ARCHITECTURE

DEAN’S LETTER
SPRING 2013

Sam Fox School of Design & Visual Arts
Washington University in St. Louis

College of Architecture
Graduate School of Architecture & Urban Design
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ROLL CALL

Graduate students 246
Architecture 213
MUD 10
MLA 20
Undergraduate students 165
Total 411

Students in Helsinki 23
Students in Florence 14
Students going to Shanghai 13+

2012
Architecture students in NAAB 26,809
Accredited programs
Graduate students 11,236
Undergraduate 15,187
PhD 386
Degrees awarded 6,340
Graduate 3,749
Undergraduate 2,552
PhD 39

Accredited Landscape 86
Architecture programs
Graduate 41
Undergraduate 45
US Graduate Urban Design Programs 22

Visiting Faculty

“We will refer to the SHAPE as a sensitive translation of the environment, using extreme environmental conditions as an opportunity to develop radical solutions that express which is the way the object is related to the landscape. This shape will be derived from a deep knowledge of the particular environmental problems, as a boat is not the same if you sail a swamp or a restless Ocean.”

-Angel Alonso

The Ruth and Norman Moore visiting professorship brings a distinguished practitioner to the school each semester. Established in 1986 through a gift from Ruth and her brother Norman Moore the endowment also supports the Ruth and Norman Moore chaired professorship currently held by Professor Robert McCarter. Joining us this spring as the Ruth and Norman Moore Visiting Professor is Angel Alonso of AceboXalonso Studio
of Madrid Spain. Founded in 1996 the studio has gone on to receive over 20 awards for architectural competitions including the Centre of the Arts in Coruna which was exhibited at New York’s Museum of Modern Art’s exhibition “On site: architecture in Spain.” This building was awarded the Best Young Architecture award in the Spanish Biennal, Best Light Facade at Veteco Arch Congress and selected for Mies Van Der Rohe Award.

We will then consider the future of this region through a series of landscape scenarios that propose programmatic, administrative, and formal approaches to current shifts in climate and related flood/drought patterns.

-Jesse Vogler

Jesse Vogler also joins the faculty from New Mexico as a visiting professor in the Landscape Architecture program. Jesse is an artist and architect whose work investigates the spatial practices, material culture, and political economy of the American Landscape. His work on the administration and territorial logics of the Postal System won the prestigious Rita Lloyd Moroney Prize for Postal Scholarship. Jesse will teach a design option studio titled “Confluence: Charting the American Bottom” where “those that control the levees, control the territory.” The work of the studio will culminate in an exhibition mounted in conjunction with the Center for Land Use Interpretation. There will be several spots open for graduate architecture students in the option studio sequence.

Oliver Schulze, formerly of Gehl Architects in Copenhagen now with Schulze + Grassov Urban Design Studio, returns to teach the spring semester urban design studio where they will continue work begun last year along Los Angeles’ Figueroa Blvd. Heather Wootfer and Christof Jantzen will teach a graduate architecture option studio that will develop architectural proposals in relationship to the urban design students’ work. There are 4 spots open in the urban design studio for graduate architecture students in the option studio sequence. Oliver will also lead a spring break workshop in Copenhagen where students will do a public life survey focusing on public space design in Copenhagen. The workshop is open to all advanced undergraduate students, graduate architecture, landscape architecture, and urban design students.

Mehrdad Hadighi, Professor and Head of the Department of Architecture at Penn State University will lead the Laskey Charrette which will kick off at the All School Meeting Friday Jan. 18. The charrette, funded through an endowment in the name of Architecture Professor Emeritus Leslie Laskey, is a two day workshop and exhibition of projects developed by teams of art and architecture undergraduate sophomore students with the
assistance of Mehrdad and the sophomore faculty. The projects will be exhibited Sunday afternoon in Steinberg and all are invited to attend where $1,000 in awards and book prizes will be given.

**It's A Small World: but a big city**

Design practice is increasingly an international practice as the make-up of our student body and faculty illustrate. We bring the world to St. Louis through this diversity, through the museum and its exhibitions, and through our visiting faculty, lecturers, and guests. Additionally, we take the students to the world through the extensive international programs, directed by Professor Adrian Luchini offered by the school. These programs are developed in relationship to the specific degree curriculums and chosen specifically for the differences that the cities and culture bring to the study of design. The courses are taught, for the most part, by practicing designers and scholars from the host cities where the city itself acts as the “third teacher.” Students work as practitioners living in a new context wherein they are asked to propose how the city might evolve – through architecture, landscape architecture, and urban design and increasingly through these disciplinary interrelationships. This requires an active participation in the life of the city. It requires a compass, a pencil, good shoes, and an open imagination. It is not enough to be a tourist. As urban explorers, students must become (according to visiting faculty Oliver Schulze), the “blogger, charmer, detective, surveyor, and the nerd.”

Professor of Practice Eric Hoffman and Associate Dean Peter MacKeith join the regular faculty in Helsinki, Pentti Kareoja, and Matti Rautiola teaching design studio, Sirkka-Liisa Jetsonen teaching history, Julie Scheu teaching furniture design, and Kimmo Friman teaching Buildings Systems along with 23 students. Long time contributor to the program Juhani Pallasmaa will also be involved. The studio project will focus on the use of long span wood structure in the design of an institutional building sited in Helsinki.

This summer John Hoal, Chair of the Urban Design Program, and the urban design students will again hold their “degree project” studio in Shanghai, continuing work done over the last two years. In partnership with Tongji University’s Department of Architecture, 15 students and faculty from Tongji will be in attendance for the research portion of the studio, which is held in St. Louis immediately following Commencement. Students will develop urban design proposals informed by comparative research analysis for sites in Shanghai and Vancouver. Several spots will be open in the program for graduate architecture students.
14 undergraduate students will be studying in Florence this spring under the direction of faculty members Zeuler Lima and Stephen Leet. Art and design students will join the program next spring when an interdisciplinary art/design/architecture studio and commons course seminar will be offered as part of the new art and architecture curriculum.

The summer study program in Florence will be directed by Igor Marjanovic, Director of the Undergraduate Program, and will include two courses; Disegno: Encounters in Public Space, Rethinking Renaissance Visual Culture. The Summer Travel Drawing Program led by Zeuler Lima will travel to Portugal, Spain and France and will be preceded by a one-week Italian Language Workshop. Both programs are open to all undergraduate students.

LAAB
This spring Feb. 24-27 the Landscape Architecture program will host the Landscape Architecture Accrediting Board (LAAB) visiting team. Having been granted candidacy status last year this visit will be part of the process leading to the accreditation of the program. The team will conduct faculty and student interviews, review student work, meet with university administrators, and provide a preliminary public response before they leave. The program will be evaluated according to seven standards; 1. Program Mission and Objectives, 2. Program Autonomy, Governance & Administration, 3. Professional Curriculum, 4. Student Program Outcomes, 5. Faculty, 6. Outreach to the Institution, Communities, Alumni, and Practitioners, and 7. Facilities, Equipment, and Technology. The team’s report including their recommendation will be submitted to LAAB later in the semester where it will be reviewed and voted on by the board of directors.

As part of the program evaluation required by this process we have brought together two three person advisory groups who have agreed to give feedback and evaluation for the program over the next three years. The national group which met in early December of last year consists of Elizabeth Mossop professor of landscape architecture Louisiana State University, Kristina Hill professor of landscape architecture University of California Berkeley, and Ignacio Bunster Ossa with Wallace Roberts and Todd in Philadelphia. The local advisory board is comprised of Anne Lewis of Lewisites, Chip Crawford, landscape architect and Senior Principal at Forum Architects, Austin Tao, landscape architect and Principal with Austin Tao Associates, and Peter Wyse-Jackson, president of the Missouri Botanical Garden. The local group will meet January 24.
A successful visit will result in the program’s initial accreditation for a term of up to six years. A Self Evaluation Report (SER) has been prepared and submitted to LAAB and the Visiting Team in preparation for their review and will be available to students and faculty in the library. This process will be an important step in the development of the program, will allow the broader school to see the work of the faculty and the students, and celebrate the accomplishments of the first professional program of Landscape Architecture in the state of Missouri. Please welcome the visiting team to the school in February and I invite all to participate in the process. A detailed schedule will be forthcoming. Thanks to all the faculty and students who have helped prepare for the visit with special recognition to Chair Dorotheé Imbert who is leading this effort and to faculty member Justin Scherma for his dedicated work in writing the SER.

**Form Follows the Weather**

In an address to the university community in Graham Chapel in November, days after hurricane Sandy revealed New York City’s vulnerability to global climate change, educator, author, and environmentalist Bill McKibben pointed out that last July was the warmest month on record in the United States and the 4th hottest month globally. Missouri suffered the driest summer in history and predictions about this winter suggest that in order to stave off a continuing drought and bolster the already dangerously low Mississippi river we will need a minimum of 8’ of snow this winter. McKibben also talked passionately about his first writing job at the New Yorker and his sadness in seeing on the news after the storm hit the flooded New York subway entrances that he had once used daily as a young writer. McKibben wrote *End of Nature*, one of the first books for a general audience on climate change, nearly 25 years ago.

Ten years ago sustainability = LEED and like the global urbanization milestone reached in 2005 where more people live in cities than don’t, a recent article in Architect magazine cited statistics that suggest nearly 50% of new construction in the US is green. New York City has the nation’s second largest number of LEED certified buildings at 739, yet while 7 World Trade Center’s (LEED Gold) Energy Star score is 74, the Chrysler building scores 84 and the Empire State building 80. All three lost power during the week following hurricane Sandy and while lower Manhattan’s power was restored after a week the city’s public housing projects, more than 400 buildings with over 4,000 apartments, remained without heat, power, and hot water for more than two weeks. Architect Michael Sorkin who weathered the storm in his 16th floor lower Manhattan apartment writing in Architectural magazine points out, were you to remove the vulnerable areas of lower Manhattan you would see the original outline of the 17th century island.
March 23-27 the school will host an international workshop titled “Living With the Great Rivers: Climate Opportunities in the Midwest” organized by Derek Hoeferlin and John Hoal and sponsored by the Sam Fox School and the Royal Netherlands Embassy. Building on Hoeferlin’s Gutter to Gulf and Dutch Dialogues multi-year projects, the workshop will bring regional stakeholders and policy makers together with design and engineering professionals and students to outline issues and strategies for long-term climate change planning for the middle Mississippi riparian corridor. Last year’s historic floods have been replaced with a drought which has parts of the river 50 feet below last year’s level. The river, according to the American Waterways Operators, transports 60% of the nation’s grain, 22% of the oil and gas, and 20% of the coal. If the river is closed to barge traffic, which is likely, it is estimated that it would hold up $2.8B of the $180B of annual cargo and affect 8,000 jobs.

April 5-7 the university will host the 6th annual Clinton Global Initiative University (CGIU) which will be focused on climate change. President Clinton will be in residence for three days during which time he will give plenary remarks and participate in university-wide discussions and events. 1200 students from around the country will join students here for the discussions, which will also include a daylong service project on Sunday. The Sam Fox School will be leading a design build project as part of the project.

In a recent email from the National Architecture Accrediting Board (NAAB) the following quote appeared:

“It is evident that architectural education is facing a crisis . . . it’s clear that the way architecture is taught has not kept pace with the challenges of epochal or technological change. . . . [T]he groves of academe are seen as increasingly detached from critical realities. . . . What is urgently required is a new and more fully human paradigm for architectural education that genuinely and intimately engages with culture and society.”
-Catherine Slessor, Architectural Review (October 2012)

While we can always do more, I hereby extend an invitation to Catherine Slessor to visit the school this spring to provide evidence to the contrary.

Have a great semester!

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
Dorothée 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 / Undergraduate Core Coordinator
Zeuler Lima, Associate Professor
Peter MacKeith, Associate Professor / Associate Dean Sam Fox School
Igor Marjanovic, Associate Professor / Director Undergraduate Programs
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
Ángel Alonso, Ruth & Norman Moore Visiting Professor
Oliver Schulze, Visiting Professor

Andrew Colopy, Visiting Assistant Professor
Forrest Fulton, Visiting Assistant Professor
Ken Tracy, Visiting Assistant Professor
Jesse Vogler, 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
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
Lindsey Stouffer, Senior Lecturer
Robert Booth, Lecturer
Charles Brown, Lecturer
Jaymon Diaz, Lecturer
Jim Fetterman, Lecturer
Carolyn Gaidis, Lecturer
John Guenther, Lecturer
Esley Hamilton, Lecturer
Dennis Hyland, Lecturer
Rick Kacenski, Lecturer
Elisa Kim, Lecturer
Stephen Mueller, Lecturer
Davis Owen, Lecturer
Andrew Raimist, Lecturer
Hannah Roth, Lecturer
Justin Scherma, Lecturer
Jim Scott, Lecturer
Jonathan Stitelman, Lecturer
Lavender Tessmer, Lecturer
Andy VanMater, Lecturer
Eric Zencey, 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

Kimmo Friman, Adjunct Associate Professor
Sirkka-Liisa Jetsonen, Adjunct Associate Professor
Pentti Kareoja, Adjunct Associate Professor
Matti Rautiola, Adjunct Associate Professor
Julie Scheu, Adjunct Associate Professor
Philip Tidwell, Program Assistant and Lecturer
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.

Dean’s Letter
Architecture,
Washington University
in St. Louis
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.
AIR: FLIGHT of ICARUS

Program: Kite
Site: St. Louis

From the Merriam-Webster Dictionary of English Language:

**AIR:** is the name given to atmosphere used in breathing and photosynthesis. Dry air contains roughly (by volume) 78.09% nitrogen, 20.95% oxygen, 0.93% argon, 0.039% carbon dioxide, and small amounts of other gases. Air also contains a variable amount of water vapor, on average around 1%. While air content and atmospheric pressure vary at different layers, air suitable for the survival of terrestrial plants and terrestrial animals is currently only known to be found in Earth's troposphere and artificial atmospheres. The *atmosphere of Earth* is a layer of gases surrounding the planet Earth that is retained by Earth's gravity. The atmosphere protects life on Earth by absorbing ultraviolet solar radiation, warming the surface through heat retention (greenhouse effect), and reducing temperature extremes between day and night (the diurnal temperature variations).

**FLIGHT:** is the process by which an object moves, through an atmosphere (especially the air) or beyond it (as in the case of spaceflight), by generating aerodynamic lift, propulsive thrust, aerostatically using buoyancy, or by ballistic movement, without direct support from any surface.
Many things fly, from natural aviators such as birds, bats and insects to human inventions such as missiles, aircraft such as airplanes, helicopters and balloons, to rockets such as spacecraft.

The engineering aspects of flight are studied in aerospace engineering which is subdivided into aeronautics, the study of vehicles that travel through the air, and astronautics, the study of vehicles that travel through space, and in ballistics, the study of the flight of projectiles.

**KITE:** is a tethered aircraft. The necessary lift that makes the kite wing fly is generated when air flows over and under the kite’s wing, producing low pressure above the wing and high pressure below it. This deflection also generates horizontal drag along the direction of the wind. The resultant force vector from the lift and drag force components is opposed by the tension of the one or more lines or tethers.

**FLIGHT of ICARUS:**

The Freshmen Second Semester Design Studio presents itself as the construction and fabrication of a Flying Machine. Students acquire a basic understanding of kite physics and analytical drawing through the study of precedent kites. A process of hybridization serves as the impetus for each student’s project, wherein the performative aspects of form and material are investigated through various assembly techniques. Design of the flying machines is resolved not through the manipulation of a single surface or material, but through tectonic interactions and assembly systems which require multiple joints, surfaces, and materials.

This semester we will embrace both the analogue and digital forms of design techniques and to understand the physical aspects of development of Flying Machines. Each student will dedicate themselves to intensive research into physics, tectonics, material, precedent, production and representation of their design project in high standards. This semester also serve as time to create and develop formal understanding of myths and heroic acts of MAKING and DESIGNING in the contemporary world.

**List of Some of our HEROES**

Daedalus
Leonardo da Vinci
Thomas Jefferson
Albert Einstein
Buckminster Fuller
Archigram
Lebbeus Woods
Douglas Darden
TEMPERATURE: CLIMATIC TRANSFORMATIONS

Program: Vertical Urban Greenhouse
Site: Soulard, St. Louis

From the Merriam-Webster Dictionary of English Language:

**TEMPERATURE:** is a physical property of matter that quantitatively expresses the common notions of hot and cold. Objects of low temperature are cold, while various degrees of higher temperatures are referred to as warm or hot.

**CLIMATIC:** encompasses the statistics of temperature, humidity, atmospheric pressure, wind, precipitation, atmospheric particle count and other meteorological elemental measurements in a given region over long periods. Climate can be contrasted to weather, which is the present condition of these elements and their variations over shorter periods.

**TRANSFORMATION:** 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

**GREENHOUSE:** is a structural building with different types of covering materials, such as a glass or plastic roof and frequently glass or plastic walls; it heats up because incoming visible solar
radiation (for which the glass is transparent) from the sun is absorbed by plants, soil, and other things inside the building. Air warmed by the heat from hot interior surfaces is retained in the building by the roof and wall. In addition, the warmed structures and plants inside the greenhouse re-radiate some of their thermal energy in the infrared spectrum, to which glass is partly opaque, so some of this energy is also trapped inside the structure.

ATMOSPHERIC: ECOLOGICAL ORGANIZATION
The 4th semester core studio is designed to develop a critical and innovative understanding of architectural design processes. Projects are meant to explore and investigate the ecological understanding of form and effect of atmosphere within a space. Design process is researched through analogue and digital modeling and prototyping techniques as a tool for understanding material and spatial tectonics.

The entropic and nature of thermodynamic flows will be the focus of the studio. The atmospheric conditions will be researched and its performance is observed as the vehicle for architectural interventions. The investigation of environmental strategies will transform and define the programmatic process.

The atmospheric phenomena will be embraced as the tool for designing through drawing techniques and modeling processes. The students are expected to develop a research based architectural intervention that interfaces with contemporary issues of urban culture and current issues of ecology.

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 computer 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.
**Course Description**

The last century saw the explosive growth of cities. Infrastructure was often stretched, even overwhelmed, and architecture became increasingly isolated from the urban flux, delivering huge buildings in the city centers and vast developments in their suburbs. With the modernization of much of the world just catching up, architects will have the opportunity to participate in many other ways. One of the most critical will be the insertion of modest yet surprising buildings into the existing city fabric, urban components that compliment yet challenge the evolution of existing cities. This is the realm of incremental architecture.

The intent of this studio is to build the city by designing small parts of it: single mixed-use urban building complexes.

With this in mind, each project will be conceptually developed and critically viewed from three distinct perspectives. First, each project will be understood as a thing in itself: a coherent synthesis of purpose-driven and experientially profound decisions. Second, each project will be developed as an assembly of component parts: each element of the building fabric clearly articulated in its own right, yet intelligently and creatively integrated into the whole. And finally, and perhaps most significantly, each project will be understood as a component part of a larger construct - the city (or at least a part of it). It is this latter aspect that will drive much of the studio discussion.

In order to exercise these perspectives, we will place our project in areas of the city that are in need of our attention and worthy of our affection. Our goal is not so much to reinvent these areas or totally redesign them, but rather to enhance and invigorate them. We will pull forth from existing conditions frameworks of formal and experiential figuration that can guide the development of new interventions. Our intentions will be incremental.

Some additional topics will also be explored. One will be densification (that is, increasing density of activity and density of useful and meaningful place). In this way we will address issues of social amenity, convenience, communality and sustainability. Furthermore, as our second project will include several independent programs, we will emphasize the myriad gradations of proprietary layering - from very private to fully public. This charges the designer with the task of creating “a system of meaningful spaces” (Norberg-Schultz), thus defining thresholds from one kind of place to another, both within the project and with its urban surroundings. Additionally, we will bring our focus...
down to the scale of the building fabric, to the level of tectonic development. Each project will be developed as an assembly of parts, and the key parts – structure, enclosure, fenestration, etc. – will be articulated as clearly designed components.

**Project Descriptions**
We will design urban street buildings. The project programs will be modified in response to site evaluation and opportunity - what is needed or valuable, how much, how big, etc., and with concern for public amenity as well.

We will work on two major projects. Several short exercises will be interspersed to explore certain relevant topics. Each project will address an archetypal urban site condition, and each will explore programs which contribute to the quality of life in the city. The first will focus on public use, service and amenity – a single use building. The intent is to focus our attention on internal organization and experiential quality on the one hand, and to the relationship between the external form of the building and its milieu on the other. The second project will contain complex, even unrelated, programmatic components: a multi-use urban street building. It will provide a mix of some or all of the following: places for private life (home), work (office), commercial activity (retail) and cultural/entertainment events. This mix is part of the densification objective mentioned above, as is determining size (area/volume/mass).

**Course Goals**
We will be working on sites in parts of the city that need invigoration, enhancement and evolution. Our programs will be developed to maximize life, vitality, amenity, and communality. They will create density and fullness, bringing life to the street and the common domain of the city.

Accordingly the goals of the course are to explore the relationship between the three scales of architectural responsibility: building as a thing; building as a synthesis of parts; and building as a component of the city. Developing formal frameworks that connect and articulate these levels of conceptualization and realization will be a major part of your studio effort. Exploring methods of representation that effectively model the issues, opportunities and refinement of the projects is expected.

**Schedule**
- Exercise 1: Façade Design: 1 week
- Project 1: Small public use building: 4 weeks
- Exercise 2: Tectonic/material study: 1 week
- Project 2: Multi-use building: 8 weeks
INFRASCAPES II: A Reconsideration

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 the adolescent 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”.

II. Loose Space: between indeterminacy and appropriation

Spaces that once had assigned functions such as abandoned riverfronts 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 such as highways and rail trestles 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

The wild, trackless river experienced and described by Twain in his steamboat days quickly became a working river, a vast industrial highway brimming with barge tows, urban ports and industry. While much industry has now disappeared large volumes of traffic continue to ply this commercial waterway, carrying bulk cargo up and down river.
A series of levees and locks and dams have been built in the upper Mississippi to maintain a consistent navigation channel. 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 ironically 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 historically industrial, brown field site is a vacant elongated patch of riverfront bounded by the maelstrom of infrastructure separating it from the Arch grounds immediately to the north, the elevated train trestle along the re-emerging neighborhood to the west, the MacArthur Bridge to the south and the river beyond the flood wall to the east.

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. 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 as a threshold between the arch grounds, the city and Chouteau's Landing. This includes experimentation with ways of traversing these infrastructural obstacles through new trajectories and forms of occupation. The future greenway loop connections along the riverfront and across the McKinley, Eads and MacArthur bridges to Illinois will be part of the larger urban strategy.

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.
PART 1: “CORNERED & CUT in HALF”
½ semester - Jan 14 - March 8

“From little signs, we conjecture great systems, and we end by being ourselves deceived by illusions.”
- LUCRETIUS The Nature of Things c. 50 BC

“Accurate perspective drawing has no merit whatsoever, if for no other reason than anybody [any software] can do it. There is absolutely no necessity for a single viewpoint. For some time now, though not that long, we have been able to do without.”
- PAUL KLEE, The Bauhaus, Weimar, Nov. 28, 1921

PROJECTS
Two projects [two exhibition designs both sited in the Kemper Art Museum west gallery]

EXHIBIT 1 “CORNERED” wall/floor/wall : wall/ceiling/wall

“No other discipline has CORNERS - an exterior CORNER and an interior CORNER. . . The CORNER is the only autonomous architectural feature. Paintings have surfaces, buildings have rooms, but there are no CORNERS in painting. There are no necessary CORNERS in sculpture. I think about CORNERS, I teach CORNERS, and all of the things that I am interested in have CORNERS.”
- PETER EISENMAN 2011

“The only way to hold a weight within the confines of a given space is by defining the shape of the drawing in direct relation to the floor, wall, CORNER, or ceiling of the space.”
- RICHARD SERRA, “Notes on Drawing” 1988
“Every CORNER in a house, every angle in a room, every inch of secluded space in which we like to hide, or withdraw into ourselves, is a symbol of solitude for the imagination . . . the CORNER is a haven that ensures us of one of the things we prize most highly – immobility . . . the CORNER is a sort of half-box, part walls, part door.”

-GASTON BACHELARD, The Poetics of Space 1958

EXHIBIT 2 “CUT in HALF” the section
GIN: Well, let’s face the facts. Y’all are a couple of half-bucket small-timers. You, because of your physical attributes, found a niche, and I respect that. But you also been caught... by me. So this is how it’s gonna be. I don’t want to take over. I don’t even want to change your scam. Whatever you guys do, it works. All I want is a taste. When the deed is done, we part ways. I’ll buy a little ranch in Havasu, and you all take your little medicine show back on the road.
MARCUS: How much?
GIN: Half.
WILLIE: No f*****g way...
MARCUS: Just back off, Will, I got this. I got this! Okay, 30%. That’s three of us. 30%, that’s fair.
GIN: Half.
MARCUS: I meant 33%.
GIN: I meant half.
MARCUS: And 1/3.
GIN: Half.
MARCUS: 35%.
GIN: Half.
MARCUS: 40%.
GIN: Half.
MARCUS: 42%?
GIN: Half.
Marcus: Um... 45%.
GIN: [Thinks for a minute] Half.
MARCUS: 48%?
GIN: [In British accent] Half.
MARCUS: 49%?
GIN: Half.
WILLIE: Well, what’s one point.
GIN: We split the dough right down the middle. Any merchandise you take, I get to look at and cherry pick.
MARCUS: No. Money is one thing but you ain’t getting the sh...
GIN: This ain’t no Chinese menu, j*****f! I tell YOU how it’s gonna be. This is pricks fix! [exits]
WILLIE: Pricks fix?
MARCUS: Ah, he’s a f*****g moron.
WILLIE: Oh really? Is that how you got the upper hand?
**Premise**
This part of the studio will look at design and exhibition traditions and institutions from a complementary perspective offered in the first part of the semester.

It will address the development of a concrete proposal for a couple of Catalan and Malian clients living in Barcelona, whose dream is to create a center for the study, preservation, and development of design integrated with the everyday life of West African communities.

**Goals**
The clients, a museum curator at the Joan Miró Museum and the owner of Farafina (an African design store in Barcelona), have purchased a lot on the bank of the Niger River in Bamako, capital of Mali and intend to use it to create such a center. They would like this design center to allow for the development of regional and local programs associating documentation and professional training in other locations of Mali.

The basic idea for a West-African Design Research Center should start from the combination of a small and active library/museum associated with a workshop/laboratory. Ultimately, the creation of such center aspires to discuss industrialization alternatives that could emerge out of local design, craftsmanship, and knowledge.

As such, this part of the studio aims to discuss the different roles designers can play in contemporary culture and how design, craftsmanship, and manufacturing are tied to different kinds of social and economic relations.

**Procedures**
This part of the studio should work as a pilot project integrating ideas for institutional development and architectural design alternatives that are sensible, cost-effective, and creative, and that foster solutions that emerge out of specific lived situations.

Articulating clear questions should be as important as developing traditional design responses.
In order to accomplish those goals, the study for a West-African Design Research Center is organized in three complementary exercises (both in teams and individually):

1. Researching: investigate different spheres of Malian and regional everyday culture that provide insight into the development of documentation, exhibition, and pedagogical (training and experimentation) programs for a design center;
2. Programming: investigate alternatives for the development of institutional as well as space-use program to be materialized in the design exercise;
3. Designing: articulate conceptual, research, and programmatic aspects with existing physical, geographic, and resource availability and constraints provided by the location and site.

Dean’s Letter
Architecture,
Washington University in St. Louis
ARCH 312/412  ARCHITECTURAL DESIGN II/IV
Kees Lokman, Assistant Professor

CELEBRATING CONTINGENCY

Course Description
Most American cities have been founded on principles of physical growth and permanence. However, for St. Louis and other cities struggling to overcome a dwindling tax base, reduced commercial activity, vacancy, high unemployment and crime, these are no longer realistic goals. New visions and alternative land use strategies are desperately needed.

In this studio, students will actively engage the fields of landscape architecture and urbanism as strategic practices that have the capacity to negotiate the needs and demands of different agents, users and ideologies in search of sustainable futures for urban areas facing a lack of resources. Following a series of exercises of varying scales and complexities, course members are asked to develop dynamic and responsive frameworks for St. Louis’ Delmar Boulevard Corridor. Rather than one singular physical condition, the corridor encompasses a spectrum of socio-economic and spatial conditions that reveal the complexity of contemporary metropolitan landscapes.

The studio approaches the corridor as a laboratory for testing new forms of landscape-based urbanisms. From resource optimization to ecological infrastructures to new forms of social interaction, over the course of the semester, students are challenged to develop multi-scalar design approaches for short, medium and long-term implementation. Cultivation, make do, exchange, continuous re-programming and phasing become key concepts in search of spatial, social and environmental integration. Exploring methods of representation that effectively model temporary, intermitted and future uses become central to all projects. In this way, the studio moves away from traditional notions of master planning in favor of strategies and interventions based on incremental change.

Schedule
Mappings | Urban Typologies (2 weeks)
Strategies | Dynamic Urban Frameworks (5 weeks)
Prototypes | Micro Interventions (4 weeks)
Phasing | Reassembling Ecologies (3 weeks)
Objectives
This studio will provide the theoretical context, vocabulary, foundational research and design methods to familiarize students to the fields of landscape architecture and urban design. It will equip any architecture student with fundamental skills to develop design strategies for contemporary urban landscapes. The course also fulfills the required studio option for undergraduates pursuing either the Minor in Urban Design or the Minor in Landscape Architecture.

Evaluation
Students will be evaluated based on their commitment and abilities as demonstrated in their work progress during desk-crits, pin-ups and reviews. Project evaluation throughout the term places significant emphasis on productivity, legibility, originality, depth and synthesis. In part, the success of the studio will depend on collaboration and cooperation between group members. The final grade will represent the balance of overall growth and development as well as completion of all assignments, involvement in studio discussions, readings, workshops and the quality of work produced in studio.

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

**ARCH 318  ARCHITECTURAL DESIGN II (M.ARCH 3)**
Christine Yogiaman, Assistant Professor, Coordinator
Chandler Ahrens, Assistant Professor
Catalina Freixas, Senior Lecturer
Pablo Moyano, Senior Lecturer

**Studio Description:**
Washington University in St. Louis has embarked on an incredibly ambitious plan in response to the pressing need for action to insure the survival of our planet. The International Center for Advanced Renewable Energy Research (ICARES) (http://i-cares.wustl.edu) was created by Chancellor Mark Wrighton in June 2007 to foster research on energy, environment, and sustainability that cannot be done by single investigators alone. I-CARES nurtures collaborations within Washington University and with regional and international partners in order to contribute to rapid progress in addressing the world’s energy crisis.

The goals are to:
- Foster research on the development of renewable fuels and alternative energy sources
- Develop innovative technologies for the mitigation of greenhouse gases with an emphasis on clean coal utilization
- Explore transformational ideas, systems and practices related to energy supply and demand, sustainability, and environmental impact.

Through this program, five outstanding professors in five fields of study will be brought together in an interdisciplinary laboratory to confront the challenges that face us in energy and sustainability on a global scale. These fields are comprised of: Architecture, Energy Engineering, Environmental Engineering, Chemical Engineering, and Arts and Sciences. The appointments will be joint appointments with the Sam Fox School of Design and Visual Arts, the School of Arts and Sciences and the Departments of Energy, Environmental, and Chemical Engineering. The list of positions searched is as follows:

- One professor will be appointed to the School of Architecture:
  1. Sustainable Development and Urban Design and Sustainable Architectural Design

- Two professors will be appointed to the School of Arts and Sciences:
  1. Ecosystems and Earth Systems Science
  2. Environmental and Public Policy
Two professors will be appointed to the Engineering School from the following three fields:
1. Metabolic Engineering, Bioprocessing
2. Global Climate and Aerosols, Atmospheric Modeling, Climate Policy

For the spring semester, we will be looking at this program in order to provide a facility which will meet their needs. For pedagogical purposes, we will assume that Washington University is interested in creating joint facilities with two other schools. This will enable us to look at the impact of climate upon the organization of both program and site. The studio merges ideas of geometry, program, and climate into the design of this research facility. To understand these relationships, the project will be constructed out of a mitigated duality that mines the relationship between geometric order and programmatic identity. The following dual concepts are suggested as, but not limited to, a place to begin:

inside/outside, absorption/transmission, open/closed, density/porosity, light/dark, compressed-expanded, internal/external

In order to understand the world in which we exist, Western culture has used this technique of dualistic thinking for much of its history. Unfortunately these dualities also tended to align themselves with other dualities:

right/wrong, good/bad, male/female, straight/gay, west/east, white/black

Accounting for the difficulties inherent to this categorization, the contemporary approach to this either/or way of thinking has been to understand everything in much finer shades of grey. Our pursuit of this mitigated duality pursues and expands this line of thought.
Graduate semesters abroad are offered in the summer in Barcelona, Spain, and Shanghai, China, 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.
Conditions

(Comprehensive Studio)

The main purpose of the studio directed by Ángel Alonso is learning how to develop the creative potential of conditions in Architecture.

Working with imposed conditions allows a compromise with reality, which, far from paralyzing creativity, stimulates it, making evolve the idea of the architect who invents shapes into an architect who discovers shapes.

The first condition of our program will be to work on only ONE concept ever; the concept of SHAPE is proposed for the first part of the studio. For the second part, the concept will be MATTER.

The second condition will be to operate on each concept with a SINGLE REFERENCE. For the first part, the reference will be NATURE. The PROCESS will be the reference for the second part.

The third condition will be working only with the HARD thing, avoiding the virtual. In the first part the real thing will be models. The second will be technical, measurable drawings with black lines only.

ABOUT CONCEPTS: SHAPE & MATTER

We will refer to the SHAPE as a sensitive translation of the environment, using extreme environmental conditions as an opportunity to develop radical solutions that express which is the way the object is related to the landscape. This shape will be derived from a deep knowledge of the particular environmental problems, as a boat is not the same if you sail a swamp or a restless Ocean. This shape will be structurally un-scalar, no measures, no feature will be taken into account beyond the solicitations of each climate and each place: shade, protection from rain, temperature and water management, energy, comfort etc. will become functional and sensitive ideas at the same time. This shape will manifest both figurative and abstract relationship with their environment.
SHAPE Conditions: Banned are formal metaphor and homothetics.
We will find in MATTER an opportunity to make evolve the evocations of the shape toward a livable space; when modifying the scale of our references to suit the human being it builds a new structural relationship, which we’ll comply without modifying the original concept. Also, the matter of men’s constructions is not the same as that of the nature. The processes are quite different. We will find in the construction problems enough formal inspiration to design just about materials and processes. The objective is to design even the smallest details, as far as students can reach.

MATTER Conditions: use of a single material all through the project, but as many processes as possible.
A detailed functional program will be added during the first part. This part, the SHAPE, deals with half the time of the workshop: from the beginning to spring break. The second topic, MATTER, will be developed during the rest of the course except the last week, which will be spent planning the final presentation. The final result will be displayed in any kind of format as long as it comprises just physical models and technical drawings.

FINAL Conditions: renders in the final presentation are not allowed.
**ARCH 500/600 ARCHITECTURAL DESIGN V-VI**
Andrew Colopy, Assistant Professor

**STUDIO CONFLUENCE**

*(Comprehensive Studio)*

*Confluence: A flowing together of two or more rivers; The coming together of people or things.*

Studio Confluence will design, fabricate and build an avian observatory at the Riverlands Bird Sanctuary in West Alton, Missouri, in collaboration with the Audubon Society and Army Corps of Engineers. Riverlands provides 3,700 acres of protected prairie marsh and forest at a critical juncture along the Mississippi Migratory Flyway. Home or stopover to more than 300 species of songbirds and waterfowl, visitors convene from around the globe to experience this unique migratory ecosystem stretching from Patagonia to the Arctic Circle. The surrounding region is also home to a rich local history of agrarian and industrial activities along the rivers. This cultural and environmental interaction presents a unique opportunity for education, recreation, outreach, and conservation; goals the observatory will help to make a reality for the Audubon Center at Riverlands. It is in this spirit that students will research local, regional and global ecologies; documenting relevant environmental, social, technological and economic systems. The intent will be to expand the conceptual and effectual territory of the site through the reconstitution of space as an ecological medium. Students will engage that medium through the development of computational strategies of analysis, design and fabrication, and will be challenged to leverage the distinct potentials of digital practice to define a broader ecological agenda from the realization of a unique architectural artifact.

*Studio Confluence is funded by the Sam Fox School, the Audubon Society of Missouri, the US Army Corps of Engineers and a Grant from the Gephardt Institute for Public Service in support of a community based approach to teaching and learning.*
ARCH 500/600  ARCHITECTURAL DESIGN V-VI
Jesse Vogler, Visiting Assistant Professor

Charting the American Bottom

(Landscape Architecture Studio)

They who control the levees, control the territory—or so suggest the range of preparatory and protective operations of the hydraulic societies of the Middle Mississippi region. From the revetments of the Corps of Engineers to the causeways of Cahokia, the region extending from river mile 117 to 202 known as The American Bottom has seen a succession of ways-of-being with the consistent fluctuations in the rivers level and course. Inclusive of the Missouri and Mississippi river confluence, the pre-contact Mississippian mound complexes, the industrial flats of East St. Louis, and extending south through alluvial agricultural land to the one-time capitol of Illinois, Kaskasia, the American Bottom has been a testing ground for diverse settlement types and alluvial technologies that continue to the present.

In this studio, The American Bottom will serve as a geographical frame to investigate questions of the design, management, and preservation of landscape at a range of spatial and temporal scales. We will begin the semester by visiting numerous regional archives and project sites in order to map the architectural, administrative, archeological, industrial, ecological, urban, and agricultural systems of the American Bottom. Through this initial fieldwork, we will develop a taxonomy of landscape types and river technologies that will culminate in an exhibition mounted in conjunction with the Center for Land Use Interpretation.

We will then consider the future of this region through a series of landscape scenarios that propose programmatic, administrative, and formal approaches to current shifts in climate and related flood/drought patterns. Students will develop a clear position for negotiating the diverse political and ecological pressures of the region as they focus in on a set ofuvial prototypes organized around a series of character tropes—the barge captain, the hunter, the naturalist, the farmer, the insurance salesman, etc. Through finer-grained design proposals, both hard and soft, students will address the various landscape scenarios from a planned as well as an opportunistic standpoint. Throughout, research and design will be extensively supplemented by a bibliography from landscape/architectural theory, art, literature, history, and science.
Of Donks and Dyads: the Quadrangle Experiment

(Comprehensive Studio)

A donked 1973 Chevrolet Caprice; Aristotle, who originated the scientific method.

This options studio joins the three themes of sustainability, building reuse and housing. Students will address the historical and theoretical underpinnings of these themes, and their practical applications, in the design of student housing in the Parkview Gardens neighborhood, north of the Danforth Campus. The historical and theoretical work will result in a book. The practical work will result in design-development-level drawings for two university-owned buildings slated to undergo “deep energy retrofits.” The university is seeking to have these drawings developed into construction documents over the summer and leading to construction beginning next fall.

This studio expands on research begun during the fall 2012 semester, and coincides with the second year of the university’s seven-year plan to renovate 850 housing units. This research project, entitled Quadrangle: A Green Rehab Experiment, was developed by me, Christof Jantzen and Phil Valko (Director of the university’s Office of Sustainability) as an opportunity for building-scale research related to the topic of energy. This semester students and faculty from the School of Engineering and Applied Science, the Olin School of Business, the School of Arts & Sciences and the landscape department of the Sam Fox School will be conducting their own research and will interact with students in the studio.
The title Of Donks and Dyads underscores the studio’s desire to stimulate provocative design and research. Donks are standard American sedans customized to give them a new urban identity, one that is simultaneously old and new, familiar and unexpected. Dyads refer to the experimental structure which compares results between control and experimental cases in order to quantify improvements in performance. Our design approach to existing buildings will combine the inventiveness of donking with the rigor of the scientific method.

The studio will be held in 702 Westgate, a former six-family apartment building converted into a studio space, where we will conduct building-scaled experiments. During the semester, students will be encouraged to work largely with BIM software as a design tool. There will be an optional studio trip during spring break to the Netherlands where we will interact with faculty from the Delft University of Technology.

Dean’s Letter
Architecture, Washington University in St. Louis
MANUFACTURED LANDSCAPES: AUGMENTED ARCHITECTURES

Frederick Church, Sierra Nevada de Santa Marta (1883)
Edward Burtynsky, Bangladesh Shipbreaking (ca 2005)
Edward Burtynsky, Manufacturing #10A, Cankun Factory, Xiamen City (ca 2005)

Design for emergent urbanisms

This studio will explore augmented architectures – innovative, multi-scalar architectural forms and practices – that address today’s context of emergent, radically transforming urban landscapes which are the products of global industrial processes. These urban conditions exist around the world yet often defy categorization and exist peripherally in studies of urban form. (Examples of these landscapes include massive manufacturing warehouse campuses or logistical distribution centers; data centers; erased environments which paradoxically ‘enable growth’ elsewhere or on site; environmentally degraded landscapes resulting from natural resource extractions; and the informal settlements that emerge spontaneously on the margins of mainstream urban policy.) While these sites may be considered predictable outcomes of globalization’s economic pressures and competition, they can also remain places of extreme environmental and social degradation, demanding design’s attention. These are sites where economic operating systems and discourses of efficiency determine form, over concerns of livability, aesthetics and public interest. This studio will pursue alternative architectures that complicate the idea of ‘architecture as object’ by networking insights and practices from across the allied design fields, to effectively engage the complex dynamics and urban realities of these demanding sites.

The studio will conduct extensive research and analysis across a range of scales on 3 sites where contemporary industrial practices are transforming the landscape in radical ways. Students will be involved in the selection of their site (as well as the specific building program development) after an introduction, some readings and peer discussions. Three global sites (including one in St. Louis) will be narrowed from a larger list, as agreed and
discussed collaboratively. Working on more than one site and on multiple processes of urbanization will allow for comparative learning across the studio.

Goals
Students will be guided through drawing, mapping and design assignments that decipher the complex processes shaping these environments, before they test architecture’s possibilities for critical intervention on the site. The goal of this studio is to equip architecture students with the analytical tactics, the critical awareness and the trans-disciplinary design approach necessary to reposition themselves as effective agents in these challenging (but often ignored) contexts. Another underlying goal of the studio is to challenge the idea of ‘architecture as object,’ re-positioning it within a more productive territory overlapping architecture, landscape and urbanism. To do this, the course will provide historical contexts, vocabulary, and foundational trans-scalar design thinking methods necessary for critically locating and engaging architecture projects within broader contexts.

Evaluation
Students will be evaluated based on their commitment and abilities as demonstrated in their work progress at daily desk crits, pin-ups and reviews. Particularly, students will be assessed according to: overall growth and development as seen through process, effort, productivity, rigor and engagement of the studio challenges; responsiveness to criticism, understanding and the development of an ability to self-critique; the overall design, craft, work quality in models and representation; participation in reading/lecture discussions and studio; attendance.
ARCH 500/600  ARCHITECTURAL DESIGN V-VI
Derek Hoeferlin, Assistant Professor

Misi-Ziibi Aberrations...Too Much, Too Little, Too Polluted

(Comprehensive Studio)

“...Navy SEALS are trained to move like water...”
- Kathryn Bigelow, director of “Zero Dark Thirty”

(top: US Army Corps of Engineers “Fisk” map; bottom row left to right: Chain of Rocks and water intake tower; Jefferson National Expansion Memorial; Jefferson Barracks National Cemetery; low Mississippi River, Jan. 2013)

Misi-zibi: the Ojibwe or Algonquin name for the Mississippi, meaning “Great River”

Aberration: in particular, climate aberrations – the prolonged multi-year extremes of weather

The title of Augusta Goldin’s 1983 book “Water: Too Much, Too Little, Too Polluted?” foreshadowed the current aberrations of the Mississippi River, its tributaries and its watershed. The 2011 Mississippi and Missouri river floods, followed by the 2012 Midwest drought, demonstrate that increased climate variability and weather extremes across the St. Louis region – within compressed timeframes – are a fact. Such diverse weather events have direct impact on natural resources, economies and communities. As architects, we have a responsibility to engage these complex circumstances, not just with a better understanding, but also with innovative design alternates to current practices of dredging, dynamiting and leveeing. Architects can bring a unique spatial perspective to this important multi-disciplinary debate, one that normally does not consider the architect’s voice.

This comprehensive studio will conceptualize a new integrated regional eco-industry along St. Louis’ rivers. Students will design “adaptive architectural aberrations” that spatiotemporally harness the Mississippi and Missouri Rivers’ current realities of “too much, too little, too polluted” waters.
We will consider these three extremes as ecological, economic and cultural resources, not as unintended, antagonistic and dangerous crises. We will be proactive, not reactive. We are optimists, not pessimists. We will live with – not resist – the Great Rivers.

Students will work both in groups and individually throughout the semester; will simultaneously oscillate between citizen-engaged international collaboration and introspective radical speculation; will engage multiple disciplines; and, will operate across multiple scales – comprehensively ranging from the watershed, to the region, to the site, to the building, to the detail.

Multiple fluvial zones of varied use types along the Mississippi and Missouri Rivers in the St. Louis region will be analyzed by groups of students. This analytical research will form the base information for an exciting workshop to be held at Wash. U. from March 22-25, 2013. “MISI-ZIIBI: Living with the Great Rivers” will be a multi-disciplinary workshop investigating climate adaptation design strategies along the Mississippi and Missouri rivers. The Royal Netherlands Embassy of Washington D.C. will co-sponsor the workshop, bringing experts from The Netherlands’ current “Room for the River” program – a government design plan intended to address climate change, flood protection, drought tolerance, integrated land use and environmental conditions along The Netherlands’ rivers. This workshop builds upon Hoeferlin’s past and current collaborations with the Dutch on integrated water management strategies for the New Orleans region.

Concurrent with the group work – and beginning three weeks into the semester – each student will develop her/his programmatic “adaptive architectural aberration” in relation to the new eco-industry. Each student will select an appropriate site within her/his analysis zone to harness the resources. In addition to formulating a convincing architectural response accommodating the new eco-industry, emphasis will be prioritized for designing a building that spatially, tectonically, materially and poetically re-connects users to the rivers’ exciting extremes.

Throughout the course of the semester, students will conduct rigorous fieldwork, engage research tools such as GIS, work with research assistants for the March workshop, and meet with multiple disciplines including hydrologists, ecologists, geologists, landscape architects, economists, and engineers, including the US Army Corps of Engineers, to develop comprehensive architectural designs. Of course, students will be active participants in the March workshop and get to hang out with some of Hoeferlin’s cool Dutch friends.

“...I think the future of architecture is going to be more and more dealing with these more complex systems, instead of just doing a building.” — Jeanne Gang, architect, 2011
Place in architecture is often mentioned in passing, and sometimes in earnest—that buildings should be of their place or of their culture. The challenge becomes one of engaging and extending the possibilities of architecture in a way that is, or becomes, meaningful in those places for those people.

This studio will investigate the dynamic of place and attempt to expose the complexity of this subject so you are able to use it effectively to successfully instigate the design of meaningful places.

We may at first tend to shy away from this subject as some architecture which purports to engage place, easily and often, devolves to the sentimental scenography of received patterns. But it is possible to not only work with a received or a contemporary interpretation of a place, but to propose something new that, over time, has the capacity to absorb the action and culture of a place and thus project a new understanding of that place. To do this we will focus on a place, a region, that perhaps remains a mystery to most of you. The middle of America, the Midwest, which extends from Michigan to Kansas, North Dakota to Ohio. F. Scott Fitzgerald called the Midwest “the dark fields of the republic.” And it is from here that B1 bombers can strike any place on earth and return as if they never left. It feigns normality. It is anything but.

A Theater and its extensions that support the needs of an educational institution's drama programs and also serve to help the institution interact with its larger community will be the basis of the semester’s project. The program includes a public foyer, 350 seat main stage theater, 150 seat studio theater, 60 seat choral recital/rehearsal room, classrooms, and other support spaces.

In a theater there are four different scenes by which you might to consider a response to place, each with its own timeframe and potential significance.

1. The stage and the stage set design.
2. The space for the audience can respond in some way to the place of the stage and the stage set. Since the stage sets vary, the hall itself might respond to that variability.

3. The prefunction/foyer space is transitory, in between the larger community and the performance hall.

4. The relationship of the entire project place to its community.

**Site and Social Program** The studio is designed to prefigure some of the research and initiation with which you will be more thoroughly involved in future semesters in Design Thinking and Degree Project. While we will work from a baseline set of social programs and specific sites, you will have the latitude to propose an alternative social structure and/or an alternative site situation in order to intensify the design rhetoric of your project or to secure a set of conditions worthy of exploration in the development of your project. During the studio field trip we will visit the baseline sites and along the way possibly uncover alternatives.

The baseline social structure is a proposed relationship between an educational institution, high school or small college, and its community. One baseline site is in downtown Owatonna hosting the nearby high school’s drama program; another is in downtown Grinnell hosting the adjacent Grinnell College’s drama program.

**The Avenue of the Saints** is the name of the road that runs between Saint Paul, Minnesota and Saint Louis. Even though the Mississippi River flows directly from one to the other, there is no interstate highway directly connecting these two cities across Missouri, Iowa, and Minnesota. Each county in each of these Midwestern states has a county seat, and the main roads were built to directly connect these small communities. None of these roads aspire to the longer perspectives and distant connections of our national highways. The Avenue of the Saints is actually not a single road at all. It is a chain of sections of roads with local allegiances, rooted in an older economy and culture, that forges through areas of the country that would otherwise not be exposed to most of us.

The studio is planning a field trip along this highway to Minneapolis/St. Paul, and a number of smaller cities in Minnesota and Iowa, and detouring to Chicago. We will visit Louis Sullivan’s Auditorium and the Second City Theater in Chicago, Jean Nouvel’s Guthrie Theater and Herzog & deMeuron’s and Edward L Barnes’s Walker Art Center in Minneapolis, Sullivan’s National Farmer’s Bank and Gehry’s Winton Guest House in Owatonna, Minnesota, Sullivan’s Merchants National Bank and César Pelli’s Grinnell College Roberts Theater in Grinnell, Iowa, and Herbert Lewis Kruse Blunk’s Kimmel Theater at Cornell College in Mount Vernon, Iowa.
ARCh 500/600 ARCHITECTURAL DESIGN V-VI
Don Koster, Senior Lecturer

INTELLIGENT TRANSFORMATION
(Comprehensive Studio)

“Working with an existing building means coming to terms with it.” – Phillipe Robert

“Merely copying the past belittles its integrity” – Richard Rogers

Studio Description
The goal of this studio is to embrace sustainable design as an interface between history and contemporary culture, architecture, urbanism and place making. To successfully create meaningful and lasting places, we must have an intimate knowledge of the site and its context. As architects, we must hone our skills at reading, unearthing, framing, and making meaningful places for our clients, communities and society. While mankind has reused buildings throughout history it is within the last fifty years that the architectural community has fully embraced the power, utility and value in our existing structures. Underutilized and/or vacant buildings are common in the post-industrial landscapes of North America and represent enormous resource expenditures and embodied energy. Therefore, the recycling of these buildings in most cases is prudent for the stewardship of our planet and a sustainable future. While arguments over preservation remain, it has been demonstrated numerous times that conversion and not merely preservation alone can have a transformational effect on the sustainability and vitality of our cities. The roots of this can be traced to the Italian master architect Carlo Scarpa, a pioneer and renowned practitioner of transformations who argued that buildings must change as society changes. In recent years a range of innovative contemporary practices have engaged directly with historical and post-industrial buildings to reinvent and challenge the stasis of preservation. It is the premise of this studio that the richness of reuse derives its power from the dialogue with history, between old and new: architecture in this case is simultaneously an act of harmony and resistance.

The studio will focus on the adaptive reuse of the 500,000sf former Magic Chef manufacturing and warehousing complex. The facility was originally constructed in 1910 by the American Stove Company, later Magic Chef Inc., and added to numerous times over the next several decades to meet the growing demand
for its gas-fired cooking appliances. The site is located in the Hill Neighborhood of St. Louis City. Recognized as one of the most stable communities in the City of St. Louis, the Hill was settled by Italian immigrants in the late 1800s and remains the center of Italian-American heritage in St. Louis.

Studio participants will meet with community stakeholders and the building owner over the course of the semester to help inform strategies for redevelopment with the goal of creating a positive dialogue about the future of this vacant and deteriorating site. Students will be asked to do forensic research on the building, documenting the existing built condition thoroughly to develop an intimate knowledge of the site and context. The goal of the studio is to re-imagine the former manufacturing facility with a new programmatic use(s) that will contribute to the vitality and sustainability of the Hill and the City of St. Louis. Studio participants will develop an innovative argument for redevelopment based on thorough research at multiple scales. Programmatic and architectural ideas will be developed simultaneously and will be tested throughout the course of the semester through a process of intense thinking and making with the result being a clear and concise design proposal and set of recommendations for the reinvention of the complex.

This comprehensive studio will ask students to think and work at the regional, urban, neighborhood, building and detail scales. An emphasis will be placed on the successful creation of place-making, with landscape and public spaces being significantly valued and emphasized.
Architectural Design V-VI
Robert McCarter, Ruth and Norman Moore Professor

A Museum for the Works of Richard Diebenkorn:
Berkeley, California

(Comprehensive Studio)

Project Description
The studio program will involve the design of the Richard Diebenkorn Museum, to be sited in Berkeley, California, directly to the north of the University of California campus. The city of Berkeley has raised the funds to build this museum dedicated to the works of a single artist, Richard Diebenkorn (1922-1993), one of the most important Abstract Expressionist painters. Diebenkorn was unusually responsive to the settings of his studios, and his most important works carry the name of the city in which he was living at the time he painted them: Albuquerque, Berkeley, and Ocean Park. The studio program follows precedents of the museums dedicated to a single artist, most importantly the recently completed Clyfford Still Museum in Denver. The large collection of paintings still in the Diebenkorn estate, as well as a selection of paintings donated by other collections, will constitute the new museum’s collection. The museum will also provide a venue for exhibitions of the work of the San Francisco Abstract Expressionist school, the artists who taught them, including Mark Rothko and Clyfford Still, as well as contemporary work on painting and architecture that has been inspired by Diebenkorn’s works.

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 and restoration of a pre-existing inhabited context—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 an appropriate room for exhibiting selected works by Richard Diebenkorn. Next the studio will undertake a second sketch project, engaging the program for the final project in a structured landscape; both sketch projects will deploy Diebenkorn’s paintings as inspirational starting points. During this second exercise, we will undertake the San Francisco/Berkeley field trip. Following the site visit, a site model will be constructed and students will spend the following ten weeks of the semester designing their individual solution for the Richard Diebenkorn Museum. In this work the studio will employ as texts, Richard Diebenkorn, Gerald Nordland; The Art of Richard Diebenkorn, Jane Livingston, John Elderfield, and Ruth Fine; and The San Francisco School of Abstract Expressionism, Susan Landauer, among others.

As an integral part of this studio, the professor will lead an optional field trip to San Francisco and Berkeley, California on February 6-10 (Wednesday-Sunday), during which students will visit the project site. Other sites to be visited by the group include the UCB Library of East Asian Studies, Tod Williams and Billie Tsien; the San Francisco Federal Building, Thom Mayne; the DeYoung Museum, Herzon and DeMeuron; Temple Beth Sholom, Stanley Saitowitz; First Unitarian Church, Bernard Maybeck, and others.

The professor will also lead a second optional field trip to Denver, Colorado, on March 1-3 (Friday-Sunday), to visit the Clyfford Still Museum by Brad Cloepfil/Allied Works, and the Museum of Contemporary Art by David Adjaye.

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.

Dean’s Letter
Architecture, Washington University in St. Louis
BACKGROUND
The City of Santa Monica, California, owns and operates a 10-acre Corporation Yard Facility that is located at 2500 Michigan Ave, within the City of Santa Monica. The City has operated the Corporation Yard in this location for more than 60 years and the divisions within the Yard have outgrown its facilities. The functional uses have gradually become impaired due to space limitations, regulatory requirements and the condition of the facilities. The City of Santa Monica is an advocate of the Sustainable City Concept and has established specific goals to achieving a Sustainable City through resource conservation, transportation, pollution prevention, public health protection, and community and economic development.

INTEGRATED DESIGN
The City Yards Studio will bring together students of architecture and students of urban design to work together much in the same way practitioners in these disciplines engage to deliver comprehensive urban spaces. This comprehensive studio will engage holistic approaches to the spatial and performative nature of urban life. In addition, the studio will touch upon landscape strategies of remediation and design as inspiration for a building poetically and technically integrated within its surroundings.

Students of architecture and urban design will share field studies and short exercises. Students will collaboratively interface to develop integrated design proposals where buildings and open spaces work together to create high quality urban environments. While architecture students will engage the building dimension in the studio, the underlying premise of The Lively City Studio, to create “livability, lively cities, public life and other concepts describing inviting, vibrant and stimulating urban environments” will directly inspire students to re-imagine architecture and space at the center of a 21st century city center.
PROGRAM
Following an optional site visit to Los Angeles, the architecture students will design an integrated urban building and the urban design students will design a public open space. Given the current site composition, the projected program consists of a series of warehouse, maintenance, and administration buildings, as well as a substantial parking garage area to serve the commercial inner city district and the planned adjacent Metro Stop. It is envisioned that the students will spatially develop one additional program element (housing, museum, etc.), as it relates and integrates into the collaborating urban design scheme. Further, the architecture students will also zoom in on a critical juncture within the project in order to technically and visually resolve a detailed assemblage within the work.

TRAVEL
As part of the studio we are planning to visit the site in Santa Monica and also meet with the client group at the beginning of February. As a connector to the MUD studio workshop, students are also welcome to participate in a trip to Copenhagen during Spring break. The attendance of both trips is optional.

Dean’s Letter
Architecture, Washington University in St. Louis
ARCH 616  DEGREE PROJECT
Adrián Luchini, Raymond E. Maritz Professor
Kathryn Dean, JoAnne Stolaroff Cotsen Professor of Architecture
Paul Donnelly, Rebecca & John Voyles Professor
Ben Fehrmann, 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.
STUDIO ASSIGNMENT & SELECTION

Graduate Studio Assignments and Selection
All 500/600/MUD graduate level students are required to attend a meeting on Monday, January 14th at 12:30pm in Whitaker 100. 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 3:45 p.m. on Monday, January 14th, 2013 to Givens 105.

No preference sheets will be considered before this meeting.

* * * * * * * * * *

Degree Project desk selection will take place on Tuesday, January 15th at 9pm.

Desk selections for vertical studios will take place Tuesday, January 15th at 9pm. Individuals will select their desk based on an order determined via random lottery proctored by a GAC representative.
MESSAGE FROM THE GAC

Welcome all to the Spring 2013 semester,
As we prepare for the upcoming semester, the GAC launched a peer mentoring system for all new 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).

GAC helped organize multiple events last semester including the UD Symposium, Firm Crawl and a holiday party during finals. There will be many more events this semester to look forward to as well!

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. DP and Options Studio Desk Selection will occur on Tuesday January 15th at 9:00 pm, GAC representatives will supervise the selection process in order to guarantee that the process is as fair as possible.

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 this semester, at the end of March. 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,
I am thrilled to welcome you all back for our spring semester of 2013. The Architecture School Council has been very busy preparing for the coming semester, and we have a lot of exciting events and projects coming—here are a few:

Daniel Libeskind Lecture—ASC appealed to the Student Union to bring Mr. Libeskind to speak this spring. A leader in design, Mr. Libeskind is currently the master plan architect of the new World Trade Center site. He will speak to the condition of the future of cities.

Sam Fox Merchandise—We are bringing you Sam Fox school pride in the form of sweatshirts, shirts, water bottles and bumper stickers. Look for more information in our monthly newsletters.

Peer Advising—Program encouraging greater unity between grades. An important aspect of our education is collaboration, and ASC is excited to extend this beyond your own studio.

Resolving Printing and Technology Issues—ASC is working to update our printing process and improve upon the notification system alerting students on equipment failure. We are on Facebook and Twitter to help you.

We hope you have a wonderful semester! It is up to all of us to make our school the best it can possibly be, so if you have any suggestions don’t hesitate to send us an email at asc@samfox.wustl.edu or drop by one of our meetings. We are excited for whatever the semester brings, and proud to represent you.

Have a great semester,

Taylor John Halamka
President
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
- 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 incase 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 $10 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 one 3D Printers, a water-soluble support material. The school also has a CNC Mill for model-making and knife-plotter for cutting material under .02 thickness. The Stratasys printer costs $6.50 a cubic inch or material. 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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# Lecture Series Schedule—Spring 2013

<table>
<thead>
<tr>
<th>Month</th>
<th>Date</th>
<th>Speaker(s)</th>
<th>Topic</th>
</tr>
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<tbody>
<tr>
<td>January</td>
<td>28 Monday</td>
<td>Nicholas Kahn &amp; Richard Selesnick</td>
<td>Art</td>
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<tr>
<td>February</td>
<td>04 Monday</td>
<td>Stanislaus von Moos</td>
<td>Arch</td>
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<td></td>
<td>11 Monday</td>
<td>Georgeen Theodore</td>
<td>Arch</td>
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<td></td>
<td>18 Monday</td>
<td>Nina Katchadourian</td>
<td>Art</td>
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<td></td>
<td>27 Wednesday</td>
<td>Patricia Favero</td>
<td>Kemper</td>
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<tr>
<td>March</td>
<td>06 Wednesday</td>
<td>Angel Alonso</td>
<td>Arch</td>
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<td></td>
<td>18 Monday</td>
<td>Rahul Mehrotra</td>
<td>Arch</td>
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<tr>
<td></td>
<td>20 Wednesday</td>
<td>Kate Orff</td>
<td>Arch</td>
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<tr>
<td>April</td>
<td>02 Tuesday</td>
<td>Daniel Liebskind</td>
<td>Arch</td>
</tr>
<tr>
<td></td>
<td>03 Wednesday</td>
<td>Uwe Fleckner</td>
<td>Kemper</td>
</tr>
<tr>
<td></td>
<td>05 Friday</td>
<td>Stanly Saitowitz</td>
<td>Arch</td>
</tr>
</tbody>
</table>

**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—SPRING 2013

<table>
<thead>
<tr>
<th>Month</th>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>January</strong></td>
<td>2 Wednesday</td>
<td>Course &amp; studio descriptions due for Dean’s Letter</td>
</tr>
<tr>
<td></td>
<td>14 Monday</td>
<td>First day of class</td>
</tr>
<tr>
<td></td>
<td>14 Monday</td>
<td>Studio Presentations, 12:30 Location Whitaker 100</td>
</tr>
<tr>
<td></td>
<td>16 Tuesday</td>
<td>Architecture Faculty Mtg, 11:30, lunch provided</td>
</tr>
<tr>
<td></td>
<td>18 Friday</td>
<td>All School mtg, 4:00 Steinberg, happy hour to follow</td>
</tr>
<tr>
<td></td>
<td>21 Monday</td>
<td>Martin Luther King Day no classes</td>
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<tr>
<td></td>
<td>28 Monday</td>
<td>Helsinki classes begin</td>
</tr>
<tr>
<td></td>
<td>29 Tuesday</td>
<td>Curriculum Cmt. 12:00 – 1:00</td>
</tr>
<tr>
<td><strong>February</strong></td>
<td>5 Tuesday</td>
<td>Architecture Faculty Meeting, 11:30, brown bag</td>
</tr>
<tr>
<td></td>
<td>19 Tuesday</td>
<td>Tenured and Tenure Track Faculty mtg, 11:30-1:00</td>
</tr>
<tr>
<td></td>
<td>21 Thursday</td>
<td>The Innovative Metropolis Symposium, DC</td>
</tr>
<tr>
<td></td>
<td>26 Tuesday</td>
<td>Curriculum Cmt. 12:00 – 1:00</td>
</tr>
<tr>
<td><strong>March</strong></td>
<td>4 Monday</td>
<td>History Theory: Antoine Picon, noon, location TBD</td>
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<tr>
<td></td>
<td>5 Tuesday</td>
<td>Architecture Faculty Mtg, 11:30, lunch provided</td>
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<td></td>
<td>10-16</td>
<td>Spring Break, no class</td>
</tr>
<tr>
<td></td>
<td>19 Tuesday</td>
<td>Tenured and Tenure Track Faculty mtg, 11:30-1:00</td>
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<tr>
<td></td>
<td>21-24</td>
<td>ACSA Annual meeting, San Francisco</td>
</tr>
<tr>
<td></td>
<td>21 Thursday</td>
<td>Architecture Career Fair</td>
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<td></td>
<td>22 Friday</td>
<td>Dutch Workshop Keynote Lecture: Robbert de Koning, Dale Morris, Steven Slabbers</td>
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<tr>
<td></td>
<td>28 Thursday</td>
<td>Awards voting meeting, 4:00</td>
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<tr>
<td><strong>April</strong></td>
<td>1 Monday</td>
<td>Advising for fall and summer begins</td>
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<tr>
<td></td>
<td>2 Tuesday</td>
<td>Architecture Faculty Meeting, 11:30, brown bag</td>
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<td></td>
<td>5-6</td>
<td>Graduate Open House</td>
</tr>
<tr>
<td></td>
<td>9 Tuesday</td>
<td>Curriculum Cmt. 12:00 – 1:00</td>
</tr>
<tr>
<td></td>
<td>11 Thursday</td>
<td>Awards for Distinction</td>
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<tr>
<td></td>
<td>12 Friday</td>
<td>National Council Meeting</td>
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<tr>
<td></td>
<td>12 Friday</td>
<td>Advising for fall and summer concludes</td>
</tr>
<tr>
<td></td>
<td>15 Monday</td>
<td>History Theory: Kathleen James-Chakraborty,</td>
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<tr>
<td></td>
<td>16-19</td>
<td>Student Registration</td>
</tr>
<tr>
<td></td>
<td>16 Tuesday</td>
<td>Tenured and Tenure Track Faculty mtg, 11:30-1:00</td>
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<tr>
<td></td>
<td>19 Friday</td>
<td>Awards Day, 4:00 Steinberg</td>
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<tr>
<td></td>
<td>21 Friday</td>
<td>Last day of classes</td>
</tr>
<tr>
<td></td>
<td>27 Saturday</td>
<td>Final Reviews begin</td>
</tr>
<tr>
<td><strong>May</strong></td>
<td>16 Thursday</td>
<td>Architecture Faculty Mtg, 9:00-2:00,</td>
</tr>
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<td></td>
<td>16 Thursday</td>
<td>Faculty Retreat</td>
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<tr>
<td></td>
<td>16 Thursday</td>
<td>YES 4.0 Opening Reception</td>
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<tr>
<td></td>
<td>17 Friday</td>
<td>Commencement</td>
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<tr>
<td></td>
<td>20-22</td>
<td>Final Reviews, Helsinki</td>
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