward-thinking amenities with a storied, ancient past.



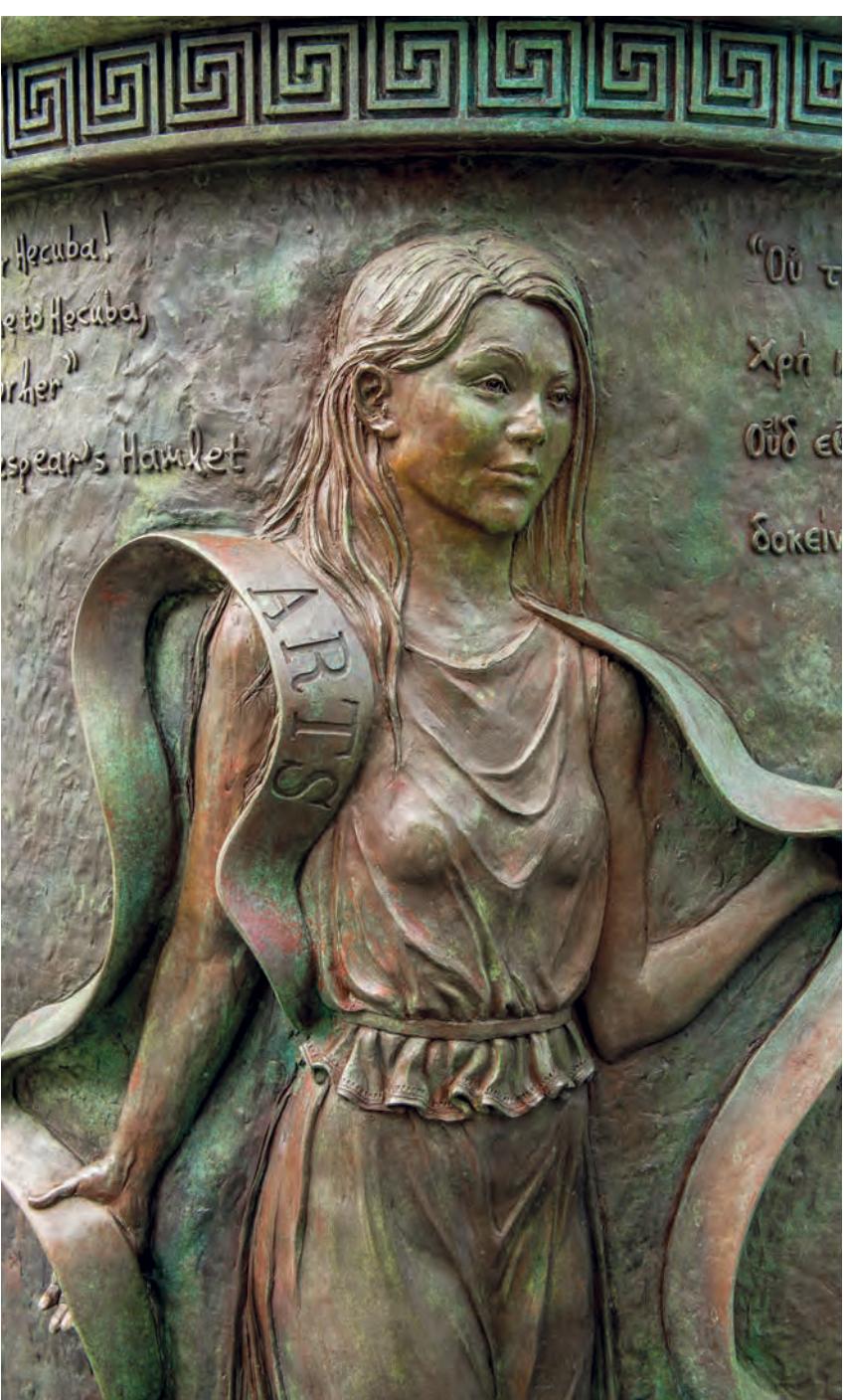
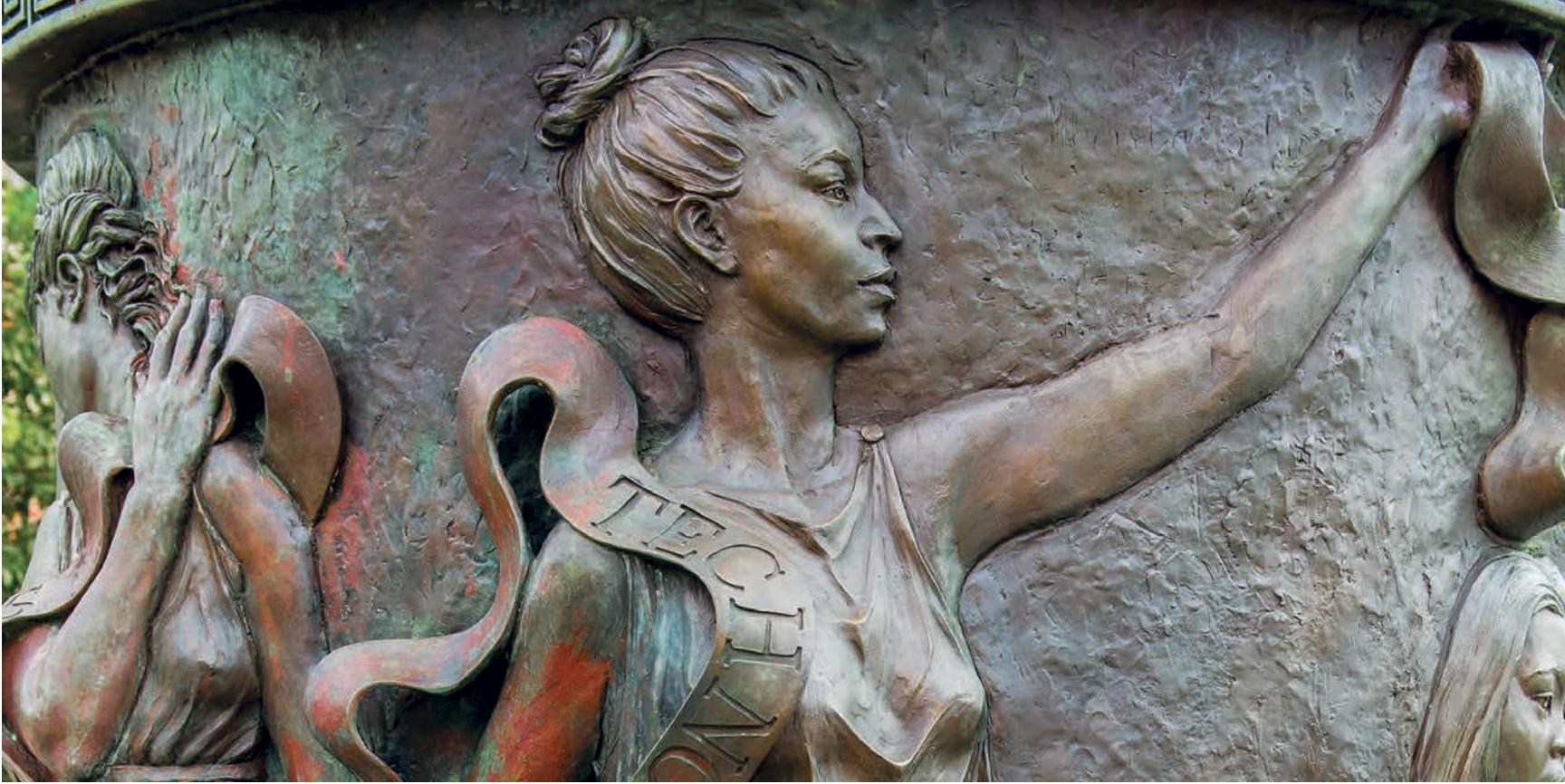




Around the statue's circular base, the sculptor included six female figures, representing the world's collective civilizations: African, Asian, Caucasian, Hispanic, Middle Eastern, and Native American. A ribbon flows through the entire scene, poetically joining the six women in the common bonds of humanity that unite all Trojans. These figures also represent the diversity seen throughout the university's academic disciplines: the humanities and the sciences, medicine and technology, the arts and the social sciences.

"This is the University of Southern California of the twenty-first century!" President Nikias said, at the ceremony at which the statue was formally unveiled. "And this is our commitment to all of the women of our Trojan Family, who share the same spirit as the majestic Queen of Troy."

Around the statue's circular base, the sculptor included six female figures, representing the world's collective civilizations: African, Asian, Caucasian, Hispanic, Middle Eastern, and Native American. A ribbon flows through the scene and links them.



In championing the women of Troy, Hecuba brings a new voice to the university's lore, and builds on its significant heritage of sculptures. Presiding over Hahn Plaza, Tommy Trojan represents the spirit of Troy, and heralds the traits of the ideal Trojan. Meanwhile, just outside the entrance to the university's first building sits a statue of USC's chief founder, Judge Robert Maclay Widney.

In the weeks following Hecuba's unveiling, students clamored for selfies with the striking statue, its beauty offset by the courtyard's sea of bricks, and the sky's endless blue. In social media posts, these students often referred to her as "Tammy Trojan," showing how an ancient symbol evolves in a contemporary context, especially one so rich in traditions.

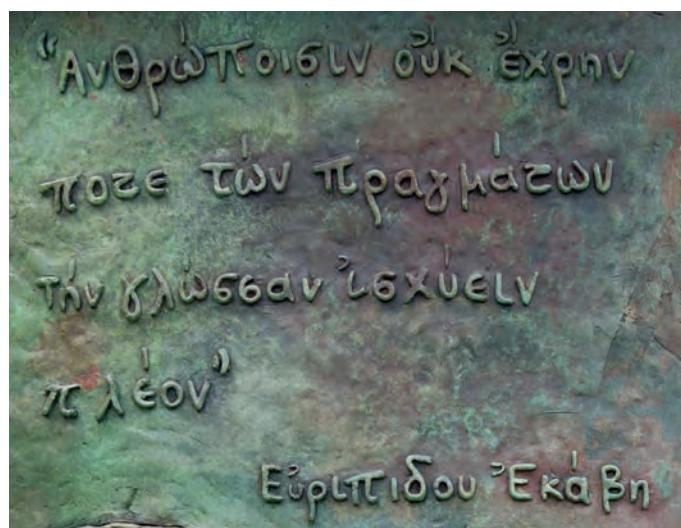
Just behind the Hecuba statue, a grand oak adjusted to its new home, its first year in the soil. Hecuba now dwarfs the still-young tree, but as the decades pass, and the two greet generations and generations of USC students, that will surely reverse.

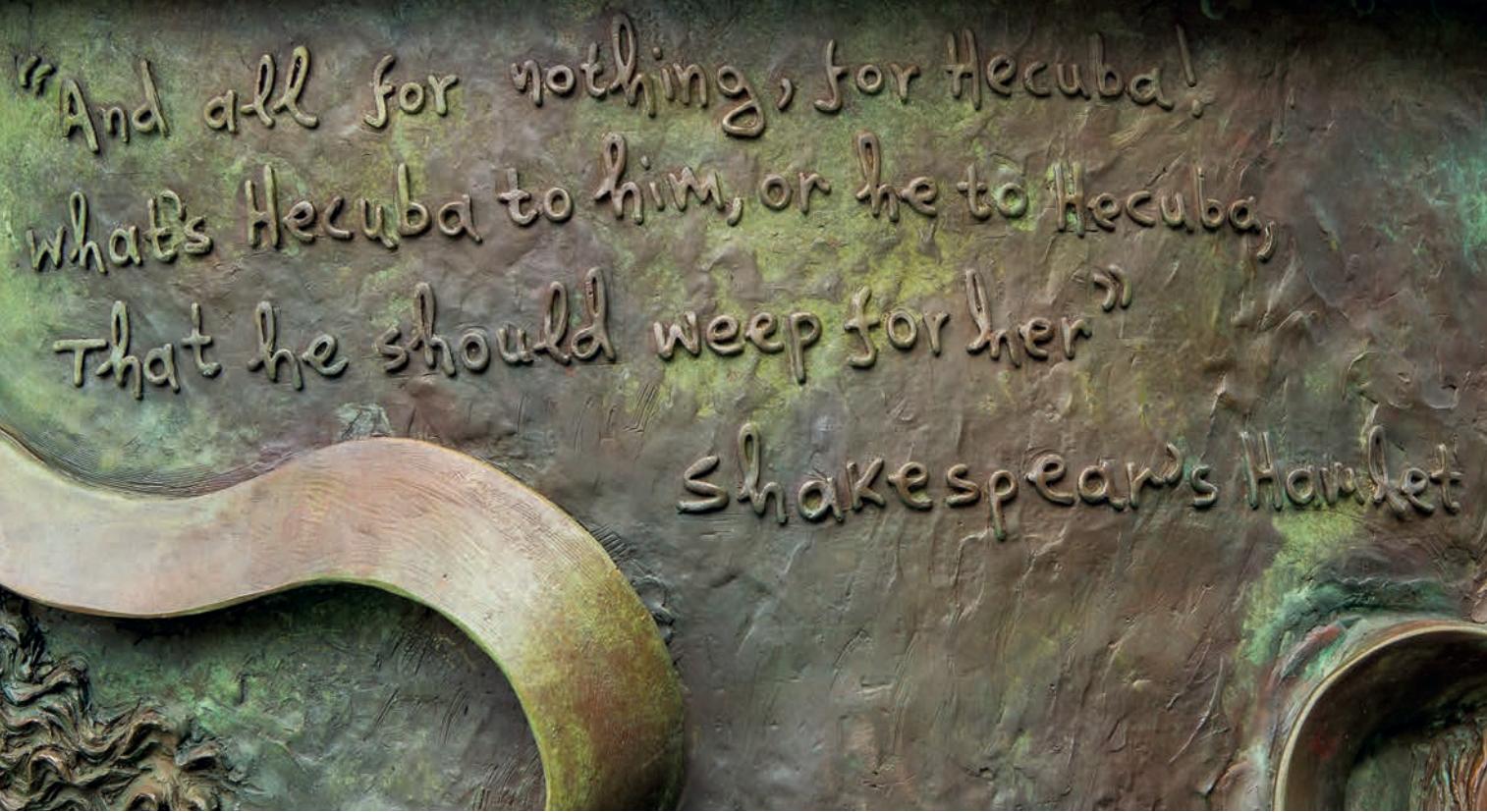


In 1553, Guillaume Rouillé published the “Promptuarii Iconum Insigniorum,” a collection of brief biographies of historical figures. Coin-shaped portraits accompanied the stories, including one for Hecuba (above). Yasmin Davis, a USC graduate student, interpreted Hecuba with watercolors (right).









"And all for nothing, for Hecuba!
What's Hecuba to him, or he to Hecuba,
That he should weep for her?"

Shakespeare's Hamlet



In his 1814 painting, *Merry-Joseph Blondel depicts Hecuba* (in detail, above left). The painting, *Hecuba and Polyxena*, is part of the Los Angeles County Museum of Art's collection.

A memorable line from Hamlet appears at the base of the statue (above, right): "And all for nothing, for Hecuba! What's Hecuba to him, or he to Hecuba, That he should weep for her?"

Two lines from Euripides' *Hecuba* also appear (left, bottom). Translated from the Greek, they read:

"Those who have power ought not exercise it wrongfully, nor when they are fortunate should they imagine that they will be so forever."

"Human words ought never to have more force than their doings."

TO E OR NOT TO E?

When the university unveiled its Hecuba statue at the heart of the USC Village, a detail on its base drew particular attention: namely, the spelling of Shakespeare. In omitting the final "e," Christopher Slatoff, the artist, embraced a less common spelling that had become popular in the eighteenth century. The choice generated gentle ribbing in the media and plenty of Instagram posts from students, and yet a story in *The Guardian* offered a different perspective. The story quoted a Renaissance scholar in the United Kingdom, who pointed out that there is a "lot of variation in the way the name is spelled when it appears in contemporary legal documents and the early printed texts of Shakespeare's works." The article offered praise for USC's spelling, and quoted from a statement released by the university: "Over the centuries [Shakespeare's] surname has been spelled 20 different ways. USC chose an older spelling because of the ancient feel of the statue."





The artist Christopher Slatoff painstakingly created the Hecuba statue over a period of several months. Along the way, he received input from President Nikias, as well as the artist Gayle Garner Roski, namesake of the USC Roski School of Art and Design.



A VISIONARY ARTIST

In creating the Hecuba sculpture for USC, the artist Christopher Slatoff added to his legacy at the university, as he also created the Judge Widney statue, a sentinel at the entrance to Widney Alumni House, which quickly became a USC landmark following its unveiling in 2014.

In public spaces, Slatoff's larger-than-life works command immediate attention, providing an immersive experience. His public art installations appear on three continents, including numerous pieces across California that pay tribute to the heritage and culture of his native state.

The son of a painter and art professor, Slatoff studied in France and the United States before launching his career in Los Angeles. He serves on the faculty of the Art Center College of Design, in addition to his roles as a lecturer at the Getty Center, as the sculpture chairman of the California Art Club, and as an artist in residence at Fuller Theological Seminary. He has earned acclaim for his dedicated outreach efforts, including the establishment of art education programs for underserved communities and special needs children.

After a months-long modeling and sculpting process, Slatoff cast the statue of Hecuba in bronze at the renowned Artworks Foundry in Berkeley, California. In the ensuing weeks, he made finely detailed alterations, conferring regularly with President Nikias and the artist Gayle Garner Roski, namesake of the USC Roski School of Art and Design. Together, they readied the statue for its debut at the USC Village.



TRADER JOE'S



CARDINAL, GOLD, AND GREEN

In designing the USC Village, the architects brought in echoes of the past, hoping students would build memories that endure a lifetime; however, they also created structures and spaces whose carbon footprint would be minimal, and whose environmental impact would be as ephemeral as possible.

Throughout the building process, construction met or exceeded the standards used for LEED certification. This allows students in the USC Village to move more gently through the world, as their residences feature self-closing water faucets, low-energy lighting, high-efficiency toilets, and Energy Star-rated appliances.

In promoting green initiatives, students at the USC Village have become leaders. In the dining hall, 42 percent of all food purchases are from sustainable sources, with the goal of diverting more than 85 percent of the waste from landfills. Students also hope to eliminate all non-recyclable and non-compostable packaging in the dining hall.

An anemometer (above) constantly regulates the jets in Fubon Fountain, preventing any water waste.

California's green building codes also guided the landscaping. Native and drought-tolerant plants fill the 15 acres, while weather stations and flow sensors support efficient irrigation and enhance sustainability. Near Fubon Fountain, a lamppost raises an anemometer to the sky: it automatically adjusts the height of the fountain's jets, depending on the speed of the wind, and prevents water from spraying needlessly outside the fountain.



While the anemometer twirls above the central piazza, another water-conserving initiative swirls completely out of sight, far below the ground. The USC Village's stormwater collection system—which extends as deep as the height of the clock tower atop McCarthy Honors College—gathers up to 198,000 gallons of runoff, drawn from 57 different drains, and directs it to capacious drywells that run 60 feet deep and six feet in diameter.

A rock filtration system wrings out debris and contaminants, before sending the runoff through another 10-plus feet of alluvium. Its final destination is an immense aquifer. These efforts protect the Ballona Creek Watershed and Santa Monica Bay. A statewide initiative, known as Cal Green, encourages this stormwater capture, stitching water-saving measures into building codes. The city of Los Angeles requires that structures capture 85 percent of rainwater onsite; the USC Village's system, meanwhile, captures up to 95 percent.

"Nobody is doing this on the scale we are," said Lloyd Silberstein, the university's vice president for capital construction. "We go above and beyond with all our systems' engineering."

Construction on the project met or exceeded the standards used for LEED certification. Students have embraced a number of features that reduce their carbon footprint, including energy efficient lighting.







While water is squirreled away, students also reduce their carbon footprint with a mode of transport that requires zero fossil fuels: bicycles. Bike lanes border the entire USC Village complex and, along Jefferson Boulevard, have supplanted street parking. The residential colleges feature indoor bike garages, which can accommodate up to 1,272 bikes. Each student has an assigned space on a bike rack, with wash and repair stations sprinkled throughout the complex. There are also 224 outdoor bike slots.

The USC Village also prominently features one of the most tried and true green initiatives: trees. About 390 evergreens create a leafy canopy for students. The camphor trees—with their waxy, glossy leaves—give off a sharp smell and reach heights nearing 100 feet. The strawberry trees stand out with their reddish bark, distinctive flowers, and striking branches. But the single most celebrated tree among them is the grand oak, which resides just behind the Hecuba statue, and was personally selected by President Nikias. It is a living, evolving presence, and grows alongside the fixed, timeless statue.

Among the 390 evergreen trees, and patches of drought-tolerant plants, a single grand oak grows alongside Hecuba.

WHAT'S IN A NAME?

As students make their way to the central piazza of the USC Village, and inside through its lobbies and lounges, they encounter a mix of names, some etched in stone, others on plaques. Of course, there are the names of the residential colleges themselves—Bohnnett, Cale, Irani, McCarthy, and Nemirovsky—as well as names funded by anonymous donors, including Cowlings and Priam. These are names the students say daily—“I live in Bohnnett!”—and will remember decades after they graduate.

But there are other names, too. For many making their way from the northern edge of campus to the USC Village, Fernow and McMaster Way provides their point of entry. This shaded paseo runs between residential colleges, as well as shops and restaurants, and leads to the central piazza from Jefferson Boulevard. Along the way sits the tree-lined Fernow and McMaster Plaza, which is often filled with students.

This paseo and plaza bear the names of alumnus Dennis Fernow, a real estate agent, and Thomas McMaster, the former owner of an electrical contracting firm. Their gift also endowed the Dennis Fernow and Thomas McMaster Fund for Psychiatry in the USC Dornsife College.

Once inside the central piazza, students sit along the edge of Fubon Fountain. When quieted, it offers a reflecting pool at the heart of the USC Village; at night, as LED lights illuminate the surface, the pool captures images of the brick-patterned residential colleges that tower over it. Fubon Fountain was funded through a gift from Daniel Tsai, a university trustee and the chair of Fubon Financial, and his wife, Irene, an alumna of the university.





FERNOW AND
McMASTER WAY

HOLOMAN WAY



Between McCarthy Honors College and Cowlings Residential College lies Freeberg Bridge. This enclosed, window-lined space derives its name from the Don and Lorraine Freeberg Foundation. Daniel Freeberg, a USC alumnus, now oversees the foundation that provided the naming gift. This gift also created the Freeberg Scholars Endowment Fund, which provides financial assistance to students in USC Marshall's Master of Business for Veterans program.

Outside McCarthy Honors College, students traverse Holoman Way, named in recognition of a gift from alumnus Eric Holoman, and his wife, Terri. Eric Holoman is operating partner for Magic Johnson Enterprises; the couple have also supported scholarships at USC Marshall and the USC Black Alumni Association.

Meanwhile, in Cale Residential College, undergraduates study in a lounge named by the Wayne L. Rogers Family. And in Priam College, they pass through Leesa and Leon Wagner Lobby.

Taken together, these benefactors allowed the university to build the USC Village on its own land and with its own resources. They are more than just names—they're philanthropists who have helped create an enduring legacy.



FREEBERG
BRIDGE