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        Rhett Russo, Visiting Professor  
        Christine Yogiaman, Assistant Professor

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**Dean’s Letter**  
Architecture,  
Washington University in St. Louis
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Architecture, Washington University in St. Louis

DEAN’S LETTER F/12, #12

ROLL CALL

Graduate students 299
MUD 15
MLA 17
Undergraduate students 168
Total 467

Students in BA 18
Students in Copenhagen 6

Tenured Professors 9
Tenured Associate Professors 8
Assistant Professors 8
Professor of Practice 2
Visiting faculty 9
Senior Lecturers 13
Lecturers 25
Faculty Abroad 24

Total 98

Staff 6

“At the July 2012 meeting of the National Architectural Accrediting Board (NAAB) the board reviewed the “Visiting Team Report” (VTR) for the Washington University in St. Louis College of Architecture & Graduate School of Architecture and Urban Design. As a result, the professional architecture: Master of Architecture was formally granted a six-year term of accreditation. The accreditation term is effective January 1, 2012. The program is scheduled for its next accreditation visit in 2018.”

Accreditation is defined as follows: “to officially recognize a person or organization as having met a standard or criterion.” A second definition is: “to give somebody the authority to perform a function.” One of the values of this process is that it empowers the school and the faculty to convey authority to the student body through the curriculum to “perform” as an architect. While the ARE (Architectural Registration Exam) which leads to a professional license and legal authority to practice architecture, for us this definition of the word license “the opportunity to do something, especially when this goes beyond normal limits,” is perhaps more appropriate to our efforts – the authority and license to go beyond normal limits… for six more years.
We are pleased to welcome a number of visiting faculty this semester. Ripley Rasmus is Director of Design for HOK here in St. Louis. Ripley joins us as the Ruth and Norman Moore Visiting Professor and will be leading a graduate option studio titled “Redefining the Contemporary Air Terminal.” Students in Ripley's studio will be working downtown in the offices of HOK. Rhett Russo, Coordinator of Graduate Programs for the College of Architecture and Design at the New Jersey Institute of Technology will also teach a graduate option studio. Rhett is also principal along with Katrin Mueller-Russo in the architectural firm Specific Object. Behzad Nakhjavan joins us as a visiting professor offering an options studio titled: The Search for Essence. Behzad is an alum of our graduate program, a practicing architect, and Chair of the Architecture program in the School of Architecture Planning and Landscape Architecture at Auburn University.

We welcome three new tenure track faculty and our first post-doctorial fellow to the school. Andrew Cruse begins his appointment as an assistant professor in architecture having been here as a visiting professor for two years. Andrew was a principal with Machado and Silvetti in Boston before moving to St. Louis. Chandler Ahrens arrives as an assistant professor in architecture having recently taught at Woodbury University in Los Angeles. Previously Chandler was a project architect with Morphosis for nearly ten years. Kees Lokman joins the landscape architecture faculty as an assistant professor having recently completed his MDes at Harvard’s GSD. Kees previously practiced Landscape Architecture in Chicago with Piet Oudolf and Terry Guen Design Associates. Susanne Cowan joins the school in a joint appointment with Arts and Sciences as our first post doctoral fellow. Susanne, who will be with us for two years, has been teaching architectural history at Syracuse and previously completed her PhD at Berkeley. Associate Professors Lima, Kim and Woofter are on sabbatical this semester.

Urbanisms: Sustainable Cities for One planet

Building on the success of the Digital Desires symposium from last spring organized by Director of Graduate Programs Kathryn Dean, Urbanisms: Sustainable Cities for One Planet is a two day symposium Nov. 9th and 10th that is part of the celebration of the 50th anniversary of the Master of Urban Design Program here at Washington University in St. Louis. The program was founded by Fumihiko Maki and Roger Montgomery in 1961 making it the second oldest to Harvard and in the last few years one of the largest in the United States.

The intent of the two days states Chair of the Urban Design program John Hoal who is organizing the symposium, “is to discuss and debate the future of urban design education and
practice in a rapidly urbanizing world - a world that is increasing socially complex, economically integrated, and natural resource challenged.” The symposium keynote will be given by architect Thom Mayne and will include work from his recently published book Combinatory Urbanism: The Complex Behavior of Collective Form which Mayne states: “picks up where Maki left off, more than fifty years later, in hopes of furthering the polemic that he instigated.” Other speakers such as Teddy Cruz will speak over the course of the two days in lectures and panel discussions about current topics in global urbanism and sustainable cities.

This symposium will be a part of a semester long focus at Washington University in St. Louis on sustainable cities which will include the Design With the Other 90% exhibition at the Kemper Art Museum locally curated by Associate Professor Peter MacKeith, Living With The Water, a workshop organized by faculty members Derek Hoeferlin and John Hoal that will bring Dutch engineers to campus to work with the faculty and regional partners on issues related to the management of the Mississippi river, and Sustainable Cities Week sponsored by the University Office of Sustainability that will feature a keynote lecture by internally acclaimed American environmentalist Bill McKibben in addition to a February symposium directed by the school and Associate Dean MacKeith occurring at the Brookings Institute in Washington DC titled, The Innovative Metropolis: Fostering Economic Competiveness through Sustainable Urban Design.

Sincerely,

Bruce Lindsey, Dean
ADMINISTRATION

College of Architecture, Graduate School of Architecture & Urban Design

Dean
Bruce Lindsey, AIA, E. Desmond Lee Professor

Director, Undergraduate Programs
Associate Professor Igor Marjanovic

Director, Graduate Programs
Kathryn Dean, JoAnne Stolaroff Cotsen Professor of Architecture

Chair, Graduate Architecture
Associate Professor Heather Woofter

Chair, Master of Urban Design Program, (MUD)
Associate Professor John Hoal

Chair, Master of Landscape Architecture Program, (MLA)
Professor Doretheé Imbert

Director of International Programs
Adrian Luchini, Raymond E. Maritz Professor

Sam Fox School of Design & Visual Arts

Dean
Carmon Colangelo, E. Desmond Lee Professor

Associate Dean
Associate Professor Peter MacKeith

Associate Dean of Students
Georgia Binnington

Washington University in St. Louis

Chancellor
Mark Wrighton
FACULTY & STAFF

FULL-TIME FACULTY
Kathryn Dean, JoAnne Stolaroff Cotsen Professor of Architecture/
  Director Graduate Programs
Paul Donnelly, Rebecca & John Voyles Professor
Iain Fraser, Professor
Dorothee Imbert, Chair Landscape Architecture
Stephen Leet, Professor
Bruce Lindsey, E. Desmond Lee Professor / Dean
Adrian Luchini, Raymond E. Maritz Professor /
  Director International Programs
Robert McCarter, Ruth & Norman Moore Professor
Eric Mumford, Professor
Christof Jantzen, I-CARES Professor of Practice
Eric Hoffman, Professor of Practice
Gia Daskalakis, Associate Professor
Bob Hansman, Associate Professor
John Hoal, Associate Professor / Chair Urban Design Program
Sung Ho Kim, Associate Professor
Zeuler Lima, Associate Professor
Peter MacKeith, Associate Professor / Associate Dean Sam Fox School
Igor Marjanovic, Director Undergraduate Programs / Associate Professor
Heather Woofter, Associate Professor / Chair, Graduate Architecture
Chandler Ahrens, Assistant Professor
Andrew Cruse, Assistant Professor
Patty Heyda, Assistant Professor
Derek Hoeferlin, Assistant Professor
Seng Kuan, Assistant Professor
Kees Lokman, Assistant Professor
Natalie Yates, Assistant Professor
Christine Yogiaman, Assistant Professor

VISITING FACULTY
Ripley Rasmus, Ruth & Norman Moore Visiting Professor
Elena Canovas, Visiting Professor
Behzad Nakhjavan, Visiting Professor
Rhett Russo, Visiting Professor
Andrew Colopy, Visiting Assistant Professor
Forrest Fulton, Visiting Assistant Professor
Justin Scherma, Visiting Assistant Professor
Ken Tracy, Visiting Assistant Professor
Dean’s Letter
Architecture, Washington University in St. Louis

FACULTY & STAFF

AFFILIATE FACULTY
Janet Baum, Senior Lecturer
Ben Fehrmann, Senior Lecturer
Catalina Freixas, Senior Lecturer
Valerie Greer, Senior Lecturer
Jana Harper, Senior Lecturer
Phil Holden, Senior Lecturer
Rich Janis, Senior Lecturer
George Johannes, Senior Lecturer
Don Koster, Senior Lecturer
Gay Lorberbaum, Senior Lecturer
Pablo Moyano, Senior Lecturer
Phillip Shinn, Senior Lecturer
Lindsay Stouffer, Senior Lecturer
Bill Wischmeyer, Senior Lecturer
Deepti Adlakha, Lecturer
Michael Allen, Lecturer
Robert Booth, Lecturer
Charles Brown, Lecturer
Jason Butz, Lecturer
Jaymon Diaz, Lecturer
Jim Fetterman, Lecturer
Carolyn Gaidis, Lecturer
Esley Hamilton, Lecturer
Dennis Hyland, Lecturer
Rick Kacenski, Lecturer
Elisa Kim, Lecturer
Ersela Kripa, Lecturer
Kevin Le, Lecturer
Nikki Liu, Lecturer
Albie Mitchell, Lecturer
Bob Moore, Lecturer
Stephen Mueller, Lecturer
Mike Naucas, Lecturer
Davis Owen, Lecturer
Andrew Raimist, Lecturer
Hannah Roth, Lecturer
Bonnie Roy, Lecturer
Jim Scott, Lecturer
Jonathan Stittleman, Lecturer
Lavender Tessmer, Lecturer
Andy Vanmater, Lecturer
Catty Dan Zhang, Lecturer
Tomislav Zigo, Lecturer

Susanne Cowan, Post-Doctorate Fellow

Carl Safe, Professor Emeritus
Leslie J. Laskey, Professor Emeritus
Constantine E. Michaelides, Dean Emeritus

Alejandra Achaval, Lecturer Abroad  
Clara Albertengo, Lecturer Abroad  
Jeffrey Berk, Lecturer Abroad  
Gerardo Caballero, Lecturer Abroad  
Gustavo Cardón, Lecturer Abroad  
Fernando Williams, Lecturer Abroad  
Daniel Kozak, Lecturer Abroad  
Fabián Llonch, Lecturer Abroad

STAFF
Heather Atkinson, Administrative Assistant  
Ellen Bailey, Administrative Assistant  
Bruce Carvell, Registrar  
Daphne Ellis, Assistant to the Dean  
Kathleen O’Donnell, Graduate Admissions Coordinator  
Leland Orvis, Facilities Director  
Erika Fitzgibbon, Career Development Director  
Martin Padilla, Career Development Director
UNDERGRADUATE STUDY ABROAD

Studios Abroad
The School has a number of international semesters for both graduate and undergraduate students. In this complex and interdependent world where borders are crossed daily it is important that future architects understand other places and their cultures. Therefore, we provide in-depth experiences on three continents and in both hemispheres.

Undergraduates who are obtaining the Bachelor of Science degree or the Bachelor of Arts degree can apply to attend the School’s Florence Program in the spring of their junior year, the School’s Buenos Aires Program in the fall of their senior year or the Denmark International Studies Program (DISP) in Copenhagen, Denmark in the fall of their senior year. They receive a full semester’s worth of credit.

Graduate programs abroad are described in conjunction with the graduate degree programs on page 26.

Dean’s Letter
Architecture, Washington University in St. Louis
UNDERGRADUATE STUDIOS

ARCH 111  INTRODUCTION TO DESIGN PROCESSES I
Igor Marjanovic, Coordinator, Associate Professor
Lindsay Stouffer, Senior Lecturer
Charles Brown, Lecturer
Kevin Le, Lecturer

GROUND: CONSTRUCTIVE LINES

Program: Observatory / Elevated Ground
Site: Missouri Botanical Garden, St. Louis

From the Merriam-Webster Dictionary of English Language:

GROUND: area of land designated for a particular purpose; an area or a position that is contested in or as if in battle; the sediment at or from the bottom of a liquid

CONSTRUCTIVE: serving to improve or advance; relating to structural

LINES: a geometric figure formed by a point moving along a fixed direction; a plan of procedure or construction; to fit a covering to the inside surface

OBSERVATORY: building specially designed and equipped for observing; a structure overlooking an extensive view

“The most dangerous worldview is the worldview of those who have not viewed the world.”

-Alexander von Humboldt
Between 1799 and 1804, Alexander von Humboldt, a noted botanist and explorer, traversed Latin America, exploring and describing a number of plant species. He documented his findings through text and drawing, suggesting the importance of vision and classification in our understanding of the world.

Building upon this tradition of inquisitiveness and observation, the Architecture Core engages the phenomena of our world by means of design: GROUND, AIR, LIGHT, WEATHER, and WATER. The Core studios tackle these phenomena as beautiful material and visual effects, but also as unique natural and environmental resources that are connected to larger social and cultural issues. Echoing Alexander von Humboldt’s desire to “travel” and “view the world,” the Core studios “travel” between scales, cultures and techniques in search of phenomena. This notion of “travel” is taken both literally, but also metaphorically, engendering a sense of travel between cultures and locales, but also time periods and disciplines; between plants and people, between buildings and books.

In nurturing the architecture’s foundational principles of relentless visual, material, and conceptual experimentation, the 1st semester Core studio lays the foundation for subsequent Core studios and for life-long learning and curiosity relative to architectural design processes. Specifically, it probes the material, organizational and spatial qualities of the GROUND - a shared territory inhabited by plants, people, and buildings; a territory that is as much cultural as it is natural. Through a series of iterative steps, the students oscillate between drawing, making and thinking, culminating in a design proposal for a small observatory in the Missouri Botanical Garden in St. Louis. The observatory engages the GROUND as its main reference, subtly altering and elevating small sections of the Garden to frame views and experiences. This elevated GROUND thus becomes an OBSERVATORY, a beautiful device that engages its surrounding landscape both as a visual phenomenon that is observed, but also as a cultural and natural construct that is bodily occupied. It is a terrain in-between architecture and landscape that is made of CONSTRUCTIVE LINES: topographical lines, site lines, chalk lines, centerlines, construction lines, lines of perspective imagery, and other linear systems that enable us to see the world more precisely.
ARCH 211  INTRO TO DESIGN PROCESSES III
Sung Ho Kim, Coordinator, Associate Professor
Elisa Kim, Lecturer
Jonathan Stitelman, Lecturer
Catty Zhang, Lecturer

LIGHT: SPATIAL ORGANIZATION

Program: Urban Playground
Site: St. Louis

From the Merriam-Webster Dictionary of English Language:

LIGHT: the medium of illumination that makes sight possible; the condition of being visible or known

SPATIAL: the infinite extension of the three-dimensional region in which all matter exists; freedom from external pressure to develop or explore one’s needs, interests, and individuality

ORGANIZATION: something made up of elements with varied functions that contribute to the whole and to collective functions; a structure through which individuals cooperate systematically to conduct business

URBAN: relating to, or constituting a city or town; emerging and developing in densely populated areas of large cities

PLAYGROUND: a field or sphere of unrestricted pleasurable activity; an outdoor area for children’s play
The 3rd semester core studio is designed to develop a conceptual and critical understanding of architectural design processes. Projects are meant to explore and investigate the spatial understanding of form and affect of light within a space. Design process is researched through modeling and prototyping techniques as a tool for understanding material and spatial tectonics.

The movement and the scale of the human body is the focus of the studio. The body and its performance is mapped and observed as the vehicle for architectural interventions. The investigation of the body is a transformational tool for programmatic events.

The programmatic complexity evolves through drawing techniques and modeling processes. The students are expected to develop a research based architectural intervention that interfaces with contemporary issues of urban cultures.

Each student is expected to develop an attitude about design and its communicational skills. This core semester is designed to enhance each student’s skill of **MAKING** (definition of the word making: process of coming into being, gaining success and realizing potential). Drawings and models are to be produced by hand and through analog tooling techniques to test and articulate the craft of design and making. The artifacts and objects developed in the studio are to be in highest standards exploring the complexity of architectural discourse.

Architectural education and training is an important discipline that engages the most prominent force of social and technological form of cultural production in human society. This studio is the testing ground for each student to the commitment to the discipline of ARCHITECTURE. The quote from Voltaire inspires us that “with great power comes responsibility and with great responsibility comes power.” It is a great power to be able to share what you have learned with others and to inspire the built environment. Only through the act of making one discovers the virtue of one’s own centrality.
WATER: LIQUID TECTONICS

Program: Pool/Bath/Spa
Site: Various St. Louis Sites

From the Merriam-Webster Dictionary of English Language:

**WATER:** a colorless, odorless compound of hydrogen and oxygen;

**LIQUID:** the state of matter in which a substance exhibits a characteristic readiness to flow, little or no tendency to disperse; shining, transparent, or brilliant

**TECTONICS:** the art and science of construction; architectonics

The 5th and final semester core studio has 3 main goals: 1) synthesizing the varied analog, digital and conceptual tools developed in the previous four core studios; 2) preparing students for their forthcoming varied advanced studio options; and, 3) asking students to develop her/his first thorough “building” proposal underpinned by a “unified studio-wide” conceptual framework.

The “building” proposal will be one semester-long project of a POOL/BATH/SPA
The “unified studio-wide” conceptual framework will be WATER: and its implications for TECTONICS

Life and society depend upon water. We often fail to appreciate how essential this connection is. Recent human-altered catastrophes such as Hurricane Katrina (or more “close to home” the 2011 Mississippi watershed floods) have placed front-and-center that human’s technological supremacy over water can have unintended – oftentimes disastrous – effects. Water may be the most politicized commodity on earth. But ironically water is apolitical. Water ultimately flows where water wants to flow. Typically, we react to and control water. How can we better adapt to and live with water? This misunderstanding of water’s amazing and dynamic spatial potentials not only is limited to 20th century engineering feats, but arguably, the fundamental life-giving principal of water has been grossly overlooked by architecture as well. How can we develop a 21st century model for architecture that embraces water? How can architects re-assert a more responsible understanding of the complicated ground we occupy? A ground we cannot continue to dominate with hard-line and static interventions, but rather a ground we should begin to design with adaptive and dynamic negotiations.

As it will be important for students to understand water as a technical resource for architecture, equal emphasis will be for students to appreciate and speculate on water as poetic experience.

The first 3-4 weeks of the semester each studio section will work in groups researching and graphically analyzing precedents, constructing analytical site models, and delineating drawings and mappings about sites in various US cities in relation to water.

The remaining portion of the semester will ask each student to develop her/his building proposal of POOL/BATH/SPA. Underpinned by the conceptual framework of WATER: LIQUID TECTONICS, each student will be asked to negotiate and synthesize complex architectural relationships of aperture, circulation, climate, detail, dimensionality, ecology, enclosure, form, landscape, light, materiality, occupation, program, section, scale, site, space, structure, technology, and typology. Representational techniques will be hybridized.

The studio will be required to attend field trips in the St. Louis region that may include The National Great Rivers Museum at Melvin Price Locks and Dam, The Magic House, among others. Additionally, there is a required field trip to Chicago from September 20-22. As per the course catalog, costs of the Chicago trip are the responsibility of the student.
From hand to mind - from eye to hand <big sky> <small town>

“The realization that the hand and mind are one, working on first principles, and filling these principles with meaning through a juxtaposition of basic relationships such as point, line, plane, and volume, opened up the possibility of argumentation.” John Hejduk

This studio will explore the conceptual, physical, and phenomenological differences between thinking and seeing with the hand and eye, through manual drawing and making vs. designing with keyboard and mouse. Both means of design and representation will be utilized in the studio - first in contrast to one another, and then simultaneously in tandem.

The studio will include a variety of projects - painting transformations, photo-montages, film & architectural analysis, and architectural design. Most will be explored simultaneously as a focused form of multi-tasking, and multiple, overlapping ideas. Various techniques and forms of representation will be encouraged and developed, with an emphasis first on discovery, and then honing the results for inclusion in carefully formatted, well executed portfolios.
All studio projects will be framed as questions related to the perception and imagining of spatial propositions – their design and representation. How do we imagine, draw, form and project a spatial project? What are the qualitative differences in tactile sensation, perception, muscle memory, skill, feedback, dexterity, as the hand is the instrument of design in both manual and “digital” work.

There will be two architectural projects. Both are sited in the big sky, far horizon high altitude Chihuahuan desert of west Texas. The first will be a short exercise, a small program project concentrating on the expansive west Texas landscape phenomena of sky and land. The first program will exploit and contrast the vertical and horizontal, and examine the presence of building in an untouched landscape, with boundless vistas of sky and open range land. The second project will shift the setting from the open unbounded range country to the contingent, adjacent and bounded circumstances of a small town, Marfa, Texas. Cattle outnumber people in Marfa.

This second project will be a visiting artist’s residence and studios, located next to the site of the artist Donald Judd’s house and exhibition spaces “La Mansana” in Marfa, Texas. A studio field trip is organized for late September to visit the studio’s project site and the architecture and art spaces designed by Donald Judd in and around Marfa. These spaces, all renovated by Judd to display and work on art and architectural projects, include a former Mexican–American War Army base, and buildings in town including a bank, wool warehouse, airplane hangars, grocery store and houses. The Texas field trip will also include a nighttime visit to McDonald Observatory in the Davis Mountains for a “guided” view of the cosmos.

Both projects will explore, make and enrich the potential architectural promise and premise of the horizon - a horizon that is natural (landscape and sky) and manmade (building); a horizon that can be quantified and measured as the distance between subject and object; a horizon that constructs volume (wall, courtyard, building); a phenomenological and culturally qualified distance of near and far, here and there; a horizon that defines and encloses space (wall, courtyard, window); and the multiple geometric horizons that establish place (road, street, building, house, roof, block, town).

The sky is the “ground” against which these figures are made, seen, and experienced, and there is no bigger sky than the sky of west Texas . . .

“Thinking is more interesting than knowing, but less interesting than seeing.” J.W. Goethe
ARCH 411  ARCHITECTURAL DESIGN III
Gia Daskalakis, Associate Professor

INFRASCAPES

I. The Aesthetics of Mobility: the space of infrastructure

Twain’s memoir, “Life on the Mississippi,” recounts his experiences on the Mississippi River during the 1850’s. The shared ambition among boys living along the river at Hannibal was the romantic dream of becoming a steamboat pilot, braving the ever-changing river while bound for far-off, mysterious lands. The river signified worldliness, adventure, freedom.

A century later, Kerouac popularized the mobile lifestyle of his generation through an epic account of a series of spontaneous cross-country adventures along highways and back roads. “On the Road” romanticizes the freedom of the road as the opening of new horizons: wild, open, anticipatory.

In both “travelogues” much of the story occurs in the space of the infrastructure itself (river or highway) with a focus on how one occupies the spatial and temporal interval between places. The “bridge” linking here and there is often more provocative than either the point of departure or the destination. Infrastructures prompt their own “event-spaces”.

When we stand at the river’s and watch the water flow downstream, or walk beneath a highway listening to the whizzing of speeding cars above, the fascination and awe we experience is connected with the aesthetic of the powerful physical presence of these infrastructures while also intersecting our psychological expectations of mobility: an awareness of the “other” beyond and the longing for the transformational potential of travel.

II. Loose Space: between indeterminacy and appropriation

Lefebvre describes the city as a “place of desire, permanent disequilibrium, (the) seat of dissolution of normalities and constraints, the moment of play and of the unpredictable.” Loose space (Franck, Stevens) is urban space outside prescribed, directed, fixed functions. Beyond the boundaries of organized social and fully urbanized space, loose space offers opportunities for discovery and experimentation, for the unexpected, the unregulated, the spontaneous.

Spaces that once had assigned functions no longer populated by industry or serving as ports constitute loose space - uncontrolled, unscripted, indeterminate, free. Interstitial spaces caught beneath and between high-speed infrastructures can also be defined as loose space - isolated residual islands typically segregating patches of ordered urban space.
Loose spaces are places where events of great aesthetic and generative density can occur. They offer the possibility of thinking the idea of “place” as a dynamic platform for the unfolding of unanticipated activities, temporary appropriations, within the scene itself of mobility.

**III. River Dynamics: Infrastructures and Ecologies**
A series of levees and locks and dams have been built in the upper Mississippi to maintain a consistent navigation channel, but not without serious consequences. The overall effect of engineered navigational and flood control measures as well as floodplain development is faster, stronger, and more destructive floods and diminished river ecology. More than a century of channelization and flood control projects have dramatically altered the physical and hydrological character of the river. Consistently, levees have failed during each major flood and with each catastrophic situation levees are rebuilt higher, only to perpetuate the crisis.

The disappearance of ecologically critical wetlands has caused the degradation of aquatic shallow water habitats and created a host of new endangered species. The Corps of Engineers is often charged with contradictory objectives: continued flood control projects for new floodplain developments alongside habitat restoration projects.

**IV. Project: Site, Questions, Activities**
The site for speculation is situated along the riverfront at Chouteau’s Landing in St. Louis.

The project includes research and the development of design strategies at the intersection of river hydrology, synthetic and natural habitat construction, flood control, water treatment and landscape ecology. Scientists mostly agree that the floodwall solution is ineffective for flood protection and contributes to the degradation of the natural ecosystems of the river. Regenerative design strategies will be used to transform the site into a “living laboratory” of constructed urban / river ecologies with simultaneous propositions for safely reconnecting the city to the river.

The project will also address modes of appropriating the “loose space” of the underpass landscape. This includes experimentation with ways of traversing these infrastructural obstacles through new trajectories and forms of occupation.

Specific architectural programs will vary according to individual design strategies but will include facilities for river travel. The work of the studio is necessarily interdisciplinary with respect to the challenges of the riverfront within the contemporary city. Work will occur at multiple scales from the urban to landscape to architecture and will require thought and strategies related to ecology and river engineering.
ARChITeCTURAL De SIGn I (M.ARCh 3)
Catalina Freixas, Senior Lecturer, Coordinator
Andrew Colopy, Visiting Assistant Professor
Ken Tracy, Visiting Assistant Professor
Natalie Yates, Assistant Professor

Studio Description:
In psychology, heuristics are simple, efficient rules, hard-coded by evolutionary processes or learned, which have been proposed to explain how people make decisions, come to judgments, and solve problems, typically when facing complex problems or incomplete information. These rules work well under most circumstances, but in certain cases lead to systematic cognitive biases.

Complexity has always been a part of our environment, and therefore many scientific fields have dealt with complex systems and phenomena. Indeed, some would say that only what is somehow complex – what displays variation without being random – is worthy of interest. The use of the term complex is often confused with the term complicated. In today's systems, this is the difference between a myriad of connecting “stovepipes” and effective “integrated” solutions. This means that complex is the opposite of independent, while complicated is the opposite of simple. While this has led some fields to come up with specific definitions of complexity, there is a more recent movement to regroup observations from different fields to study complexity in itself, whether it appears in anthills, human brains, or stock markets.

317/401 graduate design core studio, the first semester of architecture and landscape architecture design studio, explores foundation design principles, comprehensive skill sets, and critical thinking. Rigorous methodologies and inquiries will be developed to appreciate the heuristics in developing the process of design. Design helps organize social life via the articulation/perception and the conception/comprehension of spatial order.

Project 01: MATERIAL OPERATIONS: ORGANIZING SPACE AND FORM
This first exercise intends to investigate the formal operations of a design project in the reality of the physical world. Form, organization of space, site, and program are aspects of architecture and landscape architecture that require designers to use techniques such as organizing, diagramming, and assembling elements for the production of space. In addition, it also requires use of abstract orthographic projections, in order to reveal and register the measured attributes of design.

The overall goal of this exercise is to understand and engage the inherent properties of different materials to reveal their formal potential. This process will encourage variable responses,
considering that such materials perform differently according to specific and localized conditions and according to diverse purposes or uses.

This exercise will test your ability to research, experiment, and develop strategies and a production method.

**Project 02: GROUND OPERATIONS: EXPLORING THE SITE**

The second exercise shifts from the immediacy of your personal space to a larger context. In this project you will explore the physical and phenomenological qualities of a site through a series of recordings and interventions. In addition, the exercise intends to help you understand the ground and built form as related parts of a new territory, which are two conceptually and physically dependent entities.

Building on the results from the first exercise, you will re-organize those prior spatial and physical relationships into a new context or situation.

A comprehensive understanding of material and performance-related strategies will define the opportunities and limitations brought about by a new site.

The analysis of new variables will be crucial in addressing the operations required to simultaneously engage the ground, and built form.

This exercise will focus on and encourage you to experiment with aspects associated with the thickness of the site.

**Project 03: SPATIAL OPERATIONS: NEGOTIATING SITE AND OCCUPATION**

The third exercise intends to investigate the multiple operations required to organize space based on the relationship between site and architecture established in Project 2, in a new context of expanded complexity. Architecture informs the site and the site informs architecture, and both are mediated by individual and collective occupation.

A comprehensive understanding of multiple and complex spatial and formal organizations, the use of heterogeneous material combinations, the dissolution of edges and borders, and the privilege of constructed views are the main themes of this exercise.

In addition, the consideration of time and dynamic processes will deepen your understanding of the physical reality that supports the development of the architecture and landscape architecture.

This exercise is the corollary in a sequence of projects, which aim at increasing your understanding of the relationship among elements rather than the creation of objects in themselves.
Urban Housing in St. Louis

Course Description:
As the hinge between Core and Options studios, ARCH 419 Graduate Core III Studio builds upon the knowledge and skills acquired during the previous two semesters, and prepares students for the increasing complexities and expectations of the Option Studio sequence. During this semester, students will demonstrate the ability to initiate, synthesize and complete imaginative, thoughtful and resolved architectural projects. By semester's end, and the completion of the Graduate Core Studio sequence, students will have acquired the ability to critically engage a set of ideas through the design process, to visually represent these ideas in two and three dimensions, and to clearly and convincingly present their design.

ARCH 419 focuses on the design of urban housing in St Louis with three primary goals:

1. To work back and forth between the scale of the city to the scale of the dwelling.

Through an iterative process, students will understand how architecture responds to different scales of space and experience. The housing project will mediate between the large scale of the city and the small scale of the dwelling. Students will investigate and design urban places with collective cultural and social meanings, as well as intimate spaces for dwelling and the daily rituals of private life.

2. To understand and engage the unique urban complexity and spatial conditions of St. Louis within the larger project of housing in the city.

The urban housing project requires students to understand and respond architecturally to cultural, social and urban contexts. These contexts include: existing housing typologies and precedents; changing trends in living, working and family structures; and the unique urban conditions of St Louis. For this studio, St. Louis will serve as both a laboratory and as a challenge. As a laboratory, students will understand the significant factors
that shaped and continue to shape the urban fabric of St. Louis. As a challenge, students will propose how housing can play a significant role in defining the future physical and social spaces of the city.

3. To incorporate issues of environmental and building systems into your studio practice.

The urban housing project provides a rich set of conditions to expand the students’ idea of the architectural project. Part of this entails bringing issues of sustainability and building systems, addressed in other classes, into the studio context where there is an expectation of innovation. There, these issues can be developed as a means for architectural expression, such as materiality, illumination and comfort, not simply as rules-based responses. There will be an opportunity to simultaneously explore some of these issues in ARCH 346 Building Systems 1, which many of you will be taking concurrently with this studio.

Dean’s Letter
Architecture,
Washington University in St. Louis
GRADUATE STUDY ABROAD

Graduate semesters abroad are offered in the summer in Barcelona, Spain, and Shanghai; in the fall in Buenos Aires, Argentina and Seoul, South Korea; and in the spring in Helsinki, Finland. These programs are taught by local architects who are also members of our faculty. In each spring and fall location, students undertake a full semester’s worth of work or 15 credits. The summer studio and seminar in Barcelona offers a maximum of 9 units of credit. Students in all these programs share apartments.

MArch 2 students may take one semester or a summer abroad; they must spend a semester in St. Louis before they embark on these travels. MArch 3 students may take a maximum of two semesters, or one semester and a summer abroad upon completion of the three semester core studio curriculum. All graduate students must spend their final semester in St. Louis to pursue their degree project.

Students who are interested in spending time in these countries should work with their advisors and plan their academic work carefully.
GUIDELINES FOR COMPREHENSIVE OPTIONS STUDIOS

The role of the Comprehensive Options Studio is to expand the students’ abilities from an abstract design language to a tactile material engagement. The focus of the studio should be strong design experimentation that is implemented in a highly resolved architectural project. Students must develop structure and material systems, as well as appropriate design responses to climate and energy use demonstrated through plans, interior and exterior elevations, models, building and wall sections at appropriate scales up to ¼” scale. This should provide the process and skills which will allow for expanded development in the Degree Project.
ARCH 500/600  ARCHITECTURAL DESIGN V-VI
Behzad Nakhjavan, Visiting Professor

IN SEARCH FOR ESSENCE

“In Architecture (as in life itself) the wisdom grows out of true innocence” -Chris Risher

Studio Description:
Essence is defined here as the unchanging quality of a thing. The studio will develop the argument that certain conditions must exist in an artifact in order that an observer may Perceive, Appreciate and perhaps ultimately Understand some portions of the essence therein, and we will further posit that a sense of Essence is precipitated in the observer of artifacts which provide simultaneously the known presence of a priori (familiar) and a posteriori (un-familiar).

The semester is organized around three thematic modules.

SEEING __ Operated as a series of precise rendered drawings with emphasis on a process of careful and disciplined way of seeing the qualities and characteristics of both architectural and natural phenomena in buildings. The initial stage begins with study of a spatial edge as the most significant plane of the building envelope. Facade as vertical plain of political representation (and its immediate footprint in plan and section) embodies both elements and ideas essential to the composition of Architectural phenomena, whether they are formal, as in the resolution of axes and centers, or functional such as structure and egress and Natural phenomena as the un-planned, and un-intended novelties and peculiarities revealed in time. We will spend parts of several studio sessions in discussion of such matters.

MAKING __ The aspiration to achieve quality in the making of a thing involves a commitment to the physical sense and nature of the thing. This module will focus on obstacles to imagination; the material limitation and technical aspects of the building of the building, its permanence and phenomenal nature. Materials and materiality will be examined for poetics of assemblage, tectonic resolution, structural limitations, and formalistic gestures in building surfaces with deep awareness of the role of natural light. Let’s remember that light falls on surface of the wall, the shadow falls on the surface, the patina forms on the surface, even love is at some level on the surface.

DOING __ This module will focus on obstacles to imagination and Invention in construction with emphasis on durability of artifacts in both memory and experience. The intention is to provide
design space for careful invention after the careful observation in the previous module. This final design will illuminate the conditions posited above for the Search for Essence.

Design project will be a small building with a program of your choice. Site will be urban.

Studio will require some reading. Discussions will lay the theoretical groundwork for many of the issues to be examined this semester.
The Air Terminal remains one of our most important public building types. Great air terminals serve as gateway and threshold to the cities and regions they represent. Each connects us, both physically and symbolically, to the greater world while presenting local aspirations and culture to that world. For better or worse, these civic buildings represent the first and last impression of our cities to millions each year.

As global air passenger totals reach 3 billion annually, the contemporary air terminal is challenged by a host of new technologies, ever evolving security regimes and reductions in passenger support as airlines reduce staff and service. These factors combine to diminish the quality of passenger service as outmoded facilities struggle to adapt.

The Kansas City International Airport is a model for these maladies. As a result the city plans to replace this ineffective facility with a new Air Terminal designed to support a new, 21st century level of passenger service and experience at Kansas City International.

As the airport prepares to replace its existing terminals, the Airport and its Director have agreed to share their vision for a single new Kansas City International (KCI) Terminal with us. In response, this studio will seek to define new terminal concepts that meet the city’s aspirations for a new Gateway capable of supporting its growth and evolution through the mid 21st century.

The studio will advance the students understanding of the building type through lectures and precedent studies. In addition, students will explore new air terminal processes and technologies in support of new concepts for the type. As well as facility tours, air terminal experts will visit to review building program, and terminal operations with us as we prepare to redefine the Air Terminal at KCI.

Students will undertake analyses of site and climate, building program and building technologies with a focus on understanding the implications for creating a fully integrated, performance driven, environmentally conscious air terminal for the 21st century.
Tentative Rigidity

A decade since the 2002 sensational and stunning exhibition, “The Quilts of Gee’s Bend”, in the Whitney Museum of American Art, the studio revisits Gee’s Bend and the collective of African American women who have created these quilts. Situated within a large loop of the Alabama River, removed and isolated, Gee’s Bend Alabama is an unlikely place to have provoked a discourse of both the need to blur distinctions between art and craft and the need to emphasize art and craft differences.

Tentative Rigidity studies the material contingency that allows for a form of expression that is at once solidary and collaborative. Each quilt is first conceived through piecing together scarps of used and found fabrics in solidarity. These loosely formatted quilt tops are then labored and worked on intermittently in between chores among groups of women. This division allows for a totally unselfconscious approach to the act of making, and an unabashed immediacy permits the individual to make snap decisions about a quilt and move on. The laborious act of completing a quilt together encouraged a call and response, and a feedback loop that cultivated this unique form of Material Language in a short span of 4 quilter generations.

Tentative Rigidity identifies with the resultant Material Language of the quilts and mines it for its aesthetic temperament. “The quilts pulsate with a discipline beauty that is rooted in both symmetry and a conscious decision to deviate from that order.” Insulating the interior from the damp and cold of the Alabama River, the quilts are used to line the walls and occupied horizontal surfaces in homes. Placed in the room, the lines and colors of the quilts transform the space that envelops them, creating a unique domesticity particular to the identity of the Bend.

The studio explores an altered domestic condition through proposing a hotel in the city of Selma. Located along the Alabama River, Selma confronts both deindustrialization and the diminished agricultural economy. As much as it is an unlikely place to connect to a network of hotel chains, the studio speculates on the type of travel economy that would bind the city of Selma to the particular identity of its land.
In the 1950s, St. Louis had a population of over 860,000 residents, while today the figure is slightly over 318,000. In six decades the City of St. Louis has lost nearly two-thirds of its population with the north side of the city suffering from the greatest decline and disinvestment. Once vibrant, dense, walkable neighborhoods fell victim to decades of decay and eventual demolition, leaving behind block upon block of vacant and underutilized land. In many cases where recent redevelopment has occurred, the once dense neighborhoods of largely red brick construction of the 19th and early 20th century have been replaced by banal, vinyl clad ubiquitous suburban models with two car garages that privilege the driver over the pedestrian and anonymity over community.

In 2009, McEagle Development and its leader Paul McKee Jr. announced the $8.1 billion NorthSide Regeneration Plan. This ambitious plan envisions the redevelopment of 1500 blighted acres of the near north side of the City of St. Louis. The development area is bounded generally by North Grand to the west, Natural Bridge Road to the north, North Florissant Ave. and Highway 70 to the East, and Dr. Martin Luther King Drive to the south, with an extension to Interstate 64.

The plan proposes dense, mixed use office, retail and residential developments anchored by four business campuses. The scope includes the construction of two new highway interchanges, miles of green streets, sewer, water management and utility infrastructures, and increased mobility and connectivity through expanded public transportation options. The plan also includes a network of parks and green spaces and acknowledges the necessary investments in education, access to healthcare, and public safety that are needed to attract new investment and sustain growth.

The plan’s goal is to reenergize the city’s urban core by attracting new businesses and residents while enhancing the city’s long term economic sustainability and competiveness. To realize this vision, a nearly $400 million TIF (tax increment financing) agreement with the City of St. Louis was signed and is pending approval by the Missouri Supreme Court.
While the fate of this ambitious plan – ten years in the making – is undeniably tied to the TIF agreement, there is strong political backing and detailed planning and design work is underway. A portion of this monumental effort will be the focus of the NorthSide Community Housing Studio. Students in this comprehensive design studio will work closely with design, development and construction partners to develop a detailed sustainable residential neighborhood design, determine the appropriate housing models (single family, two-family, multi-family), and further develop these designs with the goal of having a model home constructed in the future.

The focus will be on progressive, energy-efficient, ecologically-sound, and affordable home designs that will support developers in making wise investments that promote progressive and sustainable urban development. Students will study and propose energy-efficient low-impact housing units with low-to- no cost utilities employing LEED, Energy Star, and or Passive House principals. Students will be working throughout the semester with project partners to establish design parameters and develop, evaluate and present designs.

The studio will emphasize the entrepreneurial spirit of the architecture profession and place a strong emphasis on the development of professional architectural skills including model and drawing craft, both physical and digital, sketching, and competition quality presentation. A premium will be placed on highly developed work product throughout the semester. Students will be evaluated based on, but not limited to, the strength of proposal, concept development, dedication to the project, the ability to work independently and in collaboration with others, and an overall contribution to the studio at large.

All students will be expected to demonstrate a command of design thinking, building systems, material assemblies, structural applications, enclosure systems, life safety, and environmental systems. It is anticipated that the studio will participate in a LEED for Homes design charrette and a Habitat for Humanity St. Louis build day to receive fundamental exposure to building planning, methodologies, and construction.
“That which is not built is not really lost. Once its value is established, its demand for presence is undeniable. It is merely waiting for the right circumstances.”

- Louis I. Kahn

**Project Description**

The studio program will involve the design of a Retreat for Painters, as an addition to the (unbuilt) Meeting House of Louis Kahn’s Salk Institute for Biological Studies in La Jolla, California. The Salk Institute, commissioned from Kahn by Jonas Salk, the inventor of the polio vaccine, provides laboratories for Nobel Prize-winning biologists who are pursuing the cures for the most devastating human diseases (such as AIDS, for which the Salk biologists are closest to finding the cure). Salk commissioned Kahn with the request that, in addition to laboratories, he design “a place where I can bring Picasso to meet my scientists,” for Salk believed that radical breakthroughs in science often are stimulated by exposure to fundamentally different ideas and ways of thinking. To fulfill this request, Kahn designed the Meeting House, to be built closest to the sea on the site overlooking the Pacific Ocean. The Meeting House was the first element of the Salk Institute designed by Kahn in 1959, and—for purposes of this project—it is presumed that the Meeting House was built, along with the other two components of the plan, in 1965.

This design studio will engage four fundamental pedagogical conceptions:
1) From its very beginning, one of the fundamental
characteristics of Modern architecture has been its sharing of ordering ideas and perceptual insights with the other Modern arts;

2) What matters in architecture is not what a building looks like, but what a building is like to be in, to live in—how it is experienced in inhabitation by many people over many years;
3) As we begin the 21st century, every architectural project should be understood as an addition to a pre-existing inhabited context, whether urban, suburban, or rural;
4) A graduate studio project should offer the individual student the opportunity to begin again, to re-establish their philosophical, technical, and formal grounds for architectural design, as well as to rediscover the fundamental principles of their discipline.

The studio will begin with a sketch project allowing students to develop their own interpretation of the concept of a retreat for painters. Following this exercise there will be the La Jolla field trip. Next the studio will undertake a second sketch project, engaging the program for the final project in the landscape; both sketch projects will deploy contemporary paintings as inspirational starting points. In parallel with the second sketch project, students will undertake disciplinary research by reconstructing Louis Kahn’s project for the Salk Institute Meeting House, building a site model and making drawings for subsequent additions of the students’ individual designs for the artists’ retreat, the primary 10-week project for the semester. In this work the studio will employ Louis I. Kahn: Complete Works, Ronner and Jhaveri, and Louis I. Kahn, Robert McCarter.

As an integral part of this studio, the professor will lead an optional field trip to La Jolla and Los Angeles, California on September 20-23 (Thursday-Sunday), during which students will visit the project site and Louis Kahn’s Salk Institute. Other sites in the San Diego / La Jolla area to be visited include the Neurosciences Institute by Tod Williams and Billie Tsien, the Beth El Synagogue by Stanley Saitowitz, and the UCSD Price Center East by Mehrdad Yazdani.

As a comprehensive options studio, particular emphasis in evaluation will be placed on 1) design process, 2) degree of development of interior space, and 3) exploration of experiential qualities. For each student, the expected result of the studio will be a highly resolved comprehensive building design presented in sketches, physical and digital models, and orthographic and perspectival drawings.
Soulard Marketplace

The studio project will focus on the redesign of the Soulard Farmers Market built in 1841 in St Louis. The new market will operate 4 days a week, year round. It will offer a temporary place for shoppers to congregate and for farmers to sell a variety of local fruits, meats and vegetables, while serving as a significant tourist destination with shops and restaurants. The current demands of the market and the configuration of the block present significant opportunities to reconsider the interspersing of pedestrian access, vehicular distribution, parking and the integration of public space. In addition to being a significant public building the current zoning encourages greater density along with mixed use development. A more dense development presents a challenge to the current viability and iconography of the historic market and its Nineteenth Century industrial shed.

The studio will consider how the attributes of dynamic models, specifically the role of variability and its effects on time, and material organization, can bring greater fidelity to the design of the market, its use as a temporary structure and its consolidation into the existing block. The models that we will focus on will be concerned with the physical and material interactions between objects in both virtual and analog environments and the exploration of the merits of both models in relation to design optimization and the production of excess. How can dynamic models, be employed to consolidate the heterogeneous spatial characteristics that comprise public space, infrastructure and
architecture? What representational methods might be developed to visualize physically excessive forms of organization especially clusters of objects that do not behave or aggregate in a uniform manner? In general terms dynamic systems, a. Self-organize, in the presence of disequilibrium, b. are subject to contingency, and c. exhibit multi-scalar properties that recur across a range of scales. How might we consider the artifacts of these behaviors as foundations for a new type of market?

The use of dynamic models in architecture has existed for centuries, but only in the last two decades have they been explored using digital tools. Early collision detection software was used by Boeing primarily as a means to avoid construction delays and to minimize the design of service clearances within the bodies of aircraft. Almost two decades later, commercial software can now simulate physical collisions between objects. These ‘physics solvers’ were developed to animate the complex physical interactions between multiple objects, like bouncing fruit, or filling a jar with jelly beans. Solvers are being used to design video games and animation, and to address complex situations that previously had been considered too tedious or impractical to model independently. Although many of these tools were not developed as a response to solving the difficulties associated with self-intersecting NURBS surfaces this software has consequently made it much easier to study the behavior of how multiple objects physically pack in space.
LA Design Studio III: Disturbed Sites – Beyond Reclamation

(Landscape Architecture Studio)

Exploring the connections between public space, infrastructure and ecology, this studio focuses on the planning, design and reclamation of a brownfield site in Saint Louis. Situated along the Mississippi River amidst the historic St Louis Stamping Company buildings, the Cotton Belt Freight Depot and Laclede Power Station, the goal of the studio is to redefine the relationships between site, river and surrounding urban fabric.

As part of a larger de-industrializing and ecologically sensitive zone along the Mississippi River, course members will explore the environmental, economic and socio-cultural processes underlying the transformation of contemporary waterfronts. Capitalizing on current interests and efforts to renew the image of St. Louis’ Riverfront, including The City+The Arch+The River 2015 International Design Competition, students are challenged to envision a public landscape that balances program, circulation and infrastructural elements with topography, hydrology and vegetal strategies. Through a series of exercises, lectures and readings, the studio examines the relations and tensions between city and river, between nature and technology; between activation and abandonment, between past and future uses, and between fixed and dynamic landscapes. To these ends, students are challenged to develop design proposals that are decisive and concrete, yet incorporate operational strategies that work across multiple scales and set in motion both near-term and long-term spin-offs.
ARCH 616  DEGREE PROJECT
Adrián Luchini, Raymond E. Maritz Professor
Elena Canovas, Visiting Professor
Kathryn Dean, JoAnne Stolaroff Cotsen Professor of Architecture
Ben Fehrmann, Senior Lecturer
Eric Hoffman, Professor of Practice
Philip Holden, Senior Lecturer

AMBITION, MODE, POTENTIAL, EXPERIENCE, TECTONIC, ARCHITECTURE:

Course Description:
In Degree Project Studio you have the opportunity to express your own ambitions, frame your own method of design exploration, and develop an experiential and tectonic basis for manifesting your intentions—to create, not only an advanced work of architecture, but the emotional and intellectual space in which to work as an architect.

Your work in this studio is based on the product of the preceding Design Thinking degree project preparation course—an individually initiated programmatic, intentional, and situational project outline.

You will develop an independent critical position on the making of architecture in the world, advance an aspiring conceptual design, and elaborate and synthesize all aspects of the project—formal, spatial, experiential, organizational, structural, and technical—and finally create a clear, full, and persuasive presentation focused on telling a critical project story. Projects will include the development of program spaces and relationships, development of structural and environmental systems, building envelope systems, life-safety issues, sustainability strategies, and technical construction sections and assemblies.

Project Description
As determined, described, and approved in Design Thinking.

Course Goals
In addition to the goals listed in the Course Description, each student is to aspire to a high level of critical thinking, developing a project that is exploratory, projective, or unexpected in some important way in the realm of architecture beyond the exigencies of the project outline. A student’s ability to work independently is encouraged and tested.
ARCH 711  ELEMENTS OF URBAN DESIGN
Patty Heyda, Assistant Professor, Coordinator
Bonnie Roy, Lecturer

(Urban Design Studio)

The Elements of Urban Design Studio addresses the complexity of urbanized landscapes as interconnected ecological systems characterized by a diversity of physical conditions. Along any given metropolitan transect, a spectrum of typologically distinct urbanisms exists where natural systems, infrastructures, open spaces and buildings and blocks vary in their formal organization and in the ways they articulate and interact with each other and with other flows.

Developing skills and techniques in urban design requires understanding the complexity of these environments at nested ecological scales, and through expanded perspectives from architecture, landscape architecture, city and regional planning, economic development, sociology and environmental sciences. This course will provide the foundational concepts and skills to enable students to engage diverse conditions of the contemporary city formally while negotiating criteria of design quality, sustainability and human use patterns, with in-depth knowledge of the systemic and inter-scalar relationships characterizing the metropolitan landscape.

Students will work in groups, and individually over the course of the semester, rotating between at least two of five distinct sites from along the St. Louis metropolitan transect. Analysis and design work will reflect the intensive range of scales in view at all times: the regional to local to block scales. The final project will be an urban design proposal for one of the 5 sites that reflects students’ understanding of—and a clear position towards—the site and its ecological, spatial and programmatic identities and needs. Students will be introduced to ArcView/GIS software. Additional readings and discussions/workshops will also supplement the studio.

The studio is co-taught between an architectural/urban designer and a landscape architect/urban designer in order to reinforce and best support the idea of urban design as a systems-based, cross-scalar, cross-disciplinary construct.

This course is required for all MUD students in their first year of the program (MUD students taking this studio should concurrently be enrolled in Metropolitan Urbanism and Metropolitan Landscapes seminars). This studio is also an invaluable class for any upper level (500-600 level) architecture student who seeks to enrich his/her architectural proposals with a more integrated, site-specific approach to built and natural (site-wide) systems.
Graduate Studio Assignments and Selection
All 500/600/MUD graduate level students are required to attend a meeting on Wednesday, August 29th at 2:00pm in Edison Theatre. All 500/600/MUD studio professors will present their programs at this time and be available for questions concerning their studios.

ALL 500/600/MUD graduate students ARE REQUIRED TO ATTEND THIS MEETING. Studio Preference Sheets will be provided at the meeting and students must rank and submit their choice of studios following the presentations by 5:00 p.m. on Wednesday, August 29th, 2012 to Givens 105.

No preference sheets will be considered before this meeting.

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Degree Project desk selection will take place on Thursday, August 30th at 8pm.

Desk selections for vertical studios will take place Thursday, August 30th at 9:00pm. Individuals will select their desk based on an order determined via random lottery proctored by a GAC representative.
MESSAGE FROM THE GAC

A Greeting from the GAC,

Welcome all to the Fall 2012 semester.

As we prepare for the upcoming semester, the GAC organized a peer mentoring system for all incoming international graduate students. Each new international student is paired with a current student in order to promote collaboration and communication between all of the students. Participation is encouraged from all students, email GAC with more information (gac@samfox.wustl.edu).

This semester the GAC will support its role once again in monitoring the allotment of studio spaces through an organized lottery system throughout Givens and Steinberg. Past semesters have demonstrated this to be a most efficient and effective method of selecting studio desks.

Last year the School of Architecture had a lot of exciting developments within Givens due to accreditation last spring. Now that accreditation is complete, the GAC will continue to promote and foster a strong community within Givens. Last year the GAC helped finalize the Studio Culture Policy for accreditation. The Studio Culture Policy displays the shared commitment for all students to create and encourage an enabling learning environment for every student in Givens. Please refer to the Sam Fox website for more information.

The GAC is a voice for the Graduate Student Body in the School of Architecture, and your continued participation in student and academic life is crucial.

Those interested in a more direct role in student life at Givens should consider running for next year’s GAC council. Elections are held during the Spring Semester. GAC meetings are every other Monday at noon in the lounge in Givens, all students are invited to attend.

Your GAC President,

Haley O’Brien
Fellow Architecture Students,

The Architecture School Council is thrilled to welcome you to the Fall 2012 semester at the Sam Fox School. The upcoming months will undoubtedly be teeming with passion and perseverance. The ASC is excited to run along side you and your creative endeavors. We have diligently worked to set the stage for a semester of vigor and excitement, in hopes of contributing an inspiring sense of energy to the Sam Fox Community.

Our vision is one of clarity and stimulation, facilitating the opportunity for each individual to identify their unique gifts and capitalize on their strengths. We are eager to increase the exchange of ideas and communication between the Undergraduate and Graduate programs of the College of Architecture, as well as between the schools of Architecture and Art within Sam Fox. This semester will commence with a series of invigorating interactions between grades within the Undergraduate and Graduate Architecture and Art communities, rooted in the fundamentals of a mentoring system.

We will be drawing on new ideas and inspiration with the commencement of ASC’s Undergraduate Lecture Series, which will speak to the most recent thoughts of the rising design community. We will also be organizing a Sam Fox School of Design and Visual Arts merchandise line to promote our design community here at Washington University. To kick this off, we will be selling T-shirts, sweatshirts, water bottles, and bumper stickers. And of course, ASC will be hosting the annual Bauhaus celebration in October, a spectacular tradition that knits the Sam Fox Community and reaches out to the rest of Washington University.

The ASC is working to make this a seamlessly productive and enjoyable semester. As a supplement to the Architecture curriculum, ASC will be providing Sam Fox students with access to Lynda.com, a software tutorial site, to assist with our technologically based curriculum. Additionally, ASC will be promoting the utilization of the Architecture Student Portal. The Architecture web links needed on a day-to-day basis have been collected on this site for your convenience.

Our hope is that individuals of the Sam Fox Community will continue to evolve as one fluid body while preparing to step forth into a vigorous world of design. Be sure to look out for ASC’s monthly newsletter providing information on our most recent activities. All students are welcome to attend our weekly meetings every Monday night at 8pm in the Art & Architecture Library conference room. With your help, the ASC is excited to initiate programs that will ignite your passions, ultimately enhancing your experience within Sam Fox. Let the idea exchange begin!

Sincerely,

Charlotte Hanley Spitzfaden
President
DIGITAL FABRICATION INFORMATION

Digital Fabrication Lab (FabLab)

Lasercutters
The School has three Lasercutter Machines, two of which are posted on the Schedule and available for sign-up. To sign-up:

• go to http://officenet.samfox.wustl.edu/sites/digfab/SitePages/Home.aspx
• sign-in using your SamFox email username and password
• fall 2012 entering students, sign-in with your WUSTL Key
• sign-up with your full name and cell phone number
• sign-up is limited to 1 hour per student per day max.

The third Lasercutter remains off the schedule and is used as a fall-back in case any of the machines experience problems or if the schedule gets backed-up.

All students within the SamFox community are eligible to use these machines. Students will be charged $2.50 for every 15 minutes of lasercut time.

If a student fails to show up for three scheduled appointments, he/she will not be allowed to lasercut until a $15 penalty is paid via Papercut.

A walkthrough of how to set up your Lasercut files properly and basic information can be found in the Courses > FabLab Drop > Guides > Lasercutting101.

3D Printers and Knife Plotter
The School has two 3D Printers, one with a water-soluble support material and the other with a break-away support material. It also has a CNC Mill for model-making. The Stratasys printer costs $6.50 a cubic inch or material. The OBJET printer cost is 17 cents per gram. A walkthrough of how to set up your 3D Print / Mill files properly and basic information can be found in the Courses > FabLab Drop > Guides > 3DPrint101 and CNCMill101.

To sign up for 3D Printing and CNC Milling, or to run a test on your model, please contact Derek Ashoff at DAshoff@samfox.wustl.edu.

Priority for the 3D Printer and CNC Mill is given to students in the Digital Fabrication Studios.

Digital Initiative Lab (DIL)

The School has a 5'x8' CNC Router, 1sq m. Thermaforming Oven, and a 4'x8' Frame Press. These machines are to be used by students in digital fabrication studios and courses. The CNC costs is $20 per hour of mill time for students, $75 per hour for outside entities. Permission for individual student use may be granted by contacting Derek Ashoff, DAshoff@samfox.wustl.edu.
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Dean’s Letter
Architecture, Washington University in St. Louis
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Dean’s Letter
Architecture,
Washington University
in St. Louis
<table>
<thead>
<tr>
<th>Date</th>
<th>Day</th>
<th>Speaker</th>
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<tbody>
<tr>
<td>September</td>
<td>13</td>
<td>John Kolko</td>
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<td>Cynthia Smith</td>
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<td>24</td>
<td>Frank Barkow</td>
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<td>October</td>
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<td>Susan Rodriguez</td>
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<td>Rachel Hinman</td>
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<td>29</td>
<td>Hal Foster</td>
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<td>November</td>
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<td>Bill McKibben</td>
<td>Univ. (Graham Chapel)</td>
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<td>07</td>
<td>Anne Rorimer</td>
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<td>Thom Mayne</td>
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<td>Tatiana Bilbao</td>
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**All lectures are held in Steinberg Auditorium, and are preceded by a reception in the Steinberg Lobby at 6:00 PM, unless otherwise noted.**
## ACADEMIC CALENDAR—FALL 2011

### August
- **6 Monday**: Course & studio descriptions due for Dean’s Letter
- **21 Tuesday**: SFS New Tenure Track Fac. Orientation, 9:00-2:00
- **23 Thursday**: SFS Faculty meeting Steinberg 9:00-10:00
- **23 Thursday**: Arch Faculty meeting, 10:30-2:00, lunch provided
- **23 Thursday**: Undergraduate Convocation, 7:30pm
- **27 Monday**: Incoming Graduate Student advising
- **28 Tuesday**: First Day of Class, Course syllabi due
- **29 Wednesday**: Studio presentations, 2:00, Edison Theater
- **31 Friday**: All School Meeting, 4:00, Steinberg, happy hour

### September
- **3 Monday**: Labor Day, no classes
- **10 Monday**: Course descriptions due for spring courses
- **10 Monday**: Arch Cabinet meeting, 12:00-1:00
- **11 Tuesday**: Curriculum Cmt. 11:30-1:00
- **17 Monday**: Arch Cabinet Meeting, 12:00-1:00
- **18 Tuesday**: Tenured and Tenure Track Faculty mtg, 11:30-1:00
- **24 Monday**: Arch Cabinet meeting, 12:00-1:00
- **25 Tuesday**: Curriculum Cmt. 11:30-1:00

### October
- **2 Tuesday**: Arch Faculty Meeting, 11:30, lunch provided
- **8 Monday**: Arch Cabinet meeting, 12:00-1:00
- **9 Tuesday**: Curriculum Cmt. 11:30-1:00
- **19 Friday**: Fall Break – no classes
- **22 Monday**: Arch Cabinet meeting, 12:00-1:00
- **23 Tuesday**: Tenure & Promotion committee meeting, 11:30-1:00
- **26 Monday**: History Theory: Arindam Dutta, 10:00, TBD
- **29 Monday**: Advising for spring semester begins

### November
- **1-3**: Sustainable Cities For One Planet, Office of Sustainability
- **6-9**: Student Registration
- **6 Tuesday**: Arch Faculty meeting, 11:30, brown bag
- **9-10**: Urbanism’s Symposium
- **12 Monday**: Arch Cabinet meeting, 12:00-1:00
- **12 Monday**: Scholarship Dinner
- **13 Tuesday**: Curriculum Cmt. 11:30-1:00
- **13 Tuesday**: National Council
- **16 Friday**: Advising for spring semester concludes
- **20 Tuesday**: Tenured and Tenure Track Faculty mtg, 11:30-1:00
- **21-25**: Thanksgiving Holiday – no classes
- **26 Monday**: Arch Cabinet meeting, 12:00-1:00
- **27 Tuesday**: Curriculum Cmt. 11:30-1:00

### December
- **4 Tuesday**: Architecture Faculty Mtg, 11:30, lunch provided
- **7 Friday**: Last day of fall semester classes
- **8 Saturday**: Final Reviews start
- **10-12**: Reading days