College of Architecture
Graduate School of Architecture & Urban Design

ARCHITECTURE

DEAN’S LETTER
FALL 2011

Sam Fox School of Design & Visual Arts
Washington University in St. Louis
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DEAN’S LETTER F/11, #10

ROLL CALL

Graduate students 295
Undergraduate students 175
Total 470

Current MUD students 15
Landscape Architecture Students 17

Dual Arch. Construction Management 26
Dual Arch. Social Work 1
Dual Arch. Business 1
Dual Arch. Landscape Architecture 4
Dual Arch. MUD 38
Dual MUD Landscape Architecture 2
Arch. MUD LA 1
Total Dual Degree students 70

Undergrad Dual Degrees 4
Undergrad 2nd Majors 18
Undergrad 2 minors 3
Undergrad 1 minor 21
Total 46

Tenured and tenure track faculty 22
Professor of Practice 1
Visiting faculty 10
Affiliate faculty 39
Faculty Abroad 24
Total 96

Staff 6

“The essence of rhythm is the preparation for a new event by the ending of the previous one... everything that prepares a future creates rhythm, everything that begets or intensifies expectation.”

Susan K. Langer, Feeling and Form 1953

The quote above opens the recently published book Allied Works Architecture Occupation by Brad Cloepfil this falls Ruth and Norman Moore visiting professor. We are excited to welcome Brad back to St. Louis where he designed the Contemporary Art Museum that opened in 2003. The building “creates a site for art,” in the Grand Center neighborhood of St. Louis. Home as well to the Pulitzer Foundation, Grand Center will be the site of two landscape architecture studios this semester led by Dorothee Imbert and Natalie Yates, is the site for the new KETC public television station now under construction design by Axi:ome, Sung Ho Kim and Heather Woofter, adjacent to the site of a new public space.
designed by a new visiting assistant professor Andrew Colopy. Andrew joins us for the year from New York City and previously with the office of Diller and Scofsidio + Renfro.

Additionally, we welcome visiting assistant professor Sarah Cowles to the landscape architecture program for the year. Sarah joins us most recently from the faculty of landscape architecture at Ohio State University. Sarah’s work spans landscape architecture and art. Her recent show Elegantly Wasted Let’s Enjoy Our River at MASS MoCA, as part of the Bureau of Open Culture, included a month-long residency. Joe MacDonald, associate professor of architecture at Harvard’s GSD also joins us as a visiting professor. Joe is a founding principal of Urban A&O an award winning design firm in New York specializing in parametric modeling and research.

We welcome Elena Canovas back to the school from Barcelona where she has been teaching in our summer program for a number of years and was a visiting professor in 2003. Elena will be teaching Degree Project in the graduate program. John Mueller joins us as new faculty member teaching and coordinating the sophomore design studio 211 and 211A. John, formerly with Arcturis, is a principle with JEMA. Matt Horvath, an alum who has been helping with Degree Project and representation in the last several semesters, will be teaching 419, Jonathan Stitelman, a recent alum of graduate architecture and urban design will be teaching 311, and Catty Dan Zhang a recent alum of graduate architecture will be teaching 211 undergraduate representation.

Kim Newcomer an alum of our graduate architecture program, urban design and social work will be teaching the Urban Issues seminar and Tim Montgomery joins us to teach Environmental Systems I and Albie Mitchell will be teaching a new course in architectural entrepreneurship.

We wish several faculty members well as they head out for new landscapes. Liane Hancock will be a new assistant professor at Louisiana Tech. Elysse Newman has accepted a new position as an assistant professor at Florida International University in Miami, and Jenny Lovell has moved with her family to Hong Kong. These colleagues and friends have made tremendous contributions to the school and will be missed and we wish them all the best in their new work.

I am very excited to announce that Igor Marjanovic has been appointed Director of Undergraduate Programs beginning this fall. Igor has played a very important role in the program over the years as core coordinator and coordinator and teacher of the first year design studio. Igor brings dedication and passion to this important position and will be working with the faculty and me over the next several years to help advance the program in the new degree and curriculum structures. I would like to thank Iain
Fraser for his 11 years of service as director during which time the program has continued to represent the importance of liberal arts study in the education of architects and designers. We will be planning a party so stay tuned for details.

**Numbers**

The College and Graduate School of Architecture and Urban Design is celebrating its 100th anniversary having first become an independent school in 1910. In 1912 the school was one of the eight founding members of the Association of Collegiate Schools of Architecture which is also 100. In addition we are celebrating the 50th anniversary of the urban design program which was founded by Fumihiko Maki and Roger Montgomery, the 2nd oldest and one of the largest in the country, the 5th anniversary of the Sam Fox School of Design and Visual Arts and Dean Carmon Colangelo, and the 1st complete year of the master of landscape architecture program, the 1st in Missouri. It is inspiring to reflect on this history and exciting to look ahead with the students and my faculty colleagues as I also complete my 5th year as Dean.

A part of this reflection will include an accreditation visit this spring. While these visits ask us to show a slice in time of the school, and the last visit was very positive, they are complemented by the ongoing dynamic and persistent disequilibrium that is necessary for any school to have a vivid life. This life is defined at any given moment by the students and the faculty and by the alumni both present and past. One of the great things about an accreditation visit is celebrating the arc and evolution of the school over time. Our faculty and alumni embody the future for our students. Our students will surely redefine that future for all of us.

Recently it has been common to hear institutions refer to students as customers or the university community as being like an extended family. These analogies miss the mark. The University embraces the stewardship of knowledge but also has the responsibility to create new knowledge and make it public. This is the highest form of practice where values are demonstrated and debated, where participation is more like that of a citizen than a family member, and where shared responsibility and the necessity of participation constitutes a foundation of civic life – of school life. This demand requires imagination and momentum. It requires passion of mind and compassion of spirit. It often requires a radical humility in the face of uncertainty coupled with a confidence that precedes the idea that it is possible to create new knowledge. It requires work, that is always in some way a gift, and it requires generosity of all kinds.
As designers we deal with the reality of an authoritative complex environment that has precipitated a division of labor, in most cases to its detriment. We divide thinking from doing, school from real life, and labor from fun, to our detriment. Labor is the commodification of work by compensation and this changes its values. Practice links work to a place attempting to establish connections to a “reality beyond the clues on which it relies” – one result being what Jane Jacobs says are “lessons nobody learns by being told.” In other words practice is both how we operate in the world, and a way that we learn about the world. The ethical dimension of this is unexpected. Work in place is practice, and practice makes values public. There is no such thing as private practice. There is no such thing as a private school.

Sincerely,

Bruce Lindsey, Dean
ADMINISTRATION

College of Architecture, Graduate School of Architecture & Urban Design

Dean
Bruce Lindsey, AIA, E. Desmond Lee Professor

Director, Undergraduate Programs
Associate Professor Igor Marjanovic

Director, Graduate Programs
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

Sam Fox School of Design & Visual Arts

Dean
Carmon Colangelo, E. Desmond Lee Professor

Associate Dean
Associate Professor Peter MacKeith

Associate Dean of Students
Georgia Binnington

Washington University in St. Louis

Chancellor
Mark Wrighton
Fall 2011

FACULTY & STAFF

FULL-TIME FACULTY
Kathryn Dean, Director Graduate Programs
Paul Donnelly, Rebecca & John Voyles Professor
Iain Fraser, Professor
Dorothée Imbert, Chair Landscape Architecture
Stephen Leet, Professor
Bruce Lindsey, E. Desmond Lee Professor / Dean
Adrian Luchini, Raymond E. Maritz Professor / Director International Programs
Robert McCarter, Ruth & Norman Moore Professor
Eric Mumford, Professor

Christof Jantzen, I-CARES Professor of Practice

Gia Daskalakis, Associate Professor
Bob Hansman, Associate Professor
John Hoal, Associate Professor / Chair Urban Design Program
Sung Ho Kim, Associate Professor
Zeuler Lima, Associate Professor
Peter MacKeith, Associate Professor / Associate Dean Sam Fox School
Igor Marjanovic, Director Undergraduate Programs / Associate Professor
Heather Woofter, Associate Professor / Chair, Graduate Architecture

Patty Heyda, Assistant Professor
Derek Hoeferlin, Assistant Professor
Seng Kuan, Assistant Professor
Natalie Yates, Assistant Professor
Christine Yogiaman, Assistant Professor

VISITING FACULTY
Brad Cloepfil, Ruth & Norman Moore Visiting Professor
Elena Canovas, Visiting Professor
Joe MacDonald, Visiting Professor
Andrew Colopy, Visiting Assistant Professor
Sarah Cowles, Visiting Assistant Professor
Andrew Cruse, Visiting Assistant Professor
Forrest Fulton, Visiting Assistant Professor
Eric Hoffman, Visiting Assistant Professor
Justin Scherma, Visiting Assistant Professor
Ken Tracy, Visiting Assistant Professor
FACULTY & STAFF

AFFILIATE FACULTY
Janet Baum, Senior Lecturer
Ben Fehrman, Senior Lecturer
Catalina Freixas, Senior Lecturer
Phil Holden, Senior Lecturer
Rich Janis, Senior Lecturer
George Johannes, Senior Lecturer
Don Koster, Senior Lecturer
Gay Lorberbaum, Senior Lecturer
Pablo Moyano, Senior Lecturer
Michael Repovich, Senior Lecturer
Phillip Shinn, Senior Lecturer
Lindsay Stouffer, Senior Lecturer
Bill Wischmeyer, Senior Lecturer

Charles Brown, Lecturer
Andrew Faulkner, Lecture
Jim Fetterman, Lecturer
Carolyn Gaidis, Lecturer
John Guenther, Lecturer
Esley Hamilton, Lecturer
Lisa Harper Chang, Lecturer
Matt Horvath, Lecturer
Brok Howard, Lecturer
Dennis Hyland, Lecturer
Rick Kacenski, Lecturer
Carl Karlen, Lecturer
Kevin Le, Lecturer
Nick McFadden, Lecturer
Albie Mitchell, Lecturer
Timothy Montgomery, Lecturer
Stephen Mueller, Lecturer
John Mueller, Lecturer
Jonathan Murphy, Lecturer
Kimberly Newcomer, Lecturer
Brian Newman, Lecturer
Stephen Perdue, Lecturer
Andrew Raimist, Lecturer
Hannah Roth, Lecturer
Jim Scott, Lecturer
Nathaniel Smith, Lecturer
Jonathan Stittleman, Lecturer
Kelly VanDyck, Lecturer
Catty Dan Zhang, Lecturer
Tomislav Zigo, Lecturer

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

Carl Safe, Professor Emeritus
Leslie J. Laskey, Professor Emeritus
Fall 2011

Constantine E. Michaelides, Dean Emeritus

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

Sung Un Choi, Lecturer Abroad
Sang Jun Lee, Lecturer Abroad
Jun Sung Kim, Lecturer Abroad
Choi Won Joon, Lecturer Abroad

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

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

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

Graduate programs abroad are described in conjunction with the graduate degree programs on page 28.

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

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

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

Year 3
fall
- Introduction to Design Processes III (AR211)
- Issues in Design I (AR211A)
- Physics (L31 101A or L31 117A)
- Architectural History I (AR3283)
- General Distribution Requirement

Year 4
fall
- Introduction to Design Processes IV (AR212)
- Issues in Design II (AR211A)
- Architectural History II (AR3284)
- General Distribution Requirement

Total credits: 120
Introduction to Design Processes I (AR111)
Introduction to Architecture I (AR111A)
Western Civilization I (L22 101C)
Calculus (L24 131)
General Distribution Requirement

Introduction to Design Processes II (AR112)
Introduction to Architecture II (AR111A)
Writing I (L13 100)
Western Civilization II (L22 102C)
General Distribution Requirement
Architectural or General Elective Requirement

Introduction to Design Processes III (AR211)
Issues in Design I (AR211A)
Physics (L31 101A or L31 117A)
Architectural History I (AR3283)
General Distribution Requirement
Architectural or General Elective Requirement

Introduction to Design Processes IV (AR212)
Issues in Design II (AR212A)
Architectural History II (AR3284)
General Distribution Requirement
General Distribution Requirement
Architectural or General Elective Requirement

Architectural Design I (AR311)
Architectural Representation (AR321A)
Case Studies 20th Century (AR333)
Architectural or General Elective Requirement

Architectural Design II (AR312)
Architectural Representation (AR321A)
General Distribution Requirement
Building Systems I (AR347)

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
UNDERGRADUATE STUDIOS

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

Course Description:
This introductory architectural design studio engages the basic principles of architectural context, composition and experience. Through various field/work strategies, students explore architectural context through observation, analysis and invention. The site-specific design processes bridge two-dimensional and three-dimensional work, including drawing, drafting and making. The experiential qualities of architecture are introduced through basic considerations of scale and human interaction. The coursework includes studio, work, lectures, presentations by students, readings, writing assignments and field trips.

Project Description:
Arch111 is a project-based studio located within the broader discourse about architecture and culture. It focuses on the engagement of thoughts, ideas and imagination through a variety of material processes and a sustained dialogue between 2D to 3D design. Situated in the Wellston Loop area of North St Louis, the projects deal with a careful exploration of volumetric and tectonic aspects of architecture – from a study of surfaces and found objects to design proposals for a small community garden and a potting shed. The course culminates in a well-articulated portfolio of work, demonstrating design literacy in visual, verbal and written forms.

Course Goals:
• Ability to think critically and creatively and to apply these skills in one’s own design work.
• Basic ability to understand and develop visual organization in both 2D and 3D design.
• 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  INTRO TO DESIGN PROCESSES III
John Mueller, Coordinator
Kevin Le, Lecturer
Stephen Perdue, Lecturer
Catty Dan Zhang, Lecturer

Course Description:
Introduction to Design Processes III engages design through the lens of perception investigating the relationship between materiality and inhabitable space situated in a natural context.

Project Description:
The focus of this studio will be observing, understanding, and working within a rural landscape. Emphasis will be placed on designing with materials originating from the local ecology. Working and designing with natural resources, such as timber, stone and clay, will become part of the practice of understanding our landscape as a whole.

Students will harvest materials from a local forest for a series of design projects that follow a material's path from origin to resource and back to origin. Projects will include:

• meditation/observation on specific landscape and materials
• harvesting of materials
• design charrettes dealing with patterns, textures, connections and structures
• a site-specific project within rural landscape
• waste awakening

Building Program – A Space for Meditation and Yoga:
• Breathing
• Paper
• Walking
• Eyes
• Apple
• Tree
• Hands
• Flower
• Stone
• Water
• Space
• Tea
• Toothache
• Emptiness
• Smiling
Course Learning Outcomes:
- Ability to understand the relationship between architecture, materiality and landscape
- Ability to understand and practice “Deep Ecology”
- Ability to design critically and creatively with mindfulness

Evaluation:
Students will be evaluated on the basis of process, with an emphasis on design thinking through making.

ARCH 211A: ISSUES IN DESIGN AND ARCHITECTURE

The lectures, discussions and reading materials in this course explore design issues related to architecture, materiality and landscape, acting as a catalyst for studio work.
ARCH 311  ARCHITECTURAL DESIGN I
Iain Fraser, Co-Coordinator
Derek Hoeferlin, Assistant Professor, Co-Coordinator
Forrest Fulton, Visiting Assistant Professor
Jonathon Stitelman, 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-form, 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 review 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

Weeks 1–3:
“The archaeology of precedents”: synopsis, analysis and representation
Fall 2011

**Weeks 4-14:**
Project 1: “Work/Live/Show” (4 weeks)
Project 2: “Site + Span + Space + Skin” (3 weeks)
Project 2a: “Cover and Connection” (1 week)
Project 2 (cont’d): (3 weeks)

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

**NOTE: FIELD TRIP**
There will be a required out-of-town weekend field trip. All students are required to attend this field trip without exception.
THINNER, LIGHTER, STRONGER, BETTER . . .
This studio will explore the contemporary dichotomy between thick and thin. Thinness has prevailed over thickness as the primary formal attribute of 20th and 21st century architecture, design, engineering, art and fashion. Judged by most performance criteria, thinner is faster, lighter, stronger. Evaluated by the aesthetic criteria of proportion and contour, thinner is more beautiful. Thin is light and quick [Ferrari] thick is heavy and slow [Hummer SUV]. Thin is contemporary, thick is old.

Judged by most cultural criteria, thickness is an unappealing attribute - thick headed, thick legged, thick necked, heavy handed, pot bellied, thick as a brick - to be “thick” is to be slow witted, unattractive, clumsy and unhealthy. In design, choosing thick or thin is not simply a formal choice. Width and thickness are indeed determined by structural, thermal and acoustic attributes of materials, building locale, and economic circumstances. More importantly, selecting one over the other is a design decision tempered and conditioned by cultural expectations, aesthetic ideals, and/or aspirations for innovation.

RECONSIDERING THICKNESS
The research and work of the studio will be based on a working hypothesis: The pre-occupation with thinness in contemporary architecture, particularly with that of the wall, is a form of anorexia - starving the capacity and potential of the wall to be an inhabited space, a space of repose, a repository of objects and memory, a filter of natural light and shadow, the primary architectural element of passage between inside and outside, nature and culture, city and dwelling.

This studio will begin by a comparative examination of the contemporary status of thinness over thickness by first researching examples of thick and thin in architecture, art and design. At the same time, students will undertake numerous sketch projects dealing with the spatial depth of the wall, the wall as a filter of light and shadow and the wall’s capacity and potential to thicken. These projects will imagine the wall as a thick spatial construction that can be occupied, assembled and/or cast. The final project will be a building program and design that exploits thickening of the wall and space.
MArch 3 Program
as of Fall 2010

Year 1

Fall
1. Architectural Design I (AR317)
2. Concepts and Principles (AR339)
3. Architectural Representation I (AR323A)
4. Architectural History II (AR 4285)
5. Media Workshop

Spring
1. Architectural Design II (AR318)
2. Architectural Representation II (AR323B)
3. Architectural History I (AR4284)
4. Environmental Systems I (AR438)
5. Media Workshop

Year 2

Fall
1. Architectural Design III (AR419)
2. Structures I (AR447A)
3. Building Systems (AR346)
4. Architectural or General elective
5. Media Workshop

Spring
1. Architectural Design IV (AR511)
2. Structures II (AR447B)
3. Environmental Systems II (AR449)
4. History/Theory Elective
5. History/Theory Elective

Year 3

Fall
1. Architectural Design V (AR512)
2. Advanced Building Systems (AR538C)
3. History/Theory Elective
4. Architectural or General Elective
5. Architectural or General Elective

Spring
1. Architectural Design VI (AR511)
2. Design Thinking (AR580)
3. Professional Practice (AR646)
4. Architectural or General Elective
5. Architectural or General Elective

Year 4

Fall
1. Degree Project (AR616)
2. Urban Issues Elective
3. Architectural or General Elective
4. Architectural or General Elective
5. Architectural or General Elective

105 total credits
MArch 2+ Program

Year 1

Fall
- Architectural Design III (AR419)
- Environmental Systems I (AR438)
- Structures I (AR 447)
- History / Theory Elective
- Media Workshop

Spring
- Architectural Design IV (AR511)
- Structures II (AR447B)
- Environmental Systems II (AR499)
- Architectural or General Elective
- Architectural Workshop*

Year 2

Fall
- Architectural Design V (AR512)
- Advanced Building Systems (AR538C)
- History / Theory Elective
- Architectural or General Elective
- Architectural Workshop*

Spring
- Architectural Design VI (AR611)
- Design Thinking (AR550)
- History/ Theory Elective
- Architectural or General Elective

Year 3

Fall
- Degree Project (AR616)
- Professional Practice (AR646)
- Urban Issues Elective

75 total credits

* or substitute one 3 credit General Elective
**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), Urban Issues Elective

- **Year 2**
  - **Fall**: Architectural Design VI (AR611), Design Thinking (AR580), Advanced Building Systems (AR538C), Architectural or General Elective
  - **Spring**: Degree Project (AR616), Professional Practice (AR646), History/Theory Elective, Architectural or General Elective

- **Total Credits**: 60

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**MUD Program**

- **Year 1**
  - **Fall**: Elements of Urban Design (AR711), Metropolitan Landscapes (AR654D), Metropolitan Development (AR652H), MUD Track Elective
  - **Spring**: Metropolitan Design Elements (AR713), Metropolitan Urbanism (AR656), MUD Track Elective, MUD Track Elective
  - **Summer**: Metropolitan Urban Design (AR714)

- **Total Credits**: 36
MLA Program

Year 1
presemester
fall
- Ecology + Digital Workshop (A48.501)
- Landscape Architecture Design Studio + Earth Workshop (A48.501)
- Plants + Environment (A48.461)
- Landform (A48.461)
- Digital Representation II (A48.521-L)
- History of Landscape Architecture I (A48.570)
spring
- Landscape Architecture Design Studio (A48.462)
- 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 (A48.802)
- Electives*

* 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.

60 credits minimum
Dual Degree
MArch 3 + MUD

Year 1

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

Spring
- Architectural Design II (AR318)
- Architectural Representation II (AR323B)
- Architectural History I (AR4282)
- Building Systems (AR346)
- Media Workshop

Year 2

Fall
- Architectural Design III (AR419)
- Environmental Systems I (AR438)
- Structures I (AR447A)
- Architectural or General Elective
- Media Workshop

Spring
- Architectural Design IV (AR511)
- Structures II (447B)
- Environmental Systems II (AR449)
- History/Theory Elective

Year 3

Fall
- Elements of Urban Design (AR711)
- Metropolitan Landscapes (AR654D)
- Advanced Building Systems (AR638C)
- Metropolitan Development (AR652H)

Spring
- Metropolitan Design Elements (AR713)
- Metropolitan Urbanism (AR646)
- MUD Track Elective
- Urban Issues Elective

Summer

Year 4

Fall
- Metropolitan Urban Design (AR714)
- Architectural Design VII (AR611)
- Design Thinking (AR580)
- Architectural or General Elective
- MUD Track Elective

Spring
- Degree Project (AR616)
- Professional Practice (AR626)
- Architectural or General Elective

126 total credits
MArch 2 & MUD
dual degree program
Graduate semesters abroad are offered in the summer in Barcelona, Spain, and Shanghai; in the fall in Buenos Aires, Argentina and Seoul, South Korea; and in the spring in Helsinki, Finland. These programs are taught by local architects who are also members of our faculty. In each spring and fall location, students undertake a full semester’s worth of work or 15 credits. The summer studio and seminar in Barcelona offers a maximum of 9 units of credit. Students in all these programs share apartments.

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

Students who are interested in spending time in these countries should work with their advisors and plan their academic work carefully. 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
1
2
3
4
5
6
Architectural Design I (AR317)
Concepts and Principles (AR339)
Architectural Representation I (AR323A)
Architectural History II (AR 4283)
Media Workshop

Spring
1
2
3
4
5
Architectural Design II (AR318)
Architectural Representation II (AR323B)
Environmental Systems I (AR438)
Architectural History I (AR4282)
Media Workshop

Summer
1
2
3
4
5
Structures I (AR447A) (summer)
Structures II (AR447B) (summer)

Year 2

Fall
1
2
3
4
5
6
Architectural Design III (AR419)
Building Systems (AR450)
History/Theory Elective
Architectural or General Elective
Media Workshop

Spring
1
2
3
4
5
Architectural Design IV (AR511)
Environmental Systems II (AR439)
Urban Issue Elective
Architectural or General Elective

Summer
1
2
3
4
5
Architectural Design V (AR512)
History/Theory Elective

Year 3

Fall
1
2
3
4
5
6
Architectural Design VI (AR611)
Design Thinking (AR580)
Advanced Building Systems (AR538C)
Architectural or General Elective

Spring
1
2
3
4
5
Degree Project (AR616)
Professional Practice (AR646)
Architectural or General Elective

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

Year 1
Fall
1. Architectural Design I (AR317)
2. Concepts and Principles (AR339)
3. Architectural Representation I (AR323A)
4. Architectural History I (AR 4283)
5. Media Workshop

Year 2
Fall
1. Architectural Design II (AR318)
2. Architectural Representation II (AR323B)
3. Architectural History II (AR4284)
4. Environmental Systems I (AR438)
5. Media Workshop

Spring
1. Environmental Systems II (AR439)
2. History/Theory Elective
3. Architectural or General Elective

Year 3
Fall
1. Architectural Design III (AR419)
2. Structures I (AR447A)
3. Building Systems (AR346)
4. Architectural or General Elective
5. Media Workshop

Spring
1. Architectural Design IV (AR511)
2. Environmental Systems II (AR439)
3. History/Theory Elective
4. Architectural or General Elective

Year 4
Fall
1. Architectural Design V (AR512)
2. Advanced Building Systems (AR538C)
3. History/Theory Elective
4. Urban Issues Elective

Other
- MArch 3 Program
- Study Abroad
- Helsinki & Buenos Aires

105 total credits

*if Building Systems II (AR347) is taken twice, then the second course, Technology (AR540), will count towards general elective requirements
MArch 3 Program
Study Abroad
Barcelona & Buenos Aires

Year 1
- Fall
  6 credits
  - Architectural Design I (AR317)
  - Concepts and Principles (AR339)
  - Architectural Representation I (AR323A)
  - Architectural History II (AR 4283)
  - Media Workshop
- Spring
  6 credits
  - Architectural Design II (AR318)
  - Architectural Representation II (AR323B)
  - Architectural History I (AR4282)
  - Environmental Systems I (AR438)
  - Media Workshop
- Summer
  5 credits
  - Structures I (AR447A) (summer)
  - Structures II (AR447B) (summer)

Year 2
- Fall
  6 credits
  - Architectural Design III (AR419)
  - Building Systems (AR346)
  - Architectural or General Elective
  - Media Workshop
- Spring
  5 credits
  - Architectural Design IV (AR611)
  - Design Thinking (AR680)
  - Environmental Systems II (AR439)
  - Architectural or General Elective
- Summer
  5 credits
  - Architectural Design V (AR612)
  - History/Theory Elective

Year 3
- Fall
  6 credits
  - Architectural Design VI (AR611)
  - Advanced Building Systems (AR538C)
  - Urban Issues Elective
  - History/Theory Elective
  - Degree Project (AR616)
  - Professional Practice (AR646)
  - Architectural or General Elective
- Spring
  5 credits

105 total credits
MArch 2 Program
Study Abroad
Barcelona

Year 1
fall
6
Environmental Systems I (AR438)
History/Theory Elective
Architectural or General Elective

spring
6
Architectural Design V (AR512)
Structures II (AR447B)
Environmental Systems II (AR439)
Architectural or General Elective

summer
6
Barcelona
Architectural Design VI (AR611)
History/Theory Elective

Year 2
fall
5
Design Thinking (AR580)
Advanced Building Systems (AR538C)
Professional Practice (AR646)
Urban Issues Elective
Architectural or General Elective

spring
6
Degree Project (AR616)

60 total credits
MArch 2 Program
Study Abroad
Buenos Aires

Year 1

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

Spring
Architectural Design V (AR612)
Design Thinking (AR580)
Environmental Systems II (AR439)
Architectural or General Elective

Year 2

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

Buenos Aires

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

60 total credits
MArch 2 Program
Study Abroad
Helsinki

Year 1
fall
6
Environmental Systems I (AR348)
History/ Theory Elective
Architectural or General Elective

spring
Helsinki
6
Architectural Design V (AR512)
Environmental Systems II (AR449)
History/Theory Elective
Architectural or General Elective

Year 2
fall
6
Architectural Design VI (AR611)
Design Thinking (AR580)
Advanced Building Systems (AR538C)
Urban Issues Elective

spring
6
Degree Project (AR616)
Structures II (AR447B)
Professional Practice (AR 646)
Architectural or General Elective

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)
Structures II (AR646)

Year 2

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

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

60 total credits
ARCH 317  ARCHITECTURAL DESIGN I (M.ARC 3)
Catalina Freixas, Senior Lecturer, Co-Coordinator
Ken Tracy, Visiting Assistant Professor, Co-Coordinator
Andrew Colopy, Visiting Assistant Professor
Christine Yogiaman, Assistant Professor

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

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

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.

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.
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. 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.ARCH 3)
Andrew Cruse, Visiting Assistant Professor, Coordinator
Ben Fehrmann, Senior Lecturer
Pablo Moyano, Senior Lecturer
Matt Horvath, Lecturer
Stephen Mueller, 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 in 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.
Studio Description:
This studio proposes to examine 4 distinct sites and the cultural, environmental and experiential landscapes manifested in them - with the intent of developing resultant and responsive acts of propositional architecture. The studio will be charged with the task of identifying local conditions and concentrating those forces acting upon a site to create a new built form of ritual and communal architecture – forms that support both individual and collective use for the purpose of celebration, contemplation, and ceremony.

This architecture will manifest an absolutely specific response to context with a distinct new purpose/function. Through acts of immanent domain, we will select sites, explore their potential and propose new architecture that will amplify understanding, experience and purpose.

The studio will begin with a 3-4 week investigative charrette, exploring the physical and cultural context of the four given sites in the United States. These sites may include “unbuilt/sacred” sites in the pristine landscapes of National Wildlife Preserves, “devastated/toxic sites” found in inner city neighborhoods of cities such as Memphis and Detroit, “completed/stable” urban sites such as Michigan Avenue in Chicago or NoMad/Broadway in NYC or “unstable/dangerous” sites such as those along the Mississippi River and Gulf Coast - sites pounded by continual natural disasters. We will look deeply into the potential of these disparate environments, using the tools and precedent of landscape design, infrastructure design, site-specific art combined with environmental and architectural precedent.
ARCH 500/600  ARCHITECTURAL DESIGN V-VI
Joe MacDonald, Visiting Professor
Arash Adel, Rhino Instructor

Reticulated Form: Full-Scale Prototyping_Digital Fabrications

This research and design studio focuses on parametric explorations of reticulation: division, marking, and assembly with the intention of forming programmatic and structural networks. We are seeking creative architectural solutions based on material properties, formal geometry and the spatial implications of a full scale installation. Students will work in teams when we approach the fabrication component of the studio.

Reticulated surfaces—like the patterned skin of a giraffe or a python—have non-repeating patterns comprised of lines and surfaces that generate networks that arise spontaneously but inevitably from the programming of genetics. Using this process of form-making as inspiration, our work with reticulation aims to systematically engage building, landscape and program as self-generating and multi-dimensionally connective systems.

Topics of Study:

1.) Con-Figurative Processes (Bottom-Up vs Top-Down)
2.) Part to Whole Relationships
3.) Base Unit and Aggregation: Global and Local Modulation
4.) Relational Architecture
5.) Armature, Surface, and Interface

The site for the studio will be discovered over the course of the semester by integrating conceptual understanding of both the potential implications of your fabricated form and Givens Hall and environs as your host site. That relationship should be understood as a reciprocal one. Students will be asked to develop individual programs associated with fabrication based in part on their understanding of a very specific local context.

This studio is Rhino based. No previous experience with the software is necessary as we will dedicate the first three to four weeks of the semester to intensive tutorials in Rhino, and its parametric plug-in Grasshopper. Individual attention will be made available to all.

Studio Meeting Times: Tuesdays 1:30pm–5:30pm; Wednesdays 1:30pm–5:30pm
CAMOUFLAGE: MEGA_CHURCH

(Comprehensive Studio)

Design Strategy:
Camouflage is a method of crypsis (hiding). It allows an otherwise visible organism or object to remain unnoticed by blending with its environment. Examples include a tiger’s stripes, the battledress of a modern soldier, and a butterfly camouflaging itself as a leaf. The theory of camouflage covers the various strategies which are used to achieve this effect. The concept of camouflage is a transformative process deploying Google Earth as a powerful tool opening its satellite data source and grafting it into a virtual environment for architectural operations. This design strategy develops layering of materials and textures to blend into the site condition allowing more smooth transition from architecture into landscape and overall urban concept.

Google Earth is a virtual globe, map, and geographical information program that maps the Earth by the superimposition of images obtained from satellite imagery, aerial photography, and GIS 3D globe. Google Earth displays satellite images of varying resolution of the Earth’s surface, allowing users to see things like cities and houses looking perpendicularly down or at an oblique angle. The degree of resolution available is based somewhat on the points of interest and popularity, but most land is covered in at least 15 meters of resolution. Google Earth allows users to search for addresses for some countries, enter coordinates, or simply use the mouse to browse to a location. For large parts of the surface of the Earth only 2D images, constructed from almost vertical photographic vantage points, are available. Viewing this from an oblique angle, there is perspective in the sense that objects which are horizontally far away are perceived smaller, like viewing a large photograph, not quite like a 3D view.

Program:
Mega church is a church having 2,000 or more in average weekend attendance. The Hartford Institute’s database lists more than 1,300 such Protestant churches in the United States. According to that data, approximately 80 churches on the list have attendance ranging from 10,000 to 47,000. In 2007, five of the ten largest Protestant churches were in South Korea. The current largest mega church in the world is South Korea’s Yoido Full Gospel Church, with more than 830,000 members as of 2007. Coping with the large numbers of people who attend mega
churches requires many adjustments. The immense architecture of the mega church requires that the entire congregation can see and hear. Large open spaces allow line of sight to elaborate video presentations and projections. The need for large parking lots to accommodate worshipers has often led these churches to be located on the outskirts of large cities, on tracts encompassing multiple acres. Critics of mega churches claim that such churches are more concerned with entertainment than religion, earning them the nickname “Disney churches”. Critics have also raised issues with the application of secular business models e.g., from Wal-Mart; a seeker-friendly approach, intensive market research, heavy reliance upon opinion polls, and polished advertising targeted at affluent young professionals with big pay checks.

**Proposition:**
Since the development of Google Earth more than 400 million people have used the program to allow them to take a glimpse into the world they have never seen. The accuracy of digital mapping and imaging entice us to explore the unknown territories all over the world. Hence, the program of Mega church is a complex system of infrastructural and massing experimentations. The notion of the Camouflage allows new strategies to develop to integrate massive volumetric building to interface with the urban landscape. The Camouflage technique is not a graphic intention but an overall strategy of blending into its environment. By use of Google Earth, the old architectural representation of elevations and site plans are obsolete process. Now, we can design within the interface of Google Earth where GIS parameters and digital environments allow more experimental process of designing building and landscapes. The studio will develop an alternative solution for mega big box architecture to mutate into a tight urban context by using the city’s texture and material as the transformative tool.

**Site:**
Dongdaemun Market is the large commercial district comprising traditional markets and shopping centers in Jongno-gu, Seoul, South Korea. Dongdaemun Market opened in July 1905 in Yeji-dong, whose name means “a neighborhood for learning politeness”. The market was set in a closed structure until the Korean War, when the market was completely destroyed. The market slowly rebuilt over the years, and in 1959 a building was constructed and the market was revived. In 1998 and 1999, large shopping malls such as Geopyeong Freya, Migliore, and Doosan Tower were built in the district and the market was renovated with a modern atmosphere among the traditional market. The market has 26 shopping malls situated over 10 blocks, 30,000 specialty shops, and 50,000 manufacturers. The market sells all types of goods but notably silks and fabric, clothes, shoes and leather goods, sporting goods, plumbing and electronics, office supplies, toys and food.
PARKVIEW GARDENS SUSTAINABLE HOUSING DESIGN STUDIO

(Project History)

Citing a lack of neighborhood connectivity, a deficit of affordable housing and a need for improved recreation and open spaces, The City of University City joined with Washington University in St. Louis and the Parkview Gardens Association to initiate a long range partnership to facilitate the redevelopment and revitalization of the Parkview Gardens neighborhood. In the fall of 2010, a $315,687 combination U.S. Department of Transportation (DOT) Tiger II & U.S. Department of Housing and Urban Development (HUD) Sustainable Community Challenge Grant was awarded to fund a neighborhood redevelopment and sustainability plan. The grant’s area of focus is bounded by Delmar Boulevard on the south, the MetroLink line at the east, Olive Boulevard to the north and Kingsland Avenue to the west.

To facilitate the planning process, The Parkview Planning Partners (PPP) was formed and includes The City of University City, Washington University in St. Louis, Parkview Gardens Association, Regional Housing & Community Development Alliance (RHCDA), Great Rivers Greenway (GRG), Trailnet, The St. Louis Regional Arts Commission (RAC) and Arcturis. Together, these partners are working to address neighborhood transportation, housing, and open space needs.

The Parkview Gardens plan will include choosing locations for infill development along with architectural plans for “green” affordable homes that will allow University City to make wise investments to promote additional equitable, affordable housing. The plan will increase connectivity to public transportation options, identify financial tools to reduce housing costs (such as weatherization funding and location-efficient mortgages), and increase the number of energy-efficient housing units with low-cost utilities employing LEED and Energy Star.

Students in the Parkview Gardens Sustainable Housing Design Studio will be responsible for the development of progressive, energy-efficient, ecologically-sound, affordable housing models for infill and new development opportunities in the Parkview neighborhood. Students will be working closely throughout the semester with project partners to establish design parameters and develop, evaluate and present designs. It is anticipated that
housing designs will be publically presented and professionally vetted for viability. It is also expected that designs will be developed to the point that fixed cost estimates can be developed and financing options can be determined.

Approved designs will be submitted as part of the final sustainability plan for City Council approval and future funding applications. It is anticipated that the designs developed in this studio will be implemented in the future once financing has been secured.

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

This studio will be a comprehensive design studio in which all students will be expected to demonstrate a command of building systems, material assemblies, structural applications, enclosure systems, life safety, and environmental systems. Members of the studio will participate in a LEED for Homes design charrette and are expected to demonstrate the achievement of LEED Platinum for all designs. Students will also participate in a mandatory Habitat for Humanity St. Louis build day to receive fundamental exposure to building methodologies and make a positive contribution to the local built environment. All will be expected to conduct themselves in a professional and courteous manner.

This studio pledges to engage the environment in a way that dramatically reduces or eliminates the need for fossil fuel as stated by the 2010 Imperative adopted by the Sam Fox School.

For more information on the project please visit www.parkviewgardensvision.org.
INTERNATIONAL CENTER FOR LITERATURE: An Addition to Terragni’s (Unbuilt) Danteum in Rome

That which is not built is not really lost. Once its value is established, its demand for presence is undeniable. It is merely waiting for the right circumstances.
– Louis I. Kahn

Project Description
The studio program, an International Center for Literature, is a monastic enclave providing for both long-term residence by writers and scholars, as well as short-term symposia, serving as a new international cultural center where people come both to write new works and to study how human history and thought are embedded in works of literature, as exemplified by The Divine Comedy of Dante. The program includes seminar rooms, auditorium, residences for fellows, dining hall, and, at its center, the rare literature library and associated reading room.

This new International Center for Literature is to be made as an “addition” to Giuseppe Terragni’s Danteum, designed in 1938 and—for purposes of this project—presumed to have been built by 1940 on its proposed site at the northern edge of the ancient Roman Forum, between the Colosseum and the Capitoline Hill, and on the Esquiline Hill adjacent to the Domus Aurea. The Danteum is carefully sized and proportioned to relate to the Basilica of Maxentius directly to the south, as well as being rigorously ordered to match the remarkable structure of The Divine Comedy, with its 100 cantos of three lines each. The Danteum encloses three sequentially higher spaces, each referencing one of the books of The Divine Comedy of Dante; Inferno, a lightless room with black ceiling and downward spiraling floor and columns; Purgatorio, where the ceiling opens to the sky and the floor rises in a spiraling set of diminishing rectangular apertures and terraces; and Paradiso, a room open to the sky above, through the grid of glass beams, and to the darkness below, through the slots that cut the floor into blocks, the two bound together by massive transparent glass columns.

The studio will begin with a sketch project allowing students to develop their own interpretation of a place for writing and literary studies, engaging and embedded in both past and future, but only realized in the present. Following this exercise there will be a short research assignment to prepare for the Rome...
field trip. Upon returning, a second sketch project will ask each student to abstractly engage the program of the International Center for Literature; this to be paralleled by the students undertaking disciplinary research by reconstructing Terragni’s Danteum project, in site model and drawings. These will be used in designing and documenting the “additions” of the students’ individual designs, which constitute the primary 10-week project for the semester.

**Pedagogical Intentions**
This design studio will engage five fundamental conceptions:

1) The unbuilt works of the best architects are most often of equal or greater quality than those works that were realized, and they should be studied by students and architects as part of their architectural education.

2) 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.

3) Today’s “globalized” and universally-available civilization, while offering ever-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 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—how it is experienced in inhabitation by many people over many years.

5) To 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 the discipline of architecture.

**Studio Resources**
The studio will employ as its primary required texts Terragni and the Danteum by Thomas Schumacher; The Divine Comedy by Dante Alighieri; and The Human Condition by Hannah Arendt. We will also consult Schumacher’s Surface and Symbol: Giuseppe Terragni and the Architecture of Italian Rationalism, as well as texts on the history and evolution of the city of Rome from ancient to modern times.

Field Trip to Rome: As an integral part of this studio, the professor will lead a field trip (of five days) to Rome, Italy, which will occur in the fourth week of school, September 20-24, during which we will visit the site of Terragni’s Danteum in the Roman Forum, as well as other Roman buildings, including the Pantheon, Trajan’s Market, and Domus Aurea; Renaissance and Baroque buildings; as well as contemporary buildings.
SPATIAL DISRUPTIONS :: hyper_structures | hyper_cities

architectural urbanism in shanghai . singapore . hong kong

“The fluidification of [Asian] urban space has just started, in a different context and with different consequences. As such, it is necessarily fraught with confrontations: the confrontation between old and new, socialist and capitalist, the use and exchange value of space and the privileged US and the underprivileged THEM. The [Asian] city has indeed been a frontier which makes possible the spatial proximity and synchronic temporality of myriad heterogeneous practices. As these practices intersect, combine and ramify, layers of boundaries are dismantled, paths between distinct compartments multiply, and life unfolds as a strange conjuncture of different presents. It is this diversity that creates an everyday which is uncertain, yet full of potentials.”

-Duanfang Lu

Proposition:
This studio will focus on researching and proposing new hybrid programs and spatial-temporal practices for high density, high-rise living, working and recreating in the emerging densely populated hyper-cities of Asia – one of the great laboratories for the future of the city and the space of radicalization of architectural urbanism. It is anticipated that in the next 20 years in China alone, with over 8.5 million people moving to cities every year over 40 billion sq. meters of floor space will be built in approximately 4 - 5 million buildings of which 51,000 will be skyscrapers – [New York has approximately 6,000] - in total this is equivalent to at least one Chicago every year. In seeking a position of resistance to the “up-to-now” inevitable imported global practice of urbanism and architectural imposition and acceptance of singular typologies and programs, this studio seeks to disrupt the current architectural spatial practices in order to accommodate a highly coordinated intensified urban living condition within a dynamic ever-changing contemporary global networked but locally specific society [LIFE] - in an altogether new dimension of urban density, personal space and hybrid communal areas [SPACE] - that requires a new kind of social and environmental sustainable architectural urbanism [BUILDING]. In deriving such architectural propositions and to resist the notions of the imported mono-culture and mono-structure, the concepts of spatial multiplicity, thickness, saturation, elasticity, liquidity, locality, and collective complexity will frame the production and the investigation.
Project:
The studio will design a new high-rise, high-density complex of multiple buildings compromising living, working, entertainment, recreating spaces; cultural venues; biotopes and micro-climates; energy, water, waste and food production, on a site along the Hupong River in the City of Shanghai, China. The site is the third edge of the international face of Shanghai, the other two being the BUND and Pudong, and was the location of the international concession thus has a very deep and complex global/local history, and an architectural and urban form that is undergoing substantial transformation.

Goals And Objectives:
Thoughtful and highly-developed proposals.

Resources:
The studio project will be supplemented by lectures and required readings to provide the necessary background as well a research project to be conducted by the participating students. It is anticipated that the studio will travel to Shanghai and Singapore or Hong Kong for on-site research and a mid-review. Students will be required to cover all the costs of the site visit including travel, food, and accommodation.

Required Work And Evaluation:
The studio involves critical thought, reading, research, exhibits, drawing, photography, model-making, designing, and written and verbal presentations. A final graphic and written report documenting all research and the students' individual design proposal will be required beyond that which is submitted for the final review.

More specifically evaluation will be based on:
• Consistent commitment and dedication to the projects
• Documentation of research into appropriate materials, structural and building systems
• Documentation of precedent and comparable projects
• Provocation and strength of the proposal in light of research and analysis
• Progress and development of ideas and concepts, and the ability to be self-critical
• Quality and completeness of sketches, models and drawings
• Mid & final reviews: verbal and graphic presentation of completed projects
• Contribution to the studio as a whole that entails the discussion, critique, sharing and stimulation of ideas generated from within the projects.
• Quality of the final graphic and written report documenting all research and the students' individual design proposal.
THE SCOUR

(Landscape Architecture Studio)

On the morning of December 14, 2005, the earthen Taum Sauk Hydroelectric Power Station gave way, releasing a billion gallons of water down the slopes of Profit Mountain in the Johnson’s Shut-Ins State Park in the Missouri Ozarks. A 600-foot swath of vegetation was stripped from the mountain during the flood, exposing the complex underlying geomorphology.

Disturbance, as defined by ecologists, is an event or process that disrupts relationships within ecological systems. Ecologist Stewart Pickett defines disturbance as a discrete event in time that disrupts community structure through killing, displacements, or damaging of individuals. Disturbances have spatial and formal properties, such as the path of a mower or the voids of the quarry. Disturbances operate at many temporal scales, from the instantaneous to the generational.

The Scour site at Profit Mountain is the subject of this landscape architecture studio. Participants will propose ecological, hydrological, mineral and architectural interventions in this landscape at a range of spatial and temporal scales. This studio provides participants with an opportunity to engage in critical discussions on contemporary topics restoration and remediation ecology, and to develop an aesthetic approach to intervening in disturbed or accidental landscapes.

We will begin the semester by visiting the site to study the geomorphology of the scour path and tour current restoration projects in the park. We will observe how colonization patterns of the emerging ecosystems are informed by the underlying “accidental geomorphology” of the scour as a means to begin our design investigations. Design design development will be primarily though physical modeling techniques.
ARCH 616 DEGREE PROJECT  
Adrián Luchini, Raymond E. Maritz Professor  
Elena Canovas, Visiting Professor  
Kathryn Dean, Professor  
Philip Holden, Senior Lecturer  
Christof Jantzen, I-CARES Professor of Practice  
Heather Woofter, Associate Professor

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

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

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

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

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

Course Goals  
In addition to the goals listed in the Course Description, each student is to aspire to a high level of critical thinking, developing a project that is exploratory, projective, or unexpected in some important way in the realm of architecture beyond the exigencies of the project outline. A student’s ability to work independently is encouraged and tested.
The Elements of Urban Design Studio addresses the complexity of urbanized landscapes as interconnected ecological systems characterized by a diversity of physical conditions. Along any given metropolitan transect, a spectrum of typologically distinct urbanisms exists where natural systems, infrastructures, open spaces and buildings and blocks vary in their formal organizational logics and in the ways they articulate and interact with each other and with other flows.

Developing skills and techniques in urban design requires understanding the complexity of these environments at nested ecological scales, and through expanded perspectives from architecture, landscape architecture, city and regional planning, development, sociology and environmental sciences. These (once separate) professions cross-matriculate on all levels throughout this studio given our current and evolving methodologies for re-thinking ‘sustainability’ through design. This course will provide the foundational concepts and skills to enable students to engage the diverse conditions of the contemporary city formally while negotiating criteria of design quality, sustainability and human use patterns, with in-depth knowledge of the systemic and inter-scalar relationships characterizing the metropolitan landscape.

Students will work briefly in group formats for research and analysis, and then individually for design development over the course of the semester, rotating between three distinct sites from along the St. Louis metropolitan transect. Analysis and design work will reflect the intensive range of scales in view at all times: the regional to local to block and building scales. The final project will be an urban design proposal for one of the 3 sites that reflects students’ understanding of—and a clear position towards— the site and its ecological, spatial and programmatic identities and needs. Students will be introduced to ArcView/GIS; additional readings and technical workshops will also supplement the studio.

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 systems-based, cross-scalar, cross-disciplinary construct.

This course is required for all MUD students in their first year of the program (MUD students taking this studio should concurrently be enrolled in Metropolitan Urbanism and Metropolitan Landscapes seminars). This studio is also an invaluable class for any upper level (500-600 level) architecture student who seeks to enrich his/her architectural proposals with a more integrated, site-specific approach to built and natural (site-wide) systems.
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. 2 units
01 Tu 2:00p-4:00p P. Dzunu
02 Th 10:00a-12:00p P. Dzunu

INTRO TO DESIGN PROCESSES I A46 111 ARCH
This introductory architectural design studio engages the basic principles of architectural context, composition and experience. Through various field/work strategies, students explore architectural context through observation, analysis and invention. The site-specific design processes bridge two-dimensional and three-dimensional work, including drawing, drafting and making. The experiential qualities of architecture are introduced through basic considerations of scale and human interaction. The coursework includes studio, work, lectures, presentations by students, readings, writing assignments and field trips. 3 units
01 MW 1:00p-4:00p Marjonovic
                     Stouffer
                     Brown
                     Karlen

COMMUNITY BUILDING, BUILDING COMMUNITY (HEWLETT PROGRAM) A46 121 ARCH
This course takes students out into the neighborhoods of St. Louis to begin to understand the complex relationships between the built environment and the social environment, both historically and in the present day. For the first half of the semester the students visit a different St. Louis community nearly each week, from old inner city neighborhoods to brand new outlying communities, gradually piecing together interlocking and at times difficult themes of history, social justice, ethics, policy and health, among others, into a story that is both uniquely St. Louis and also the story of many American cities. Most of the tours are walking tours. We will build on the experience of the tours in two ways: in the form of further research, reading, videos and discussion; and in the form of personal relationships developed with people in the various communities. Although we could term this the service component of the course, we think of it more as engagement, of developing on-going, long-term relationships that are of benefit to the community. This course is open to students at all levels and from all disciplines. 3 units
01 TuTh 2:30p-5:30p Hansman

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 though 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 Lorberbaum
**INTRO TO DESIGN PROCESSES III**

Intro to Design Processes III engages design through the lens of perception investigating the relationship between materiality and inhabitable space situated in a natural context.  

01 MW 2:30p-5:30p  
Mueller  
Perdue  
Le  
Zhang  

3 units

**ISSUES IN DESIGN I**

Conceptual, theoretical and historical perspectives in design and architecture.  

01 F 2:30p-3:30p  
Mueller  

1 unit

**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.  

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

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  

0 units

**SPECIAL TOPICS: PHOTOGRAPHY FOR ARCHITECTURE STUDENTS**

The scope of this course is to offer both a technical and theoretical understanding of architectural photography. The course also emphasizes 4x5 view camera skill, use of DSLR and digital input, studio lighting as related to model reproduction, discussion of work, and development of individual projects. Students must provide a digital camera. Same as home course F20 ART 309.  

01 TuTh 9:00a-12:00p  
Strembicki  

3 units

**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  
Fraser  
Fulton  
Stittelman  
Hoeferlin  

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)  
**A46 320A ARCH**

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.  

3 units

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ARCHITECTURAL REPRESENTATION I (M.ARCH 3)  
**A46 323A ARCH**

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.  

3 units

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DIGITAL + CRAFT: TEXTILE  
**A46 326H ARCH**

The seminar blurs the distinct boundaries between Digital computing modeling and manual Craft making. The ease and immediacy of the hand in Craft making is channeled into the process of Digital computer modeling. The seminar dwells in the material complexity and the aesthetic allure of Textile and through the manner of Digital + Craft, begins to blur the classic opposition of structure and ornament. The seminar begins with the modeling of Textiles in the computing environment, using the parametric controlled materials constraints of Cloth in Autodesk Maya or other Physics simulation software. CAD CAM capabilities will be employed to output pattern layout and cutting. The students are asked to design and fabricate an architectural assembly that uses Textile as the main form generator.  

3 units

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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

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CASE STUDIES IN 20TH-CENTURY ARCHITECTURE  A46 333 ARCH
Case Studies in 20th C Architecture explores themes in architecture and urbanism after World War II focusing on select movements and figures whose work defines the late modernist and post-modernist discourse. The course analyzes specific movements and projects during the decades after the war culminating in the contemporary condition. Significant changes in the social, political and technological conditions prevailing after the war exerted pressures on architectural ideologies and practices emerging around the world. The major themes addressed include: cultural concerns (architect’s renewed interest in regionalism and the vernacular and related concerns in sustainable practice); the role of technology in the rapidly growing post-war, post-Fordist economies of consumption; political ideologies (changing strategies of territorialization in the city, decolonization and the crisis of architecture, identity and representation); and the new philosophies and scientific advancements influencing how architects and urbanists shaped the material environment. This course fulfills the intensive writing course requirement and includes weekly section meetings. Prereqs: Architectural History I and II.  
01 M 10:30a-12:00p  
Daskalakis

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.  
01 Th 5:00p-8:00p  
Repovich

DESIGNING SUSTAINABLE ENVIRONMENTS  A46 336B ARCH
The seminar introduces undergraduate and graduate students to the fundamental concepts of sustainability and sustainable development. Focus is 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. The course will allow students to evaluate a range of methods that will help them 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; we will discuss 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) discussion on the material presented on the GBCI Candidate Handbook. The final paper will consist of a critique of LEED as an overall rating system, based on: a. broader concept of sustainability; b. comparison to other rating systems researched; and c. material study for the LEED Green Associate Candidate Handbook.  
01 TuTh 1:00p-2:30p  
Freixas

CONCEPTS AND PRINCIPLES OF ARCHITECTURE I  A46 339 ARCH
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.  
01 Tu 1:00p-5:00p  
MacKeith
BUILDING SYSTEMS I

A46 346 ARCH

The first of a two-course building systems sequence. The course progresses from a survey of the physical and structural properties of building materials through an analysis of building assemblies and systems. Structural systems are examined relative to their performance characteristics and issues related to manufacturing and construction. Structural systems in wood, steel and concrete along with masonry systems are reviewed in this class. Additionally, the primary and secondary performance characteristics of enclosure systems are identified and analyzed in this course. This course also covers the design of egress systems and vertical transportation systems in buildings. Though the course focuses primarily on the underlying principles associated with these building systems, industry standards and building code requirements are an integral part of the review.

01 MF 10:00a-12:00p Hoffman

3 units

SERVICE LEARNING COURSE: ENVIRONMENTAL ISSUES

A46 350 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. There will also be a one-hour class meeting on Wednesday at a time to be finalized later.

01 M 1:00p-2:30p Lorberbaum

3 units

DESIGNING A PROCESS OF COLLABORATION:
PREPARATION FOR SPRING CITY STUDIO AT PATRICK HENRY SCHOOL

A46 375A ARCH

This course prepares a team of students to create projects during the spring semester for the Columbus Square community, just north of downtown St. Louis. These projects build off of the first phase of the Patrick Henry School Gardens in Columbus Square, recently completed by last year’s Design/Build City Studio. The Spring 2012 undergraduate Design/Build City Studio and a parallel inter-disciplinary seminar will follow this research class. This course is not a prerequisite for either of those courses, but it is highly recommended. Based on intensive and continuous collaboration, this course aims to gather students from many Schools and disciplines to create knowledge about the community and imagine additional projects with the capacity to empower that community. The course will proceed in two phases: First, the public, urban nature of teh projects requires students to familiarize themselves with teh complexities of teh context. Student will use empirical urban research, dicussions of relevant texts, and on-site design-build exercises to uncover the visible and invisible elements of the context. Resources and collaborators will be sought out. Second, students will imagine and develop projects for the following semester based on teh research and resources. specific desired outcomes will be identified and students will design the process by which they could facilitate those outcomes in teh spring semester. The focus here will be on non-formal design, articulated through a narrative or script. This is a variable 1.0 or 2.0 credit independent research course open to students in architecture, arts & sciences, engineering, art, business, and social work.

01 Tu 5:30p-7:30p Fulton

Credit variable, max 2 units
DESIGN THINKING FOR SCIENCE, ENGINEERING, BUSINESS & THE LIBERAL ARTS  
A46 376 ARCH  
This introductory course will outline strategies and methodologies drawn from a wide range of creative design practices, including architecture, landscape architecture, urban design, industrial design, and others. The course will explore how these ideas and techniques are similar to practices in science, engineering, business, and the liberal arts and how they might be applicable to multi-disciplinary problem solving. Topics will include perception, representation, technology, group intelligence, bio-mimicry, and context-based learning, among others. Emphasis will be given to the intersection of design thinking with environmental problems and the relationship between design thinking and innovation. The course will include lectures, guest lectures with case studies, and design projects. Open to all undergraduate students.  

01  W 12:00p-1:00p  Lindsey  

1 unit

INDEPENDENT STUDY  
A46 381 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.  
Credit variable, max 5 units

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

LANDSCAPE ARCHITECTURE DESIGN STUDIO I  
A48 401 LAND  
This core studio explores design principles common to architecture and landscape architecture as well as their own specificity. A series of problems will focus on the relation of component to space through conceptual, analytical, formal, and perceptual investigations.  

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

6 units

LANDSCAPE ARCHITECTURE DESIGN STUDIO II  
A48 402 LAND  
In this core studio, students will develop a spatial understanding of landscape architecture through a series of exercises of varying scale and complexity. Building design skills incrementally, students will acquire facility with the manipulation of ground plane and the elaboration of vegetation and material strategies at both site and urban scales. The studio will foster an appreciation of landscape architecture as a systemic construct with formal, ecological and social implications.  

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

6 units

MASTERCLASS IN ART & ARCHITECTURE: STICKWORK ON CAMPUS  
A46 403A ARCH  
Under the direction of 2011 Beaumont Resident Artist Patrick Dougherty (see www.stickwork.net), this design/installation/build seminar will conceive, situate, and construct a site-specific “stickworks” installation on or adjacent to the buildings of the Sam Fox School campus. Professor Ron Fondaw will serve as instructor of record and will assist Patrick Dougherty and the students in the design and construction. Attendance is required through the three parts of the semester schedule: an initial site visit by Mr. Dougherty from August 30 to September 1; six lectures and discussions on public art and architecture with local museum directors and curators throughout September and October, as well as the gathering of the “stickwork” material; and design/construction periods in Mr. Dougherty’s dedicated work phase between November 1-22. Hands-on construction will utilize saplings, and entail work on scaffolding. Enrollment limited to 16 graduate or advanced undergraduate students; half in Art, half in Architecture.) Same as home course F20 ART 403A.  

01  TBA  Fondaw  

3 units
TOPICS IN ARCHITECTURAL ENTREPRENEURSHIP  A46 404C ARCH
Entrepreneurship has become a very important issue for businesses small and large. What can the profession of architecture learn from these ideas? ‘Topics in Architectural Entrepreneurship,’ a course offered in partnership with the Skandalaris Center for Entrepreneurial Studies, offers students a chance to gain exposure to the entrepreneurial ideas that are innovating the architectural community, and begin to foster a mindset of architectural entrepreneurship that has the potential to be widely beneficial to the profession. Each week the course will welcome a guest speaker who, as the owner of a firm, or innovator of a new business proposal in the design field, would provide case studies to show students what type of entrepreneurial ideas are shifting the architectural discipline. From sustainability, to urbanization and localism, to emerging global growth engines, and the future structure of the architectural network, each lecturer will bring new insight to what it is to be an architectural entrepreneur.

1 unit
01  Tu 6:00p-7:00p Mitchell

FURNITURE DESIGN  A46 405D ARCH
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: 2-D REPRESENTATION  A46 408A ARCH
This workshop is an introduction to basic AUTO CAD drawing layout and organization with printing process. The workshop will introduce students to importing and exporting into other graphic softwares (Photoshop and Illustrator) allowing a basic understanding of resolution and line types with articulated graphic awareness to develop complex 2D drawing capabilities. Required for all 317-level M.Arch 3 students, who will be given priority in enrolling. Open to all other architecture students as space allows.

1 unit
01  Sa 10:00a-1:00p  McPadden
01  Sa 2:00p-5:00p  McPadden
01  Su 10:00a-1:00p  McPadden

DIGITAL VISUALIZATION WORKSHOP: ADVANCED RENDERING  A46 408C ARCH
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.

1 unit
SECT 01: This workshop will meet on Saturdays, Oct. 2, 9, 23, and 30 from 10:00 a.m. to 1:00 p.m..
01  Sa 10:00a-1:00p  Newman
8/30/11 - 12/21/11  Smith
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. 1 unit

SECT 01: This workshop will meet on Tuesdays: September 6, 13, 20, 27 and October 4.
01 Tu 5:00p-8:00p Howard

SECT 02: This workshop will meet on Thursdays September 9, 16, 23, 30 and Oct. 7.
02 Th 5:00p-8:00p Howard

ARCHITECTURAL DESIGN III
Prereq: Arch 312.
01 MWF 1:30p-5:30p Leet

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.
01 MWF 1:30p-5:30p Cruse
Fehrmann
Moyano
Horvath
Mueller

LANDSCAPE REPRESENTATION I:
HAND DRAFTING, DRAWING, & SKETCHING
The beginning course in the representation sequence will introduce students to freehand and mechanical representation as a means for developing and communicating design ideas. Students will build a basic understanding of orthographic drawing typologies and traditional drawing materials. Emphasis is placed on development of observational skills, building a design vocabulary, basic drawing skills, and the techniques of landscape architecture and architectural representation. 3 units
01 MW 9:00a-10:30a Yates

HISTORY OF LANDSCAPE ARCHITECTURE
This seminar will review the history of gardening in the Western tradition from ancient times to the present. 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 project, a short essay based on the design, and midterm and final exams. Fulfills History/Theory elective. 3 units
01 TuTh 5:00p-6:30p Hamilton
LATIN AMERICAN LITERATURE  
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  
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  
Intro to the role of architectural materials and fabrication in design. Short design exercises explore materiality, performance characteristics and architectonic resolution. Visits to fabrication facilities and presentations by experts explain how materials are manufactured. Student research explores innovative sustainable materials and employment of the materials through documentation of case studies. Work builds upon the research done in the Materials Resource Center.

3 units

01 W 9:00a-12:00p Roth
SURFACE IT, WITH PIECES

The seminar will focus on the in-depth understanding and development of ideas based on the technical, experiential, and aesthetic exploration of one material: concrete, into a specific application: pavers. The students will design a module and then explore different pattern options. The pattern modules will consider the limitations of the material in terms of strength, weight, size, etc. The goal is to make a single piece or pieces that can be lifted by a single person without much effort and combine them in different ways in order to create an artificial topography. Students will learn about the material itself as well as the act of construction, assemblage, and mass production; which will include methods and technology, ranging from tools to form work. The forms for the concrete pieces will be built through a process of CNC milling and/or vacuum formed plastic. The challenge will be to define environmentally sensitive strategies for problem solving, conceptual development and poetic expression at both levels of the design process, conceptual and real. Sustainable principles, such as the use of recycled materials as an aggregate in the concrete mix, will be an important consideration for this class. They will be also asked to investigate water run off in a given area and alter the percentage of open grids as a way to create a pervious, though walkable surface. Construction will be the ultimate goal.

01 W 9:00a-12:00p Moyano

3 units

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 6:30p-9:30p Kim

3 units

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 Montgomery

3 units

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 Repovich

3 units
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

3 units

PLANTS & ENVIRONMENT

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 gain a basic understanding of the biological factors and horticultural practices influencing plant 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.

01  TuTh 9:00a-12:00p  Kacenski

1.5 unit

MODERN ARCHITECTURE IN JAPAN

Japan was among the first non-Western countries to emerge as a major center of international modernism. This seminar will examine major movements, events, figures, sites, and other contingencies associated with this historical process. Themes will include national style, technology, architecture and art, tradition and historiography, historic preservation, housing, and institutions of architecture, such as schools, journals, construction industry, and codes and regulations. The seminar will start with the Meiji period when 19th century European architectural styles and construction methods were transplanted into Japan. We will end the course with the recent past, such as the early careers of Ando and Ito. Students in Architecture should have completed the Architectural History I & II sequence. Qualified students from Art History and East Asian Studies with an interest in the built environment are also welcome. Japanese language is not a prerequisite. Fulfills the History/Theory elective requirement.

01  W 6:30p-9:30p  Kuan

3 units

URBAN BOOKS: IMAG(IN)ING ST. LOUIS

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 P20 ART 455A.

01  TuTh 11:30a-1:00p  Harper

Lima

3 units
GRADING + LANDFORM

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. Student 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 unit

01 Th 9:00a-10:30a
10/17/11 - 12/21/11
Tu 9:00a-12:00p
10/17/11 - 12/21/11
Fetterman

INFORMATION MODELING FOR SUSTAINABLE DESIGN

This course will focus on the principles of sustainable design as examined through Building Performance Analysis (BPA) and applied Building Information Modeling (BIM) methodology. The foundation for this course will be an introduction to BIM and BPA and the significance of both for the future of sustainable architectural design practice supported by analytical modeling. This emphasis on the suitability of building modeling for analytical purposes and on the interpretation of such data will provide the basic knowledge necessary for the second phase of this course, in which students will use a previous or current studio project for an in-depth study of their building’s performance in the context of its chosen site. Exploring the interaction between the simulated environment (climate, isolation) and the virtual building with its physical characteristics (materials, assemblies, passive design strategies, heat transfer, daylighting, embedded energy), we will attempt to confirm and test the principles of sustainable design at the schematic level of project development. The model analyzed by each team will provide sufficient comparative information for a design approach whose desired goal is carbon neutrality in the lifecycle of the building. Students will be encouraged to investigate the suitability of analytical modeling software, in the context of critical design methodology. Prereqs for this course are a basic understanding of BIM methodology and insight into sustainable design practices. 3 units

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

ARTICULATING AN IDEA

Architecture has always related to other practices: painting, scenography and theater in the Renaissance, photography and film in the modernist era. Techniques of representation such as drawings, model-making, photography, cinematography or videography, etc. allow for different modes of interpretation, production and communication of architecture. Other systems that are not visual, such as music and literature, are transposed into architectural form through the different mechanisms at play in the process of representation (such as metaphors) in a purely symbolic manner. Architecture often operates metaphorically, trying to emulate other fields, in particular philosophy and science. In this case, architectural representation (through experimentation in drawings and other media) works as a shifter that allows codes of one system -- science, geometry, mathematics or physics -- to be switched to another, culture, painting or architecture. While new vocabularies are developed in this process generating stylistic changes, the mechanism or production and communication of ideas remains untouched. Most of the time more than one tool is required to illustrate an architectural idea thoroughly. To articulate this seminar, we will research five of these tools: Sketch (DaVinci, Siza, Luchini, Holl); Photomontage (Picasso, Miralles, Hockney, OMA); Diagrams/maps/notations (Tschumi, Big, Allen, OMA); Iconography (Venturi, FOA, Diller Scofidio, Holl); and Animation/parametric (Shop, Andrasek, Asymptote, Lynn). The sequence of research shall proceed as a series of focused exercises designed to build the student’s knowledge in a cumulative fashion. As a final exercise of this seminar, students will be asked to articulate the idea of their current project, as being developed in Buenos Aires, to create a strong link between this seminar and the studio work. 3 units

SECT 01: This course is part of the Buenos Aires Study Abroad Program.

01 TBA
LLonch
From the early decades of the 20th Century, transparency has been a critical concept in the theorization and practice of modern architecture. Transparency’s other -- opacity -- was typically associated with the past, specifically the Beaux-Arts tradition, and was shunned by the avant-garde. Lacking apologists, opacity went unrecognized and unrewarded. However, the weight of opacity can clearly be felt in many canonical examples of twentieth-century architecture: Wright’s Ennis House (1924), Le Corbusier’s Notre-Dame du Haut (1956), and Kahn’s Trenton Bath House (1959), to name a few. Likewise, today’s renewed interest in transparency runs in parallel with explorations in opacity such as OMA’s Casa da musica (2004), Zumthor’s Brother Claus Field Chapel (2007), and Herzog & de Meuron’s Caixa Forum (2008). This seminar will assess the role of opacity in modernist discourses, and will explore its relevance to contemporary architectural practice. Students will gain an art historical understanding of opacity in the conception and realization of architectural works, and delve specifically into the tectonic and sustainable aspects of opacity. Fulfills History/Theory elective requirement. 3 units

CONTINUITY AND TRANSFORMATION
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

MID-CENTURY MODERNISM IN ST. LOUIS 1930-1965
St. Louis is home to many significant architectural works of Mid-Century Modernism, design by local, national, and international architects of great repute. One of the most powerful ways to understand and appreciate architecture is to experience it firsthand. In this course, we will tour significant extant works after brief presentations of the design architect’s work by the course lecturers or visiting lecturers. In addition to site visits, the course will involve architects and historians (to the greatest extent possible) who have firsthand knowledge and experiences of Mid-Century Modernism of St. Louis through lectures and site visits, culminating in a round table discussion with the class able to ask questions after a semester of exploration, discovery and focused investigation. Each week, students will document their observations of each site visit through writing, photography, sketching, diagramming concepts, and additional research of the architecture, architect or historical context. A private blog site will be created to post information and assignments so that all in the class may read and contribute to the body of research being developed. Also, each student will be expected to research a topic of their choice from a list of 20 or so buildings selected by the instructors. This semester project will culminate in a thirty-minute class presentation and subsequent discussion. Ultimately, the weekly and semester projects will be documented in an 8.5” x 11’ format to be incorporated into a booklet documenting the student’s cumulative efforts. Fulfills History/Theory elective requirement. 3 units
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.

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. Open to graduate-level students and upper-level undergraduate students. Fulfills the History/Theory elective requirement. 3 units

01 W 9:00a-12:00p

Woofter

ARCHITECTURE SERVICE LEARNING PRACTICUM

2 units

01 Sa 12:00p-3:30p

Lorberbaum

CITYSTUDIOSTL: COMMUNITY PRACTICE & THE ARTS

This seminar will bring together several different disciplines and methodologies to look at the practice of the arts in the context of community. The seminar will combine hands-on work and observation, theoretical analysis and reflection, and specific proposals. For our case studies, we will concentrate on several programs and places currently existing or developing in the St. Louis region. We will discuss both ends and means, and systems of evaluation that draw on, among other things, art, architecture, social work, and community development. Same as F20 ART 5080, S60 SWCD 5080. 3 units

01 Th 9:00a-12:00p

Hansman

Harper Chang

ARCHITECTURAL DESIGN

6 units

01 MWF 1:30p-5:30p

Cloepfil

Hoal

Kim

Koster

MacDonald

McCarter
SHIFTING FROM LINES TO SURFACES/VIRTUAL TO EMPIRICAL A46 S20 ARCH
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 Stitleman

3 units

OPTIMIZATION IN PARAMETRIC DESIGN A46 S20A ARCH
This course is an introduction to parametric design with a focus on generative form-finding and performative skins. Through precedent research and parametric design workshops, students will explore various techniques of optimizing form in response to structural and environmental demands. Grasshopper 3D is a graphical algorithm editor tightly integrated with Rhino’s 3D modeling tools. Within the context of Grasshopper, students will seamlessly interface with live physics, climate simulation, mesh relaxation, BIM components, and an evolutionary solver to design optimized and performative 3D models. Prereq for this course is basic knowledge of Rhino 3D. Experienced Grasshopper users are welcome, but previous experience is not necessary.

01 W 6:30p-9:30p Dolci

3 units

LANDSCAPE REPRESENTATION III: DIGITAL ENVIRONMENTS A48 S21 LAND
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).

Prereq: Landscape Representation II.

01 MW 10:30a-12:00p Yates

3 units
HISTORY OF ARCHITECTURE IN SOUTH AMERICA

This course is a survey of the history of architecture and urbanism in South America and 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.

3 units

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

01 TBA Williams

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 Urban Issues elective.

3 units

01 Th 1:00p-4:00p Daskalakis
DESIGN AT AN IMPASSE: THE EXPERIENCE OF LINA BO BARDI  
This seminar will address timely conceptual and practical issues about architecture by studying the design and theoretical works of Italian-born Brazilian architect, Lina Bo Bardi (1914-1992). As one of the very few prominent women architects in the twentieth-century, she articulated many important questions that remain open in contemporary architecture. Her work ranged from editorial to curatorial projects, from furniture to urban design, and from new buildings to restoration and adaptive reuse projects. The title of this course refers to a posthumous book she organized in the later years of her life, in which she addressed the dilemmas of designing in a world in which basic human needs and shared social values are often at odds with the pervasiveness of individualism, images and commodities in a globalized Western culture. The seminar will be divided in three modes: lectures, individual research, and an exhibition project. Lectures will focus on a comprehensive approach to her life, work, and ideas. Individual research will focus on analyzing specific works organized by categories with access to both secondary and primary sources. The results of the research will be incorporated into a curatorial project for a pilot exhibition investigating the significance of her legacy to contemporary architects and designers. Fulfills History/Theory elective requirement. 3 units  
01 Tu 6:30p-9:30p  Lima

CONTEMPORARY NORDIC ARCHITECTURE: CRITICAL STUDIES  
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 Tu 6:00p-9:00p  MacKeith

ARCHITECTURAL ASSOCIATION, 1971-1990: TEXTS, BUILDINGS, AND DRAWINGS  
This seminar will examine the convergence of curatorial, publishing, and professional practices at the Architectural Association (AA) in London under the chairmanship of Alvin Boyarsky. Through a focused study of the international network of AA notables in the 1970s and 80s -- Zaha Hadid, OMA/Rem Koolhaas, Bernard Tschumi, Daniel Libeskind, Peter Eisenman, John Hajduk, Peter Cook, Robin Evans, and others -- the seminar will establish a broader relationship between architectural theory and practice. The course will integrate a set of primary theoretical texts with a selection of AA Publications, illuminating the relationship between architecture and theories of image production, collection, and dissemination. Course requirements include weekly reading summaries, discussions, in-class presentations, and a research paper. Open to graduate and upper-level undergraduate students. Fulfills History/Theory elective requirement. 3 units  
01 W 9:00a-12:00p  Marjanovic
CONTEMPORARY CRITICAL REGIONAL & GLOBAL PRACTICES  A46 528P ARCH
A graduate seminar examining twenty contemporary practices from around the world that exemplify the concept of “critical practice;” ten examples of ‘critical regional practices’ and ten examples of ‘critical global practices.’ We will examine 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 cultures of the places where they build. The twenty architectural practices whose work will be the subject of case studies will be selected from Peter Zumthor, Renzo Piano, Glenn Murcutt, Rafael Moneo, Alvaro Siza, David Chipperfield, Waro Kishi, Tadao Ando, John and Patricia Patkau, Steven Holl, Brian MacKay-Lyons, Jean Nouvel, Rick Joy, Herzog & De Meuron, Mansilla & Tunon, and David Adjaye, among others. Analytical methods employed in the student presentations in the course will cover the full range of contextual, cultural, material, constructive, and experiential attributes of buildings, with particular emphasis on the manner in which the spaces of a building are ordered by the patterns of occupation and ‘the poetics of use,’ as well as ‘the poetics of construction,’ or the way in which a building is built, and of what materials it is made, and how all these combine to construct the experience of those who inhabit, it. Students will employ the graphic analysis standards developed by the professor, and assigned at the beginning of class, in order to allow the student work to be considered for inclusion in a book of the same title as the course being authored by the professor and Kenneth Frampton. Following introductory lectures by the faculty, each of the subsequent ten class meetings will consist of two student presentations of analyses: a ‘critical regional practice’ and a ‘critical global practice.’ During the semester, each team of two students will be required to present one regional practice and one global practice, one in the first half of the semester and one in the second half of the semester. Student will be evaluated on both the quality of their team presentations, and on the quality of their individual participation in the class discussions accompanying each presentation. Summary papers and CD’s of the PowerPoint/PDF presentations will be due at the end of the semester. Enrollment limited to 20 students. This seminar fulfills the History/Theory elective requirement; enrollment is limited to 20.

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.

01  TuTh 8:30a-10:00a    Donnelly

TECHNOLOGY  A46 540 ARCH
This course is available only to students enrolled in the Buenos Aires Semester Abroad.

01  TBA    Berk

Buenos Aires

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

02  TBA    Lee
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.

SECT 01: One half of the semester will be Lighting, which will meet on Mondays from 9:00 a.m to 12:00 pm. 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. Dates to be announced.

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.

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

TOPICS IN KOREAN URBAN DEVELOPMENT

This seminar is only of those students in the Seoul Study Abroad Program.
RECONSIDERING THE MARGIN:
PLACES OF MEETING, SPACES OF TRANSFORMATION  

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.

01 Th 6:00p-9:00p Faulkner

URBAN THEORY & CITIES IN LATIN AMERICA  

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.

01 TBA Kozak

THEORY & CRITICISM IN CONTEMPORARY KOREAN ARCHITECTURE  

01 TBA Pai
This course traces the genealogy of regional planning and design over the course of the modern period. From Haussmann to today’s ecological urbanism, students will gain an understanding of the practice, representation and ideology of large-scale work. A consistent theme will be the utopian impulse to the design and management of urban form and how its criticisms have evolved through different historical periods and national and cultural contexts. Emphasis will be on an interdisciplinary approach, encompassing architecture, landscape, and planning, as well as engineering and socio-economic policy. We will also look at how the idea of modern urbanism has been transplanted to the non-Western world and examine contemporary issues of globalization, urban revitalization, and sustainability. Fulfills Urban Issues elective requirement. 3.0 units

SECT 01: Location varies throughout semester.
01  Th 4:00p-6:30p    Levin
Newcomer

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.

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

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
ARCHITECTURE, PHOTOGRAPHY, AND FILM  A46  565C ARCH

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. Fulfills History/Theory elective requirement.

01  W 9:00a-12:00p  Leet

3 units

THE ARCHITECTURE OF SCIENCE  A46  568A ARCH

This seminar will offer students in architecture and mechanical 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. The course 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. I propose 5 to 8 field-trips to see interesting local laboratory facilities that provide good examples of functional design for scientific uses listed above. Examples of potential local tours include: WU's Brauer, Earth & Plantary Science, Green, and Whittaker Halls, WUSM's Mallinckrodt Institute of Radiology, BJC Hospital imaging facilities, Donald Danforth Plant Science Center's laboratory and greenhouses, or WU's Goldfarb Hall greenhouses, and Missouri Botanical Garden herbarium research lab. The course will review examples of buildings for science designed by notable national and international architects, as well as interesting well-executed buildings of note, and where sustainable design has been incorporated into the design. The objective of reviewing existing buildings will be to investigate the technical challenges posed by the function and use of the building. The textbook will be The Architecture of Science, edited by Peter Galison and Emmily Thompson, published by MIT Press, 1999. Prof. Baum will provide chapter 1 and 2 of Guidelines for Laboratory Design: Health and Safety Considerations, 4th edition, Baum, DiBerardinis, First, Gatwood, and Seth, and journal articles.

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

3 units

LANDSCAPE HISTORY II: PREHISTORY TO 1850  A48  571 LAND

Current work in landscape architecture draws from a wider range of references than conventional landscape gardening, engaging the deeper roots of urban design, planning, and infrastructure in order to create spaces that fully integrate with and inform the surrounding context. Accordingly, this course broadens the field of historical inquiry, taking in topics ranging from cultural understandings of space to the design of sacred sites, military installations, and water systems. The survey begins with prehistoric settlements and ends with the dawn of professionalized landscape design in the 19th century. Students will work through class discussion and writing projects to trace the cultural currents linking the first endeavors in land-making to today's practice.

01  Th 1:00p-4:00p  Scherma

3 units
HISTORY OF REGIONAL & URBAN PLANNING

This course focuses on the genealogy of regional and urban planning over the course of the modern period. Concentrating on the arc between Haussmann to today’s ecological urbanism, students will gain an understanding of the practice, representation, and ideology at and above the scale of the city. A consistent theme will be the utopian impulse toward the design and management of urban form, and how its criticisms have evolved through different historical periods and national and cultural contexts. The emphasis will be on an interdisciplinary approach; encompassing architecture, landscape, and planning, as well as engineering and socio-economic policy. We will also look at how the idea of modern urbanism has been transplanted to the non-Western world and examine contemporary issues of globalization, urban revitalization, and sustainability.

01 Tu 3:00p-6:00p

Scherma

DESIGN THINKING: RESEARCH AND DESIGN METHODS

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

Faulkner
Fehrmann
Hoeferlin
Luchini
Moyano
Tracy

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

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

TBA

THEORIES & METHODS OF HISTORICAL RESEARCH

This is an advanced seminar to prepare students for 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 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. Readings include Viollet-le-Duc, Lewis Mumford, Josep Lluis Sert, Aldo Rossi, Clifford Geertz, Reyner Banham, and others. This course is open to advanced Masters level students and is a first-semester requirement for students in the interdisciplinary doctoral program. Prereq: A46 4280, Architectural History II or equivalent taken elsewhere. Fulfills History/ Theory elective requirement.

01 Th 1:00p-4:00p

Mumford

LANDSCAPE ARCHITECTURE DESIGN STUDIO V

01 MWF 1:30p-5:30p

Cowles
ARMATURES & PROCESS: MODELING DISTURBANCE  A48 610 LAND
This seminar-workshop will explore advanced terrain modeling and CNC modeling with a study of the
dynamics of urban ecosystems. Participants will speculate on ways in which disturbance can be engaged
critically as both progenitor and actor in guiding the emergence of idiosyncratic, novel landscapes and
ecosystems. The first portion of the class, participants will study ‘process artists,’ such as Robert Morris,
Barry Le Va, and Heringa/Van Kaslbeek. Next, participants will develop a series of landscape proposals
based on phenomena observed on urban disturbed sites in the St. Louis area. These studies will be
developed using CNC milled armatures, which are subsequently manipulated using physical processes.
3 units

DEGREE PROJECT  A46 616 ARCH
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.

PROFESSIONAL PRACTICE I  A46 646 ARCH
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.

ADVANCED PROFESSIONAL PRACTICE  A46 647A ARCH
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.

PROJECT DESIGN REALIZATION: FROM CONCEPT TO CONSTRUCTION  A46 648F ARCH
Advanced study of professional practice topics focusing particularly on project management, construction
documents production, and construction phase services and responsibilities of the architect. Students
will select a project which they have produced previously in design studio and will create construction
documents for this project. Likewise, the individual projects will be used to discuss project management
processes and construction administration. This is not a technology course, but rather focuses on concepts
and systems used by the architectural profession to describe architectural designs for the purpose of
bidding the project, and creating a legally binding document on behalf of architectural clients. 3 units
METROPOLITAN LANDSCAPES  
A46 654D ARCH
The course will discuss the Urbanist’s practice in four aspects: landscape planning, landscape ecology, green infrastructure and landscape urbanism. The course is divided into topics addressing the spaces of the city that are not just architecture or landscape, but are a symbiotic dance of the two. The terms of the metropolitan landscape are determined by first, how we define ‘city’ and second; the way we theorize, analyze and manipulate our environment. The goal of the course is to develop the means for analyzing, theorizing, and designing metropolitan landscapes as ecological, infrastructural and cultural entities. Required for MUD students. Fulfills Urban Issues elective.  
3 units 
01  F 9:00a-12:00p  
Gaidis

METROPOLITAN URBANISM  
A46 656 ARCH
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.  
3 units 
01  M 9:00a-12:00p  
Heyda

INDEPENDENT STUDY  
A46 681 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.

M.U.D. STATUS  
A46 710 ARCH
All students who are in the Master of Urban Design program should register for this course as an audit. This will allow the school to keep track of students in this program.  
0 units 
01  TBA

ELEMENTS OF URBAN DESIGN  
A46 711 ARCH
6 units 
01  MWF 1:30p-5:30p  
Gaidis  
Heyda
Graduate Studio Assignments and Selection
All 500/600/MUD graduate level students are required to attend a meeting on Wednesday, August 31st at 2:30pm in Edison Theatre. All 500/600/MUD studio professors will present their programs at this time and be available for questions concerning their studios.

ALL 500/600/MUD graduate students ARE REQUIRED TO ATTEND THIS MEETING. Studio Preference Sheets will be provided at the meeting and students must rank and submit their choice of studios following the presentations by 5:00 p.m. on Wednesday, August 31st, 2011 to Givens 105.

No preference sheets will be considered before this meeting.

*********

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

Desk selections for vertical studios will take place Thursday, September 1st at 9:30pm. Individuals will select their desk based on an order determined via random lottery proctored by a GAC representative.
MESSAGE FROM THE GAC

A Greeting from the GAC,
Welcome all to the Fall 2012 semester. Last semester the GAC helped finalize the Studio Culture Policy shared commitment to promote an enabling learning environment for everyone here at Givens.

The Year End Show, showcasing and celebrating the accomplishments of Degree Project students was a great success; set up with assistance from the exhibitions committee. We look forward to making the Spring 2012 one even better. If you are interested in helping prepare, the sooner the better.

Once again this semester the GAC will reprise its roll in proctoring the allotment of studio spaces via lottery. Past semesters have demonstrated this to be a fair method, so we will continue using it.

Those interested in a more direct role in student life at Givens should consider running for next year’s GAC council. Elections are held during the Spring Semester. In the meantime meetings are Wednesdays at noon in the lounge and any students are invited to attend.

Your GAC President,
Daniel Bollard
DIGITAL FABRICATION INFORMATION

Digital Fabrication Lab (FabLab)

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

- go to http://officenet.samfox.wustl.edu/sites/digfab/SitePages/Home.aspx
- sign-in using your SamFox email username and password
- fall 2010 entering students, sign-in with your WUSTL Key
- sign-up with your full name and cell phone number
- sign-up is limited to 1 hour per student per day max.

The third Lasercutter remains off the schedule and is used as a fall-back 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 > 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 > 3DPrint101 and CNCMill101.

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

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

Digital Initiative Lab (DIL)
The School has a 5’x8’ CNC Router, 1sq m. Thermaforming Oven, and a 4’x8’ Frame Press. These machines are to be used by students in digital fabrication studios and courses. Permission for individual student use may be granted by contacting Ken Tracy, kentracy@samfox.wustl.edu.
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Dean’s Letter
Architecture, Washington University in St. Louis
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Dean’s Letter
Architecture, Washington University in St. Louis
**LECTURE SERIES SCHEDULE—FALL 2011**

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<th>September</th>
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<tr>
<td>07 Wednesday</td>
<td>SFS Lecture, Richard Meyer, art</td>
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<tr>
<td>14 Wednesday</td>
<td>SFS Lecture, Thomas Demand, art</td>
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<tr>
<td>19 Monday</td>
<td>SFS Lecture, Saskia Sassen, arch</td>
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<td>26 Monday</td>
<td>SFS Lecture, Neil Denari, arch</td>
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<td>03 Monday</td>
<td>SFS Lecture, Stephen Kieran, arch</td>
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<td>06 Wednesday</td>
<td>SFS Lecture, Tomás Saraceno, art</td>
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<td>10 Monday</td>
<td>SFS Lecture Brad Cloepfil, arch</td>
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<td>17 Monday</td>
<td>SFS Lecture, Allison Williams, arch</td>
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<td>19 Wednesday</td>
<td>SFS Lecture, Theaster Gates, arch/art</td>
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<td>24 Monday</td>
<td>SFS Lecture, Frank Bartow, arch</td>
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<td>26 Wednesday</td>
<td>SFS Lecture, Jean-Louis Cohen, arch</td>
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</thead>
<tbody>
<tr>
<td>02 Wednesday</td>
<td>SFS Lecture, Radcliffe Bailey, art</td>
<td></td>
</tr>
<tr>
<td>07 Monday</td>
<td>SFS Lecture, Gregg Pasquarelli, arch</td>
<td></td>
</tr>
<tr>
<td>09 Wednesday</td>
<td>SFS Lecture, Patrick Dougherty, arch/art</td>
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</tbody>
</table>

**All lectures are held in Steinberg Auditorium, and are preceded by a reception in the Steinberg Lobby at 6:00 PM**
<table>
<thead>
<tr>
<th>Month</th>
<th>Date</th>
<th>Event Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>August</td>
<td>8 Monday</td>
<td>Course &amp; studio descriptions due for Dean’s Letter</td>
</tr>
<tr>
<td></td>
<td>23 Tuesday</td>
<td>SFS New Faculty Orientation</td>
</tr>
<tr>
<td></td>
<td>24 Wednesday</td>
<td>SFS Faculty mtg Steinberg 9:30-11:00</td>
</tr>
<tr>
<td></td>
<td>25 Thursday</td>
<td>Arch Faculty mtg, 10:00-1:00, lunch provided</td>
</tr>
<tr>
<td></td>
<td>25 Thursday</td>
<td>Undergraduate Convocation, 7:30pm</td>
</tr>
<tr>
<td></td>
<td>29 Monday</td>
<td>Incoming Graduate Student advising</td>
</tr>
<tr>
<td></td>
<td>30 Tuesday</td>
<td>Faculty Year End Report due</td>
</tr>
<tr>
<td></td>
<td>30 Tuesday</td>
<td>First Day of Class, Course syllabi due</td>
</tr>
<tr>
<td></td>
<td>31 Wednesday</td>
<td>Studio presentations, 1:30, Edison Theatre</td>
</tr>
<tr>
<td>September</td>
<td>2 Friday</td>
<td>All School Mtg, 4:00, Steinberg, happy hour</td>
</tr>
<tr>
<td></td>
<td>5 Monday</td>
<td>Labor Day, no classes</td>
</tr>
<tr>
<td></td>
<td>6 Tuesday</td>
<td>Curriculum Cmt. 11:30-1:00</td>
</tr>
<tr>
<td></td>
<td>12 Monday</td>
<td>Course descriptions due for spring courses</td>
</tr>
<tr>
<td></td>
<td>12 Monday</td>
<td>School Cabinet mtg, 12:00-1:00</td>
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<tr>
<td></td>
<td>13 Tuesday</td>
<td>Curriculum Cmt. 11:30-1:00</td>
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<tr>
<td></td>
<td>13 Tuesday</td>
<td>Undergraduate All School Mtg, Steinberg 4:00</td>
</tr>
<tr>
<td></td>
<td>19 Monday</td>
<td>SFS Faculty Mtg, 12:00, faculty &amp; staff awards</td>
</tr>
<tr>
<td></td>
<td>20 Tuesday</td>
<td>Tenured &amp; Tenure Track Faculty mtg, 11:30-1:00</td>
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<td></td>
<td>26 Monday</td>
<td>School Cabinet mtg, 12:00-1:00</td>
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<tr>
<td>October</td>
<td>4 Tuesday</td>
<td>Arch Faculty Mtg, 11:30, lunch provided</td>
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<tr>
<td></td>
<td>10 Monday</td>
<td>School Cabinet mtg, 12:00-1:00</td>
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<tr>
<td></td>
<td>11 Tuesday</td>
<td>Curriculum Cmt. 11:30-1:00</td>
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<tr>
<td></td>
<td>12 Wednesday</td>
<td>Dean’s fall reception</td>
</tr>
<tr>
<td></td>
<td>14 Friday</td>
<td>Fall Break – no classes</td>
</tr>
<tr>
<td></td>
<td>18 Tuesday</td>
<td>Tenured &amp; Tenure Track Faculty mtg, 11:30-1:00</td>
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<td></td>
<td>24 Monday</td>
<td>School Cabinet mtg, 12:00-1:00</td>
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<tr>
<td></td>
<td>25 Tuesday</td>
<td>Tenure &amp; Promotion committee mtg, 11:30-1:00</td>
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<tr>
<td></td>
<td>31 Monday</td>
<td>Advising for spring semester begins</td>
</tr>
<tr>
<td>November</td>
<td>1 Tuesday</td>
<td>Arch Faculty mtg, 11:30, brown bag</td>
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<tr>
<td></td>
<td>7 Monday</td>
<td>SFS Faculty Mtg, 12:00</td>
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<tr>
<td></td>
<td>8 Tuesday</td>
<td>Curriculum Cmt. 11:30-1:00</td>
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<tr>
<td></td>
<td>11 Friday</td>
<td>Advising for spring semester concludes</td>
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<tr>
<td></td>
<td>14 Monday</td>
<td>School Cabinet mtg, 12:00-1:00</td>
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<tr>
<td></td>
<td>14 Monday</td>
<td>Scholarship Dinner</td>
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<tr>
<td></td>
<td>15 Tuesday</td>
<td>National Council Mtg</td>
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<td></td>
<td>15 Tuesday</td>
<td>Tenured and Tenure Track Faculty mtg, 11:30-1:00</td>
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<tr>
<td></td>
<td>22 Tuesday</td>
<td>Curriculum Cmt. 11:30-1:00</td>
</tr>
<tr>
<td></td>
<td>23-27</td>
<td>Thanksgiving Holiday – no classes</td>
</tr>
<tr>
<td></td>
<td>28 Monday</td>
<td>School Cabinet mtg, 12:00-1:00</td>
</tr>
<tr>
<td>December</td>
<td>6 Tuesday</td>
<td>Architecture Faculty Mtg, 11:30, lunch provided</td>
</tr>
<tr>
<td></td>
<td>9 Friday</td>
<td>Last day of fall semester classes</td>
</tr>
<tr>
<td></td>
<td>12 Monday</td>
<td>Final Reviews start</td>
</tr>
<tr>
<td></td>
<td>12-14</td>
<td>Reading days</td>
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</table>