ARCHITECTURE

DEAN’S LETTER
FALL 2013

Sam Fox School of Design & Visual Arts
Washington University in St. Louis
Dean's Letter

Architecture, Washington University in St. Louis

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As we enter the fall, I would like to begin where we left off in the spring by recognizing a staff member and a number of faculty who will be making transitions. Bruce Carvell, architecture registrar for 20 years has retired and while we will miss him, he is excited about being able to spend more time on his musical passions. I am happy to introduce Aaron Akins who will all the position as Assistant Registrar and will be working closely with Registrar and Assistant Dean Cris Baldwin. Together they bring extensive experience to service for all students and faculty in the Sam Fox School. We are also happy to announce that Nicole Allen has been promoted to Assistant Dean of the Sam Fox School, a new position within our administration. Nicole has been Special Assistant to Dean Carmon Colangelo for the past four years and we look forward to working more closely with her in her new capacity. Iain Fraser, a faculty member for 37 years, retired this past May and has been appointed Professor Emeritus. I can’t begin to describe all of Iain’s contributions to the School, but suffice it to say, they are numerous and it was wonderful to hear his words as the faculty speaker at our Architecture Commencement ceremony this past May. Iain was the Director of the undergraduate program for many years, taught and coordinated studios in the core of both the undergraduate and graduate programs and founded the Architecture Discovery Program. His passion for drawing and urban form will rattle around the halls of Givens for a long time. We are disappointed that Dorothée Imbert and Andrew Cruse have left for Ohio State University, but we wish them well in their new faculty roles. Dorothée has positioned
our landscape architecture program for success, leading the faculty and students through its inaugural years and initial accreditation. I will be working with the faculty in the role of interim landscape architecture chair this year as we launch an international search to fill the position. Ken Tracy and Christine Yostian will be taking a yearlong leave to teach at the American University of Sharjah where they will continue their research and practice. Peter MacKeith will return full-time to the faculty after seven years of dedicated service as Associate Dean of the Sam Fox School. Kathryn Dean, the JoAnne Stolaroff Cotsen Professor, will be on leave this semester, but will return full-time to the faculty, teaching in degree project and options studios in the spring. I would like to acknowledge Kathryn’s many contributions during her five-year appointment as director of graduate programs.

Continuing as program chairs are Igor Marjanovic, undergraduate architecture, Heather Woofter, graduate architecture, and John Hoal, urban design. They will join Arny Nadler, chair of studio art, Heather Corcoran, chair of design, and Patricia Olynyk, director of graduate art, in continuing to strengthen degree programs and interdisciplinary opportunities across the School to better meet our mission.

We are delighted to announce that Catalina Freixas has accepted an offer to join the faculty as a tenure-track assistant professor. Returning and new lecturers, adjunct faculty, and visiting faculty for this year include Robert Booth, Jason Butz, Jaymon Diaz, Elena Canovas, Andrew Colopy, Anna Ives, Rika Kim, Ersela Kripa, Robert Moore, Mikey Naucos, Pablo Moyano, Stephen Mueller, Jonathan Stitelman, Jesse Vogler, Andrew Weil, and Catty Dan Zhang.

The Ruth and Norman Moore visiting professorship brings a distinguished practitioner to the school each semester: Established in 1986 through a gift from Ruth and her brother Norman Moore, the endowment also supports the Ruth and Norman Moore chaired professorship currently held by Professor Robert McCarter. Returning to the school as the Ruth and Norman Moore Visiting Professor is Alfredo Paya, a distinguished architect from Alicante Spain. Alfredo will be with us for the year teaching 419, option studio and seminars. Alfredo, with his office noname29, has designed numerous award-winning projects; his work has been the subject of exhibitions and has been featured in publications both nationally and internationally. Alfredo has taught for a number of years in the Technical Superior School of Architecture in Madrid.

Peter Stempel of Stempel Form PC architects in Virgin, Utah join us as visiting professor teaching a graduate options studio. Peter brings a unique combination of design and construction experience to his teaching. The studio, titled Narrative Section will be “an exploration of the imagination, specifically the ways in which the imagination connects to latent architectural ideas that we may not be able to articulate verbally.”

This will be an exciting year with rewarding work to do. We will be continuing to build depth and interdisciplinary opportunities around digital technology, design, and fabrication across all programs and disciplines. We will be working to expand research in all programs. The goal is to provide more research opportunities for faculty and students and to strengthen administrative support for this important activity. We have begun a comprehensive review of elective offerings to better understand our strengths in areas such as social issues, history/theory, and sustainable urbanism, for example. This review will help us target areas where we might need additional courses and aggregate the work of the students and faculty to have greater visibility and impact. We will be working to better coordinate all graduate and undergraduate core studios and related courses to help assure that they build the required skills and conceptual strength needed for advanced study and we will be working broadly to strengthen increase interdisciplinary opportunities.

We make things here, and we will be working to bring greater conceptual depth (culture) and rigorous method (craft) to this part of our practice. We also make things together and with other people, so how we do that, is a necessary part of our learning.

Our school’s greatest asset is that it is a mutually reinforcing environment that draws strength from the differences and interrelationships of our students, faculty, and programs. One of our most important tasks is to be relentless in cultivating this environment such that the school is one of the most important things that we make together.

Have a great semester.

Sincerely,

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

ADMINISTRATION

College of Architecture, Graduate School of Architecture & Urban Design
Dean
Bruce Lindsey, AIA, E. Desmond Lee Professor
Chair, Undergraduate Programs
Associate Professor Igor Marjanovic
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)
Bruce Lindsey, Dean (Interim Chair)
Director of International Programs
Adrian Luchini, Raymond E. Maritz Professor

Sam Fox School of Design & Visual Arts
Dean
Carmon Colangelo, E. Desmond Lee Professor
Assistant Dean
Nicole Allen
Associate Dean of Students
Georgia Sinnington

Washington University in St. Louis
Chancellor
Mark Wrighton
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**Full-Time Faculty**

Bruce Lindsey, E. Desmond Lee Professor / Dean
Kathryn Dean, JoAnne Stolaroff Cotes Professor of Architecture
Paul Donnelly, Rebecca & John Voyles Professor
Stephen Leet, Professor
Adrian Luchini, Raymond B. Maritz Professor / Director International Programs
Robert McCarter, Ruth & Norman Moore Professor
Eric Mumford, Professor

Eric Hoffman, Professor of Practice
Chistof 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 / Undergraduate Core Coordinator
Zeuler Lima, Associate Professor
Peter MacKeith, Associate Professor
Igor Marjanovic, Associate Professor / Chair Undergraduate Programs
Heather Woofter, Associate Professor / Chair, Graduate Architecture

Chandler Ahrens, Assistant Professor
Catalina Freixas, Assistant Professor
Patty Heyda, Assistant Professor
Derek Hoeflerin, Assistant Professor
Seng Kuan, Assistant Professor
Kees Lokman, Assistant Professor
Natalie Yates, Assistant Professor

**Visiting Faculty**

Alfredo Paya, Ruth & Norman Moore Visiting Professor
Peter Stempel, Visiting Professor
Christine Abbott, Visiting Assistant Professor
Andrew Colopy, Visiting Assistant Professor
Stephen Mueller, Visiting Assistant Professor
Justin Scherma, Visiting Assistant Professor
Jesse Vogler, Visiting Assistant Professor

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**Affiliate Faculty**

Janet Baum, Senior Lecturer
Elena Canovas, Senior Lecturer
Sarah Gibson, Senior Lecturer
Phil Holdén, Senior Lecturer
Rich Janis, Senior Lecturer
George Johannes, Senior Lecturer
Don Koster, Senior Lecturer
Gay Lorberbaum, Senior Lecturer
Pablo Moyano, Senior Lecturer
Phillip Shinn, Senior Lecturer

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**Faculty & Staff**

Lindsey Stouffer, Senior Lecturer
Robert Booth, Lecturer
Charles Brown, Lecturer
Jason Butz, Lecturer
Jaymon Diaz, Lecturer
Jim Fetterman, Lecturer
Carolyn Gaidis, Lecturer
Dennis Hyland, Lecturer
Anna Ives, Lecturer
Rick Kacenski, Lecturer
Carl Karien, Lecturer
Elisa Kim, Lecturer
Ersele Kripa, Lecturer
Kevin Le, Lecturer
Albie Mitchell, Lecturer
Bob Moore, Lecturer
Mike Naucie, Lecturer
Hannah Roth, Lecturer
Jim Scott, Lecturer
Jonathan Stitelman, Lecturer
Lavender Tessmer, Lecturer
Andrew Weil, Lecturer
Catty Dan Zhang, Lecturer
Tomislav Zigo, Lecturer
Susanne Cowan, Post-Doctorate Fellow
Iain Fraser, Professor Emeritus
Leslie J. Laskey, Professor Emeritus
Carl Safe, Professor Emeritus
Constantine E. Michaelides, Dean Emeritus
Alejandra Achaval, Affiliate Assistant Professor
Clara Albertengo, Affiliate Assistant Professor
Jeffrey Berk, Affiliate Associate Professor
Gerardo Caballero, Affiliate Associate Professor
Gustavo Cardon, Affiliate Assistant Professor
Daniel Kozak, Affiliate Associate Professor
Fernando Williams, Affiliate Associate Professor

**Staff**

Aaron Akins, Assistant Registrar
Heather Atkinson, Administrative Assistant
Ellen Bailey, Administrative Assistant
Daphne Ellis, Assistant to the Dean
Kathleen O’Donnell, Graduate Admissions Coordinator
Leland Orvis, Facilities Director
Martin Padilla, Career Development Director
Studios Abroad
The School has a number of international semesters for both graduate and undergraduate students. In this complex and interdependent world where borders are crossed daily it is important that future architects understand other places and their cultures. Therefore, we provide in-depth experiences on three continents and in both hemispheres.

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

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

ARCH 111 INTRODUCTION TO DESIGN PROCESSES I
Igor Marjanovic, Coordinator, Associate Professor
Charles Brown, Lecturer
Jaymon Diaz, Lecturer
Carl Karlen, Lecturer
Elisa Kim, Lecturer

GROUND: CONSTRUCTIVE LINES

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

From the Merriam-Webster Dictionary of English Language:

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

CONSTRUCTIVE: serving to improve or advance; relating to structural

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

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

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

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

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

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

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

FLIGHT: is the process by which an object moves, through an atmosphere (especially the air) or beyond it (as in the case of spaceflight), by generating aerodynamic lift, propulsive thrust, aerostatically using buoyancy, or by ballistic movement, without direct support from any surface.

Many things fly, from natural aviators such as birds, bats and insects to human inventions such as missiles, aircraft such as airplanes, helicopters and balloons, to rockets such as spacecraft.

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

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

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

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

List of Some of our HEROES
Daedalus
Leonardo da Vinci
Thomas Jefferson
Albert Einstein
Buckminster Fuller
Archigram
Lebbeus Woods
Douglas Darden
ARCH 311 INTRO TO DESIGN PROCESSES IV
Sung Ho Kim, Coordinator, Associate Professor
Derek Hoeferlin, Assistant Professor
Jonathan Stitelman, Lecturer

WATER, SOAP BUBBLES and SAND: LIQUID TECTONICS

Program: Observatory for Environmental Effects
Site: St. Louis

From the Merriam-Webster Dictionary of English Language:
LIQUID: the state of matter in which a substance exhibits a characteristic readiness to flow, little or no tendency to disperse; shining, transparent, or brilliant
TECTONICS: the art and science of construction; architectonics

The 5th and final semester core studio has 4 main goals:
1) synthesizing the varied analog, digital and conceptual tools developed in the previous four core studios;
2) preparing students for their forthcoming varied advanced studio options;
3) asking students to develop her/his first sophisticated “building” proposal inspired by conceptual frameworks;
4) understanding the notion of human condition of dwelling.

The “building” proposal is a one semester-long project of an OBSERVATORY for ENVIRONMENTAL EFFECTS. The notion of observation is a systematic or scientific process of becoming aware of, through careful and directed attention to the environment around the context of the site. The conceptual frameworks of WATER, SOAP BUBBLES and SAND are the research and exploration into TECTONICS and how it inspires to become spatial construction.

Each student develops programmatic and architectural strategies of the OBSERVATORY for ENVIRONMENTAL EFFECTS. The project challenges the human behaviors of dwelling in an architectural space. The design investigation explores the dynamic modeling of material properties of WATER, SOAP BUBBLES and SAND and its physics behind the conceptual development of LIQUID TECTONICS. The struggle is the design process to coming in terms with these complex issues and able to transform the research into architectural interventions. The final design is an articulation of materials, tectonics, dwelling, environment and landscape processes. This is Architecture of poiesis, or “making”. From poiesis we derive “poetry”—the word used to be a verb: to make. Martin Heidegger uses it as “bringing forth” or what he called a “threshold occasion, or a moment of ecstasy when something moves away from its standing as one thing to become another.” This is a project engaging the discipline of Architecture and its strength to become a statement of human endeavor.

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in St. Louis
ARCH 411 ARCHITECTURAL DESIGN IV
Don Koster, Senior Lecturer

DEWLLING at 65° W

“Architecture’s primary task is to build a paradise on earth.” – Alvar Aalto

“Architectural meaning resides in human experience. It is evoked in acts of occupying and inhabiting space, in one’s experience of space, matter, gravity, and light.” – Juhani Pallasmaa

Studio Description
Studio 65° W is in search of sublime, evocative, lasting and sustainable architecture, requiring an intimate knowledge of the site, culture and context. As Pallasmaa notes, architectural meaning resides in the human experience – what it is like to inhabit or reside in a space, what it feels like and not just what it looks like. The studio will value human experience and inhabitation over the purely visual and focus on one of the most fundamental building types – the dwelling.

The studio seeks to expose students to the multitude of issues facing an architect and inform the critical thought process. Students will be working on two residential housing projects over the course of the semester located at 65° West Longitude. The first is located in a cold/temperate climate of coastal Nova Scotia in Atlantic Canada and the second is located in the warm/tropical climate of St. Croix in the United States Virgin Islands.

Students will study the similarities and differences of circumstance and condition when projects share the same longitude but are located at different latitudes. Some ideas are transferable, but many reside in the knowledge of place and local culture.

To this end students will carefully research the history, culture and ecology of the proposed sites, to mine, frame and create “paradise on earth” for two families living in similar circumstances, but in vastly different locales. The studio will seek to expose students to the material culture of each place, primarily wood construction in Nova Scotia and concrete in St. Croix. Students will carefully study the materials of construction, their technical and structural benefits and limitations, and the poetics of assemblage.

Each project site poses unique and demanding architectural challenges and will require harmonious integration of architecture and landscape. The projects are to be passively responsive to climate and environmental conditions and maximize on-site energy and water conservation and production. Students will be asked to carefully consider the site ecology and minimize the impact of construction.

The studio seeks to produce highly developed, intellectually rigorous architectural solutions to complex problems. An emphasis will be placed 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 rigor and detailed work product throughout the semester.

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Atmospheric Animations: possessed dynamism prototype

Atmospheric Animations studio intends to recognize the ambient complex environmental base on the concept of each element in space as a figure of motion, being sensitive to a specific period of time. This studio will explore the capacity of modifying perception, as a way of thinking and making in design process.

The project of this studio is comprised of two phases. We will begin with selecting a certain way of observing, and developing a method to document and analyze a piece of dynamic perception which will then be re-constructed through models, primarily focusing on one aspect of the experience, such as material performance, light reflections, air flow, etc. The synthetic perception will be interpreted by creating the atmospheric imagery in motion.

The second phase of this project will be taking the animate imagery to generate a programmed infrastructural prototype, which will serve as threshold pieces, such as magnification, distortion, or disappearance, which link between the territorial components. Its spatial organization will follow the principle that developed through the earlier animations, and will be adjusted towards a designed motion pattern within the site, with understanding of the material and structure performance that interacts with observers as animate objects.

Students will be introduced to various techniques of recording and constructing ocular perceptions with the aid of digital tools, comprehensive 2D measured drawings, 3D modeling and animation rendering as means to develop their projects. Analytical drawings and large scale sectional models of the prototype will also be required to demonstrate the performance of the intervention.
Thinking through Making

The first semester core ARCH/MLA program explores spatial thinking and critical processes of making through iterations of design. Students are asked to make translations between different modes of representation and observations about the world around us. Each student is expected to learn skill-sets necessary for designers –- thinking, drawing, modeling, and seeing – in order to heighten their understanding of space and environments.

One objective of the semester is to attain a love for the craft of design. Production is inherent to the development of ideas. Design evolves through a process of making, testing, adjusting and remaking. The innovation of spaces in architecture and the landscape evolves from a variety of tactile explorations rather than a single idea. This semester is about engaging the process of design and establishing essential skills and critical thinking necessary for advanced work in subsequent semesters.

In Material Organization students investigate properties of materials – their tactile qualities, haptic perceptions and intuitive structural properties. Each project explores operations that manipulate materials – cut, fold, bend, and twist – to create various spatial tectonics. Simultaneously, questions of organization guide the formation of spaces through material assemblage and component connections. These are not preconceived systems; rather these constructions exhibit the virtuosity of composition, mechanisms forming space and how they unfold into an environment.

When individual parts come together to develop a whole, projects also explore effect, and how an environment might alter a form or perception of material. With each abstract construction, students will document and understand the quality of space and its imaginative possibilities at various scales. Each student will author the formation of space through photography and drawings that explore the material organization in different views and circumstances, considering light, shadow, color and reflectivity.

With material organization as inspiration, the studio moves to inhabitation and context to create a Room in the City. Starting with an abstract understanding of spatial possibilities, projects ask the questions – what is a room and how is a room affected by its physical surroundings? While the studio will design apertures and enclosure, consider the thicknesses of surfaces, and provide points of passage and movement, this room is also about narrative. Each site has unique qualities that are exploitable as events and sequences, also influencing the formation of space.

The site itself is a room that contains thresholds and passages of compression and expansion. Site explorations will reveal how the room may be manipulated to create reactive qualities in conversation with its surroundings. The St. Louis site is a contained space, allowing us to investigate scale, human proportions, and relative positioning. Each project defines the importance of the site, heightening our understanding of the physical attributes of the environment.

In the final project, students create an Observation Space in the Landscape. Returning to Tyson Research Center, the studio will explore flora and fauna to understand how landscape systems operate in relation to new construction. We will make analytical observations of existing conditions to identify challenges in ecological systems and make proposals sensitive to prescribed situations. Design components will include manipulation of landscape surfaces, as well as the introduction of constructed enclosure. In addition, projects will explore programming activities of the interior and exterior to define multiple modes of inhabitation, sequencing as one moves through a series of spaces and as visitors journey through the site. Projects will consider how environmental factors influence the form of design by intuitively investigating the properties of natural systems.
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in particular dwellings. With housing constituting more than 78% of the actual building stock, we have an opportunity as architects to significantly impact the future health of human habitation by creating self-sufficient dwellings.

This studio faces the challenge of future generations: Can we conceive a wiser form of inhabitation for the decades to come? Can we mitigate and restore the damaged ecosystems from a design perspective? Can we exploit local specificity?

We are hoping for projects that have an explicit response to the local environment while focused on current and future problems of human habitation; dwellings that respond to social, cultural, political, geographical, technological, economical, and environmental contexts. Therefore, buildings that generate the energy they consume, collect and treat the water they need, reduce, reuse and recycle the waste they produce, and lower carbon emissions; ultimately, we need buildings that respect their ecosystem.

We are facing a unique opportunity to re-envision the American dream of the twenty-first century, the eco-dream: a self-sufficient dwelling embedded in a productive landscape which can generate not only food but also alternative green energy and clean air and water; therefore, a better way of living. The utmost goal is to contribute to the restoration of the urban ecosystem based on harnessing the resources of land and buildings.

This ecological framework envisions progressive and speculative thinking that directly confronts present challenges.
GRADUATE STUDY ABROAD

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

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

Students who are interested in spending time in these countries should work with their advisors and plan their academic work carefully.

GUIDELINES FOR COMPREHENSIVE OPTIONS STUDIOS

The role of the Comprehensive Options Studio is to expand the students’ abilities from an abstract design language to a tactile material engagement. The focus of the studio should be strong design experimentation that is implemented in a highly resolved architectural project. Students must develop structure and material systems, as well as appropriate design responses to climate and energy use demonstrated through plans, interior and exterior elevations, models, building and wall sections at appropriate scales up to \( \frac{1}{4} \)" scale. This should provide the process and skills which will allow for expanded development in the Degree Project.

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Composites, in the most general sense, are combinations of dissimilar parts, elements or systems. They have a long history in the field of architecture from the combinations of Roman orders (Doric, Ionic, and Corinthian) to more recent material-focused combined assemblies such as FRP (Fiber reinforced plastics) such as fiberglass and carbon fiber as well as more architecturally scaled materials such as GFRG (Glass Fiber Reinforced Gypsum) and GFRC (Glass Fiber Reinforced Concrete). Contemporary notions of composites tend to focus more on material systems that simultaneously imply a surface made of thin layers of relatively lightweight materials that gain strength through curving geometry. The integration of geometry and material systems as a design process promotes the compositing of dissimilar architectural components (refer to Roman orders) and disparate materials through the use of geometry as a connective tissue. Following this logic, the design/build studio will investigate composites both as a conceptual design methodology as well as material research and experimentation. As a design methodology, compositing multiple systems are commonly required in the design of a building, but this studio will focus on creating and combining disparate component typologies where the individual systems deeply affect each other. Component typologies in this context refer to architectural objects that have discernible spatial, programmatic, or performance-based attributes that make them morphologically distinct. Moving from the architectural scale of component typologies to a smaller scale of material composites, the studio will conduct physical experiments through prototyping various composite assemblies with heavy reliance on digitally fabricated molds. Exploration will include hard mold assemblies (frame with veneer) and soft mold assemblies (fabric with structure). The mold assembly utilizing digital fabrication discusses issues of mass customization that can be employed to create the formwork for a paneling system for a pavilion located along the Ackert Walkway north of Delmar Boulevard in the Loop.
The overall effect of engineered navigational and flood control measures as well as floodplain development is faster, stronger, and more destructive floods and diminished river ecology. More than a century of channelization and flood control projects have dramatically altered the physical and hydrological character of the river. Consistently, levees have failed during each major flood and with each catastrophic situation levees are ironically rebuilt higher, only to perpetuate the crisis.

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

IV Project: Site, Questions, Activities

The site for speculation is situated along the riverfront at Chouteau’s Landing in St. Louis. The historically industrial, brown field site is a vacant elongated patch of riverfront bounded by the maelstrom of infrastructure separating it from the Arch grounds immediately to the north, the elevated train trestle along the re-emerging neighborhood to the west, the MacArthur Bridge to the south and the river beyond the flood wall to the east.

The project includes research and the development of design strategies at the intersection of river hydrology, synthetic and natural habitat construction, flood control, water treatment and landscape ecology. Scientists mostly agree that the floodwall solution is ineffective for flood protection and contributes to the degradation of the natural ecosystems of the river. The wall also segregates the river from the city. Visually and experientially, the river is a largely hidden world, out of sight and often inaccessible. Regenerative design strategies will be used to transform the site into a “living laboratory” of constructed urban / river ecologies.

The project will also address modes of appropriating the “loose space” of the underpass landscape as a threshold between the Arch grounds, the city and Chouteau’s Landing. This includes experimentation with ways of traversing these infrastructural obstacles through new trajectories and forms of occupation. The future greenway loop connections along the riverfront and across the McKinley, Eads and MacArthur bridges to Illinois will be part of the larger urban strategy. (The MVVA project already addresses many of these issues but can be reconsidered with respect to the concerns of the studio.)

Specific architectural programs will vary according to individual design strategies but will include facilities for river travel. The work of the studio is necessarily interdisciplinary with respect to the challenges of the riverfront within the contemporary city. Work will occur at multiple scales from the urban to landscape to architecture and will require thought and strategies related to ecology and river engineering.
radicalizing the architecture of the informal city

“Tijuana is geography itself, always constructing itself out of the simultaneous demarcation and dissolution of limits which at times are imposed externally by its relation to the city on the “other side”, or self-inflicted to construct its own identity, or often transgressed to escape its fixity, becoming a threshold, simultaneously a point of departure and arrival”. Teddy Cruz

This studio will engage the territory that heretofore architects and architecture has attempted to erase and/or abandoned as unworthy of consideration – that territory is the SLUM | BARRIO | FAYELA | COLONIA – the most significant and prevalent form of global mega-urbanism. In some of the fastest-growing cities over the last 20 years barrios have accounted for up to 80% of the city’s growth and that trend is expected to continue. Following this pattern, Tijuana has been one of the fastest-growing cities in Mexico and along the USA borderland with a population increase of six fold from 235,000 in 1964 to somewhere between 1.5 million (official figure) and 3.0 million (unofficial figure) today. In fact, Tijuana has outpaced Las Vegas as North America’s fastest-growing city but in contrast to American cities, Tijuana’s growth has occurred by means of the informal city.

Most relevant is that fact that Tijuana is economically, culturally and environmental essential to the Southern California Mega-region (the Los Angeles & San Diego region) with the Tijuana checkpoint being the most trafficked in the world (approximately sixty million people cross annually). Straddling the global border between the third and first worlds, Tijuana and the broader metropolis defies urban typology, constituting a dialectic territory in which the interdependencies and systemic organizations of comingling formal and informal rationales create a platform of indeterminacy, a realm in which definitions simultaneously collapse and reconfigure. The fixed and static attempts to construct boundaries, layers of fences, gates, and surveillance, from the wall at the national demarcation to the barriades of gated communities, manifest a reactionary confusion to and mask the dynamic complexity of environmental symbiosis. It is in geographies of conflict such as this one where the tensions between the formal and the informal, division and mixture, wealth and the poverty, are radicalized at local and global levels.

PROJECT:

Previous urban design studio’s engaged Tijuana in its dynamic complexity and this architecture studio will build upon that research and series of urban plans. In particular, the studio will focus on the Los Laureless Canyon along the Mexico/USA Border which 30 years ago was a pristine canyon with no development but today is where 80,000 Tijuana’s live in a colonia of makeshift homes with no streets, sewers or power, and under constant threat of erasure due to poor environmental planning and architectural construction. The Los Laureles neighborhood of Colonia de San Bernardo has sprung up as a settlement for maquila workers and their families. Homes are thrown together from scrap plywood, used cinder blocks and discarded garage doors, much of it from Los Angeles & San Diego yet the community’s aspiration is for a viable and healthy neighborhood. The strategy proposed to achieve the community’s aspiration is to use a strategy of urban acupuncture to locate interventions of architectural projects that operate through hyper-programming to form places of social integration, environmental learning, and physical connectivity through the radicalization of the informal/formal dichotomy.

when a new, planned building rises in the slum – be it a public toilet or a sewing co-operative – it immediately becomes a monument. It was conceived by an architect, it indicates things are changing. People understand they now have the right to what was only available in the so called ‘formal city’”. Jorge Mario Jauregui

To this end the studio will design a “third space” in the Los Laureless Canyon dedicated to addressing the environmental planning and architectural technology and material challenges in order to educate and facilitate a more sustainable future. We will work with a client and the community to define the final program, propose a design and prepare a publication that can be used for advancing the project. To date the client envision a sustainability educational | community center dedicated to improving the environment, featuring solar panels for power and water, the use of and recycled materials would be ideal.

Within the complex, a native plants nursery, grey water recycling system, underground storage for rain water (harvested from the roofs) and an exhibit for the large amount of fossilized marine life found at the site and a garden. The structure has to be friendly to the environment, featuring solar panels for power and water; the use of and recycled materials would be ideal.
ARCH 500/600  ARCHITECTURAL DESIGN V-VI  
Stephen Leet, Professor

"Any work of art, old or new, is harmed or helped by where it is placed. This can almost be considered objectively, that is spatially. Further, any work of art is harmed or helped – almost always harmed – by the meaning of the situation in which it is placed. There is no neutral space, since space is made, indifferently or intentionally, and since meaning is made, ignorantly or knowledgeably."  Donald Judd, 1993

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

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

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

This second project will be a visiting artist’s residence and studios, located next to the site of the artist Donald Judd’s house and exhibition spaces “La Mansana” in Marfa, Texas. A studio field trip is organized for late October to visit the studio’s project site and the architecture and art spaces designed by Donald Judd in and around Marfa. These spaces, all renovated by Judd to display and work on art and architectural projects, include a former Mexican–American War Army base, and buildings in town including a bank, wool warehouse, airplane hangars, grocery store and houses. The Texas field trip will also include a nighttime visit to McDonald Observatory in the Davis Mountains for a “guided” view of the cosmos.
ARCH 500/600 ARCHITECTURAL DESIGN V-VI
Zeuler R Lima, Ph.D, Associate Professor

(Landscape Studio)

INTERSTITIAL LANDSCAPES: For the Sake of the Public

Premise and Goals

This studio proposes a critical examination of the role played by urban public spaces in the revitalization of the historic downtown of St. Louis in the wake of efforts to redevelop the Arch Grounds. Students will develop collective documentation, analysis, and design exercises leading to individual, self-initiated proposals in complementary scales.

Our main goal is to envision the long-term creation of an interconnected network of interstitial collective urban spaces, considering their complexity as defined by a range of physical and social conditions. The development of such a network aims at exploring conventional and new land uses within the historic downtown and social purposes reaching out to adjacent areas and communities, as well as enhancing pedestrian presence and circulation, bicycle use, and mass transit while promoting environmental responsibility and public life through design.

Saint Louis, like many US (especially Midwestern) metropolises that grew with industrialization and unfettered suburbanization, faces challenges to preserve its central city, once a site of great vitality. The historical choice for low over high urban density, individual dwellings over collective living, and cars over mass transit along with complex social, economic, and political dynamics have dispersed the population of St. Louis over an immense territory, gradually destabilizing the meaning and purpose of traditional public urban spaces. This studio invites the contribution of landscape architecture to challenge this process and propose alternative scenarios for the future.

Site and Situation

Despite having developed into a metropolitan landscape with diverse typologies, multiple economic centers, and fragmented communities, St. Louis has a historical center that remains a privileged site for collective urban life both physically and symbolically. It is no coincidence that the city has, in the last two decades, strived to reverse the historical process that led to the emptying out of its central areas through development projects and public-private partnerships.
ARCH 500/600 ARCHITECTURAL DESIGN V-VI
Robert McCarter, Ruth and Norman Moore Professor

EMBOSSINGS OF THE SKY—A CENTER FOR THEOLOGICAL STUDIES

AN ADDITION TO LOUIS KAHN’S (unbuilt) MIKVEH ISRAEL SYNAGOGUE
Philadelphia, Pennsylvania

(Comprehensive Studio)

Project Description
The studio program will involve the design of the Center for Theological Studies (CTS) in Philadelphia, Pennsylvania. The CTS is an interdenominational institution providing a venue for believers of all faiths to interact and engage in shared dialogue, research and scholarship. The program is monastic in nature, and includes a religious rare book library, a public meeting room, an interdenominational chapel, residences for visiting international scholars, and a meditation garden. The site for the CTS is surrounded by three different religious places of historical significance in downtown Philadelphia: the Mikveh Israel Synagogue to the south; the Quaker’s Friends Meeting House to the east; and the Christ Church Cemetery, to the west. All three of these sacred places are among the oldest US congregations of their respective religions. Louis Kahn’s definitive design for the Mikveh Israel Synagogue dates to 1963, and—for purposes of this project—it is presumed that the Mikveh Israel was built in 1964.

This design studio will engage four fundamental pedagogical conceptions:

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

The studio will begin with a sketch project allowing students to develop their own interpretation of the relationship between a meeting room (secular place) and a chapel (sacred place). Following this exercise there will be the Philadelphia field trip. Next the studio will undertake a second sketch project, engaging the program for the final project. In parallel with the second sketch project, students will undertake disciplinary research by reconstructing Louis Kahn’s project for the Mikveh Israel Synagogue, building a site model and making drawings for subsequent additions of the students’ individual designs for the Center for Theological Studies, the primary 10-week project for the semester. Studio resources include Louis I. Kahn: Complete Works, Ronner and Jhaveri, Louis I. Kahn: Unbuilt Masterworks, Kent Larsen, and Louis I. Kahn, Robert McCarter.

As an integral part of this studio, the professor will lead an optional field trip to Philadelphia, Pennsylvania on September 19-22 (Thursday-Sunday), during which students will visit the project site, as well as being able to examine Kahn’s original drawings for the Mikveh Israel Synagogue project, and other works, at the Louis Kahn Archives at University of Pennsylvania. Other sites in the Philadelphia area to be visited include Louis Kahn’s Richards Medical Towers at the University of Pennsylvania; Ennead/Polshek’s National Museum of American Jewish History; Frank Furness’s Pennsylvania Academy of Fine Arts; Kieran Timberlake’s Levine Hall and Ann Beha’s Music Building, both at University of Pennsylvania; Rafael Vinoly’s Symphony Hall; and Tod Williams and Billie Tsien’s Barnes Museum.

As a comprehensive options studio, particular emphasis in evaluation will be placed on 1) design process, 2) degree of development of interior space, and 3) exploration of experiential qualities. For each student, the expected result of the studio will be a highly resolved comprehensive building design presented in sketches, physical and digital models, and orthographic and perspectival drawings.
Fall 2013

ARCH 500/600 ARCHITECTURAL DESIGN V-VI
Peter Stempel, Visiting Professor

Narrative Section
The choice to be an architect is, for me, an emotional one. As much as my work is founded in the land and the natural systems that surround me, my reaction to it is visceral. Students of architecture could be forgiven for thinking that architecture is conceived of through rational processes, whether abstract or literal. It is, after all, so much easier to speak about structure, form and program than it is to talk about the bodily experience of an individual in a landscape. Yet it’s the bodily experience that is at the forefront of my imagination.

The studio I am proposing is an exploration of the imagination, specifically the ways in which the imagination connects to latent architectural ideas that we may not be able to articulate verbally. I’ve designed a series of four “conceits”, small focused architectural problems. Each conceit selectively unhinges certain aspects of the world we inhabit while adhering to others. Contingencies of architecture are neither fully embraced nor abandoned. We will extract and re-inhabit a fragment of the city, temporarily revive an outmoded technology, inhabit a fake estate and project our own ruin. In every case the conceits are conceived of as encounters with the real matter of architecture. We will not be attempting to create a paper architecture of the imagination——rather we will be projecting the imagination into the physical world. The last segment of the studio is reserved to develop one of the conceits into a complete architectural proposition.

The studio title, “Narrative Section,” is a reference to the relationship between the nature of imagination and architectural drawing. It's difficult to imagine space without imagining light and movement, essential aspects of experience that are only indirectly considered in architectural representation. The introduction of those less material aspects of architecture invites the question of narrative—the interplay of time and perception. In some cases we will employ unconventional means of representation to explore those questions. The bulk of our work however, will rely on section drawing and orthographic projections. That we don’t represent the breadth of architectural experience in drawing is not a flaw of representation so much as it is an acknowledgment that architects project themselves into drawings. The drawing is a matrix for imagination.

The objective of the studio beyond the stated subject is to take on questions of imagination and representation directly, to indulge fantasy as a way of learning to trust oneself more deeply and propel a project forward.

ARCH 500/600 ARCHITECTURAL DESIGN V-VI
Jesse Vogler, Visiting Assistant Professor

Productive Landscapes: Rural Infrastructuralism and the Architecture of Agriculture

This is a course that will seek to learn from, and cross-wire, the spatial logistics of the countryside. We will begin the semester with a parallel series of projects that are at once analytical and projective. Starting with analysis of an emerging rural infrastructuralism, we will catalog the spatial, political, and logistical artifacts of the countryside. We will read the productive landscape not as separate from the city but as a constituent part of its production. No architectural artifact is too small or pragmatic for our lens: the corral, the grain elevator, the fence, the ditch, the weather station, and more, can all be considered as new genetic material of the rural landscape—open to hybridization and genetic modification. Learning from the pragmatic logics and architectural effects of this rural infrastructure, we will move toward the design of a device that measures the landscape. This abstract machine will take on the vagaries of weather, topography, and production to form a new hybrid building type at home in the new spatio-temporal regimes of the prairie.
ARCH 711  ELEMENTS OF URBAN DESIGN
Patty Heyda, Assistant Professor, Urban Design, Coordinator
Kees Lokman, Assistant Professor, Landscape Architecture

Elements of Urban Design

The highway, industrial rail lines and former Union Station passenger rail hub (now a struggling mall) in St. Louis: Intertwined ecologies of economic development, demographic shifts and transit infrastructures. (credit: stormhighway.com)

The Elements of Urban Design Studio addresses the complexity of urbanized areas as interconnected social, economic and environmental systems characterized by a diversity of spatial conditions. Across any given metropolitan transect, a spectrum of typologically distinct conditions exists where natural systems, transit corridors, open spaces, buildings and blocks vary in their formal organization as a result of their particular interactions with each other and with external forces and flows.

Developing skills and techniques in urban design requires a deep understanding of the complexity of these environments at nested spatial and temporal scales, and through expanded perspectives from city planning, economic development, sociology, architecture and landscape architecture. This course will provide the foundational concepts and skills to enable students to engage diverse conditions of the contemporary city formally and to the existing block, parcel and building typologies.

During the first half of the semester, students will be working in small groups to visualize and interpret the spatial configurations, cultural histories, politics, policies, and social-ecological systems that have shaped the broader St. Louis metropolitan area. From here, students will move into a more speculative and projective phase of the studio. Leveraging catalytic projects or initiatives already in place in St. Louis, students will identify multiple sites across the region for development. Program possibilities will be derived from the combination of site types and project catalysts or incentives/existing initiatives. Working in a feedback loop of mapping, research and production on the selected sites, students will conclude by locating a defined project program within one of the appropriate site areas. This phase of work will include parcel selection (and/or parcel re-design) within the larger district; schematic designs for any regional or local infrastructural changes and new open space systems; and block and building massing strategies.

During the studio, students will be introduced to ArcView/GIS software, and mapping and research methods. Additional readings and discussions/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. For MUD students, studio course content is cross-supported and advanced in the other required seminars as well. The materials and methods of this studio, however, provide invaluable tools for any student, including the pre-Degree Project student, seeking to enrich his/her design thinking with a more integrated, broad-based yet site-specific approach to urban systems.
ARCH 616 DEGREE PROJECT
Adrián Luchini, Raymond E. Maritz Professor
Phil Holden, Senior Lecturer
Eric Hoffman, Professor of Practice

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.
Graduate Studio Assignments and Selection
All 500/600/MUD graduate level students are required to attend a meeting on Wednesday, August 28th at 12:30pm in Edison Theater. 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 4:15 p.m. on Wednesday, August 28th, 2013 to Givens 105.

No preference sheets will be considered before this meeting.

Degree Project desk selection will take place on Thursday, August 29th at 9pm.

Desk selections for vertical studios will take place Thursday, August 29th at 9pm. Individuals will select their desk based on an order determined via random lottery proctored by a GAC representative.
MESSAGE FROM THE GAC

Dear Graduate Students,

On behalf of all returning students, I welcome the incoming classes in Architecture, Urban Design, and Landscape Architecture. Welcome back faculty, staff, and returning students, from near and far. I hope the summer has been delightfully rejuvenating and productive.

The GAC, as always, is here this semester to listen, to speak on behalf of the graduate student body, and to organize programs and events to help create a healthy and supportive studio environment.

In the recent past, the GAC has drafted and gained faculty approval for a Studio Culture Policy, which promotes rigorous and (at the same time) healthy studio practices. The Studio Culture Policy is available on the Sam Fox School website under “Sitemap>Student Resources”; I urge every student to read.

Each semester, the GAC organizes social events to momentarily drain everyone out of studio, wellness events to curb finals stress, and professional events to help students connect with local firms and visiting lecturers. Look out for Friday Happy Hours, holiday parties, Lecture Series Dinners, Firm Crawls, and more.

The GAC is excited to welcome a diverse and international body of new and returning students, staff, and faculty. Here at the Sam Fox School of Design and Visual Arts, respect for and learning about difference is paramount. Thus, the GAC is providing a ‘buddy system’—volunteer students of international and domestic origin can partner up at the beginning of the new academic year to learn more, upfront, about each other’s culture, ideas, and studio projects. Look out for emails from the GAC shortly with more information about the program.

In order to promote transparency and fairness, the GAC is also involved in the studio selection lottery and desk selection process. We are proud of our refined and tested lottery system and ask that everyone enter honestly. Desk selection (a.k.a. finding out where you’re going to live for the next semester) can be sensitive, and so we are dedicated to using a lottery within studios to select desks as well. If you don’t like your desk, the 317 veterans can show you how to enhance it.

Best wishes on your semester!

Micah Stanek
GAC President

MESSAGE FROM THE ASC

New and Returning Architecture Students,

The Architecture School Council, ASC, is thrilled to welcome you all to Givens Hall and St. Louis for the fall semester of 2013! Returning students- it is great to have you back. New students- we are excited to start working alongside you. The Architecture School Council has been very busy preparing for the coming semester, and we have a lot of exciting events and projects coming that we hope will enhance your experience at Washington U- be sure to watch for our emails during the semester.

We hope you have a wonderful semester! It is up to all of us to make our school the best it can possibly be, so if you have any suggestions don’t hesitate to send us an email at asc@samfox.wustl.edu or drop by one of our weekly meetings. The architecture school is a community driven by ideas. We would love to hear yours and work with you to bring them to fruition. We are excited for whatever the semester brings and proud to represent you.

Have an amazing semester and design great things,

Taylor John Halamka
President
Digital Fabrication Information

Digital Fabrication Lab (FabLab)

Lasercutters
The School has three Lasercutter Machines, two of which can be used by appointment on a first-come, first-serve basis. To sign-up:

- go to http://officenet.samfox.wustl.edu/sites/digfab/SitePages/Home.aspx
- sign-in using your SamFox username and password
- sign-up for a time slot using 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 backup in case any of the machines experience problems or if the schedule gets backed-up.

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

If a student fails to show up for three scheduled appointments, he/she will not be allowed to lasercut until a $10 penalty is paid via Papercut.

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

3D Printers and Knife Plotter
Sam Fox has two 3D Printers available and a knife-plotter for cutting material under .02 thickness. Both printers cost $6.50 a cubic inch of material plus $2.50 per tray. A walkthrough of how to set up your 3D Print files can be found in the Courses > FabLab > Guides > 3DPrint101.

To sign up for 3D Printing, please contact Phelix Tse at xie.fe@wustl.edu.

Digital Initiative Lab (DIL)
The School has a 5’x8’ CNC Router, a 1 square meter Thermoforming Oven, and a 4’x8’ Frame Press. These machines can be used by anyone in the school but priority is given to students in digital fabrication studios and courses. The CNC costs $20 per hour of mill time for students, $75 per hour for outside entities.

To sign up for use of the CNC Mill, contact Joe Dibella at cncwashu@gmail.com. For use of any other equipment, contact Derek Ashoff at: DAshoff@samfox.wustl.edu.

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Dean’s Letter
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Dean’s Letter
Architecture, Washington University in St. Louis
### LECTURE SERIES SCHEDULE—FALL 2013

<table>
<thead>
<tr>
<th>Month</th>
<th>Date</th>
<th>Speaker</th>
<th>Topic</th>
</tr>
</thead>
<tbody>
<tr>
<td>August</td>
<td>29 Thursday</td>
<td>Erica Kochi</td>
<td>Art</td>
</tr>
<tr>
<td>September</td>
<td>09 Monday</td>
<td>Michael Hays</td>
<td>Arch</td>
</tr>
<tr>
<td></td>
<td>23 Monday</td>
<td>Shaun O’Dell</td>
<td>Art</td>
</tr>
<tr>
<td></td>
<td>30 Monday</td>
<td>Michael Murphy</td>
<td>Arch</td>
</tr>
<tr>
<td>October</td>
<td>07 Monday</td>
<td>Sharon Johnston</td>
<td>Arch</td>
</tr>
<tr>
<td></td>
<td>16 Wednesday</td>
<td>Coco Fusco</td>
<td>Art</td>
</tr>
<tr>
<td></td>
<td>17 Thursday</td>
<td>Dr. Mark Jarzombek</td>
<td>Arch</td>
</tr>
<tr>
<td></td>
<td>23 Wednesday</td>
<td>Dr. Angela Miller</td>
<td>Kemper</td>
</tr>
<tr>
<td></td>
<td>28 Monday</td>
<td>ARCH + Pulitzer</td>
<td>Arch</td>
</tr>
<tr>
<td>November</td>
<td>04 Monday</td>
<td>Alfredo Paya</td>
<td>Arch</td>
</tr>
<tr>
<td></td>
<td>13 Wednesday</td>
<td>David van der Leer</td>
<td>Art</td>
</tr>
<tr>
<td></td>
<td>14 Thursday</td>
<td>Gaby Brink</td>
<td>Art</td>
</tr>
<tr>
<td></td>
<td>18 Monday</td>
<td>Racey Copeland</td>
<td>Kemper</td>
</tr>
</tbody>
</table>

*All lectures are held in Steinberg Auditorium, and are preceded by a reception in the Steinberg Lobby at 6:00 PM, unless otherwise noted.

### ACADEMIC CALENDAR—FALL 2013

<table>
<thead>
<tr>
<th>Month</th>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>August</td>
<td>08 Monday</td>
<td>Course &amp; studio descriptions due for Dean’s Letter</td>
</tr>
<tr>
<td></td>
<td>12-23</td>
<td>Graduate Orientation</td>
</tr>
<tr>
<td></td>
<td>19 Monday</td>
<td>Course Syllabi Due</td>
</tr>
<tr>
<td></td>
<td>20 Tuesday</td>
<td>SPS Faculty Chairs retreat</td>
</tr>
<tr>
<td></td>
<td>22 Thursday</td>
<td>SPS All Faculty Staff meeting Steinberg 8:30 – 10:00</td>
</tr>
<tr>
<td></td>
<td>22 Thursday</td>
<td>ARCH Faculty meeting, 11:00 - 2:30, lunch provided</td>
</tr>
<tr>
<td></td>
<td>26 Monday</td>
<td>Incoming Graduate Student advising</td>
</tr>
<tr>
<td></td>
<td>27 Tuesday</td>
<td>First Day of Class</td>
</tr>
<tr>
<td></td>
<td>28 Wednesday</td>
<td>Studio Presentations, 12:30, Edison Theater</td>
</tr>
<tr>
<td>September</td>
<td>29 Thursday</td>
<td>SPS Public Lecture, Erica Kochi, Interaction Design</td>
</tr>
<tr>
<td></td>
<td>30 Friday</td>
<td>All School Meeting, 4:00, Steinberg, happy hour</td>
</tr>
<tr>
<td></td>
<td>03 Monday</td>
<td>Labor Day, no classes</td>
</tr>
<tr>
<td></td>
<td>09 Monday</td>
<td>SPS Public Lecture, Michael Hays, ARCH</td>
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<tr>
<td></td>
<td>09 Monday</td>
<td>Arch Cabinet Meeting, 12:00 noon</td>
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<tr>
<td></td>
<td>09 Monday</td>
<td>Course descriptions due for spring courses</td>
</tr>
<tr>
<td></td>
<td>10 Tuesday</td>
<td>Curriculum Cmt. 12:00-1:00</td>
</tr>
<tr>
<td></td>
<td>12 Thursday</td>
<td>SPS Faculty &amp; Staff Reception, Carmon Colangelo’s Home</td>
</tr>
<tr>
<td></td>
<td>16-20</td>
<td>Designated studio travel week</td>
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<tr>
<td></td>
<td>17 Tuesday</td>
<td>Tenured &amp; Tenure Track Faculty meeting, 11:30-1:00</td>
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<tr>
<td></td>
<td>23 Monday</td>
<td>Arch Cabinet meeting, 12:00-1:00</td>
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<tr>
<td></td>
<td>23 Monday</td>
<td>SPS Public Lecture, Prensky Visiting Artist, Sean O’Dell</td>
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<tr>
<td></td>
<td>23 Monday</td>
<td>Farshid Moussavi Lecture, Kemp, 1:30 pm</td>
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<tr>
<td></td>
<td>26 Thursday</td>
<td>SPS Public Lecture, Maggie Breslin, Interaction Design</td>
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<tr>
<td></td>
<td>30 Monday</td>
<td>SPS Public Lecture, Michael Murphy, ARCH</td>
</tr>
<tr>
<td>October</td>
<td>01 Tuesday</td>
<td>Arch Faculty Meeting, 11:30, lunch provided</td>
</tr>
<tr>
<td></td>
<td>07 Monday</td>
<td>Arch Cabinet meeting, 12:00-1:00</td>
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<tr>
<td></td>
<td>07 Monday</td>
<td>SPS Public Lecture, Sharon Johnston, ARCH</td>
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<tr>
<td></td>
<td>08 Tuesday</td>
<td>Curriculum Cmt. 12:00-1:00</td>
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<tr>
<td></td>
<td>16 Wednesday</td>
<td>SPS Public Lecture, Coco Fusco, ART</td>
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<tr>
<td></td>
<td>17 Thursday</td>
<td>DISCUSSIONS series, Dr. Mark Jarzombek, 12pm lecture</td>
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<tr>
<td></td>
<td>18 Friday</td>
<td>Fall Break - no classes</td>
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<tr>
<td></td>
<td>21 Monday</td>
<td>Arch Cabinet meeting, 12:00-1:00</td>
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<tr>
<td></td>
<td>22 Tuesday</td>
<td>Tenured (Full Professors) committee meeting, 11:30-1:00</td>
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<tr>
<td></td>
<td>23 Wednesday</td>
<td>SPS Public Lecture, Dr. Angela Miller, KAM</td>
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<tr>
<td></td>
<td>26 Saturday</td>
<td>Bauhaus</td>
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<tr>
<td></td>
<td>28 Monday</td>
<td>Advising for spring semester begins</td>
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<tr>
<td></td>
<td>28 Monday</td>
<td>SPS Public Lecture, Flavin Judd, ARCH + Pulitzer</td>
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<tr>
<td></td>
<td>29 Tuesday</td>
<td>Curriculum Cmt. 12:00-1:00</td>
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<tr>
<td>Date</td>
<td>Event</td>
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<tr>
<td>November</td>
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<tr>
<td>4 Monday</td>
<td>Arch Cabinet meeting, 12:00-1:00</td>
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<td>4 Monday</td>
<td>SFS Public Lecture, Alfredo Paya, ARCH</td>
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<tr>
<td>5 Tuesday</td>
<td>Arch Faculty meeting, 11:30, brown bag</td>
<td></td>
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<tr>
<td>11 Monday</td>
<td>SFS Scholarship Program, Steinberg Auditorium</td>
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<tr>
<td>12 Tuesday</td>
<td>National Council</td>
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<tr>
<td>12 Tuesday</td>
<td>Scholarship Dinner</td>
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<tr>
<td>13-15</td>
<td>Student Registration for spring</td>
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<tr>
<td>14 Thursday</td>
<td>SFS Public Lecture, David van der Leer, ART + Pulitzer</td>
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<tr>
<td>16 Monday</td>
<td>Arch Cabinet Meeting, 12:00-1:00</td>
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<tr>
<td>18 Monday</td>
<td>SFS Public Lecture, Huey Copeland, KAM</td>
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<tr>
<td>19 Tuesday</td>
<td>Tenured and Tenure Track Faculty meeting, 11:30-1:00</td>
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<tr>
<td>26 Tuesday</td>
<td>Curriculum Cmt, 12:00-1:00</td>
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<tr>
<td>28-29</td>
<td>Thanksgiving Holiday – no classes</td>
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<tr>
<td>December</td>
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<tr>
<td>3 Tuesday</td>
<td>Architecture Faculty Meeting, 11:30-1:00, lunch provided</td>
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<tr>
<td>6 Friday</td>
<td>Last day of fall semester classes</td>
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<tr>
<td>7-12</td>
<td>Reading Days</td>
<td></td>
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<tr>
<td>13 Wednesday</td>
<td>Final Reviews start</td>
<td></td>
</tr>
<tr>
<td>20 Friday</td>
<td>Course &amp; studio descriptions due for Dean's Letter</td>
<td></td>
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</table>