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ROLL CALL

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Commonplaces

Architect Brian Healy in the monograph on his work Commonplaces writes: “There are so many things that we never say as architects. We cloak our intentions in pedantic language that removes the passion and the place from our work. I am one of those people who has always wanted to be an architect, so my life and my work become inseparable.” We are delighted to welcome Brian back to the school this fall as the Ruth and Norman Moore Visiting Professor.

Joining Brian as visiting professors are Toru Hasegawa and Mark Collins of Proxy, both Directors of the Cloud Lab at Columbia’s Graduate School of Architecture, Heather Roberge of murmur and professor of architecture at UCLA teaching a fabrication studio, and Rocío Romero architect of the LV series of modular houses. Also joining us as visiting assistant professors are Forrest Fulton of Forrest Fulton Architecture in Birmingham Alabama and recently of Stephen Holl’s office in Beijing, and familiar to many Elysse Newman who has just completed her PhD at Harvard’s Graduate School of Design.

Patty Heyda urban design, Christine Yogiamon design and digital fabrication, and Natalie Yates Landscape Architecture join us as new tenure track assistant professors. Seng Kuan will join
Fall 2010

us in January as an assistant professor teaching in the areas of history and theory. New faculty in Seoul include Daniel Oh, an urban planner and designer; Sang Hun Lee Professor in the graduate program at Konkuk University, and Fabian Lionch joins the faculty in the Buenos Aires program. Rick Kacenski, Jim Fetterman, and Dr. Peter Raven join the landscape architecture faculty with Rick teaching plants and ecology and Jim teaching in the technical sequence.

I would like, along with the rest of the faculty, to thank Robert McCarter, Ruth and Norman Moore Professor of Architecture for his distinguished service as Chair of Graduate Architecture as he steps down to continue his work on the faculty. Robert’s work over the last two years has been invaluable in the ongoing developments of the graduate curriculum, in particular his work in the development of the new Master of Science programs. I along with Kathryn Dean, Director of the Graduate Programs, am happy to announce that Heather Woofter will be following Robert as Chair. Heather’s inspired work in the school in general and the graduate core in particular will continue in a more expansive way in her new role as Chair of Graduate Architecture. I am also pleased to announce that this past spring the Board of Trustees awarded Heather promotion to Associate Professor with tenure.

**Diversity = Creativity**
This year will begin the two-year celebration of Architecture’s 100th anniversary as an independent college at Washington University in St. Louis. Gabriel Ferrand was recognized for increasing the enrollment from 29 to 133 during the years 1913 to 1931 when he served as the first director of the school. In 1995 the graduate program had approximately 150 students with a similar number in the undergraduate program; the two being interconnected through the revolutionary 4 + 2 degree structure pioneered by the college during the tenure of Dean Joe Passonneau in the early 60’s. In 1962 Roger Montgomery and Fumihiko Maki launched the urban design program, the second oldest in the country to Harvard. The Master of Architecture and Urban Design (MAUD) now called Master of Urban Design (MUD) will celebrate its 50th anniversary in 2012. In the spring of 2012 we will congratulate the first graduating class of the new Landscape Architecture Program and conclude the celebration of the anniversary of the school. I thank former dean Dinos Michaelides for the details of these historical reflections.

As the numbers for this year indicate, things have changed. The school is bigger; we have new programs and are working on others. Our students, faculty, and programs span the globe. It is fair to say that the school is diverse, complex, and dynamic, matching in some ways the world that we live in. We have had some growing pains with recent incidents and will likely have others making it
all the more important to be attentive to the context of our work. In biology complexity = life and diversity = survival, however for us, diversity also = creativity. Creativity emerges directly from diversity through new ideas that follow from a rich variety of experience and perspective. Robert Grudin, professor of English at the University of Oregon in his book the Grace of Great Things suggests that the creation of new ideas exercises “a radical act of freedom” that is risky because we often need to suspend the security of our own assumptions to consider them. While Grudin also points out that responsibility is the attendant requisite of freedom, it is a beautiful observation to see creativity as the exercise of both. He adds that anyone who engages difficult tasks with “invention and humane expressiveness” works in the presence of beauty.

Diversity can also provoke segregation when not understood within a context that values difference thereby lessening the potential for creativity. I believe that this is an environmental issue. Environments have the capacity to enable us. This is obvious in the physical sense where our environment provides for the air we breath but it is also true for other kinds of circumstances. We find it natural to describe environments as creative or productive and go so far as to feel confident that there can be such a thing as a “learning environment.” The concepts of ecology show us that the environment is a network of relationships through context. Scientist James Lovelock makes a compelling case that the atmosphere is modulated by the interactions of life with the earth. Ian McHarg argues that creativity is the marker of an adaptive and evolving environment. While it may be a stretch to say that we can design an environment, we can at least nurture, cajole, instigate, and most importantly value, certain types of behaviors, which in turn affect the environment. We do this directly through our actions and indirectly through our attitudes. Grudin points this out when he compares ideology, for him a “closed system,” to the “open system” of philosophy. He goes further to say “for people to explore [the] idiosyncrasies in their own ideology is almost as unlikely as it is for them to see through the backs of their own heads.” Philosophy, according to Grudin, by contrast is “a structure of ideas with an instrument of self-scrutiny.” To stretch the metaphor this “self scrutiny” could be for an enabling environment what natural selection is to the natural environment.

The National Architecture Accrediting Board (NAAB) uses related but different language, requiring a policy on “studio culture” as part of the Architecture Program Report. This requirement came about more than ten years ago through the national activism of students and the American Institute of Architecture Students (AIAS). Lawyer Ava Abramowitz writes:
“As studio culture sets the framework for architect learning and collaboration, the act of creating that culture must be conscious and continuous.” Our current Studio Culture Policy developed by the faculty and students was written in 2005 in preparation for the last accreditation visit. It will be available on the web site and will be distributed at the All School meeting on Friday Sept. 3rd. I have asked the student leadership in GAC, ASC, and NOMAS to take the lead along with me and the faculty in revising this important document, anticipating our upcoming accreditation visit in the spring of 2012. Peter MacKeith as Ombudsman will play an important part. While this policy is technically only required for our graduate architecture program I believe that the document needs to reflect the diversity of our degree programs both undergraduate and graduate and our shared commitment to a studio culture that is an enabling learning environment. I look forward to working with you in this process and towards the new policies contribution to the invention, creativity, and humane expressiveness of our work.

Sincerely,
Bruce Lindsey, Dean
Dean's Letter
Architecture, Washington University in St. Louis

ADMINISTRATION

College of Architecture, Graduate School of Architecture & Urban Design

Dean
Bruce Lindsey, AIA, E. Desmond Lee Professor

Director, Undergraduate Program
Professor Iain Fraser

Director, Graduate School
Professor Kathryn Dean

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, Architectural Technology Program
Senior Lecturer William Wischmeyer

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

Undergraduate Core Coordinator
Assistant Professor Igor Marjanovic

Undergraduate Program Administrator
Senior Lecturer Liane Hancock

Sam Fox School of Design & Visual Arts

Dean
Carmon Colangelo, E. Desmond Lee Professor

Associate Dean
Associate Professor Peter MacKeith

Washington University in St. Louis

Chancellor
Mark Wrighton
FACULTY & STAFF

FULL-TIME FACULTY
Kathryn Dean, Director Graduate School of Arch. & Urban Design
Paul Donnelly, Rebecca & John Voyles Professor
Iain Fraser, Director Undergraduate Program
Dorothée Imbert, Chair Landscape Architecture
Stephen Leet, Professor
Bruce Lindsey, E. Des Lee Professor of Community Collaboration
Adrian Luchini, Raymond E. Maritz Professor / Director International Programs
Robert McCarter, Ruth & Norman Moore Professor
Eric Mumford, Professor
Peter Raven, Professor

Christof Jantzen, I-CARES Professor of Practice

Gia Daskalakis, Associate Professor
Bob Hansman, Associate Professor
John Hoal, Associate Professor / Chair Urban Design Program
Peter MacKeith, Associate Professor / Associate Dean
Sung Ho Kim, Associate Professor
Zeuler Lima, Associate Professor
Heather Woofter, Associate Professor

Patty Heyda, Assistant Professor
Seng Kuan, Assistant Professor
Jenny Lovell, Assistant Professor
Igor Marjanovic, Undergraduate Core Coordinator / Assistant Professor
Natalie Yates, Assistant Professor
Christine Yogiaman, Assistant Professor

VISITING FACULTY
Brian Healy, Ruth & Norman Moore Visiting Professor
Rocio Romero, Visiting Professor
Heather Roberge, Visiting Professor
Toru Hasegawa, Visiting Professor
Mark Collins, Visiting Professor
Andrew Cruse, Visiting Assistant Professor
Forrest Fulton, Visiting Assistant Professor
Eric Hoffman, Visiting Assistant Professor
Elysse Newman, Visiting Assistant Professor
Ken Tracy, Visiting Assistant Professor

AFFILIATE FACULTY
Janet Baum, Senior Lecturer
Catalina Freixas, Senior Lecturer
Phil Holden, Senior Lecturer
George Johannes, Senior Lecturer
Liane Hancock, Senior Lecturer
Derek Hoeferlin, Senior Lecturer
FACULTY & STAFF

AFFILIATE FACULTY (CONT.)
Rich Janis, Senior Lecturer
Don Koster, Senior Lecturer
Gay Lorberbaum, Senior Lecturer
Michael Repovich, Senior Lecturer
Phillip Shinn, Senior Lecturer
Lindsey Stouffer, Senior Lecturer
Jodi Polzin, Senior Lecturer
Bill Wischmeyer, Senior Lecturer

Charles Brown, Lecturer
Randy Burkett, Lecturer
Brent Crittenden, Lecturer
Ben Fehrmann, Lecturer
Jim Fetterman, Lecturer
Carolyn Gaidis, Lecturer
John Guenther, Lecturer
Valerie Greer, Lecturer
Esley Hamilton, Lecturer
Brok Howard, Lecturer
Rick Kacenski, Lecturer
Carl Karlen, Lecturer
Kevin Le, Lecturer
Tyler Meyr, Lecturer
Pablo Moyano, Lecturer
Hannah Roth, Lecturer
Jim Scott, Lecturer
Lily Wang, Lecturer
Tomislav Zigo, Lecturer

Dennis Burke, Adjunct Lecturer
Kelly VanDyck, Adjunct Lecturer
Andrew Faulkner, Adjunct Lecturer
Emily Garrett, Adjunct Lecturer
Tebogo Schultz, Adjunct Lecturer
Aaron Senne, Adjunct Lecturer

Carl Safe, Professor Emeritus
Gerald Gutenschwager, Professor Emeritus
Sheldon D. Helfman, Professor Emeritus
Udo Kultermann, Professor Emeritus
Leslie J. Laskey, Professor Emeritus
Donald Royse, Professor Emeritus
James Harris, Professor Emeritus
Thomas Thompson, Professor Emeritus
Constantine E. Michaelides, Dean Emeritus

Alejandro Achaval, Lecturer Abroad
Jeffery Berk, Lecturer Abroad
Gerado Caballero, Lecturer Abroad
Gustavo Cardon, Lecturer Abroad
Fernando Williams, Lecturer Abroad
Daniel Kozak, Lecturer Abroad

Dean’s Letter
Architecture, Washington University in St. Louis
Fall 2010

Clara Albertengo, Lecturer Abroad
Fabian Llonch, Lecturer Abroad
Pentti Kareoja, Lecturer Abroad
Hille Kaukonen, Lecturer Abroad
Matti Rautiola, Lecturer Abroad
Susanna Kallio, Lecturer Abroad
Rainer Mahlamäki, Lecturer Abroad
Sirkkaliisa Jetsonen, Lecturer Abroad
Kimmo Friman, Lecturer Abroad
Juhani Pallasmaa, Lecturer Abroad

Elena Canovas, Lecturer Abroad

Sang Jun Lee, Lecturer Abroad
Jun Sung Kim, Lecturer Abroad
Hyungmin Pai, Lecturer Abroad
Daniel Oh, Lecturer Abroad
Sang Hun Lee, Lecturer Abroad
Mark Brosa, Lecturer Abroad

René Peralta, Lecturer Abroad

STAFF
Sandy Brennan, Administrative Assistant
Leland Orvis, Facilities Director
Daphne Ellis, Assistant to the Dean
Kathleen O’Donnell, Graduate Admissions
Heather Atkinson, Administrative Assistant
Ellen Bailey, Administrative Assistant
Erika Fitzgibbon, Career Development Director
Requirements for Study Abroad

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

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

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

Dean’s Letter
Architecture,
Washington University in St. Louis
Bachelor of Arts in Architecture Program

Year 1
- Fall: Introduction to Design Processes I (AR111)
- Fall: Introduction to Architecture I (AR111A)
- Fall: Western Civilization I (L22 101C)
- Fall: Calculus (L24 131)
- Fall: General Distribution Requirement
- Spring: Introduction to Design Processes II (AR112)
- Spring: Introduction to Architecture II (AR112A)
- Spring: Writing I (L13 100)
- Spring: Western Civilization II (L22 102C)
- Spring: General Distribution Requirement

Year 2
- Fall: Introduction to Design Processes III (AR211)
- Fall: Issues in Design I (AR211A)
- Fall: Physics (L31 101A or L31 117A)
- Fall: General Distribution Requirement
- Spring: Introduction to Design Processes IV (AR212)
- Spring: Issues in Design II (AR212A)
- Spring: General Distribution Requirement

Year 3
- Fall: Architectural Design I (AR311)
- Fall: Architectural Representation (AR321A)
- Fall: Architectural History I (AR3281)
- Spring: Introduction to Design Processes II (AR312)
- Spring: Architectural Representation (AR321A)
- Spring: Architectural History II (AR3284)
- Spring: Building Systems I (AR347)

Year 4
- Fall: Case Studies 20th Century (AR333)

Note: students in their last two semesters of the Bachelor of Arts Program may take courses in: architectural or general electives; minor subject study; or second major study.

120 total credits
Bachelor of Science in Architecture Program

Year 1
- Fall: Introduction to Design Processes I (AR111)
- Spring: Introduction to Architecture I (AR111A)
- Western Civilization I (L22 101C)
- Calculus (L24 131)
- General Distribution Requirement
- General Distribution Requirement

Year 2
- Fall: Introduction to Design Processes II (AR112)
- Spring: Introduction to Architecture II (AR111A)
- Writing I (L13 100)
- Western Civilization II (L22 102C)
- General Distribution Requirement
- General Distribution Requirement

Year 3
- Fall: Introduction to Design Processes III (AR211)
- Spring: Issues in Design I (AR211A)
- Physics (L31 101A or L31 117A)
- General Distribution Requirement
- General Distribution Requirement

Year 4
- Fall: Introduction to Design Processes IV (AR212)
- Spring: Issues in Design II (AR212A)
- General Distribution Requirement
- General Distribution Requirement

Architectural Design I (AR311)
Architectural Representation (AR321A)
Architectural History I (AR3283)
Architectural or General Elective Requirement

Architectural Design II (AR312)
Architectural Representation (AR321A)
Architectural History II (AR3284)
Building Systems I (AR347)

Architectural Design III (AR411)
Case Studies 20th Century (AR333)
Structures I (AR447A)
Site Planning (AR652B)
Urban Issues Elective
Architectural or General Elective

Architectural Design IV (AR412)
Structures (447B)
Climate and Light (AR546C)
History Theory Elective
Architectural or General Elective

120 total credits

*Bachelor of Science in Architecture candidates must complete one of the following combination of courses:
1. Site Planning AND Climate and Light
2. Site Planning AND either a History/Theory or Urban Issues Elective, or
3. Climate and Light AND either a History/Theory or an Urban Issues elective
ARCH 111  INTRODUCTION TO DESIGN PROCESSES I
Igor Marjanovic, Coordinator
Lindsay Stouffer, Senior Lecturer
Charles Brown, Lecturer
Carl Karlen, Lecturer

Course Description:
This is the first semester of the architecture core design studio sequence. The course focuses on design processes, understanding and making of space. The emphasis is placed on critical thinking, craft, and pursuit of an idea. Concurrent registration in Arch 111A required for Architecture students. Non-architecture students must receive permission of the Associate Dean of Students.

Project Description:
Arch111 is an intensive project-based studio situated within the broader discourse about architecture and culture. It focuses on the engagement of thoughts, ideas and imagination through a variety of material processes. The projects are developed through a sustained dialogue between 2D to 3D design and a careful exploration of volumetric and tectonic aspects of architecture. The students will develop a portfolio of work, demonstrating basic design literacy in visual, verbal and written forms.

Course Goals:
- Basic ability to understand and develop visual organization in both 2D and 3D design.
- Ability to think critically and creatively and to apply these skills in one’s own design work.
- Ability to understand the relationship between space and drawing.

Evaluation:
The attainment of learning outcomes is assessed through a series of critiques and reviews, utilizing a full range of letter of grades (A-F). Each project will be graded and evaluated based on the quality of design process as well as the quality of the final design.
ARCH 211  INTRODUCTION TO DESIGN PROCESSES III
Liane Hancock, Coordinator
Dennis Burke, Lecturer
John Guenther, Lecturer
Kevin Le, Lecturer
Tyler Meyr, Lecturer

Course Description:
Introduction to Design Processes III (211), a three credit sophomore studio, focuses upon developing design processes in preparation for entry into more comprehensive upper level undergraduate studios.

Initial projects in this studio use the lens of perception to study landscape through measured drawings and constructions. Students will study works at Laumeier Sculpture Park, using them as instruments to catalyze their studies. Students will spend the remainder of the semester designing a series of small programmed spaces that frame perception of phenomena in the landscape, culminating in the design of a freestanding classroom at the Shaw Nature Reserve. In continuation from the previous semester, projects move between multiple scales to address materiality as an implicit condition of the design.

Evaluation:
Students will be evaluated on the basis of process. 211 studio places an emphasis on design thinking through making. Attendance is mandatory. Unexcused absences beyond 3 will lower the final grade one full letter grade.

211A ISSUES IN DESIGN AND ARCHITECTURE
211A is a continuation of Architecture 112A lecture course, and is primarily taken concurrently with Arch 211. The course may be taken independently of the design studio by students from other schools and departments of the university as part of the undergraduate minor, or as a general interest course. The lectures, discussions and reading materials act as a catalyst for expanded study.
ARCH 311 ARCHITECTURAL DESIGN I
Iain Fraser, Coordinator
Forrest Fulton, Visiting Assistant Professor
Gia Daskalakis, Associate Professor
Valerie Greer, Lecturer

Goals and Objectives:
The studio will address, investigate, and pursue the following:

- the initiation of architectural proposals: their consequences, possibilities, and development
- the provocative roles of program and site
- a facility for making architectural form and representing it through various means
- an understanding of structure as an armature of form and space and the spatial consequences of different structural choices
- different strategies for building enclosure and apertures
- the spatial characteristics of the section
- an understanding of the role of light and orientation in the landscape
- an understanding of dimensions: sizing, position and the relative occupation of space
- an awareness of circulation and the movement of the body through space
- the persistence, transformation and evolution of typologies - space and program
- the role of technology as a catalyst for new interpretations of architectural form
- the development of specific architectural details, their materials and connections

Evaluation:
Desk crits, discussions, pinups and presentations

Work:
All media - graphic representation, drawings, models and photographs

Resources:
- the city of St. Louis: rooms, buildings, streets, landscapes
- library: course reserve readings and videos
- lectures: by faculty and visitors
- field trips and building sites: in St. Louis, and elsewhere

Week 1:
Research and intervention project
Weeks 2 and 3:  
“The archaeology precedents” analysis, transformation and presentation

Weeks 4-14:  
Project 1: “Work/Live” (3 weeks)  
Project 2: “Civic Service Building” (3 weeks)  
Project 3: “Space For Recreation” (5 weeks)

IMPORTANT:  
Students will be assigned to one of three teaching sections. Studio assignment lists will be posted on the information board outside of the Dean’s Office prior to the first day of class.

NOTE:  
There will be a required out-of-town weekend field trip. All students are required to attend this field trip without exception.

ARCH 411 ARCHITECTURAL DESIGN III  
Derek Hoeferlin, Senior Lecturer

MIX-OL-O-GY:  
THE STUDY OR SKILL OF PREPARING MIXED DRINKS

near the source of salkantay river - one of the tributary sources to the amazoon river

Studio Description

“Deltas offer abundance. Their soils are rich and well-watered. They link rivers and inland waters to the oceans. They are the centre of economic and cultural activity, and home to more than half the world's population. Yet climate change poses severe challenges for deltas. As land subsides, sea levels rise, and populations grow, deltas and their cities are becoming more vulnerable.”

-“Deltas in Times of Climate Change Rotterdam 2010”
Simply, this studio will be about architecture's relationship to water. More specifically, about water mixing zones that are out of whack and how we as optimist architects – or mixologists – can spatially strike balance in these zones – like a well-mixed cocktail – like a sazerac. We will engage existing water mixing zones, at multiple scales from the water droplet to the water shed, and re-address their delicate balancing acts. But mixology is by no means just an act of seductive shape-making. It begins first with questioning contemporary architecture's role within water mixing zones. Whether or not we should build or not build within these zones I think is a moot point, as the above quote reinforces. However, what is imperative is a better understanding of how we define what “building” is within these zones; and, how we build more intelligently to mutually live WITH water, across space and time. Fundamental to mixology will be the ground, and water’s primacy within the ground. Intelligent mixology only will result from thorough research, documentation, re-organization and re-presentation under the following comparative global framework – Deltas and their Watersheds. As Dean Bruce Lindsey says – “The world is one big watershed.”

The studio will build upon previous work and teaching titled GUTTER TO GULF (www.guttertogulf.com), a multi-year collaborative effort between the Sam Fox School, University of Toronto department of landscape architecture and Dutch Dialogues (www.dutchdialogues.com), that advocates for multi-scaled water management strategies for New Orleans, Louisiana. For the United States, the New Orleans region unfortunately has become the crucible for all-things-human-made-water disasters. But New Orleans is not alone. Water is a continental issue and of course water is a global issue. I would argue the water crisis is THE crisis. As a result, significant attention is being brought to comparative studies of deltas and their developments, now coined “Delta Urbanisms.” However, to become better architects, I believe it is crucial to take an even bigger step back and understand delta urbanisms, not just within and among themselves, but within their larger distribution contexts – Watersheds. GUTTER TO GULF GOES GLOBAL will set the stage for comparative delta urbanisms and watersheds research around the globe that lead to architectural prototypes and interventions at multiple scales, programs and venues – inextricably related to water’s multiplicity of issues. In making research and proposals legible, we will strike up debates to the merits of comparing different places, places that may share similar ecologies, but may exhibit radically different political contexts. In addition, Hoeferlin has been awarded a 2010/2011 Sam Fox School Creative Activity Research grant for “GUTTER TO GULF GOES GLOBAL – Comparative Watershed #1 – Mekong.” The work conducted by students in this studio will be
integral to this research, along with adding needed foundational support for the continuation of GUTTER TO GULF work in New Orleans.

In group work, the studio will begin the semester by conducting comparative delta urbanism + watershed research among three given zones – 1) New Orleans, USA + Mississippi River 2) Ho Chi Minh, Vietnam + Mekong River; and, 3) Amsterdam/Rotterdam, Netherlands + Rhine/Meuse Rivers. In addition, individual students will study one other delta urbanism + watershed selected from, but not limited to, the following: San Francisco, USA (inland delta) + Sacramento/San Joaquin Rivers; Cairo, Egypt + Nile River; Dhaka, Bangladesh + Ganges/Brahmaputra Rivers; Hong Kong/Shenzhen, China + Pearl River; Shanghai/Nanjing, China + Yangtze River; Lagos, Nigeria + Niger River; Venice, Italy (lagoon) + Po River; Hamburg, Germany + Elbe River; London, England (estuary) + Thames River; Hanoi, Vietnam + Red River; Bangkok, Thailand + Chao Phraya River.

Water Issues to be researched and compared within and between these delta urbanisms and watersheds are, but not limited to, the following: Jurisdictions / Territories vs. Terrain; Historical Development – natural / manmade; Climate change / Climate Cycles; Monsoons / Tsunamis / Hurricanes / Mudslides / Floods; Sea Level Rise; Subsidence; Tides; Dams; Power; Flood Protection / Levees / Barriers; Pumps and Hydraulics; Irrigation; Migrations; Population Displacements; Diversions; Soils / Sediments; Ports / Transport / Trade; Fresh / Salt water balances; Agricultural Practices; Urbanization; Deforestation; Water Quality; Subsidence; Topography; Over / Under Population; Drought; Resource Extractions; Spirituality; Culture; Conflict; Fishing; Pollution; Glacial Retreat; Wetlands Loss; Flora / Fauna; Natural Gas; Oil.

As a studio group:
- Delineate Mississippi + Mekong + Rhine/Meuse plans, sections and models (virtual and real) of water-related conditions for comparative purposes, conditions based on layering of issues.

- Set up an open-source website (“Water Wiki” or similar) to enable legible global communication of water-related conditions, featuring Global Positioning Software and Geo-tagging interfaces.

- Delineate composite global plans, sections and models (virtual and real) of ALL delta urbanisms + watersheds (group and individual)
As individual students:
- Delineate delta/watershed plans, sections and models (virtual and real) of water-related conditions for comparative purposes, based on layering of issues of additional selected delta urbanism + watershed.

- Speculate and design an architectural prototype or intervention of MIXOLOGY (site/program/scale TBD from research/analysis).

Integral to the studio work will be a field trip to the New Orleans deltaic region. We will meet with experts currently studying similar water-related issues within the city and in the bayou. The approximate dates for the field trip are September 21-26. All expenses, (transportation, hotel, food, etc.) are the responsibility of each student. Key to the field trip will be the beginning of rigorous documentation and importing geo-tagged information for open-source communication, in addition to presentation of the initial comparative research. There is a possibility Sam Fox School photography students, led by Stan Strembicki, will accompany and collaborate with us on the field trip. Also, Hoeferlin will attend the “Deltas in Times of Climate Change – Rotterdam 2010” conference, September 29 – October 1 to assist the studio research.
ARCH 411  ARCHITECTURAL DESIGN III
Christof Jantzen, I-CARES Professor of Practice
Brent Crittenden, Lecturer

LEARNINGscapes

SMART, AGILE school design is a critical issue in most school districts these days. The challenge presented will be to explore how architecture can positively influence the teaching and learning of 21st century skills for a proposed new High School project.

According to the American Architectural Foundation, “Each day across the United States, more than 59 million students, teachers, and education employees spend considerable time in our nation’s 120,000 school buildings. Unfortunately, too many of these schools are aging, crowded, and in need of repair.” Further, the AAF observes, “...with school enrollments growing at record levels through 2013, and spending on school construction, renovation, and maintenance expected to total nearly $30 billion annually, the need to transform our schools has never been more urgent.”

Facing similar demands a century ago, thousands of schools were built that intentionally mimicked the industrial forms which at the time sweepingly transformed the workplace. This factory approach to schooling has been remarkably durable over time: children enter school at the same age, are divided into age-based grade levels, confronted with standardized curricula and textbooks, assessed at year end, and expected to progress at the same rate as their peers.

Even today, many school buildings can be hard to tell apart from the factories they were built to resemble.

Today, most classrooms are undeniably more flexible, more colorful, and more engaging than their 20th century counterparts. For example, students may no longer sit in rows of chairs bolted to the floor. Student work may be on display. Technology may be present, perhaps in the form of a whiteboard at the front of the room or a few computers in the back. In some schools, there may even be a laptop for every student. But such classrooms are outdated spaces infused with new technology. Much more needs to be in place for 21st century learning to truly thrive. This studio intends to build upon research on the evolution of learning process over time and propose a new model for education from the ground up.
MArch 3 Program

Year 1
- Fall
  - Architectural Design I (AR317)
  - Concepts and Principles (AR339)
  - Architectural Representation I (AR323A)
  - Architectural History I (AR 4283)
- Spring
  - Architectural Design II (AR318)
  - Architectural Representation II (AR323B)
  - Architectural History II (AR4284)
  - Building Systems (AR346)

Year 2
- Fall
  - Architectural Design III (AR419)
  - Structures I (AR447A)
  - Environmental Systems I (AR438)
  - Architectural or General elective
- Spring
  - Architectural Design IV (AR511)
  - History/Theory Elective
  - Structures II (AR447B)
  - Environmental Systems II (AR449)

Year 3
- Fall
  - Architectural Design V (AR512)
  - Advanced Building Systems (AR538C)
  - History/Theory Elective
  - Architectural or General elective
- Spring
  - Architectural Design VI (AR511)
  - Design Thinking (AR580)
  - Professional Practice (AR646)
  - Architectural or General elective

Year 4
- Fall
  - Degree Project (AR616)
  - History/Theory Elective
  - Urban Issues Elective
  - Architectural or General elective

Total Credits: 105
MArch 3 Program
as of Fall 2010

Year 1
fall 6
Architectural Design I (AR317)
Concepts and Principles (AR339)
Architectural Representation I (AR323A)
Architectural History I (AR 4283)
spring 6
Architectural Design II (AR318)
Architectural Representation II (AR323B)
Architectural History II (AR4284)
Environmental Systems I (AR438)

Year 2
fall 4
Architectural Design III (AR419)
Structures I (AR447A)
Building Systems (AR546)
Architectural or General elective
spring 4
Architectural Design IV (AR611)
Structures II (AR447B)
Environmental Systems II (AR449)
History/Theory Elective

Year 3
fall 6
Architectural Design V (AR612)
Advanced Building Systems (AR538C)
History/Theory Elective
Architectural or General Elective
spring 6
Architectural Design VI (AR611)
Design Thinking (AR580)
History/Theory Elective
Architectural or General Elective

Year 4
fall 6
Degree Project (AR616)
Professional Practice (AR646)
Urban Issues Elective
Architectural or General Elective

105 total credits
MArch 2 Program

Year 1

Fall
- Architectural Design IV (AR511)
- Environmental Systems I (AR448)
- History/Theory Elective
- Architectural or General Elective

Spring
- Architectural Design V (AR512)
- Environmental Systems II (AR449)
- Structures II (AR447B)
- History/Theory Elective

Year 2

Fall
- Architectural Design VI (AR611)
- Design Thinking (AR580)
- Advanced Building Systems (AR538C)
- Architectural or General Elective
- Degree Project (AR616)
- Professional Practice (AR646)
- Urban Issues Elective
- Architectural or General Elective

Spring
- 60 total credits

Design Studio
Fundamentals
History/Theory
Urban Issues
Architectural Technology
Professional Practice
Architectural or General Elective
MArch 2+ Program

Year 1
- Fall: Architectural Design III (AR419)
- Spring: Environmental Systems I (AR438)

Year 2
- Fall: Architectural Design IV (AR511)
- Spring: Structures II (AR447B)

Year 3
- Fall: Environmental Systems II (AR499)

Elective Options:
- Architectural or General Elective

Total Credits: 60
**MUD Program**

**Year 1**
- **Fall**
  - Elements of Urban Design (AR711)
  - Metropolitan Landscapes (AR654D)
  - Metropolitan Development (AR652H)
  - MUD Elective
- **Spring**
  - Metropolitan Design Elements (AR713)
  - Metropolitan Urbanism (AR686)
  - MUD Elective
  - Architectural or General Elective
- **Summer**
  - Metropolitan Urban Design (AR714)

*36 total credits*

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**MLA Program**

**Year 1**
- **Fall**
  - Ecology + Digital Workshop (A 48.501)
  - Landscape Architecture Design Studio + Earth Workshop (A48.501)
  - Plants + Environment (A48.451)
  - Landform (A48.461)
  - Digital Representation II (A48.521-L)
- **Spring**
  - History of Landscape Architecture I (A48.570)
  - Landscape Architecture Design Studio (A48.452)
  - Planting Design (A48.542-A)
  - Landscape Materials (A48.462)
  - Principles of Ecology (A48.551)
  - Landscape Technology (A48.465)

**Year 2**
- **Fall**
  - Landscape Architecture Options Studio (A48.601)
  - History/ Theory of Landscape Architecture III (A48.572)
  - Electives*
- **Spring**
  - Landscape Architecture, Urban Design, or Architecture Options Studio (A48.602)
  - Electives*

*60 credits minimum

*Electives must include a minimum of 6 units in natural systems; and 3 units in professional practice. These courses must be approved by the program office.
Dual Degree
MArch 2 & MUD

Year 1
- Fall
  - 6 credits
  - Architectural Design IV (AR611)
  - Structures I (AR)
  - Environmental Systems I (AR438)
  - History Theory Elective
- Spring
  - 6 credits
  - Architectural Design V (AR612)
  - Structures II (AR348)
  - Environmental Systems II (AR449)
  - Architectural or General Elective

Year 2
- Fall
  - 6 credits
  - Elements of Urban Design (AR711)
  - Metropolitan Landscapes (AR654D)
  - Metropolitan Development (AR652H)
  - Advanced Building Systems (AR538C)
- Spring
  - 5 credits
  - Metropolitan Design Elements (AR713)
  - Design Thinking (AR680)
  - Metropolitan Urbanism (AR646)
  - MUD Elective
- Summer
  - 6 credits
  - Metropolitan Urban Design (AR714)

Year 3
- Fall
  - 5 credits
  - Degree Project (AR616)
  - Professional Practice (AR646)
  - MUD Elective
  - Architectural or General Elective

81 total credits
**Dual Degree**  
MArch 2 + & MUD

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**108 total credits**
Dual Degree MArch 3 + MUD

Year 1
- Fall: Architectural Design I (AR317)
- Spring: Concepts and Principles (AR339)

Year 2
- Fall: Architectural Design II (AR318)
- Spring: Architectural Representation I (AR323A)

Year 3
- Fall: Architectural Design III (AR419)
- Spring: Environmental Systems I (AR438)

Year 4
- Fall: Architectural Design VII (AR611)
- Spring: Degree Project (AR616)

Total Credits: 126
STUDY ABROAD

Graduate semesters abroad are offered in the summer in Barcelona, Spain; 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 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. To assist with this, graphs have been prepared to show how curriculum can be worked out for semesters abroad.
MArch 3 Program
Study Abroad
Barcelona

Year 1

Fall: Architectural Design I (AR317)
      Concepts and Principles (AR339)
      Architectural Representation I (AR323A)
      Architectural History I (AR 4283)

Spring: Architectural Design II (AR318)
         Architectural Representation II (AR323B)
         Environmental Systems I (AR438)
         Architectural History II (AR4284)

Summer: Structures I (AR447A) (summer)
         Structures II (AR447B) (summer)

Year 2

Fall: Architectural Design III (AR419)
      Building Systems (AR450)
      History/Theory Elective
      Architectural or General Elective

Spring: Architectural Design IV (AR511)
        Environmental Systems II (AR439)
        History/Theory Elective
        Architectural or General Elective

Summer: Architectural Design V (AR512)
         History/Theory Elective

Year 3

Fall: Architectural Design VI (AR611)
      Design Thinking (AR580)
      Advanced Building Systems (AR538C)
      Architectural or General Elective

Spring: Degree Project (AR616)
        Professional Practice (AR646)
        Urban Issues Elective
        Architectural or General Elective

105 total credits
MArch 3 Program
Study Abroad
Helsinki & Barcelona

Year 1

Fall
- Architectural Design I (AR317)
- Concepts and Principles (AR339)
- Architectural Representation I (AR323A)
- Architectural History I (AR 4283)

Spring
- Architectural Design II (AR318)
- Architectural Representation II (AR323B)
- Architectural History II (AR4284)
- Environmental Systems I (AR438)

Summer
- Structures I (AR447A) (summer)
- Structures II (AR447B) (summer)

Year 2

Fall
- Architectural Design III (AR419)
- Building Systems (AR346)
- History/Theory Elective
- Architectural or General Elective

Spring
- Architectural Design IV (AR611)
- Environmental Systems II (AR439)
- History/Theory Elective
- Architectural or General Elective

Year 3

Fall
- Architectural Design VI (AR611)
- Design Thinking (AR680)
- Advanced Building Systems (AR538C)
- Architectural or General Elective

Spring
- Degree Project (AR616)
- Professional Practice (AR646)
- Urban Issues Elective
- Architectural or General Elective

105 total credits
MArch 3 Program
Study Abroad
Barcelona & Buenos Aires

Year 1

Fall
- Architectural Design I (AR317)
- Concepts and Principles (AR339)
- Architectural Representation I (AR323A)
- Architectural History I (AR4283)

Spring
- Architectural Design II (AR318)
- Architectural Representation II (AR323B)
- Architectural History II (AR4284)
- Environmental Systems I (AR438)

Summer
- Structures I (AR447A) (summer)
- Structures II (AR447B) (summer)

Year 2

Fall
- Architectural Design III (AR419)
- Building Systems (AR346)
- History/Theory Elective
- Architectural or General Elective

Spring
- Architectural Design IV (AR511)
- Design Thinking (AR580)
- Environmental Systems II (AR439)
- Architectural or General Elective

Summer/Barcelona
- Architectural Design V (AR512)
- History/Theory Elective

Year 3

Fall/Buenos Aires
- Architectural Design VI (AR611)
- Advanced Building Systems (AR538C)
- Urban Issues Elective
- History/Theory Elective

Spring
- Degree Project (AR616)
- Professional Practice (AR646)
- Architectural or General Elective
- Architectural or General Elective

105 total credits
MArch 3 Program
Study Abroad
Helsinki & Buenos Aires

Year 1
Fall
- Architectural Design I (AR317)
- Concepts and Principles (AR339)
- Architectural Representation I (AR323A)
- Architectural History I (AR4283)

Spring
- Architectural Design II (AR318)
- Architectural Representation II (AR323B)
- Architectural History II (AR4284)
- Environmental Systems I (AR458)

Year 2
Fall
- Architectural Design III (AR419)
- Structures I (AR447A)
- Building Systems (AR346)
- Architectural or General Elective

Spring
- Helsinki
- Architectural Design IV (AR511)
- Environmental Systems II (AR459)
- History/Theory Elective
- Architectural or General Elective

Year 3
Fall
- Buenos Aires
- Architectural Design V (AR512)
- Advanced Building Systems (AR538C)
- History/Theory Elective
- Urban Issues Elective

Spring
- Architectural Design VI (AR611)
- Design Thinking (AR580)
- Structures II (AR447B)
- Architectural or General Elective

Year 4
Fall
- Degree Project
- Professional Practice
- History/Theory Elective
- Architectural or General Elective

105 total credits

*if Building Systems II (AR347) is taken twice, then the second course, Technology (AR540), will count towards general elective requirements
MArch 2 Program
Study Abroad
Barcelona

Year 1
fall
- Architectural Design IV (AR511)
- Environmental Systems I (AR438)
- History/Theory Elective
- Architectural or General Elective

spring
- Architectural Design V (AR512)
- Structures II (AR447B)
- Environmental Systems II (AR439)
- Architectural or General Elective

summer
- Architectural Design VI (AR611)
- History/Theory Elective

Year 2
fall
- Design Thinking (AR580)
- Advanced Building Systems (AR538C)
- Professional Practice (AR646)
- Urban Issues Elective
- Architectural or General Elective

spring
- Degree Project (AR616)

60 total credits
MArch 2 Program
Study Abroad
Seoul

Year 1

Fall
- Architectural Design IV (AR511)
- Environmental Systems I (AR438)
- History/Theory Elective
- Architectural or General Elective

Spring
- Architectural Design V (AR512)
- Design Thinking (AR580)
- Environmental Systems II (AR439)
- Architectural or General Elective

Year 2

Fall Seoul
- Architectural Design VI (AR611)
- Advanced Building Systems (AR638C)
- History/Theory Elective
- Urban Issues Elective

Spring
- Degree Project (AR615)
- Structures II (AR646)
- Professional Practice (AR646)
- Architectural or General Elective

60 total credits
MArch 2 Program
Study Abroad
Helsinki

Year 1

Fall
Architectural Design IV (AR611)
Environmental Systems I (AR348)
History/Theory Elective
Architectural or General Elective

Spring Helsinki
Architectural Design V (AR512)
Environmental Systems II (AR449)
History/Theory Elective
Architectural or General Elective

Year 2

Fall
Architectural Design VI (AR611)
Design Thinking (AR580)
Advanced Building Systems (AR538C)
Urban Issues Elective
Degree Project (AR616)
Structures II (AR447B)
Professional Practice (AR 646)
Architectural or General Elective

Spring

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

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

In the scientific method, an experiment (Latin: ex-+periri, “of (or from) trying”), is a set of actions concerning phenomena. The experiment is a cornerstone in the empirical approach to acquiring deeper knowledge about the physical world. Depending on the philosophical background an experiment can lead to the complete objective understanding of the physical world or just...
help improving subjective knowledge by fallibilism. In this case conducting research, means making a measurement and then writing some formulas and then it starts all over again.

**Course Description:**

317 graduate design core studio is rooted in representational techniques, concepts, metaphors and those founded on articulation of material systems and organizations of architectural formations. Rigorous scientific methodologies and inquiries will be developed to appreciate the heuristics of research in architectural discipline. However, the difference between architecture and science is its degree to which functionality can be reduced to matters of material organization. Architecture organizes social life via the articulation/perception, and the conception/comprehension of spatial order.

**Project Description:**

The studio will concentrate on the individual development of design process through production of complex architectural projects. The experimental processes will focus on the procedures of making architecture in current contemporary culture allowing each student to develop a strong sense of craft, critical and theoretical relationship to architecture. In this pivotal semester the students are asked to commit to the discipline of architecture and the importance of understanding the speculative nature of spatial order.

**Course Goals:**

- Develop high standards of design techniques through two-dimensional and three-dimensional productions.
- Ability to speculate through a fruitful and critical design process, and articulate these intentions in visual and verbal forms.
- Develop an understanding of scale and the relationship between the human body and architecture.
- Develop an understanding of material tectonics and the formation of spatial order.
- Basic understanding of structural implications in material decisions.
- Understanding the importance of landscape and natural phenomena in the design process.
- Basic understanding of program through sequence, user and functional requirements.
- Ability to engage digital design tools in two-dimensional processes.
ARCH 419  ARCHITECTURAL DESIGN III (M.ARC 3)
Stephen Leet, Professor
Ben Fehrmann, Lecturer
Jenny Lovell, Assistant Professor
Andrew Cruse, Visiting Assistant Professor
Don Koster, Senior Lecturer
Pablo Moyano, Lecturer

Third Semester Core Studio

URBAN HOUSING

Course Description:
The third semester of the three semester Core Graduate Design Studio sequence builds upon and expands the knowledge base and skills acquired during the previous year. As the hinge or pivot studio in the sequence, the goal of this studio is to prepare students for the increasing expectations and complexities of the upper level Option Studios.

The Graduate Core III Studio will engage four fundamental conceptions:

1. The design of urban housing remains one of the most important disciplinary responsibilities of both architectural education and practice.

2. Every architectural project should be understood as an addition to a pre-existing inhabited context, whether urban, suburban, or rural.

3. Today’s “globalized,” universal civilization, while providing increasing information and interchange, cannot produce or sustain culture, which is always local, and which is essential for the making of architecture.

4. What matters most 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.

This studio undertakes an investigation of the contemporary situation of urban housing, determined as it is by the inherited typologies of dwelling form; the increasingly dominant demands of technology and economics; the constantly changing definition of housing as a program and trends in living and working; and the unchanging nature of humankind it their dwelling.
The studio and its program of urban housing advocates density over dispersal. A density that contributes to the social life of neighborhoods and cities, and a density that attempts to reverse the increasingly detrimental consequences of horizontal dispersal and shrinking cities. To optimize land use and enable low consumption development, most organizations set an ideal density of approximately 40 people per acre. The population density of the studio’s St. Louis sites currently range from 3 to 22 people per acre.

The semester is divided into two sections, the first devoted to 5 weeks of research, analysis and conceptual proposals, the second devoted to the design of urban housing on sites in St. Louis.

**Part 1: Identifying concepts**

Students, working individually and in teams, will research, document, and analyze selected examples of housing. In addition, students will initiate both 2d and 3d abstract interpretations of selected housing examples. The 3rd week of the semester will be a faculty led five day field trip to Los Angeles, where the students and faculty visit selected housing projects, as well as other notable architectural sites. In the 4th week, the students will initiate preliminary conceptual site strategies, in 2d and 3D, and complete the research and analysis of housing examples.

**Part 2: Urban Housing Design in St. Louis**

Upon completion of research and analysis of housing, sites in St. Louis will be selected by the faculty, and planning guidelines will be developed collectively, after which each student will design a housing project for a unique site, in concert with students assigned to surrounding sites, and meeting the agreed-upon planning, house-type mix, and density guidelines. The result, at the end of the semester will be the design of a housing neighborhood of approximately 2400 dwellings in an area of St. Louis with a current density of 3 people per acre, accomplished through the parallel efforts of the eight sections of studio and the individual designs of 20-30 dwellings by each student.
GUIDELINES FOR COMPREHENSIVE OPTIONS STUDIOS

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

PARTICIPATING BODIES, SELF-INNOVATING CODES

Studio Description:
Computational design is a “hot media” - it can easily overwhelm the visual sense with a torrent of detail and complexity, even when generated through relatively simple rules. Loops, recursions and agents are powerful tools to deploy architectural intent, but their strange logic can obscure the fundamental role of technology (including architecture) to extend the body and its various faculties.

The studio will examine the many ways that the concept and physicality of bodies can be integrated into architectural genesis and transformation. Building codes offer a convenient shorthand for the body’s engagement with building through such concepts as life-safety, egress and assembly. As a starting point, the studio will use parametric modeling to study the various building codes and regulations that distill a particular knowledge of (and relationship to) the “architectural body”. Using Processing, an advanced scripting platform, the studio will then move beyond these simple feed-forward systems into dynamic, performative models that can evolve and self-innovate - like the bodies they emulate and respond to.

What happens when these very different media, one very cool and prescriptive (building code) and the other extremely hot and procedural (computer code) come into contact with each other? Like building code, computation is simply another mechanism for conveying and transforming information - albeit an extremely precise language. It allows the designer to install agency and intent into the lowest level of building components and give them the ability to self-organize.

In this manner we can define “self-innovating structures” - organizations that can reorganize to solve problems, capture efficiencies and adapt to codes and other regulatory constraints.

Based around the mechanics of bodies, object-oriented programming allows us to integrate our research on both tectonic as well as phenomenal characteristics while simultaneously exploring multiple solutions to the problems at hand.

The site and context of this exploration will be a school set within a green space in St. Louis - an integrated learning environment where several forms of education and age groups are present.
The program and physical infrastructure will reinforce the modalities of teaching and learning that rely on spatial support while vitalizing the space with an array of digital technologies that can support distance learning and cross-cultural exchanges.

**ARCH 500/600 ARCHITECTURAL DESIGN V-VI**
Zeuler Lima, Associate Professor

**Precedent**
Visiting São Paulo for the first time in the 1980s, architect Aldo van Eyck described the Museum of Art (1957-1969), as a “building that has given back to the city as much as it had taken from it.” He was describing the generous public space that Lina Bo Bardi created between the museum and the city as she lifted the building from the ground. “It was not an extravagant gesture,” she explained. She was just responding to a city ordinance that the historic vista from the site should never be obstructed.

This architectural feat stands out in a city that has grown fast, without a coherent system of public squares and parks, and guided more by real estate speculation than by urban planning. However, the museum is not alone in its approach to public space. At first sight, the city’s endless landscape of highrises crawling over the irregular topography of two large river basins may seem as difficult to understand and navigate as a mosaic of misplaced pieces. At the street level, this apparently continuous landscape is full of surprises. This studio invites students to create new ones.

**Premises**
The need to deal with small and juxtaposed urban lots, irregular streets, and crowded spaces prompted São Paulo designers to creatively open interstitial spaces in dense urban blocks, leaving meaningful marks in the city’s architectural, urban, and social landscape, particularly around the historic site of Anhangabaú Valley and along Avenida Paulista. The combination between amenable climate and the influence of modern architecture generated a series of civic and private buildings with public and semi-public spaces.

Those structures exist as integrated urban worlds in miniature. They are spaces of inhabitation, passage, and respite, and contain different social, formal, and topographic relationships with its surroundings. Many of those structures are located in the central areas of the city and constitute a network of spaces that allow residents and users to create alternative routes in the dense and perforated urban landscape. Some of them are museums.
and institutions. Others are mixed-use complexes usually called galerias and contain offices, shops, and even housing. Some of them are iconic, such as Oscar Niemeyer’s Edifício Copan, Giancarlo Gasperini’s Galeria Metrópole, and David Libeskind’s Conjunto Nacional, while others have more anonymous authors but are just as lively.

Those structures and their interstitial landscapes were particularly popular between the 1950s and 1980s, but as the city kept growing according to privatized models of housing, business districts, and shopping malls since the after that period, traditional commercial activities and more affluent residents moved out of the central areas. As a result, they tended to either accommodate new kinds of activities or fall in disrepair. More recently, however, they have once again gained new meaning and interest as part of the process of revitalization of core urban areas in a city where problems of property and personal safety have increased, and new forms of collective use have emerged.

**Goals**
The main goal of this comprehensive studio is to revisit interstitial landscape typologies in São Paulo as a means for investigating the relationship architecture maintains with urban and landscape design. While exploring those specific architectural features, students should expand their understanding of how architecture can contribute to the public life of large and dense urban areas.

Participants will be responsible for developing collective research and self-initiated individual design hypotheses. Proposals will start with the definition of programs for enclosed and open private and public spaces, aiming to integrate the selected site as an extension to the urban fabric of the Anhangabaú Valley and to the pedestrian spaces that exist in the downtown area.

Design projects should articulate tangible and intangible, physical and experiential factors. They should consider site and program as fundamental elements for creating and sustaining spaces of public and semi-public access and collective use. They should also provide concrete evidence of students’ ability to deal with a range of different design scales and to clearly articulate both conceptual and concrete aspects of the design process. Proposals should ultimately be able to – in line with Aldo van Eyck’s thinking – offer to the city more than it takes from it.

**Site**
This studio will focus on a mid-size lot in the historic center of São Paulo, located in an underdeveloped area of Anhangabaú Valley. The site offers an ideal setting for exploring the
combination of architectural, urban, geomorphological, landscape, infrastructural, and social elements both in breadth and in depth. It connects two important but different streets on uneven topographic levels—rua Florêncio de Abreu on the hillcrest and Avenida Prestes Maia in the valley. It is positioned on the north side of São Bento Monastery and the financial center and between the busy Anhangabaú Valley and a popular commercial zone. Not only is this site one of the few mid-scale vacant lots in the dense landscape of the historic downtown, it also concentrates important challenges and opportunities, including the juxtaposition of vital and derelict areas, pedestrian and vehicular ways, major hubs of public transportation, heritage sites and structures in disrepair, proximity to formal and informal commercial activities and tenement areas, steep topographic variations and vista, different scales, forms of access, and complex morphological and programmatic context.

**Method**

The semester will present research and design assignments divided into five complementary units, including:

- Investigation about definitions of public space and design precedents; analysis of specific projects by São Paulo architects; and documentation and analysis regarding the historic center of São Paulo and Anhangabaú Valley;
- Basic design, including program definition and siting strategy;
- One-week trip to São Paulo for city and site visits and documentation as well as mid-term review and discussion with local architecture faculty and students.
- Design development, focusing on the relationship between architecture, urban and landscape design, and complementary scales from urban strategy to detailed section.
- Preparation of exhibition panels to be sent to the host school in São Paulo.
ARCH 500/600  ARCHITECTURAL DESIGN V-VI
Brian Healy, Ruth & Norman Moore Visiting Professor

SMALL URBAN ZOOS

“The current over-emphasis on the intellectual and conceptual dimensions of architecture contributes to the disappearance of its physical, sensual, and embodied essence. Contemporary architecture posing as the avant-garde, is more often engaged with the architectural discourse itself and mapping the possible marginal territories of the art than responding to human existential questions. This reductive focus gives rise to a sense of architectural autism, an internalized and autonomous discourse that is not grounded in our shared existential reality.”

“The Eyes of the Skin”
Juhani Pallasmaa

Studio Description:
In a story, the narrative is captured in the telling; it is the selective details and descriptive moments that evoke a tone or mood. The plot is what actually happens, and a good plot can produce countless stories. I am interested in an architecture that suggests an equivalent multiplicity of tellings; and in plots that suggest narratives that are complex and layered. I look for the stories within stories.

Architecture is made not of intentions but of works. In its very essence, it involves a renunciation of words and an engagement with the physical. As architecture students, you are developing ideas about architecture and how architects can create environments that promote occupation. This studio will focus on the translation of your ideas into legible architectural form that engages both plot and narration.
In the process we will focus primarily on two things:

- the prerogative of the architect as he or she balances pragmatic concerns with aesthetic ambition (what is useful, essential, and the role of embellishment)
- the pivotal role of scale, material selection, and detailing in the evolution of an architectural idea

The studio will begin with the analysis of several existing buildings by Alvaro Siza with an emphasis on their materiality; ideas of enclosure; of approach and departure; detailing; and the relationships between interior and exterior landscapes. This analysis will also involve the dissection of these buildings through the construction of large scale physical section models of each building and site.

Upon completion of this analysis, we will turn our attention to the city of Cambridge and the neighborhood around Harvard Square. We will visit Boston and Cambridge as a class on September 25-26th where we will visit buildings by Richardson, McKim Mead & White, Bullfinch, Le Corbusier, Aalto, Saarinen, Rudolph, Sert, Moneo, Gehry, Holl, etc. and each of you will experience and document the conditions of the site and neighborhood with drawings and photographs. Final site selections will take place during this trip.

The goal for the studio will be to design, develop, and detail a collection of small zoos on an urban in-fill site in this historic, eccentric neighborhood. Each zoo will focus on a particular class from the animal kingdom. The criteria for the evaluation of these buildings will be the relationship of the building to the site; the quality of experience of both external and interior spaces; the accommodation of the creatures, and the articulation of building components. A series of three-dimensional handcrafted models at various scales will serve as the primary tool to explore the spatial and formal interrelationships between the program, building, and site.

The studio will also address the impact of circumstance upon detailing. Rather than viewing the act of detailing as the elaboration of a preconceived schematic design, we will examine how a particular circumstance or condition can suggest a detail and influence the design prior to schematic design.
Studio Description
Our a priori conceptions of space have broad implications regarding our ability to develop an architecture of heterogeneity and social richness. In this studio we will investigate directly and self-consciously the mechanics of spatial production and speculate on methods to create an architecture that is projective, to enable the emergence of new social arrangements and institutional forms.

We will begin by developing intrinsic conceptions of the space of the project.

To help us step outside the geometric conventions at the foundation of the usual digital design applications we will partially work with an advanced mathematical analysis program, Mathematica, to be able to systematically explore different conceptions of space (but certainly not writing code; this is intended to be a creative exercise, not a digital detour). And we will work interpretively with physical modeling to create a conceptual spatial scaffold to guide the development of the space and form of the project.

At the outset, we will be working abstractly, recognizing the conventional facts of the project—program, access, construction—only in our peripheral vision.

We will explore two realms of understanding and of generating spatial relationships, one based on mathematical abstractions of varied complexity, and another generated through experience, its mathematics developed only in response to observations.

The first area of exploration is a set of abstract mathematical constructs of space, models that can be generated and manipulated without, necessarily, any basis in a perception of the real world.

We will look briefly at the Euclidean framework of the understanding of space that went without serious challenge for over two millennia. Starting with simple axioms and postulates that are intended to be self-evidently true, Euclid’s Elements, this most canonical of works, proceeds by purely logical means to deduce meaningful and complex theorems. This now “ordinary” understanding of space is based on the premise that each point is singular, that there is a single line defined by two points,
and so on. Throughout the 19th century the work of successive mathematicians tested the limits of this system, culminating in Georg Friedrich Bernhard Riemann’s complete reformulation of geometry as being about spaces (manifolds) arguing that the geometric properties of a space were its intrinsic ones, and that ideas of constant curvature can be extended to higher dimensions. (This is the abstract framework Albert Einstein absorbed and reframed as the General Theory of Relativity naming gravity as a geometric property of space and time.) Additionally, we will look at projective geometries, geometric transformations that replace points by lines and lines by points while preserving incidence properties among the transformed objects, at systems where points are not singular, and at other, more contemporary constructs.

The second area of exploration will be that generated by experience, then finding geometric logic and possibilities. We will explore the interactive space of turbulence. In contrast to laminar flow, turbulence is the complex and varied behavior of a gas or liquid in which the fluid undergoes irregular and somewhat unpredictable fluctuations. In turbulent flow the speed of the fluid at any point is continuously undergoing changes in both magnitude and direction. Most naturally occurring flows are turbulent. And many flows in everyday life are deliberately turbulent—stirring, shaking, boundary layers on aircraft wings, chemical processes, and combustion engines. What we will be hoping to access is the space of heterogeneity and flux. Again we have access to both real and digital versions of this phenomenon.

These complex spatial scaffolds can then be used to support an architecture. While the process has an intense spatial and social ambition, it does not preclude simple (or even orthogonal) constructions. As we proceed, crossing the threshold into place making and construction, recognizing that any theoretical model will be buffeted and distorted in the face of the realities of practice, we will eventually erase the explicit scaffold directing the project, the insistence of its order diminishing but remaining implicit in the work. Finally, we will develop all aspects of the architecture—formal, experiential, organizational, environmental, structural, material, and technical, aiming at creating a clear, full, and persuasive presentation of the work.

The projects and sites:
We will first attempt to create abstract spatial readings of the city at the largest scale. And then work at the scale of the precinct of the site, aiming for a convincing project basis. For several weeks we will be positing different spatial systems to develop a construct that will help articulate the project.
The majority of the semester will be focused on an extensive site condition between Clayton Road and Highway 64/40, extending both east and west of Skinker Boulevard. Programmatic possibilities include a hotel, manufacturing, and elderly housing. While everyone will be working in the same precinct not everyone will be working with precisely the same site and program. To a certain extent these may be advanced and adjusted as made possible by the spatial geometry.

After arriving at a tentative spatial framework for the project there will be a two week interlude to study some of the same ideas at a much smaller scale and simpler situation. We will work about 45 miles south of the school in and near Washington State Park, in the vicinity of the largest collection of Native American petroglyphs in Missouri, creating both a protection and public engagement of these carvings.

Then returning to the primary project with new information about the capacity of the construct at minor scales, and with the perspective offered by some time away, we will reexamine the initial proposal, make adjustments and then proceed to develop the project. With the intention of further advancing new social relationships there will be opportunities and negotiations between sub-sites, adjacent projects, and competing spatial constructs.
ARCH 500/600 ARCHITECTURAL DESIGN V-VI
Ken Tracy, Visiting Assistant Professor

JAKARTA: CONSTRAINING DICHOTOMIES

This studio will seek to balance these seemingly irreconcilable dichotomies:

Digital vs Analog
Labor vs Management
Local vs Foreign
Iconic vs Urban

Through research, physical models and finally through a set of discussions with visitors students will develop a stance on each set of issues. This process will allow us to question but also have confidence in our position. This design of your argument for the project will allow you to acknowledge the context in an integral way.

The primary dichotomy we will investigate is the use of manual, analog skills versus digital processes in architecture. Students will question the use of both digital and analog tools and negotiate a balance between them. Prototyping and research will be used to close the gap between manual processes and digital tools. Through these investigations we will look at the role the hand plays in both design and building production. Another challenge in these step will be to formulate a stance on labor vs management. Urban issues and local identity will also shape these experiments.

The context for this investigation will be Jakarta, Indonesia. The fourth largest country in the world behind the United States. Indonesia boasts a rich layering of cultures. Paramount to Indonesia’s national identity is the hand labored crafts for which it is famous. Batik, carpentry, stone carving and textiles are all important production and artisan industries in Java and on other islands. Indonesia is one of the few places on earth where such a large population of craftspeople still thrive.

Jakarta is its capital city and with in Jakarta we will be looking at a site along the Cideng River. The site is owned by an Indonesian Steel factory and there is currently a plan to develop the site. The proposals will be presented to the owners for comment. The program will be a 5 to 8 story office building with a residence and parking.
ARCH 500/600 ARCHITECTURAL DESIGN V-VI
Rocio Romero, Visiting Professor

PREFABRICATION AS A STRATEGY TO PRODUCTIZE ARCHITECTURE

Objective
Architecture has traditionally been a service based vocation, but in a consumer oriented culture it makes sense to sell it as a product. This studio explores how prefabrication can be used as a strategy to productize architecture.

Project:
The studio will consist of designing interior spatial component that defines a dwelling, be it a home, apartment, or a loft studio. We will focus on designing architectural core spaces; such as bathroom core, kitchen core, room divider, desk station, or any significant interior space. Students will explore how prefabrication can be used as a tool to establish their own architectural lexicon.

Program and Context:
The program varies as it is chosen by each student; it is an opportunity to explore one’s personal interest in architecture. The context of this project is specific; it is the consumer world. We will use techniques and strategies employed by industrial designers and architects with prefabrication expertise as a means to guide the studio’s overall design process.
ARCH 500/600  ARCHITECTURAL DESIGN V-VI
Eric R. Hoffman, Visiting Assistant Professor

CLIENTCITYPATHPLACE

(Comprehensive Studio)

clientcity

As students, your studies and relative experience rarely afford the opportunity to interact with a Client. An ambiguous term with unlimited definition: proprietors, individuals, committees, developers, agencies, boards, delegations may all serve as clients; none more intriguing or potentially complex than a government or municipal entity. Bound by political motivation, economic constraints and constituent influence, there are many voices that represent a complex Client. Rarely do we – as professionals – connect with a single individual. It is commonplace to balance many needs of many constituents – the collective; often with opposing or contradictory views. This challenge holds many opportunities. A collective vision is key to political success, and a strategy for every mark within an (sub)urban fabric is paramount. The City of Maplewood will serve as host for this comprehensive studio.

Saint Louis City and County are comprised of 101 communities within the relative dense area of 570 square miles (the city, 92 county municipalities and 9 unincorporated census-designated places). Historically and speculatively, Saint Louis’ thwarted growth after the Civil War is largely due to the siloed resources of its many cities and townships paralleling the redistributed wealth of our early nation. One of the 101 communities -- a first tier (sub)urban area -- is the City of Maplewood, Missouri: once a fertile farmland with an instrumental blacksmith shop along the path that connected big bend of the Meramac River to Lacledes Landing along the Mississippi River; once a prosperous neighborhood stop along the Manchester trolley line; once a struggling blue-collar community lost among rival neighbors; once one of many active main streets along route 66. Ruthlessly divided by City limits, the division separated backyards, neighbors and even the middle of the great Maplewood Theater, ultimately leading to its demise. Heidegger would struggle to define the ’place’ of Maplewood, but also acknowledge that it is ripe with potential. Once tagged ‘It’s on the way’, Maplewood struggles to redefine its corridor(s) from path to place. Consideration of Path-Place as a known and viable urban typology as an applicable solution will be investigated; moreover, pocketed town centers may assist and reinforce the viability of Path-Place.
**pathplace**

Currently a transitioning City thriving between the poles of large scale development – providing access to global culture/global pop and efficient, inexpensive goods with promise of an increased tax base that always follow up-front, lucrative incentives – and small scale storefront – providing activity that is uniquely Maplewood. The growing phenomenon of failed large scale development is leaving a permanent scar on our cities; the gamble of potential economic favor must be weighed against failed impact.

The studio will investigate and provide a contrasting view to ‘large development’, and move past simple ideas of mixed-use as solution. This opportunity will be an addition to our community. As with any sited work, the notion of ‘place’ must be considered and any intervention will serve as an extension of context and local culture. Although we cannot ignore the automobile, the studio will not fall victim.

Focusing principally on issues of connectivity and sustainability as a model for long-term growth, resident lifestyle and engaging commerce, the semester will be divided into two distinct studies with two distinct scales: One communal, one construct; One collaborative, one individual. The semester will begin with a thorough analysis of historical and existing context followed by a series of brief sub-topic studies and surgical interventions. The mid-semester will mark the completion and presentation of a Master Study and associated design principles for the City of Maplewood’s Manchester Corridor and its tributaries.

As a comprehensive design studio, the execution and realization of said design principles will be central to the remaining semester. Consider the following frequent interests and activities for further development:

- Arts
- Education
- Wellness
- Religion
- Retail
- Dwelling
- Small Commerce

Each student will select a building type and site from the Master Study for development. A solid, connection to the studio’s early work will be key to one’s success. Consider the following program and building types:

- special education facility
- boutique hotel
- Maplewood theater
- destination retail outlet design office
- athletic facility
- amplified music venue
- health and wellness spa
- market medium density housing
- neighborhood chapel
- clubhouse
- officing
- gallery
- auto dealer

Other types will be considered.

**Collaborative Process**

An open position of collaboration will ultimately lead to an expanded skill set and complementary process. The studio will have access to extended resources, and will utilize technology as a means of collaboration. Information is more readily available
than any time preceding us; our ability to connect is accessible at a global scale. Communication and collaboration is critical to the success of the design process and profession. Pedagogical goals for the studio will stem from this notion.

Students will have the opportunity to work in a studio environment that is simultaneously rigid and open. The studio will expose each student to a potentially new approach and rigor while allowing the flexibility to develop and refine their own methodology, their own path. Process will be key.

Each student’s process will remain transparent. Daily progress will be made evident by consistent sharing of data and work.

A voluntary field trip to Kansas City to visit signature works of architecture, top fabrication facilities, similar (sub)urban conditions and relevant design offices is proposed.

**Precedents & Research**
The studio will initiate and research project issues as it relates to precedents, climate, history, site, programmatic testing, sustainability, material, light, structure, environment and scale (Community - Site - Construct - Individual).

**Evaluation**
The refinement of a student’s process is central to the success of one’s architectural education. As members of a graduate-level, professional program, each student will have the opportunity to test, provoke, elicit and postulate within an energetic, rigorous environment; daily progress and a critical process will be central to one’s success. Highly resolved work presented in a refined manner with clear intentions is expected of this comprehensive studio.

Writing and Technology will be promoted at all stages for presentation, communication and collaboration.
Fall 2010

ARCH 500/600 ARCHITECTURAL DESIGN V-VI
Robert McCarter, Ruth & Norman Moore Professor

A PUBLIC ARCHIVES FOR VENICE: AN ADDITION TO LE CORBUSIER’S (UNBUILT) VENICE HOSPITAL

(Comprehensive Studio)

“That which is not built is not really lost. Once its value is established, its demand for presence is undeniable. It is merely waiting for the right circumstances.”

-Louis I. Kahn

Pedagogical Objectives
This design studio will engage five fundamental conceptions:

- The unbuilt works of the best architects are most often of equal or greater quality than those works which were realized, and they often first present major advances in the work of the architect; that architectural historians have generally ignored unbuilt projects; and that unbuilt works of quality should be studied by students and architects, along with the built works, as part of their architectural education.

- As we begin the 21st century, every architectural project should be understood and conceived not as an isolated, self-referential object of aesthetic speculation, but as an addition to a pre-existing inhabited context, whether urban, suburban, or rural.

- Today’s “globalized” and universally-available civilization, while offering ever-increasing quantities of information and opportunities for interchange, cannot produce or sustain culture, which is always local, and which is essential for the making of architecture.

- What matters in architecture is not what a building looks like, but how its spaces are ordered, how it is built, and how these affect what the building is like to be in, to live in—how it is experienced in inhabitation by many people over many years.

- 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 of architecture.
**Project Description**
The studio program, a new Public Archives of Venice, proposes a publicly-accessible copy of the State Archives of Venice, which contains the world’s most comprehensive historical records of the period 700-1800 AD. In addition to the 56 miles of shelving required to house the collection, the 50,000-square-foot program will include public reading rooms, meeting rooms and lecture halls, and other spaces appropriate to a new cultural center and meeting place for the city, and the world.

This new Public Archives is to be made as an “addition” to Le Corbusier’s Venice Hospital, designed in 1964 and—for purposes of this project—presumed to have been built in 1967 on the western waterfront in the San Globbe neighborhood of the Cannaregio district in northwest Venice. The hospital was largely dedicated to the care of acutely or terminally ill patients, and it was organized on three levels: the first connected directly to the streets and canals of the city; the second housed preventive care; the third level housed the terminally ill patients, their visitors, and the services they required. Le Corbusier developed the unique pinwheeling circulation diagram, as well as the layered “mat” building, from his studies of the urban fabric of Venice.

The studio will begin with a sketch project allowing students to develop their own interpretation of the concept of “archive,” as a place preserving records of the past, for the future. Following this exercise there will be a short research assignment to prepare for the Venice field trip, which will occur in the fourth week of September. Next the studio will engage in disciplinary research by reconstructing Le Corbusier’s project for the Venice Hospital, in model and drawings, for use in documenting the “additions” of the students’ individual designs, the primary 10-week project for the semester.

**Studio Resources**
The studio will benefit from research on Le Corbusier’s Venice Hospital, most notably the recent book that will serve as our text, Le Corbusier’s Venice Hospital and the Mat Building Revival, Hashim Sarkis, editor (Harvard Design School, Prestel, 2001). The studio will also benefit from the participation as informal consultant of Jose Oubrerie, partner of Le Corbusier at the time of the Venice Hospital commission, and architect of the recently completed Firminy Church, designed by Le Corbusier and Oubrerie in the early 1960s. The final jury will include Kenneth Frampton, author of the definitive monograph, Le Corbusier.
Field Trip
As an integral part of this studio, the professor will lead a field trip (of approximately five days) to Venice, Italy, during which we will visit:

- the site of Le Corbusier’s Venice Hospital
- the models and drawings for the Venice Hospital by Le Corbusier
- the State Archives of Venice in the Campo dei Frari
- the Architectural Archives, housing all the designs made for Venice since 1900, including designs by Steven Holl and many others.
- the Venice Biennale of Architecture, the largest exhibition of contemporary architecture in the world, will be open during our trip, and we can also visit the exhibit, curated this year by Kazuyo Sejima.
- buildings in Venice by architects such as Sverre Fehn, Alvar Aalto, James Stirling, Santiago Calatrava, and David Chipperfield.

buildings by the Venetian architect Carlo Scarpa, who developed a contemporary interpretation of “historic preservation,” one that simultaneously engages all the cultural layers embedded in any historical context, including the modern.

—the Academia Museum, renovated by Scarpa and housing Vittore Carpaccio’s Martydom of the Pilgrims and Funeral of Saint Ursula, of 1493, which had a direct influence on the design of the section of Le Corbusier’s Venice Hospital.

Requirements and Evaluation
As members of a graduate level studio, students will be expected to engage all aspects of the proposed project, including both collective research and individual analysis and design development. Particular emphasis will be placed on 1) design process, 2) degree of development of interior space, and 3) exploration of experiential qualities. For each student, the expected result of the studio will be a highly resolved design presented in sketches, models, and drawings; this will require consistent, energetic, and rigorous commitment to the development of the design.
ARCH 500/600  ARCHITECTURAL DESIGN V-VI
Heather Roberge, Visiting Professor

SHEET LOGICS

This fabrication studio will explore the spatial, tectonic and assembly implications of sheet logics. Sheet logics are geometric organizations that avoid the solid logics typically associated with massing in favor of surfaces that manage both figure and ground simultaneously. Sheets are thus agents of spatial invention as they are not tied to the limits of established geometric models but produce different ones. With sheets, there is no hierarchy of relationships between master plan, building organization, ornament and detail. As the subject matter of a fabrication course, sheets are a fertile test bed for design research. Sheets typically involve areas of curvature which require careful translation when produced as fullscale material assemblies. These areas behave structurally in ways that differ from flat surfaces demanding tectonic solutions that become form-active at least in part. Thus the implications of fabrication on both structure and skin will be emphasized in the course. Students will design a cafe and exhibition space on WashU’s campus and will produce a large, section of their proposals using the digital fabrication equipment available at the school. A large scale architectural model and fullscale components will be produced to test the proposed material assemblies. Particular emphasis will be placed on the surface’s panelization and effects. The studio will typically meet on Thursdays and Fridays.
Course Description:
This course is an architectural design studio wherein each student develops a comprehensive architectural design project. This includes development of program spaces and relationships, development of structural and environmental systems, building envelope systems, life-safety issues, technical construction sections and assemblies, along with experiential renderings and a focus on telling a critical project story.

Each student will develop an independent, critical position on the making of architecture in the world. Based on the product of the preceding Design Thinking Degree Project Preparation – an individually initiated programmatic, intentional, and situational framework – the student develops an aspiring and compelling conceptual framework, progresses to a convincing development of all aspects of the project – formal, spatial, experiential, organizational, structural, and technical – and creates a clear, full, and persuasive presentation of their work.

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

Course Goals:
Based on an individually initiated programmatic, intentional, and situational framework the student is to develop a project based on the parameters established in the Design Thinking course proposal. Each student is devoted to the development of all aspects of the project – formal, spatial, experiential, organizational, environmental, structural, and technical, aiming at creating a clear, full, and persuasive presentation for the work. A student’s ability to work independently is encouraged and tested.
ARCH 711 ELEMENTS OF URBAN DESIGN
Patty Heyda, Assistant Professor
Carolyn Gaidis, Lecturer

DIMENSIONS OF THE URBANISTIC PROJECT

The Metropolitan Landscape is a term used to describe contemporary urban agglomerations like St. Louis and its surrounding areas. Metropolitan landscapes can not be characterized by a single physical condition, but encompass a spectrum of diverse urbanisms. These diverse urban forms vary in the relationships of buildings to open space, in their scales, patterns, types, and uses, and in the ways they articulate and interact with each other and with linking infrastructures.

Developing skills and techniques in urban design requires understanding the complexity of metropolitan landscapes through perspectives from architecture, landscape architecture, planning, development, sociology and environmental studies. This course will provide the foundational concepts and skills to enable students to formally engage this complexity while negotiating criteria of design quality, sustainability, human use patterns, and in-depth knowledge of systemic and inter-scalar relationships of the metropolitan landscape.

Students will work primarily in groups envisioning the transformation of 3 distinct urban areas from across the St. Louis metropolitan transect. Through initial analyses of the comparative sites, students will develop an understanding of how and why these sites differ and what shapes them, while exploring approaches to the urbanistic project that test their understanding of the site’s underlying structures, scales, relationships and spatial and programmatic potentials.

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

This course is required for all first year MUD students; it is also an invaluable class for any upper level (500-600 level) architecture student who seeks to enrich his/her architectural proposals with a more integrated, site-specific approach to built and natural (site-wide) systems.
ENGLISH LANGUAGE SUPPORT FOR ARCHITECTURE

A46 100A ARCH
This workshop is for architecture graduate students. Designed to develop and practice the communication skills needed for graduate work at WUSTL and beyond, its focus includes building vocabulary, increasing fluency, participating successfully in desk crits, speaking up confidently, and presenting professionally. Same as home course U15 ELP 112.

01 Tu 2:00p-4:00p Mielke
2 units

INTRO TO DESIGN PROCESSES I

A46 111 ARCH
This is the first semester of a two-semester sequence that includes both two-dimensional and three-dimensional work each semester. Two-dimensional work includes freehand drawing, various methods of representation of form and space, graphic design, and layout. Three-dimensional work includes issues of problem definition, problem solving, materials, structure, fracture, spatial relationships, and systematic processes of design. Students will alternate between two- and three-dimensional work and develop connections between them. Concurrent registration in Arch 111A required for Architecture students. Non-architecture students must receive permission of the Associate Dean of the College of Architecture. Same as F20 211, Section 01.

01 MW 9:00a-12:00p Faculty
02 MW 9:00a-12:00p Faculty
03 MW 9:00a-12:00p Faculty
04 MW 9:00a-12:00p Faculty
3 units.

INTRO TO ARCHITECTURE I

A46 111A ARCH
Lectures examining historical, theoretical and professional perspectives in architecture. 1 unit.

SECT 01:
01 F 9:00a-10:00a Lindsey
Laboratories:
A F 10:00a-11:00a Lorberbaum
B F 12:00p-1:00p Lorberbaum
C F 11:00a-12:00p Lorberbaum
D F 1:00p-2:00p Lorberbaum

COMMUNITY BUILDING, BUILDING COMMUNITY (HEWLETT PROGRAM)

A46 121 ARCH
Using St. Louis as the starting point, and through extensive walking tours and discussions, the course gradually reveals to students an inter-related set of histories that have given shape both to St. Louis specifically and to American metropolitan landscapes generally. The walking tours take something of a core sample of St. Louis, both geographically and historically. Along the core sample, the students encounter communities old and new, large and small, rich and poor, rising and falling, heterogeneous and homogeneous, successful and unsuccessful, flourishing and devastated. Through these tours and readings and discussions, crucial questions concerning the ethics of architecture within larger social and ethical frameworks begin to take shape. The students’ first-hand observations and reading are further reinforced and challenged through visits with and/or reviews by a wide range of people from the various communities-people who collectively represent not just a wide range of opinions, but often diametrically opposed opinions, as well. Architects build walls, literally and figuratively, and this course explores what happens on the other side of the wall, literally and figuratively, and how the act of building in the middle of people’s lives—and questions of where, and how, and for whom--affect and are affected by the people on both sides of the wall.

01 MF 2:30p-5:30p Hansman
02 TuTh 2:30p-5:30p Hansman
3 units.
DESIGN PROCESS A46 209 ARCH
Open to Engineering and Arts & Sciences students at all levels. Studio course will engage students in the process of design with an emphasis on creative thinking. Course content relates directly to the interests of engineers and all liberal arts students who wish to problem solve about shaping the texture and quality of the built world. A series of hands-on projects introduce students to design concepts as they apply to site (gardens and other outdoor places), to humanistic place making (personal and small public spaces), to structure & materials (intuitive exploration of structural principles through model building), to environmental issues (effects of climate, light, topography, context and sensible use of natural resources). No technical knowledge or special drawing skills are required. 3 units.
01 TuTh 9:00a-11:00a XXX Lorberbaum

INTRO TO DESIGN PROCESSES III A46 211 ARCH
Exploration of basic design and architectural principles emphasizing conception and realization, materials and technique. Refinement of two-dimensional and three-dimensional means of representation. Non-architecture students must receive permission of the Associate Dean of the School of Architecture. 3 units.
01 MW 2:30p-5:30p Faculty

ISSUES IN DESIGN I A46 211A ARCH
Conceptual, theoretical and historical perspectives in design and architecture. 1 unit.
01 F 2:30p-3:30p Faculty

SERVICE LEARNING COURSE: ENVIRONMENTAL ISSUES A46 275 ARCH
This service learning experience allows Washington University students to bring their knowledge and creativity about the many subjects they are studying to students at the Compton-Drew Middle School, adjacent to the Science Center, in the City of St. Louis. This course is for arts and sciences students of differing majors & minors, business, architecture & art students, and engineering students from all engineering departments. The first third of the semester students will: 1) begin learning the creative process of lateral thinking (synthesizing many variables, working in cycles); 2) work with a team-mate to experiment with the design of 2-D & 3-D hands-on problem-solving workshops about exciting environmental issues, for small groups of students at Compton-Drew Middle School; 3) devise investigations for the workshops about environmental issues embracing the sciences, the humanities, and the community; 4) each student will work with the professor individually and in their team, as well as seeking advice of faculty from a specific discipline, through the semester in the preparation of their evolving curricular plan. During the last two thirds of the semester WU students will be on-site during the Compton-Drew school day, once a week on each Monday from 11:00 a.m. to 12:30 p.m., to teach small group workshops for some of the sixth and seventh grade students. This course is open to freshmen, sophomores, and juniors. 2 units.
M 11:00a-12:30p
W 11:00a-12:00p Lorberbaum

INDEPENDENT STUDY A46 281 ARCH
Prereq: Sponsorship by an instructor and permission of the Dean of the School of Architecture. Register for the section number that corresponds to the faculty member sponsoring the independent study. 1 unit.
** See start of this departmental entry or contact department directly for details on faculty/sections and enrollment.
01-22 XXX TBA
AR STATUS

All students majoring in the architecture program but not enrolling in a regularly scheduled design studio should register for this course as an audit for internal use of the School.

01 TBA

ARCHITECTURAL DESIGN I

Placement will be made by assignment. Prereq: successful completion of AR 212 and AR 212A with a grade of C- or better. There will be a required weekend, out-of-town field trip.

01 MWF 1:30p-5:30p Faculty

6 units

ARCHITECTURAL DESIGN I (M.ARCH. 3)

The first of a two-semester sequence that introduces students to architectural design, focusing on conceptual, theoretical, and tectonic principles. First-semester M.Arch. 3 students only.

01 MWF 1:30p-5:30p Faculty

6 units

ARCHITECTURAL REPRESENTATION I (UNDERGRADUATE)

Representation is the means by which architectural form, space, and ideas are explored, conveyed and studied. This course is intended to bring a fundamental understanding of the capacity and possibility for representation to affect the process and outcome of the architectural endeavor. While it is expected that students will gain proficiency and knowledge of a broad range of techniques and convention, greatest emphasis will be placed on the ability to recognize how, when, and why different representational means are appropriately employed at various points in the design process, and to easily move between them. The course will work simultaneously with both the convenience of known elements and the exploration of unknown or “envisioned” concepts and spaces.

01 TuTh 2:30p-5:30p Faculty

3 units

ARCHITECTURAL REPRESENTATION I (M.ARCH 3)

This course examines the history/theory and practice of representation, specifically the systems of drawing used in architecture. The objective is to develop the requisite discipline, accuracy, and visual intelligence to conceptualize and generate a relationship between space and form. The course focuses on two concurrent tasks: first to outline and analyze the historical development of representational logics and their impact on architectural ideation, and second to explain the codification and usage of specific geometries, including orthographic and isometric projection, central and parallel perspective, and architectural axonometric. We will see that, rather than a translation of reality, representation operates between perception and cognition as a transcription of reality and is thus a powerful instrument in the design and making of architecture. The relationship between the drawing forms and the tools used to produce them are brought into focus as manual, digital, photographic and physical applications driven by drawing intentions. The course is organized as a lecture/lab with emphasis on practice of manual and photographic applications.

01 MF 9:00a-12:00p Faculty

3 units
ARCHITECTURAL HISTORY II: ARCHITECTURE SINCE 1880 A46 3284 ARCH
An introductory survey of the history and theory of architecture and urbanism in the context of the rapidly changing technological and social circumstances of the last one hundred and twenty years. In addition to tracing the usual history of modern architecture, this course also emphasizes understanding of the formal, philosophical, social, technical, and economic background of other important architectural directions in a global context. Topics range from architects' responses to new conditions in the rapidly developing cities of the later nineteenth century, through early twentieth-century theories of perception and social engagement, to recent efforts to find new bases for architectural interventions in the contemporary metropolis. 3 units
01 TuTh 10:00a-11:30a Mumford

CASE STUDIES IN 20TH-CENTURY ARCHITECTURE A46 333 ARCH
Good buildings speak clearly in a well-established vocabulary of shapes, forms, and spaces. Good architects similarly should try to talk about their art, its history and their own thinking and designing with comparable fluency. This course aims to help students write and talk about architecture clearly and economically in language that is at once intelligent and intelligible to the educated reader and listener. Student activities include: attending lectures exploring case study buildings and texts from modern avant-garde architects; experimenting with modes of writing architectural texts examining case studies; developing writing abilities through revision, outside critique, workshop seminars, and peer analysis; creating theoretical constructions through writing based on drawing analysis of case studies; and gaining exposure to contemporary practice through student case study presentation and writing. By studying the theoretical positions of an architect and looking closely at the specific project context and technical parameters, the research of student case studies may provide a parallel example to a design student's process in studio. In addition, the research contributes to an informed understanding regarding current discussions in architecture. Between the lectures and student works, the class gains exposure to current ideologies in architecture. The course will consist of a weekly lecture and a separate workshop meeting. 3 units
01 F 10:30a-12:00p Newman
Laboratories:
A M 9:00a-10:30a Faculty
B M 10:30a-12:00p Faculty
C Tu 10:30a-12:00p Faculty
D Tu 9:00a-10:30a Faculty

SUSTAINABILITY A46 336A ARCH
This course will focus on the study of sustainability as an integrated approach to ecological awareness, building design and systems design. The seminar will focus on selected readings that have fostered the development of the ecological movement in architectural practice. Case studies of built projects and examination of current and future trends of sustainable design will be discussed. Same as U19 SUST 336. 3 units
01 Tu 5:00p-8:00p Repovitch
DESIGNING SUSTAINABLE ENVIRONMENTS

The seminar will introduce fundamental concepts of sustainability and sustainable development. Emphasis will be placed on understanding natural systems, the development of the built environment within natural systems, and the economic, social, ecological, ethical, philosophical, political, psychological, aesthetic, and cultural issues that help shape design decisions. Students will evaluate a range of methods that may be used to identify and select sustainable solutions to design problems, improve existing solutions, and develop critical thinking. The LEED Rating system will be presented within the context of its role in professional practice and larger issues of human and environmental health, including how LEED fits into the realm of high performance design and the effective use of the LEED Rating System and principles of sustainability. The course will be divided into three phases: 1) research current interpretations of sustainability in architecture, examining theories and practices that encourage the development of ecological consciousness as the context of Sustainable Design; 2) critical comparison of the underlying principles of sustainability and design proposed by the different rating systems available today and evaluation of the ways of assessing the sustainability of the built environment currently in use, including the LEEDTM rating system; and 3) the development of a project design in studio that will follow the LEED-NC Version 2.2 Manual as the organizing structure. In this final project, students will be required to obtain a minimum of 26 points on the LEED-NC rating system in order to have their project certified. Students will produce the necessary documentation required for LEED-NC certification and make an oral presentation to a panel of guest critics. 3 units

01  TuTh 1:00p-2:30p    Freixas

CONCEPTS AND PRINCIPLES OF ARCHITECTURE I

This weekly seminar course will address issues of western architectural thought through a focused series of readings and discussions. The necessity and role of architectural theory in general will be examined. Issues of tectonics, historicism, typology, regionalism, modernism, post-modernism, and other critical frameworks for the consideration of architecture will be thematic subjects of discussion. Selected readings include Vitruvius, Alberti, Laugier, Semper, Ruskin, Le Corbusier, Gropius, Kahn, Rossi, Venturi, Eisenman, Libeskind, and Koolhaas. Weekly reading assignments, attendance, participation, one summary and discussion introduction based on a reading topic, final paper. Required for first-semester M.Arch. 3 students. Fulfills History/Theory elective for M.Arch. 2 students. 3 units

01  Tu 2:00p-5:00p    MacKeith
    Th 3:00p-4:00p    Mumford
                      Newman

INDEPENDENT STUDY

Prereq: Sponsorship by an instructor and permission of the Dean of the School of Architecture. Register for the section number that corresponds to the faculty member sponsoring the independent study. Credit variable, max 5 units.

** See start of this departmental entry or contact department directly for details on faculty/sections and enrollment.

01-22  XXX    TBA

FURNITURE DESIGN

The course will focus on the design of tables using wood as the primary material in response to “rational and irrational strategies” (systematic and emotional). Each student will design, develop and build prototypes of two tables using the same material. One table will be the product of a systematic analysis of material qualities, production procedures and other constructivist principles. One table will be the product of more explicitly intuitive, emotional and interpretive responses to the nature of the material and its production. Course limited to 10 students 3 units

01  Tu 1:00p-4:00p    Safe
DIGITAL VISUALIZATION WORKSHOP: ADVANCED RENDERING

This workshop is an introduction to complex digital rendering in RHINO 4.0 with Plug-ins flamingo, VRay, Maxwell, and Fry Rendering Engines. These skills are needed for sophisticated rendering outputs for more hyper-real visualization. The workshop will introduce students to material, lighting, camera, and global illumination processes. This workshop is required for all M.Arch students at the 419-level, who will be given priority for registration in this course. Open to other upper-level undergraduate and graduate architecture students as available space allows.

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BIM 101 WORKSHOP

The future of the design and construction industry is going to be driven by the use of technology. The best example emerging today is the use of three-dimensional, intelligent design information, commonly referred to as Building Information Modeling (BIM). BIM is expected to drive the AEC industry towards a “Model-Based” process and gradually move the industry away from a “2D-Based” process. The BIM 101 workshop is for designers who recognize that this future is coming and who are looking for a way to begin preparing themselves in order to be ready when it arrives. We will explore how BIM is being used today and learn the basics of one of the leading BIM tools, Autodesk Revit Architecture 2010. This is not a software instruction course. A working knowledge of Revit is encouraged, but not necessary.

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ARCHITECTURAL DESIGN III

Prereq: Arch 312.

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ARCHITECTURAL DESIGN III (M.Arch. 3)

The third of a three-semester sequence of core design studios in the M.Arch 3 program. Continues examination of issues raised in Arch 317 and 318.

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HISTORY OF LANDSCAPE ARCHITECTURE

This seminar will review the history of gardening in the Western tradition from the Renaissance to the present and in the Chinese and Japanese traditions. Park-making, neighborhood design, and the rise of landscape architecture as a profession will receive attention, including several classes held at notable St. Louis examples. Course requirements will including readings, a design or research project, and a final exam. Fulfills History/Theory elective.

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LATIN AMERICAN LITERATURE  A46 426G ARCH

This course will explore the process through which different Latin American countries have come about. We will concentrate on a selection of literary texts that somehow represent the quest for a national voice in each case. The “labyrinth” of Latin American self-exploration strategies implies a diversity of artistic paths. Thus, we will include other cultural forms involved in the on-going and current self-constructing portrayal of Latin America—films, theater, current events, art exhibits, music, and tango/milongas, among others. We will pay especial attention to those films that have a literary inspiration or are the adaptation of a literary piece in order to study the connection between literary and visual discourses in particular. Through this analysis, we aim to enhance the experience and understanding of Latin America as a vibrant cultural system. The seminar attempts to shed light on the different nation-building processes and on their permanent search of identity. The main goal is to open a critical and engaging dialogue through which students will be able to learn about Latin America’s past and present, as well as to integrate their own first-hand impressions from the unique immersion opportunity they will have while being in Buenos Aires. It is intended that two sections of this class will be offered: Section 01 (Upper Intermediate/Advanced) will be conducted in Spanish; Section 02 (Introductory/Lower Intermediate) will have a bilingual format with more emphasis on Spanish towards the end of the semester, given a certain linguistic progress on the students’ part; otherwise this section will be conducted in English.

3 units

SECT 01: This course is only offered as part of the Buenos Aires Study Abroad Program. Section 01 is intended for those students with Upper Intermediate or Advanced skills in Spanish and will be conducted in Spanish.

   01 TBA             Albertengo

SECT 02: This course is only offered as part of the Buenos Aires Study Abroad Program. Section 02 is intended for those students with limited or Lower Intermediate skill in Spanish and will have a bilingual format.

   02 TBA             Albertengo

ARCHITECTURAL HISTORY II: ARCHITECTURE SINCE 1880  A46 4284 ARCH

An introductory survey of the history and theory of architecture and urbanism in the context of the rapidly changing technological and social circumstances of the last one hundred and twenty years. In addition to tracing the usual history of modern architecture, this course also emphasizes understanding of the formal, philosophical, social, technical, and economic background of other important architectural directions in a global context. Topics range from architects’ responses to new conditions in the rapidly developing cities of the later nineteenth century, through early twentieth-century theories of perception and social engagement, to recent efforts to find new bases for architectural interventions in the contemporary metropolis. This course is required for all M.Arch 3 students.

3 units

   01 TuTh 10:00a-11:30a    Mumford

MATERIALS RESEARCH SEMINAR  A46 434M ARCH

In coordination with the Materials Center and its development of a materials database, this course seeks to provide methodologies for searching for new or unfamiliar materials for design projects, evaluating those materials for sustainability and then using a selection of those materials in an installation at the Sam Fox School. Students will begin by researching a selection of materials of their choosing, they will collect samples of these materials and will record their method of material search, evaluating their process of selection in the context of the design of materials, in addition to references of notable precedents. Students will also evaluate materials for workability. The final third of the semester will be spent employing a selection of materials in group projects that result in installations in the Sam Fox School. The course is organized into lectures and working sessions. There will be a number of guest lecturers. Grades will be determined based upon attendance, materials research and the final design project. Attendance is extremely important and missing class (without a legitimate excuse) will directly affect your grade.

3 units

   01 TuTh 1:00p-2:30p    Hancock/Roth
                         Roth
MAPPING SOFT BODIES/CONSTRUCTING COMPLEX OBJECTS

Theory & Research on Digital Design & Manufacturing. “Body and soul are thus constructed in the same manner, at the intersection of a cluster of radii of curvature. Both are then simply effects of convergence that are constituted in space, on either side of the surface of the work that envelops them. It follows that the body is no less ideal than the mind.” Bernard Cache, EARTH MOVES. This course explores the complex systems of geometries that compose the human body. The students are to invent techniques of digital mapping the contours of the soft bodies and to define the potential for developing new forms of spatial effects uncovered through the digital representation. The mapping procedures are developed to trace and project the human scale and material interface imposed by the fluctuating movements of the bodies in dynamics. Through the making of these forms each student will manufacture new objects through alternative prototyping techniques.

01 Th 3:30p-6:30p

Kim

ENVIRONMENTAL SYSTEMS I

This course outlines and addresses fundamental passive strategies that can be employed to both respond to, and maximize, the possibilities of specific climates and context - to enable building form to work with, not against, those ground and environmental conditions. A proactive engagement of the environment at both the scale of the body (Micro) and the scale of the building (Macro) will be outlined, establishing base strategies and rules of thumb for fundamentally integrating passive systems to balance human comfort and sustainable strategies, toward an enduring architectural response.

01 TuTh 1:00p-2:30p

Cruse

LIGHTWEIGHT PROTOTYPING

This seminar offers a chance to explore the history of lightweight structures and their uses in the development of modern portable structures as applied in high performance outdoor gear, military field gear and other extreme field applications. Historical and experimental aspects of prototyping will be studied, as well as a lab/shop component that will allow for the testing and constructing of physical connections and the exploration of material applications and strength testing designs that will be produced in this seminar. LIGHTWEIGHT PROTOTYPING focuses on three aspects of the creative process: first, the history of modern development and uses of lightweight structures; second, the development of a working prototype of a Lightweight structure that will be used for the field researchers at the Tyson Research Center; and third, an introduction to the process of developing a patent for ideas and products.

01 F 9:00a-12:00p

Reповich

STRUCTURES I

Statics and Strength of Materials through Beam and Column Theory. Loads are defined and states of stress are identified and analyzed. The context of structural behavior is identified and optimal structural behavior and material efficiency structural design is reviewed. Form-active, bulk-active and vector active structural options are explored relative to the transference of load along the length of structural members. The course applies structural theory to the analysis and design of structural members - beams, trusses, arches and columns.

01 W 6:30p-9:00p

Shinn
Students will learn to identify plants found in the natural communities and built environments of Missouri and the Midwest, both exotic and native, in order to form a base palette of landscape plants for the region. In addition to learning the plants' spatial characteristics, students will be required to gain a basic understanding of the biological factors and horticultural practices influencing their growth. While addressing the roles of individual species and selections, plants are also examined as parts of an interdependent community. The final goal will be to assess, and begin to practice, the appropriate use of plants in landscape design. Course activities include weekly lectures and readings, field trips, on-site sketching, and a research paper.

1.5 units
01 TuTh 9:00a-10:30a
8/31/10 - 10/15/10
Kacenski

This introductory course in earthwork and grading combines the study of historical and contemporary landforms in designed landscapes and artworks with the technical aspects of surveying, contours, formulas, drainage and graphic representation. Students will gain a basic understanding of three-dimensional form, contour manipulation, the concept of drainage, and the relationship between planting and landform. The observation, measuring, and experience of landform in case studies will demonstrate how topography shapes our perception and use of space.

1.5 units
01 TuTh 9:00a-10:30a
10/18/10 - 12/10/10
Fetterman

This cross-disciplinary and collaborative course is open to students in art and design programs. It focuses on how images shape the symbolic dimension of our experience of large cities through the artist's book medium. Our goal is to produce a collection of individual books as a result of research, visual documentation, readings and discussions in a seminar and workshop structure. Each student will select and develop a theme related to the metropolitan landscape of St. Louis and how it is conceived and perceived through images. The course is divided into complementary modules combining readings, studio, and research activities, which will contribute to the development of individual projects. Good quality final books will be included in the Special Collection of Olin Library and exhibited at the Art and Architecture Library. Fulfills Urban Issues elective requirement for Architecture students. Lab, materials fee: $50.00. Same as F20 ART 455A.

3 units
01 Tu 4:30p-7:30p
Harper
Lima

Throughout history and across cultures, certain ideas, concepts and organizational strategies have persisted in architecture, despite advances in social ideals and technological capabilities. The seminar explores the phenomenon of this continuity with the goal of uncovering the manner in which these ideas and strategies are transformed. Whether classified by use, characteristic form, or compositional device, the continuity of these notions is clearly traceable as a body of knowledge waiting to be revealed, understood, assessed and, when valid, built upon. The transformation of ideas and strategies is one of the most fundamental activities of the designer, but relies on careful study. We will discover evidence of this phenomenon in vernacular architecture, patterns of settlement and habitation, and in the work of many of our most influential practitioners, such as Le Corbusier, Kahn, Moneo, and Zumthor, as well as in the realm of painting and sculpture including Cubism, Suprematism, and Expressionism. Fulfills History/Theory or Urban Issues elective requirement.

3 units
01 Th 3:00p-6:00p
Fraser
INDEPENDENT STUDY
Prereq: Sponsorship by an instructor and permission of the Dean of the School of Architecture. Register for the section number that corresponds to the faculty member sponsoring the independent study.
Credit variable, max 5 units

** See start of this departmental entry or contact department directly for details on faculty/sections and enrollment.
01-24 XXX

METABOLIC CITY: DRAWING AND URBANISM
This seminar examines mid-century modernist architecture and art works by the Japanese Metabolist artists and architects, the British Archigram architects, and the Dutch artist Constant Nieuwenhuys, an early member of the group of European artists and activists known as the Situationist International. Each offers distinct approaches to experimental urbanism, and while many of their projects are proposals for megastructures, this seminar will concentrate less on the monumental built works and more on the influential force of their drawings and models. This seminar will examine these representations and their exploration of the city as a complex interrelated organism that embraces networked systems of urban circulation, adaptable habitats, and the future promise of engineering technologies. The course will draw comparisons with their contemporaries such as Hans Hollein, Arata Isozaki, and Guy Debord, as well as predecessors such as Alison and Peter Smithson, R. Buckminster Fuller, Kenzo Tange, and Aldo van Eyck. The seminar will study the representations of these groups in relation to the social movements of the 1960s and examine contemporary theoretical texts exploring their position in architectural modernism. The course requires weekly readings, in-class discussions and a research project. The Mildred Lane Kemper Art Museum exhibition, “Metabolic City,” will complement the study of these works, with originals and reproductions on exhibit during the course of the semester. Open to graduate-level students and upper-level undergraduate students. Fulfills the History/Theory elective requirement.

01 M 9:00a-12:00p Woofter

ARCHITECTURE SERVICE LEARNING PRACTICUM

01 TBA Lorberbaum

LANDSCAPE ARCHITECTURE DESIGN STUDIO I: DISTURBED SITES
Investigation of planning and design from the regional to site development scale; emphasis on strategies of reclaiming and development informed by an understanding of ecology, history, and culture of the region.

01 MWF 1:30p-5:30p Faculty

ARCHITECTURAL DESIGN V

01 MWF 1:30p-5:30p Faculty

ARCHITECTURAL DESIGN VI
Prereq: Arch 511

01 MWF 1:30p-5:30p Faculty

ARCHITECTURAL DESIGN VII
Prereq: Arch 512

01 MWF 1:30p-5:30p Faculty
SHIFTING FROM LINES TO SURFACES/VIRTUAL TO EMPIRICAL

Digital Media Design: Intro to Exploring Digital and CAD/CAM Technology. Leibniz draws upon Euclidean geometry to explain to his characteristicae. For example, a circle on a piece of paper is not a true circle, but one of the “universal characters,” a vehicle for geometrical truths. It would simply be impossible to reason if these characters did not exist. Leibniz believed that there was not only a similarity between characters and the things they represented, but that the order of characters corresponded to the order of things. Alberto Perez-Gomez: Architecture and the Crisis of Modern Science. This is a course in computing theory and techniques on 2-dimensional digital software and advanced 3-dimensional modeling software. Weekly demonstrations on software operations and individual projects will be developed. This course bridges the gap between 2D computational tools that define lines and the 3D tools that develop complex surfaces. These surfaces explore the possibilities of creating and articulating the non-linear geometries manipulated on the digital environment. The final project consists of 2-dimensional drawings, digital models, and physical models produced by advanced CAD/CAM technology. By employing alternative techniques and emerging technologies of manufacturing, new forms of objects and perceptions will re-define multiple design processes.

01  TuTh 6:30p-8:00p  Van Dyck

3 units

DIGITAL REPRESENTATION II

The advanced Landscape Architecture Digital Representation course begins with an overview of environmental representation, including history, methods, industries and applications to contemporary practice. Following the introduction and basic skills preparation, the course will focus on specific aspects important to creating animations and illustrations that depict landscape environments and dynamic processes. These aspects include the composition of views (scene); elements within a landscape (object/device); terrain typologies and creation (surface); perception through lighting, mood, color (atmosphere); simulated elements (simulation); and illustration as a method of understanding a space (experience).

01  MWF 9:00a-11:00a  Yates

3 units

TOPICS IN ADVANCED ARCHITECTURAL COMPUTING: PERFORMATIVE SKINS

Course participants will explore the materiality and environmental suitability of skins, and will be encouraged to find the answers to questions about their topological performance in the context of dynamic environments and in the reality of their anthropospheric state of existence. Building Performance Analysis will facilitate the morphing of architectural design through various phases of environmental simulations; Insolation, light, wind and acoustics, for the purpose of creating a digitally altered tectonic that is most suitable of in situ conditions. Prereqs for the class are an advanced knowledge of various digital modeling techniques and a basic understanding of sustainable design principles. An attempt will be made to establish a direct link between analytical results obtained with Ecotect and various applications supporting Smart Geometry, (Generative components).

01  W 6:00p-9:00p  Zigo

3 units
This course is a survey of the history of architecture and urbanism in South America and it is organized around two main questions. In an attempt to tell the story of modern architecture from the Argentine capital, the first question deals with the relationship between urban culture and modernization. As the first Latin American metropolis, Buenos Aires rapidly became a laboratory for a myriad of urban and architectural ideas. In this process, however, the expansion remained faithful to certain urban typologies derived from the Mediterranean world. Addressing this particular tension, the course concentrates on the urban evolution of Buenos Aires in a period that extends from 1870 to 2000, examining the changing relationship between buildings and urban tissue. The second question refers to the role played by South America in the architectural scene between 1930 and 1960, a period in which the subcontinent became an experimentation field for architectural modernism, especially in connection with the ideas of Le Corbusier. This part of the course will then offer the opportunity to study the work of relevant architects of Argentina, Brazil, and Uruguay. Getting to know the buildings designed by Amancio Williams, Eladio Dieste, Oscar Neimeyer and Clorindo Testa will allow us to discover an agenda of problems and possibilities associated with the emergence of modernism, which, in turn, contributed to the consolidation of cultural identities throughout the region. This course is available only to students enrolled in the Buenos Aires Semester Abroad program. Fulfills History/Theory elective requirement.

SECT 01: This course is only for those students participating in the Buenos Aires Study Abroad Program.

01 TBA

LAND ARCH URB: LANDSCAPEARCHITECTUREURBANISM

New Disciplinary Dynamics: Blurs and Exchanges. Over the past decade, the various professions engaged in the construction of the built environment have been investigating (both in theory and practice) a specific and deliberate blurring, hybridization, and expansion of the traditional semantic and historical categories of landscape, architecture, and urbanism in an attempt to confront changing situations, environments, and cultures. Across geographical and cultural boundaries, the proliferation of projects (speculative and built) and essays appearing in recent years makes this phenomenon more than a passing trend or the product of individual reflection. Architecture, for example, as a conventional discipline with its own tasks, internal logic, and modus operandi has become so heterogeneous that it can no longer adequately authenticate its products from within the limits of its historical category. The same holds true of the allied fields of landscape and urbanism. Strict disciplinary boundaries are no longer capable of attending to the complexity of contemporary demands produced by mobility, density, de-urbanization, hybrid programs, changing uses, and ecological concerns. The contemporary world forcibly imposes the need for greater flexibility and indeterminacy and for new techniques of practice that are anticipatory, receptive to change, and capable of opening an aperture to the future. This course will explore these disciplinary slippages and hybrid contacts between until now distinct categories through essays and built or speculative works. Fulfills History/Theory elective. Fulfills Urban Issues elective.

01 W 9:00a-12:00p
CONTEMPORARY NORDIC ARCHITECTURE: CRITICAL STUDIES A46 527Q ARCH
This seminar will examine the current vigor of architecture practice in the Nordic countries - Finland, Sweden, Norway, Denmark and Iceland - through focused studies on significant and emerging architects, built and projected works, and historical and theoretical frameworks. Beginning with overviews of the significant 20th-century architects and works that conventionally characterize the Nordic architectural reputation - Aalto and Pietila in Finland, Asplund and Lewerentz in Sweden, Jacobson and Utzon in Denmark, Korsmo and Fehn in Norway, among others - the seminar will address the late 20th century legacy of these architects, and move rapidly to survey and assess the succeeding generation before turning directly to the architects and works of the last 20 years. Studio Granda in Iceland; Snohetta, Jarmund/Vigsnaes, and Jensen/Skodvin in Norway; BIG, Lundberg and Tradgaard in Denmark; Johan Celsing, Gert Windgardh, and Thom & Videgard in Sweden; and Lahdelma/Mahalmaki, JKMM, and K2S, among many practices, will be assessed. Issues of regionalism, urban and housing design, tectonics and materials, environmental design and sustainability, social responsibility and national representation will all serve as thematic filters for discussion and evaluation. Prereq: Architectural History I and II, or equivalent. Fulfills History/Theory elective requirement. 3 units
01 Th 9:00a-12:00p MacKeith

CONTEMPORARY CRITICAL REGIONAL PRACTICES A46 528P ARCH
A graduate seminar examining ten contemporary practices from around the world that exemplify the concept of “critical regionalism;” architects whose work, while thoroughly modern, employing emerging technologies, and engaging the liberative conceptions of universal civilization, nevertheless remains grounded in, defined by, and drawing identity from the local culture of the place where they practice. The architects whose work will be the subject of case studies will be selected from Peter Zumthor, Brian MacKay-Lyons, Juha Leiviska, Luigi Snozzi, Sverre Fehn, Bridget Shim and Howard Sutcliffe, Alvaro Siza, Rick Joy, Glenn Murcutt, John and Patricia Patkau, Marlon Blackwell, Stanley Saitowitz, Waro Kishi, Brad Cloepfil/Allied Works, Wendell Burnette, WG Clark, Bearth and Deplazes, Vincent James, Ada Karmi-Melamede, Josep Luis Mateo, Brian Healy, Eduardo Souto de Moura, Grafton Architects, and others. Students, working in teams of two, will be responsible for researching, analyzing (within the analytical structure provided by the professor), and presenting the work of one selected architect during the course of the semester. Other course requirements include participation in class discussions, engaging the required readings, and summary documentation of presentations. This seminar is complemented by a seminar on contemporary critical global practices, to be offered in alternate semesters. This seminar fulfills the History/Theory elective requirement; enrollment is limited to 20. 3 units
01 M 9:00a-12:00p McCarter

ADVANCED BUILDING SYSTEMS A46 538C ARCH
The capstone course in the technology sequence. The course is comprised of a series of lectures related to technical theory, an analysis of technical precedent and an integration exercise. The lectures focus on structure and enclosure systems, active and passive climate control systems, natural and artificial lighting systems, mechanical and electrical services for buildings. During the first half of the course, students conduct the analysis of technical precedent in architecture exercise. Technical precedents will be analyzed relative to their performance characteristics and their relationship to other technologies in the building. During the second half of the semester, students conduct an integration exercise. Students will identify with the help of the instructor, a schematic design suitable for development. Technical systems will be selected based on architectural issues, performance characteristic and systems integration. 3 units
01 TuTh 8:30a-10:00a Donnelly
TECHNOLOGY

This course is available only to students enrolled in the Buenos Aires Semester Abroad. 3 units.

01  TBA  Berk

Buenos Aires

SECT 02: This course is part of the Seoul, Korea Study Abroad program.

02  TBA  Faculty

ACOUSTICS AND LIGHTING

Acoustics will be covered with lectures, discussions and case studies exploring the nature of sound as a design parameter on a non-mathematical basis along with a general survey of source material. Lighting will be analyzed as an architectural design tool. Semantics and methodology for the communication and realization of light design will be developed.

3 units

SECT 01: One half of the semester will be Lighting will meet on Mondays 9:00 a.m.–12:00 p.m. beginning on September 13. During the other half of the semester, Acoustics, which will meet on Sundays from 2:00 to 5:00 p.m. and Mondays from 9:00 a.m. until 12:00 p.m., on Nov. 1, 2, 15, 16, and Dec 6 and 7.

01  M 9:00a-12:00p  Wang

Burkett

THE OBSERVER & THE OBSERVED

This seminar is intended to put students in contact with the urban and architectural culture or cultures in South America. The discovery and observation of the many local ways of doing and thinking will take place through observation of the urban landscape and the appreciation of concrete works by local architects. Activities will be focused on critical observation of the urban context and architecture, including the development of graphic exploration instruments and techniques. The relation between the observer and the observed will be intensified through graphic exploration. In this way, the seminar will purposefully avoid published written criticism as a way to approach the cases and bodies of work to be studied. This will be in order to construct a vision more closely attached to the practice of design and the confrontation with concrete design issues and less “contaminated” by pre-established historical or theoretical interpretation. The choice of case studies coincides with the array of buildings to be visited in field trips in Buenos Aires, Brazil, and Uruguay. Buildings and practices to be “observed” will represent different scales, different degrees of intervention and the construction of different landscapes. The seminar is based in three class settings: site visits, professor and guest lectures, and in class presentations and discussion. Rather than a cold, systematized, technical instruction on graphics, the development of personal observation/drawing tools and techniques is stressed. This includes sketching on the site and redrawing assignments based on personal sketches.

3 units

SECT 01: This course is only available to students participating in the Buenos Aires Study Abroad Program.

01  TBA  Caballero

Cardon

TOPICS IN KOREAN URBAN DEVELOPMENT

SECT 01: This seminar is only of those students in the Seoul Study Abroad Program.

01  TBA  Faculty

3 units.
This course proposes to explore the relationship between urban theories and the spatial construction of the city by using a number of Latin American cities as case studies. Some of the theories that will be examined here have been proposed as a way of reading and explaining the form, structure and functioning of existing cities. Others have been put forward as models for the planning of new ones. In one way or another, all of these urban theories have influenced and shaped the form and structure of our current cities and our ability to conceptualize them. The urban theories and cases reviewed will span from the colonial city to the contemporary metropolis and urban region. The disciplines from which this course will draw upon will include urban planning, architecture, geography, urban sociology and anthropology. The scope of this course is intentionally broad and diverse as it aims to reflect the multitude of factors that are involved in urban phenomena. Some of the themes that will be examined include: the Spanish and Portuguese Colonial City; planned cities in the nineteenth century (the case of La Plata); modernization in Latin America; modernism and planned cities in the twentieth century (the case of Brasilia); the ‘favelas’ in Brasil and ‘villas miseria’ in Argentina; postmodernism and globalization in urban studies; urban fragmentation in the contemporary metropolis (using the cases of Sao Paulo and Buenos Aires), and the debate on the sustainable urban form. The aim of this course is to provide a forum in which to discuss general theories and issues in urban thought, using primarily the cases of the cities that students will visit and experience first-hand over the course of the program. Fulfills Urban Issues elective requirement.

Sect 01: This course is available only to students in the graduate Buenos Aires Study Abroad program.

Theory & Criticism in Contemporary Korean Architecture

The economic crisis of 2008 underscored the frailty of conventional modes of practice. The effects caused by cessation of credit curtailed increasingly bureaucratized creative fields such as architecture and fine arts and led to massive underemployment. This extreme disruption coincides with an ongoing governmental disengagement from social assistance. The combination of the surplus of talent left by immobilized corporate practice and the terrain left empty by a retreating government presents a significant opportunity to redesign practice for a new generation. If Frank Gehry and Jeff Koons are emblematic symptoms of easy credit and globalized practice, then how can we change the game? This seminar challenges traditional modes and focuses of creative effort to arrive at a radical new form for creative practice. By challenging common assumptions and using creative production to confront the challenges facing residents and decision-makers, the course seeks to break down physical and disciplinary boundaries to achieve a radical new production. The seminar builds upon existing relationships and a body of previous engagement while laying the groundwork for new action. The seminar will include the following: examination of entrenched assumptions by students and community members through reading and discussion; involvement in the community, including volunteer work and civic participation; research into pressing issues that will culminate in a creative project; and dissemination of information to both classmates and the community as a whole. This course is open to disciplines outside of architecture. Students in Art and Social Work are encouraged to register. This course fulfills the Urban Issues elective requirement. The course will meet periodically in the community.

Sect 01: This course is available only to students in the graduate Buenos Aires Study Abroad program.

Reconsidering the Margins: Creative Practice on the Fringe
**URBAN DEVELOPMENT SEMINAR**

The Urban Development Seminar is an interdisciplinary course open to students in architecture, law, business, social work and public policy. Students and faculty from Washington University and Saint Louis University work in teams to respond to actual requests for proposals (RPF’s) for community development projects in the St. Louis area. Each team prepares a collaborative proposal in response to the RFP with which they are working. In addition, students make a formal oral presentation of their proposals in a session that is open to the public. Faculty members and outside speakers lecture on multi-disciplinary aspects of neighborhood development, such as tax credit financing, neighborhood collaborative planning and asset building, design, social issues, and negotiation of public-private partnerships. Interdisciplinary student teams are expected to meet regularly outside of class to discuss and prepare their team response to the RFP. Fulfills Urban Issues elective. Same as S60 SWCD 5077. 3 units

SECT 01: Location varies throughout semester.

01 Th 4:00p-6:30p
Levin
Lindsey

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**THEORIES OF URBANISM, PLANNING & DESIGN IN SOUTH AMERICA**

This course is available only to students enrolled in the Buenos Aires Semester Abroad. Fulfills Urban Issues elective. 3 units

SECT 01: This course is only for those students participating in the Buenos Aires Study Abroad Program.

01 TBA
Caballero
Cardon

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**SUSTAINABILITY IN THE BUILT ENVIRONMENT: INFRASTRUCTURE, LANDSCAPES, AND BUILDINGS**

This seminar will investigate the contemporary debates and practices with respect to the design and development of sustainable cities, communities, and environments. With more than three-quarters of the world’s population living in cities by 2050 together with cities being the world’s largest consumer of resources, it will be the design of cities that frame the essential understanding and practice of sustainability. Consideration will be given to the indicators of sustainability, the ecological footprint, green infrastructure, environmental and regenerative design, smart growth, social equity, air and water quality, climate change, and sustainable energy and transportation practices as they relate to the development of cities. This course fulfills the Urban Issues elective requirement for the M.Arch degree. Undergraduate enrollment is allowed by arrangement with the instructor. 3 units

01 Th 9:00a-12:00p
Hoal

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**ARCHITECTURE, PHOTOGRAPHY, AND FILM**

This seminar examines the relationships between the image of architecture in photography and film, with an emphasis on film and architecture. Films studied include documentaries and dramas. Themes of the frame (camera -- window -- painting), space (actual and virtual, inhabited and narrative) and point of view, montage, composition, color, light and shadow will all be studied through critical readings and discussion, viewing of films, and formal analysis of the spatial and formal structure of filmmakers who portray of depict architecture as a primary narrative element in their work. Films studied include examples starting with the early experiments of Russian filmmakers, the Weimar era, Hitchcock, Godard and the New Wave, Tati, Kubrick, Wenders, and more recent directors. 3 units

01 W 9:00a-12:00p
Leet
THE ARCHITECTURE OF SCIENCE
A46 568A ARCH
This seminar will offer students in architecture and engineering an overview of issues involved in the planning and design of facilities for science and the problem-solving design process required in projects of this type. Science-based building uses include: Laboratories, Scientific production facilities, and medical facilities. Students will examine the problem-solving process issues of buildings designed for the sciences. It will show the opportunities for integrating sustainable principles in the design. With five (5) field-trips, students will see interesting local facilities that provide good examples of functional design for science. Students will review examples of buildings for science designed by notable architects, as well as interesting well-executed buildings of note, and where sustainable design has been incorporated into the design.

01 TuTh 10:00a-11:30a
Baum

3 units

LANDSCAPE ARCHITECTURE:
HISTORY & THEORY I (1850-1970)
A48 570 LAND
This course presents the history of landscape architecture from 1850 to the present with a particular emphasis on the Western world. By studying the projects and writings that defined the modern landscape architecture discipline and by exploring connections to urbanism and architecture, students will be able to situate their own design investigations in a historical context. A series of lectures and discussions will highlight themes that are of continued relevance, including professional identity, regionalism and nationalism, gender and design, and social and ecological responsibility. Projects will range from the garden to the city and from garden city to highway. The scope of investigations will integrate lesser-known or marginalized figures of landscape architecture to critically assess the role and image of the profession. Students are expected to actively participate in class, respond to readings in writing, and establish parallels between historical and contemporary examples.

01 WF 11:00a-12:30p
Imbert

3 units

DESIGN THINKING:
RESEARCH AND DESIGN METHODS
A46 580 ARCH
Covers the fundamentals of project planning, proposal writing, and alternative research and design methods. This course is a prerequisite for Degree Project.

01 Tu 2:30p-5:30p
Faculty

3 units

INDEPENDENT STUDY
A46 581 ARCH
Prereq: Sponsorship by an instructor and permission of the Dean of the School of Architecture. Register for the section number that corresponds to the faculty member sponsoring the independent study. For faculty/section list, refer to list at start of department section. Credit variable, max 5 units.

** See start of this departmental entry or contact department directly for details on faculty/sections and enrollment.

01-23 XXX TBA

THEORIES & METHODS OF HISTORICAL RESEARCH
A46 601 ARCH
This is an advanced seminar to prepare students for advanced research in the history and theory of modern architecture, urbanism, landscape architecture and urban history. Topics include the development of architectural theory and practice in the eighteenth and nineteenth centuries, the emergence of the concept of the vernacular, the implications of the split between architecture and engineering, theories of landscape design, theories of perception, and various aspects of architectural and urban design since 1900. This course is a first-semester requirement for students in the joint doctoral program and is intended for graduate students in Architecture and in Arts & Sciences. Prereqs: A46 4284, Architectural History II, or equivalent taken elsewhere. Fulfills History/Theory elective requirement for M.Arch degree students.

01 Th 1:30p-4:30p
Mumford

3 units
ARCHITECTURAL DESIGN VII  
Prereq: Arch 512.  
1  MWF 1:30p-5:30p  
Faculty  

ARCHITECTURAL DESIGN VIII  
Prereq: Arch 611.  

DEGREE PROJECT  
Independently initiated design and research projects based on Design Thinking (Arch 580) Proposal to fulfill final requirements for degree award. Prereq: Design Thinking (Arch 580) Twelve hours of studio work a week.  
01  MW 1:30p-7:30p  
Faculty  

PROCEDURALISM  
Throughout history, architects have sought to distill the complex phenomena of building into its most salient characteristics, rules and relationships. Extending this notion, digital computing has provided a range of platforms to explore how we might “make things that make other things”. Proceduralism is “meta-making”, supported by a diverse set of frameworks including parametric modeling, patch modeling, object-oriented programming and artificial intelligence. This seminar will survey and link across each of these software, exploring the creative possibilities of synthesis and transformation inherent in a cross-platform design process. The seminar will operate as both a design studio to test ideas as well as a comprehensive survey of the general design-computing platform. The seminar is organized around a set of core themes and software: Information Flow (Rhino Grasshopper), Data Abstraction (PureData), Self-Organization (Processing) and Artificial Intelligence (OpenCV, Weka). Each theme/software will be explored in light of the potential for expression, innovation and integration. Additionally, each theme will serve as the basis for a self-contained inquiry and short (4-week) project. The sophistication of these projects will gradually increase throughout the semester, as synthesis between platforms and re-use/re-appropriation of data and geometry will be encouraged. No previous experience is required, though a basic understanding of computer-aided design will be helpful.  
01  Tu 6:00p-9:00p  
Hasegawa/Collins  

SLAM CO ONE  
This seminar entitled “SLAM CO' -- Saint Louis Art Museum Construction Observations -- will allow a select group of students the opportunity for supervised, periodic visits to a jobsite for a signature building. The expansion to one of Saint Louis’ great landmarks is a result of the collaborative efforts of David Chipperfield Architects with HOK, Inc. and a group of world-class design consultants and engineers. Discussions will focus on a comprehensive approach to Contract Administration, Field Observations and the Evaluation of Work. Interviews with key Owner-Architect-Contractor representatives will supplement field visits. The seminar will endeavor to address and better understand an Architect’s role during construction and address statements of ‘general familiarity’; ‘progress and quality’; ‘endeavor to guard’; ‘defects and deficiencies’; ‘performed in a manner’; and ‘in accordance with.’ Seminar evaluation will include documentation of construction progress, a field report journal and the development of details (models and drawings) based on field observations. Data collected may be used toward a forthcoming publication. A materials fee will be required for the course to cover hard hats, vests and safety glasses. Hard-sole shoes will be required. Enrollment will be limited and preference given to student seniority. ‘SLAM CO two’ will be offered in the future.  
01  Th 3:00p-6:00p  
Hoffman
PROFESSIONAL PRACTICE I  
Intro of an awareness and understanding of architectural practice, including the relationship of the profession to society, as well as the organization, management and documentation of the process of providing professional services. Covers the areas of 1) project process & economics, 2) business practice & management, and 3) laws, regulations and business ethics. Prereq: 500-level studio placement or above.  
Prereq: 500-level studio placement or above.  
01 TuTh 10:30a-12:00p  
Johannes Scott  

ADVANCED PROFESSIONAL PRACTICE  
Advanced study of professional practice topics focussing particularly on firm management and project management. Firm-related topics will include starting a practice, financial management, marketing, staffing and risk management. Project-related topics will include fee negotiation, project structures and participants, scheduling, use of AIA contracts and management documents, and construction document systems. Prereq: A46 646 Professional Practice I.  
01 TuTh 4:00p-5:30p  
Johannes  

METROPOLITAN LANDSCAPES  
The course will examine the landscapes that comprise the contemporary metropolis, from the rural outskirts to the inner core. We will examine the city as a product of natural and cultural influences, and we will work toward an understanding of the city as an ecological entity. Case studies will range in scale from the garden to the region. Required for MUD students. Fulfills Urban Issues elective.  
01 F 9:00a-12:00p  
Gaidis  

METROPOLITAN URBANISM  
The seminar course will investigate the morphology and morphogenesis of the contemporary America metropolitan urban landscape. The investigation will attempt to define and understand the changing pattern, form and use of the metropolitan transect from the central city to the rural fringe. The objective of the course is to understand the indeterminate complexity and richness of morphological layering and traces in the urban landscape as a basis for critical practice.  
01 M 9:00a-12:00p  
Heyda  

INDEPENDENT STUDY  
Prereq: Sponsorship by an instructor and permission of the Dean of the School of Architecture. Register for the section number that corresponds to the faculty member sponsoring the independent study. For faculty/section list, refer to list at start of department section. Credit variable, max 5 units  
01-23 XXX TBA  

M.U.D. STATUS  
All students who are in the Master of Urban Design program should register for this course as as audit. This will allow the school to keep track of students in this program.  
01 TBA  

ELEMENTS OF URBAN DESIGN  
01 MWF 1:30p-5:30p  
Faculty Gaidis
STUDIO ASSIGNMENT & SELECTION

Graduate Studio Assignments and Selection
All 500/600/MUD graduate level students are required to attend a meeting on Wednesday, September 1 at 1:30 p.m. in Steinberg Auditorium, Givens Hall. 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 by 4:30 p.m. on Wednesday, September 1, 2010. No preference sheets will be considered before this meeting.

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Studio assignments and locations for graduate students at the 419 and 616 Degree Project levels may be posted earlier than the rest of the studios—please watch your email for more information.

Vertical studio assignments will be posted 9am on Thursday, September 2nd.

Desk selection will take place Thursday, September 2nd at 6 pm. Individuals will select their desk based on an order determined via random lottery proctored by a GAC representative.
**Lasercutters**
The School has three Lasercutter Machines, two of which are posted on the Schedule and available for sign-up (accessible through your SamFox email, under the Public Folders). Please sign up with your name and cell phone number. Students are limited to sign up for one hour slots, max. Exceptions can be made during days of little activity.

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 $15 penalty is paid via Papercut.

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

**3D Printers and CNC Mill**
The School has two 3D Printers, one with a water-soluble support material and the other with a break-away support material. It also has a CNC Mill for model-making. 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 folder, titled 3DPrint101 and CNCMill101.

To sign up for 3D Printing and CNC Milling, please go to the Lab and fill in your name, number and studio in the provided form. You will then be contacted by a monitor as soon as we can accommodate your model.

To ensure printing quality, we can run and test your file to check if it will have any surface problems before it is printed. To do so you may email your model to ChristianC@samfox.wustl.edu.

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

**Large-Scale Digital Fabrication Machines**
The School recently acquired 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. Permission for individual student use may be granted by contacting Ken Tracy, kentracy@samfox.wustl.edu.
Dean’s Letter
Architecture, Washington University in St. Louis

CONTACTS: FACULTY

Andrew Cruse
Visiting Assistant Professor
Email: cruse@samfox.wustl.edu
Voice: +1 314.935.6200

Gia Daskalakis
Associate Professor
Office: Givens Hall 209
Email: giad@samfox.wustl.edu
Voice: +1 314.935.6282

Kathryn Dean
Director, Graduate School
Office: Givens Hall 107
Email: kathryn@dean-wolf.com

Paul J. Donnelly
Rebecca & John Voyles Professor
Office: Givens Hall 111
Email: donnelly@samfox.wustl.edu
Voice: +1 314.935.6262

Iain Fraser
Professor/Director, Undergraduate Program
Office: Givens Hall 107
Email: fraser@samfox.wustl.edu
Voice: +1 314.935.6210

Catalina Freixas
Senior Lecturer
Office: Givens Hall 209
Email: freixas@samfox.wustl.edu
Voice: +1 314.935.6282

Liane Hancock
Lecturer/Undergraduate Program Administrator
Office: Givens Hall 212
Email: hancock@samfox.wustl.edu
Voice: +1 314.935.4202

Bob Hansman
Associate Professor
Office: Bixby Hall 116
Email: hansman@samfox.wustl.edu
Voice: +1 314.935.7221

Derek Hoeferlin
Senior Lecturer
Office: Givens Hall 212
Email: hoeferlin@samfox.wustl.edu
Voice: +1 314.935.4202
CONTACTS: FACULTY

Patty Heyda
Lecturer
Office: Givens Hall 210
Email: heyda@samfox.wustl.edu
Voice: +1 314.935.9299

Sung Ho Kim
Associate Professor
Office: Steinberg Hall 206
Email: sungho@samfox.wustl.edu
Voice: +1 314.935.9292

Phil Holden
Senior Lecturer
Email: holden@aprintmail.com

Dorotheé Imbert
Chair, Master of Landscape Architecture Program
Office: Givens 112
Email: imbert@samfox.wustl.edu
Voice: +1 314.935.6200

Christof Jantzen
I-CARES Professor of Practice
Office: Givens Hall 111
Voice: +1 314.935.6200

George Johannes
Senior Lecturer
Email: gjohannes@wustl.edu

Donald Koster
Senior Lecturer
Office: Bixby Hall 118
Email: koster@samfox.wustl.edu

Stephen Leet
Professor
Office: Givens Hall 211
Email: leet@samfox.wustl.edu
Voice: +1 314.935.6251

Bruce Lindsey
Dean/ E. Desmond Lee Professor
Office: Givens Hall 108
Email: bidsney@wustl.edu
Voice: +1 314.935.4636
CONTACTS: FACULTY

Gay Lorberbaum
Senior Lecturer
Office: Bixby Hall 122
Email: lorberbaum@samfox.wustl.edu
Voice: +1 314.935.9299

Jenny Lovell
Assistant Professor
Office: Givens Hall 11
Email: lovell@samfox.wustl.edu

Adrian Luchini
Raymond E. Maritz Professor
Office: Givens Hall 211
Email: luchini@samfox.wustl.edu
Voice: +1 314.935.6251

Peter MacKeith
Associate Professor/ Associate Dean
Sam Fox School of Design and Visual Arts
Office: Givens Hall 105-B
Email: mackeith@samfox.wustl.edu
Voice: +1 314.935.9300

Igor Marjanovic
Assistant Professor/Undergraduate Core Coordinator
Office: Givens Hall 111
Email: marjanovic@samfox.wustl.edu
Voice: +1 314.935.6262

Robert McCarter
Ruth & Norman Moore Professor/ Graduate Chair
Office: Givens Hall 109
Email: mccarter@samfox.wustl.edu
Voice: +1 314.935.6226

Eric Mumford
Professor
Office: Givens Hall 112
Email: mumford@samfox.wustl.edu
Voice: +1 314.935.6213

Dean’s Letter
Architecture,
Washington University
in St. Louis
CONTACTS: FACULTY

Phillip Shinn  
Senior Lecturer  
Office: Givens Hall 110  
Email: phillip.shinn@jacobs.com  
Voice: +1 314.935.6275

Kenneth Tracy  
Visiting Assistant Professor  
Office: Bixby Hall 118  
Email: kentracy@samfox.wustl.edu  
Voice: +1 314.935.6200

Bill Wischmeyer  
Senior Lecturer/Director, Architectural Technology Program  
Office: Givens Hall 110  
Email: wischmeyer@samfox.wustl.edu  
Voice: +1 314.935.6275

Heather Woofter  
Assistant Professor/Graduate Core Coordinator  
Office: Steinberg Hall 206  
Email: woofter@wustl.edu  
Voice: +1 314.935.7493

Natalie Yates  
Assistant Professor  
Office: Givens 11  
Email: yates@samfox.wustl.edu  
Voice: +1 314.935.6200

Christine Yogiaman  
Assistant Professor  
Office: Givens Hall 209  
Email: yogiaman@samfox.wustl.edu  
Voice: +1 314.935.6200
CONTACTS: STAFF

**Heather C. Atkinson**
Administrative Assistant
Office: Givens Hall 105
Email: atkinson@samfox.wustl.edu
Voice: +1 314.935.7215

**Ellen Bailey**
Administrative Assistant
Office: Givens Hall 105
Email: ebailey@samfox.wustl.edu
Voice: +1 314.935.6200

**Bruce Carvell**
Registrar
Office: Bixby Hall 1
Email: carvell@samfox.wustl.edu
Voice: +1 314.935.6205

**Daphne Ellis**
Assistant to the Dean
Office: Givens Hall 108
Email: ellis@samfox.wustl.edu
Voice: +1 314.935.4636

**Erika Fitzgibbon**
Career Development Director
Office: Givens Hall 120
Email: efitzgibbon@samfox.wustl.edu
Voice: +1 314.935.4157

**Brian Higginbotham**
Financial Aid Awards Associate
Office: Bixby Hall 1
Email: higginbotham@samfox.wustl.edu
Voice: +1 314.935.3642

**Kathleen O’Donnell**
Administrative Coordinator
Office: Givens Hall 105
Email: odonnell@samfox.wustl.edu
Voice: +1 314.935.6227

**Leland Orvis**
Facilities Director
Office: Givens Hall 3
Email: orvis@samfox.wustl.edu
Voice: +1 314.935.6230
**LECTURE SERIES SCHEDULE—FALL 2010**

<table>
<thead>
<tr>
<th>Month</th>
<th>Date</th>
<th>Day</th>
<th>Speaker/Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>September</td>
<td>13</td>
<td>Monday</td>
<td>SFS Lecture, Julie Eizenberg</td>
</tr>
<tr>
<td></td>
<td>15</td>
<td>Wednesday</td>
<td>SFS Lecture, Ann Hamilton</td>
</tr>
<tr>
<td></td>
<td>20</td>
<td>Monday</td>
<td>SFS Lecture, Brian Healy</td>
</tr>
<tr>
<td></td>
<td>23</td>
<td></td>
<td>AIA Lecture, Larry Scarpa</td>
</tr>
<tr>
<td></td>
<td>27</td>
<td>Monday</td>
<td>SFS Lecture, Rocio Romero</td>
</tr>
<tr>
<td>October</td>
<td>4</td>
<td>Monday</td>
<td>SFS Lecture, Yvonne Farrell</td>
</tr>
<tr>
<td></td>
<td>11</td>
<td>Monday</td>
<td>SFS Lecture, Tom Leader</td>
</tr>
<tr>
<td></td>
<td>18</td>
<td>Monday</td>
<td>SFS Lecture, Thomas Phifer</td>
</tr>
<tr>
<td></td>
<td>20</td>
<td>Wednesday</td>
<td>SFS Lecture, Stephen Wilson</td>
</tr>
<tr>
<td></td>
<td>25</td>
<td>Monday</td>
<td>SFS Lecture, Jeanne Gang</td>
</tr>
<tr>
<td></td>
<td>27</td>
<td>Wednesday</td>
<td>SFS Lecture, Edward A. Shanken</td>
</tr>
<tr>
<td>November</td>
<td>1</td>
<td>Monday</td>
<td>SFS Lecture, Jessica Stockholder</td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>Wednesday</td>
<td>SFS Lecture, Milton Braga</td>
</tr>
<tr>
<td></td>
<td>8</td>
<td>Monday</td>
<td>SFS Lecture, Monica Amor</td>
</tr>
<tr>
<td></td>
<td>10</td>
<td>Wednesday</td>
<td>SFS Lecture, Herman Hertzberger</td>
</tr>
<tr>
<td></td>
<td>17</td>
<td>Wednesday</td>
<td>SFS Lecture, Heather Roberge</td>
</tr>
<tr>
<td></td>
<td>22</td>
<td>Monday</td>
<td>SFS Lecture, Philip Pearlstein</td>
</tr>
<tr>
<td></td>
<td>29</td>
<td>Monday</td>
<td>SFS Lecture, Jens Hoffman</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**
# Academic Calendar—Fall 2010

## August

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>31 Tuesday</td>
<td>First Day of Class</td>
</tr>
</tbody>
</table>

## September

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Wednesday</td>
<td>Studio presentations, 1:30, Steinberg</td>
</tr>
<tr>
<td>3 Friday</td>
<td>All School Meeting, 4:00, Steinberg, happy hour</td>
</tr>
<tr>
<td>6 Monday</td>
<td>Labor Day, no classes</td>
</tr>
<tr>
<td>8 Wednesday</td>
<td>Undergraduate Convocation, Steinberg 5:30-6:30</td>
</tr>
<tr>
<td>13 Monday</td>
<td>SFS Lecture, Julie Eizenberg</td>
</tr>
<tr>
<td>15 Wednesday</td>
<td>SFS Lecture, Ann Hamilton</td>
</tr>
<tr>
<td>20 Monday</td>
<td>SFS Lecture, Brian Healy</td>
</tr>
<tr>
<td>23 Thursday</td>
<td>AIA Lecture, Larry Scarpa</td>
</tr>
<tr>
<td>27 Monday</td>
<td>SFS Lecture, Rocio Romero</td>
</tr>
</tbody>
</table>

## October

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>4 Monday</td>
<td>SFS Lecture, Yvonne Farrell</td>
</tr>
<tr>
<td>11 Monday</td>
<td>SFS Lecture, Tom Leader</td>
</tr>
<tr>
<td>15 Friday</td>
<td>Fall Break - no classes</td>
</tr>
<tr>
<td>18 Monday</td>
<td>SFS Lecture, Thomas Phifer</td>
</tr>
<tr>
<td>20 Wednesday</td>
<td>SFS Lecture, Stephen Wilson</td>
</tr>
<tr>
<td>25 Monday</td>
<td>SFS Lecture, Jeanne Gang</td>
</tr>
<tr>
<td>27 Wednesday</td>
<td>SFS Lecture, Edward A. Shanken</td>
</tr>
</tbody>
</table>

## November

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Monday</td>
<td>Graduate Open House, ARCH, MLA</td>
</tr>
<tr>
<td>1 Monday</td>
<td>SFS Lecture, Jessica Stockholder</td>
</tr>
<tr>
<td>3 Wednesday</td>
<td>SFS Lecture, Milton Braga</td>
</tr>
<tr>
<td>8 Monday</td>
<td>SFS Lecture, Monica Amor</td>
</tr>
<tr>
<td>10 Wednesday</td>
<td>SFS Lecture, Herman Hertzberger</td>
</tr>
<tr>
<td>15 Monday</td>
<td>Scholarship Dinner</td>
</tr>
<tr>
<td>15 Monday</td>
<td>Registration begins for spring 2011</td>
</tr>
<tr>
<td>16 Tuesday</td>
<td>National Council Meeting, 8am-4p</td>
</tr>
<tr>
<td>17 Wednesday</td>
<td>SFS Lecture, Heather Roberge</td>
</tr>
<tr>
<td>22 Monday</td>
<td>SFS Lecture, Philip Pearlstein</td>
</tr>
<tr>
<td>24-28</td>
<td>Thanksgiving Holiday - no classes</td>
</tr>
<tr>
<td>29 Monday</td>
<td>SFS Lecture, Jens Hoffman</td>
</tr>
</tbody>
</table>

## December

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>10 Friday</td>
<td>Last day of fall semester classes</td>
</tr>
<tr>
<td>13 Monday</td>
<td>Final Reviews start</td>
</tr>
<tr>
<td>13-15</td>
<td>Reading day</td>
</tr>
</tbody>
</table>