



College of Architecture  
Graduate School of Architecture & Urban Design

# ARCHITECTURE

**DEAN'S LETTER**  
**SPRING 2015**

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



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# DEAN'S LETTER S/15, #17

## COMMUNITY BUILDING II: FERGUSON

“The professional challenge, whether one is an architect in the rural American South or elsewhere in the world, is how to avoid being so stunned by the power of modern technology and economic affluence that one loses sight of the fact that people and place matter.”

-Samuel Mockbee

From the course description X10 XCore 308, a new course being offered this semester:



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The events following Michael Brown's shooting death on August 9th have revealed deep divisions in the St. Louis metropolitan area. Our multidisciplinary approach will be evident as we investigate the intersecting, compounding roles of social & economic inequities, racial disparities, white flight, public safety, housing and economic development as we grapple with legitimate, thoughtful ways of making positive change... Readings, speakers, site visits films and other materials will be combined with discussion, writing and socially conscious engagement as we seek to understand the many faces of Ferguson while following contemporary developments as they occur. Professor Robert Hansman will act as advisor and guide. The interdisciplinary course he developed over many years, “Community Building /Building Community,” provides the intellectual, ethical and spiritual bases as co-taught by Raimist and Hansman over the past four years. This course will offer fresh perspectives and provide unique opportunities for community engagement for students who have previously taken Community Building, however that course is not a prerequisite. Projects will develop collaboratively and organically between students, faculty and community partners working to find common values and beliefs upon which to build concrete, meaningful action.

Thanks to faculty members Andrew Raimist and Bob Hansman for leading this course which we hope to be the first of many that focus on the community of Ferguson and the ongoing issues of

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race, poverty, and the built environment's relationship to social justice. Efforts will be made to make guests and events from the class open to the school.

The Divided City Initiative in partnership with the Center for Humanities and the Mellon Foundation is underway with the first round of faculty seed grant applications in review; the submitted proposals were well represented by our faculty. Next week the second call for proposals related to the program's theme "Segregation," will be issued. I encourage all faculty to consider submitting projects in one of the following areas: course development, interdisciplinary research, or community engagement. Proposals will need to include a partner faculty in the humanities. More information can be found here: <http://cenhum.artsci.wustl.edu/Divided-City-Initiative>

#### **FACULTY**

Susannah Drake joins us as a Visiting Professor teaching the second core studio in urban design. Susannah is a principle with dlandstudio, an award winning, New York multidisciplinary design firm that includes landscape architects, urban designers, sculptors, scientists, and architects. Recent projects include "A New Urban Ground," designed in collaboration with the Architectural Research Office for the Museum of Modern Art's, Rising Currents exhibit, and the Raising Malawi Academy for Girls in Lilongwe Africa, to name a few. The urban design studio this semester will focus on the Hudson Yards Redevelopment project in New York City.

Jacqueline Margetts joins the school as a Visiting Professor. She will be teaching a core landscape architecture studio and design thinking. Jacqueline's areas of specialization include contemporary landscape architectural design theory and environmental design. Jacqueline has taught in the Environmental Studies program at Auburn University and previously was Head of the Department of Landscape Architecture at Unitec in Auckland, the largest school of landscape architecture and garden design in New Zealand. She has published a wide range of papers in academic and trade journals as well as giving numerous presentations at conferences in New Zealand, Australia and the USA on garden design, Pacific Landscapes, and the work of landscape architect Ted Smyth. Her research includes exploring

innovative urban stream restoration techniques, the design of resilience into Pacific Island landscapes subject to hurricane damage, and mapping as a design generator.

Jacqueline's studio in partnership with an option landscape architecture studio taught by LA Chair Rod Barnett, and the U. City sculpture class taught by Art faculty member Noah Webster will be working on a master plan for environmental art in collaboration with the Parks Department of U. City.

We are pleased that several visiting faculty will continue with us this spring. Yolande Daniels, an Assistant Professor of Architecture at Columbia University's Graduate School of Architecture, Planning, and Preservation and a founding partner of the New York architecture and design studio SUMO will again be teaching an undergraduate option studio. Jan Ulmer, a practicing architect from Berlin and principle in Jan Ulmer Architekten will be teaching a graduate option studio. Javier Maroto continues as the Ruth and Norman Moore Visiting professor teaching a graduate option studio, as is Alfredo Paya. Angela Pang returns teaching degree project.

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### DESIGN BUILD STUDIOS

Chandler Ahrens will be leading an undergraduate options studio that will design and build a sculptural light installation in the atrium of the headquarters for T-REX, a downtown entrepreneurial startup organization. Lavender Tessmer and Jason Butts will lead a graduate option studio that will design and build an environmental sculptural installation in the garden courtyard of the Contemporary Art Museum in Grand Center. These studios will be located in a newly arranged studio area on the ground floor of Givens Hall. Thanks to Leland and his crew for facilitating the space, which will allow room for prototyping and prefabrication.

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**WEIL HALL**

Buildings separate us from our environment and then strategically reintroduce us to that environment through light, views, air, and space. It's what makes them useful. They can encourage and sometimes discourage our interactions with each other and the environment. Great buildings inspire these interactions; they express these relationships, allowing the building to look like it works. It's what makes them beautiful. Great buildings inspire - connecting us to the history and future of architecture along with its role in physically manifesting these relationships, which can be understood as a part of culture. It's what makes them meaningful. Buildings also prefigure experience; they participate in shaping experience and build on our previous experiences, helping us to know where we are and subsequently, who we are. These observations take on an interrelated distinction when we consider how they might do the same for a school and by extension a university and its place as a part of a larger community.

So here's a school wide assignment for the spring semester: What should a design and art school look like? How should it work? How much should it weigh? Should it be a "duck" or a "decorated shed?" Should it be a machine or an organism? Modern, postmodern, contemporary, timely, timeless, or not? Not only in relationship to the new building that will occupy the parking lot in front of Givens Hall in 2019, but in relationship to the other buildings and to the mission of the Sam Fox School.

Here are a few of my goals for a start: The building should not just facilitate, but incite the work of the faculty and students. It should allow for this work to be visible to the larger university community and welcome that community in. It should convey individual program identities (architecture, art, design, landscape architecture, and urban design, undergraduate, graduate) and the identity of an interdisciplinary school with a shared mission. It should be large. It should be direct, efficient, a bit tough and because of that, very cool! It should be wired. Environmentally, it should be twice as good as the best building on campus, thereby making it a model for future building. I would like it to have an office space for every faculty member and staff, offices for emeritus faculty, offices for the universities' office of sustainability, and offices for student organizations. It should have spaces for social interaction, fabrication, research, exhibition and reviews. It should have adaptable studios and seminar spaces. It should have one large room (BFR) that remains open and available and it should have at least one, perhaps small, space for



contemplation. (SFS?) All of this should significantly enhance and contribute to the immediate and larger context of the university. An old adage when traveling: place your money and cloths on the bed, take half the cloths and double your money... a familiar adage for design: it will be harder than you think, happen faster than you expect, and cost more than you have. This demands razor sharp priorities early on, clear communication, a great design team, and a great client. Common wisdom says: it's a tough gig to design an art and design school for artists and designers. Given our collective expertise, my challenge to all of us is to be a great client because we are designers and artists. If we do, the process will embody the mission of the school and not only result in a great building, but most importantly a greater school.

Best,

Bruce



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# ADMINISTRATION

## College of Architecture, Graduate School of Architecture & Urban Design

### Dean

Bruce Lindsey, AIA, E. Desmond Lee Professor

### Chair, Undergraduate Programs

Igor Marjanovic, Associate Professor

### Chair, Graduate Architecture

Heather Woofter, Associate Professor

### Chair, Master of Urban Design Program, (MUD)

John Hoal, Associate Professor

### Chair, Master of Landscape Architecture Program, (MLA)

Rod Barnett, Professor

### Director of International Programs

Adrian Luchini, Raymond E. Maritz Professor

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## Sam Fox School of Design & Visual Arts

### Dean

Carmon Colangelo, E. Desmond Lee Professor

### Assistant Dean

Nicole Allen

### Associate Dean of Students

Georgia Binnington

### Assistant Dean of Finance

Bobbe Winters

## Washington University in St. Louis

### Chancellor

Mark Wrighton

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## FACULTY & STAFF

### FULL-TIME FACULTY

Bruce Lindsey, E. Desmond Lee Professor, Dean  
Rod Barnett, Professor, Chair Landscape Architecture  
Kathryn Dean, JoAnne Stolaroff Cotsen Professor, FML  
Paul Donnelly, Rebecca & John Voyles Professor, Phased Retirement  
Stephen Leet, Professor  
Adrian Luchini, Raymond E. Maritz Professor,  
Director International Programs  
Robert McCarter, Ruth & Norman Moore Professor  
Eric Mumford, Professor  
Peter Raven, Courtesy Appointment, Landscape Architecture

Hank Webber, Professor of Practice  
Eric Hoffman, Professor of Practice

Gia Daskalakis, Associate Professor, Chair of Curriculum Committee  
Bob Hansman, Associate Professor, Phased Retirement  
John Hoal, Associate Professor, Chair, Urban Design  
Sung Ho Kim, Associate Professor, Undergraduate Core Coordinator  
Zeuler Lima, 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 Hoferlin, Assistant Professor  
Seng Kuan, Assistant Professor  
Natalie Yates, Assistant Professor

### Visiting Faculty

Susannah Drake, Visiting Professor  
Yolande Daniels, Visiting Professor  
Javier Maroto, Ruth & Norman Moore Visiting Professor  
Alfredo Paya, Visiting Professor  
Jan Ulmer, Visiting Professor

Christine Abbott, Visiting Assistant Professor  
Beatriz Lombao, Visiting Assistant Professor  
Ersela Kripa, Visiting Assistant Professor  
Stephen Mueller, Visiting Assistant Professor  
Angela Pang, Visiting Assistant Professor  
Justin Scherma, Visiting Assistant Professor  
Jesse Vogler, Visiting Assistant Professor

### AFFILIATE FACULTY

Janet Baum, Senior Lecturer  
Elena Cánovas, Senior Lecturer  
Valerie Greer, Senior Lecturer  
Phil Holden, Senior Lecturer

# FACULTY & STAFF

George Johannes, Senior Lecturer  
Don Koster, Senior Lecturer  
Doug Ladd, Senior Lecturer  
Gay Lorberbaum, Senior Lecturer  
Jacqueline Margetts, Senior Lecturer  
Pablo Moyano, Senior Lecturer  
Phillip Shinn, Senior Lecturer  
Lindsey Stouffer, Senior Lecturer, Florence Only

Matt Bernstine, Lecturer  
Charles Brown, Lecturer  
Jason Butz, Lecturer  
Susan Colangelo, Lecturer  
Catty Dan Zhang, Lecturer  
Jaymon Diaz, Lecturer  
Jim Fetterman, Lecturer  
Carolyn Gaidis, Lecturer  
Tim Gaidis, Lecturer  
Frank Hu, Lecturer  
Dennis Hyland, Lecturer  
Anna Ives, Lecturer  
Rick Kacenski, Lecturer  
Carl Karlen, Lecturer  
Elisa Kim, Lecturer  
Kevin Le, Lecturer  
Albie Mitchell, Lecturer  
Tyler Meyer, Lecturer  
Hannah Roth, Lecturer  
Jim Scott, Lecturer  
Jonathan Stitelman, Lecturer  
Lavender Tessmer, Lecturer  
Kelley VanDyck Murphy, Lecturer  
Eric Zencey, Lecturer  
Tomislav Zigo, Lecturer

Anna Vallye, Post-Doctorate Fellow

Iain Fraser, Professor Emeritus  
Gerald Gutenschwager, Professor Emeritus  
Sheldon Helfman, Professor Emeritus  
Udo Kultermann, Professor Emeritus  
Leslie J. Laskey, Professor Emeritus  
Donald Royse, Professor Emeritus  
James Harris, Professor Emeritus  
Carl Safe, Professor Emeritus  
Thomas Thompson, Professor Emeritus

Constantine E. Michaelides, Dean Emeritus

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Matti Rautiola, Affiliate Associate Professor, Helsinki  
Pentti Kareoja, Affiliate Associate Professor, Helsinki  
Julie Scheu, Affiliate Associate Professor, Helsinki  
Arturi Bjork, Affiliate Associate Professor, Helsinki  
Sirkkaliisa Jetsonen, Affiliate Associate Professor, Helsinki  
Kimmo Friman, Affiliate Associate Professor, Helsinki  
Juhani Pallasmaa, Affiliate Associate Professor, Helsinki

**Staff**

Aaron Akins, Assistant Registrar  
Ellen Bailey, Administrative Assistant  
Amanda Bowles, Assistant to the Dean  
Sandy Cooper, Assitant Accountant  
Jessica delPilar, Program Coordinator  
John Foughty, Assitant Accountant  
Brian Higginbotham, Financial Aid Awards Associate  
Kathleen O' Donnell, Graduate Admissions Coordinator  
Leland Orvis, Facilities Director  
Diane Mounts, Executive Assistant to the Dean  
Martin Padilla, Career Development Director  
Karen Swiney, Manager Financial Operations

# 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.

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# UNDERGRADUATE STUDIOS

## ARCH 111 INTRO TO DESIGN PROCESSES I

Carl Karlen, Lecturer

**Ground: Constructive Lines**

**Program: Observatory/ Elevated Lines**

**Site: Forest Park, 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 travel, but also 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

**REQUIREMENTS:** All Students Need Their Own Personal Computers in Studio with RHINO, AUTOCAD, PHOTOSHOP and ILLUSTRATOR. All Drawings in Digital Format 11" by 17" 300 DPI and All Prototypes in Full Scale and MUST Show Up for Flight Test at End of Semester at the ART HILL.

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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 Forest Park 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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**ARCH 112 INTRO TO DESIGN PROCESSES II**

Christine Abbott, Visiting Assistant Professor, Coordinator  
Cassandra Cook, Lecturer  
Jaymon Diaz, Lecturer  
Kelley Van Dyck Murphy, Lecturer

**AIR: FLIGHT of ICARUS**

**Program: Kite**

**Site: St. Louis**



From the Merriam-Webster Dictionary of English Language:

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

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

Many things fly, from natural aviators such as birds, bats and insects to human inventions such as missiles, aircraft such as airplanes, helicopters and balloons, to rockets such as spacecraft. The engineering aspects of flight are studied in aerospace engineering which is subdivided into aeronautics, the study of vehicles that travel through the air, and astronautics, the study of vehicles that travel through space, and in ballistics, the study of the flight of projectiles.

**REQUIREMENTS:** All Students Need Their Own Personal Computers in Studio with RHINO, AUTOCAD, PHOTOSHOP and ILLUSTRATOR. All Drawings in Digital Format 11" by 17" 300 DPI and All Prototypes in Full Scale and MUST Show Up for Flight Test at End of Semester at the ART HILL.

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**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.

It is a requirement for the course that each student's final prototype can fly at least 15' through the air. We will hold a flight test after the final review where each student's flying machine will be launched and evaluated for distance flown, creativity of the method of launching and way of moving through the air and accuracy to the students description of the flight in the final review presentation. Following the flight test, two students will be awarded a prize based on their machine's performance: one for distance flown and one for creativity in the method of launching and/or flying.

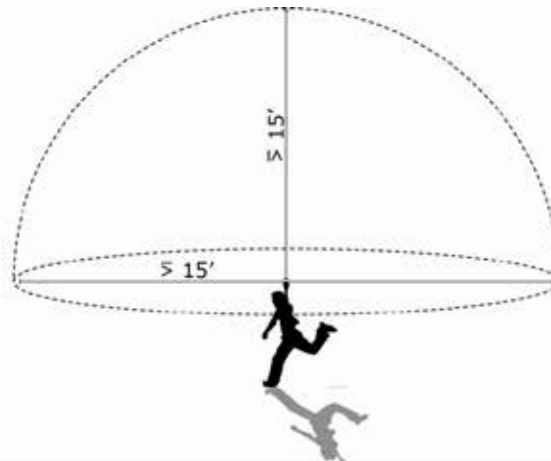


Diagram of minimum flight distance at final flight test. Each student's flying machine must fly at least 15' (the machine at least a few feet away from the body) by the end of the course.

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**ARCH 212 INTRO TO DESIGN PROCESSES II**

Anna Ives, Lecturer, Coordinator  
Christine Abbott, Visiting Assistant Professor  
Jaymon Diaz, Lecturer  
Elisa Kim, Lecturer

**TEMPERATURE: CLIMATIC TRANSFORMATIONS**

**Program: Vertical Urban Greenhouse**

**Site: Soulard, St. Louis**



From the Merriam-Webster Dictionary of English Language:

**TEMPERATURE:** is a physical property of matter that quantitatively expresses the common notions of hot and cold. Objects of low temperature are cold, while various degrees of higher temperatures are referred to as warm or hot. Temperature plays an important role in all fields of natural science, including physics, geology, chemistry, atmospheric sciences and biology.

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

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

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

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



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### ATMOSPHERIC: ECOLOGICAL ORGANIZATION

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

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

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

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

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

#### Project 01: Ecological Organization

3 weeks

Students will create a miniature ecosystem (with flora and natural minerals) vessel (14" by 14" by 14" maximum dimension) with dynamic environmental operating conditions (humidity, light and air). These models will be photographed and observed in order to understand the life cycle of the environment.

#### Project 02: VERTICAL GREENHOUSE, SOULARD

9 weeks

Site: Soulard Neighborhood, St. Louis, MO.

Site Considerations:

Movement, ground level changes, scale, perimeter, and enclosure have specific requirements. Students should consider carefully the human body in relationship to movement and scale.

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**ARCH 312/412 ARCHITECTURAL DESIGN III/IV**  
Chandler Ahrens, Assistant Professor

**The grid, the cloud, and the detail**

The course is a digital fabrication studio that will focus on the development, fabrication and assembly of an architectural installation for a client in downtown St. Louis. The installation will explore the notion of architecture affecting human senses as well as the effects generated by the architectural entity. The terms 'effect' and 'affect' share some similarities, but also have significant differences in the way we think about how we design environments for people. The similarities involve causing a change in our perception or influencing a change. The differences revolve around what is creating the change or how people's behavior is changed. Of all human senses, vision dominates since 70% of our body's sensory receptors are based in our eyes, thus there is more emphasis placed on optical effects. There is long history of optical effects in the visual arts and architecture that provide a wealth of knowledge to provide resources for the development of the project. In particular, the project will investigate altering vision through reflection, refraction, and diffusion, which focuses on using light as an environmental variable to generate the form of the installation. Our perception of our environment adjusts according to light level, contrast, continuity or fragmentation. More important than the perception of a person in their environment is the relation between people in their environment. Environmental factors affect social dynamics due to visual connections.

Similar to Rosalind Kraus' analysis of minimalist art, the grid, the cloud, and the detail will focus on 3 different scales of view the installation as a method to interrogate the design. The close reading of the piece focuses on local differences between the parts that comprise the entire assembly. Stepping back into a middle ground reading discloses ambiguous optical effects including reflection, refraction, intensification and diffusion of lighting conditions. The third reading is from the farthest location where the individual parts of the installation condense into an object or figure in the space.

The site and client for the installation is TRex, which is a start-up technology business incubator. TRex is the acronym for Technology at the Railway Exchange, and just over a year ago the company bought the historic Lammert Building downtown where they occupy four of the eight floors with their incubator spaces. There are currently over 100 young technology companies within TRex along with venture capitalist and granting agencies, creating an energetic and dynamic social environment in which the installation will seek to amplify those conditions.

The design and fabrication will focus heavily on digital tools. The fabrication will utilize the digital fabrication equipment within the Sam Fox School and may require outsourcing to specialty fabricators. The design process will utilize Rhino with Grasshopper. Students are not required to have prior knowledge of Grasshopper, but must be willing to learn quickly. There will be several intensive tutorials at the beginning of the semester to get everyone up to speed.

Material exploration and testing through the fabrication of physical prototypes will be critical to ensure viability, safety, and quality. The class will conduct several physical tests of materials at full scale using fabrication techniques to record the strength of the materials, the interaction between different materials, and ease of assembly. In particular ensuring that the installation is structurally sound is paramount to protect people from the installation falling on them.

This course follows a digital fabrication seminar titled Surface of Affect/ Effect that was conducted in the Fall of 2014, which laid the theoretical background, created analysis of precedents, and four teams of students each created a proposal for the installation. The studio class will develop the design of one of the proposals, fabricate the parts, and install the final piece on site at TRex.

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## **Dean's Letter**

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**ARCH 312/412 ARCHITECTURAL DESIGN III/IV**

Gia Daskalaskis, Associate Professor

**a detour, and a pause, in the midst of a leap**



The leap is over the River des Peres, from St. Louis City toward the suburbs and back - a crossing, a stitch, a bridge. The detour is somewhere over the span across, prompting a pause -an encounter, a place, an activity between here and there - under, over, through the interval of the leap, along the detour.

**Site:**

The River des Peres though, to be clear, is no more; it's no longer a river, at least not that original meandering creek bounded by wetlands and teeming with aquatic life. After the disastrous flood of 1915, the river was drained and its course straightened. Progressively, over the past 100 + years, processes of urbanization and this large scale channelization have transformed the River des Peres into little more than a concrete and limestone lined constructed drainage channel, but one that importantly serves as the backbone for the city's, and portions of the county's, storm water and sewage system.

And now this condition is not reversible, yet today River des Peres is becoming a fascinating hybrid natural and engineered waterway. MSD and the River des Peres Watershed Coalition are implementing plans to decrease outflows to make the river more amenable to engineering for recreational purposes. Great Rivers Greenway has proposed a recreation and transportation greenway, now partially constructed, stretching from Forest Park to the Mississippi River. Trails, pedestrian bridges, riparian edges are beginning to construct a more visionary future within the constraints of the river's civil engineering infrastructure.

**Project:**

Our project aims to use these initiatives to extend the public, recreational potential of the river through a series of programmed bridges stitching the segregated urban fabric and linking to the greenway. The bridges are not just a question of the starting and ending points but of what happens in-between. As a destination, the trajectory of the bridge will necessarily fold onto itself to prompt new vantage points on the river and city and draw movements and activities both horizontally across and vertically from landscape through bridge layers. The project encompasses



work at multiple scales and through time. Thought, analysis, and design will necessarily occur across the disciplines of urban design, landscape architecture, and architecture, with emphasis on territorial and regional organization, infrastructure, water management, urban morphology, and ecology.

We will begin the semester by analyzing the site and investigating appropriate, potential sites, perhaps at the meeting with other greenways or creeks or at key connections to parks, public buildings or infrastructure, “triggering the encounter of civic public occupation exactly at the points where it is still possible to provide meaningful ... interventions along the canal.” The project asks us to think about interconnectedness without obviating singularities and differences. Rather than fully re-naturalizing the river, we will modify it to accommodate new programmatic and ecological needs. While the proposals will be specific and concrete, they will rely on principles that are dynamic, flexible, and adaptive to accommodate to changed situations over time.

This studio is open to all advanced undergraduate students and fulfills the studio requirement for the urban design and landscape architecture minors.

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## **Dean’s Letter**

Architecture,  
Washington University  
in St. Louis

**Spring 2015**

**ARCH 312/412 ARCHITECTURAL DESIGN III/IV**  
Stephen Leet, Professor



**The Palm Springs Cycle**

PROGRAMS for 2 projects - 2 duplex artist houses + artist's studio:  
separate studios <> separate living

FORMAL DNA: project 1 will be derived from and based on  
properties of the line and the square  
project 2 will be derived from and based on  
properties of the circle

RESEARCH: artists' work, synthetic transformations [digital and  
manual], artist house/studio precedents, origins, examples & properties  
of the geometries in art, architecture and design

FORMAL CONCEPTS: symmetry, twins & pairs + concepts of connection  
& separation - attached, joined, slotted, conjoined, doubled, mated, side  
by side, next to, on top of, under, repeated, mirrored, shared, woven,  
knotted, interlocked, overlapped, slid, touching, adjacent, removed,  
separated, uncoupled, opposed, gapped, sheared, split, cut, torn . . .

"While I am seated calmly in the dark, the lights are suddenly turned  
on, and at that instant I am conscious, not of a process of change, but  
yet of something more than can be contained in an instant. I have a  
sense of saltus, of there being two sides to that instant. A consciousness  
of polarity would be a tolerably good phrase to describe what occurs."  
Charles Sanders Peirce from "A Guess at the Riddle"

POLARITIES: [left <> right] [north <> south] [east <> west] [above <>  
below] [inside <> outside]

[plane <> volume] [flat <> sloped] [ground <> sky] [floor <> ceiling]  
[living <> working,] [shaded <> lit] [hidden <> seen] [front <> back]  
[near <> far] [here <> there]

DESIGN PROCESS: excavation & carving will be emphasized over  
assembly & framing

CLIENTS: selected from a short list of paired artists with common  
interests or polar opposites

SITES: the 2 sites and site circumstances will be both real and fictive

**ARCH 312/412 ARCHITECTURAL DESIGN II/IV**  
Yolande Daniels, Visiting Professor



**Dean's Letter**

Architecture,  
Washington University  
in St. Louis

Spring 2015

## GRADUATE STUDIOS

### ARCH 318 ARCHITECTURAL DESIGN II (M.ARCH 3)

Sung Ho Kim, Associate Professor, Coordinator  
Catalina Freixas, Assistant Professor  
Catty Dan Zhang, Lecturer  
Ersela Kripa, Visiting Assistant Professor  
Jonathan Stitelman, Lecturer  
Tyler Meyer, Lecturer

#### /THINKING THRU MAKING/URBAN TRANSFORMATIONS



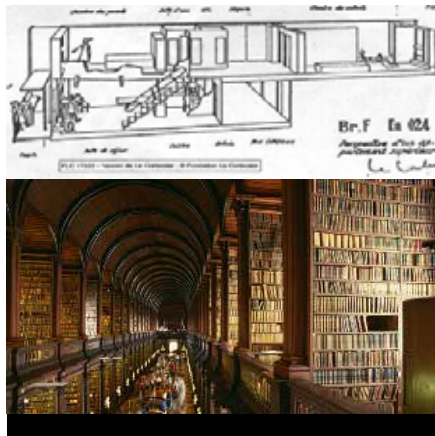
**THINKING:** 1: the action of using one's mind to produce thoughts 2 a: opinion, judgment <I'd like to know your thinking on this> b: thought that is characteristic (as of a period, group, or person) <the current student thinking on fraternities>

**MAKING:** 1: the act or process of forming, causing, doing, or coming into being <spots problems in the making> 2: a process or means of advancement or success 3: something made; especially: a quantity produced at one time: batch 4: potentiality —often used in plural <had the makings of a great architect>

**URBAN:** 1: of or belonging to a city or town; as, an urban population. 2: Belonging to, or suiting, those living in a city; cultivated; polite; urbane; as, urban manners.

**TRANSFORMATION:** 1: a change or alteration, esp a radical one. 2: a marked change, as in appearance or character, usually for the better. 3: to change the nature, function, or condition of; convert.

Throughout history the discipline of Architecture has its relationship from science to arts and inspires millions through the amazement of its ingenuity. However, without skill and craft there would be no innovations in Architecture. Like a great musician with virtuosity and skill of making music the two projects in 318 Graduate Studio is the challenging experience for each student to understand the skills needed to develop for production of architectural space within an urban context. Building upon the 317 Graduate Studio of complexity in geometry and conceptual development, 318 Studio aims at transforming the students' capacities for investigative thinking and formulating problems rather than solving problems.



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**COMPRESSED SPACE:** first articulated in 1989 by geographer David Harvey in *The Condition of Postmodernity*, refers to any phenomenon that alters the qualities of and relationship between space and time. Time-space compression often occurs as a result of technological innovations that condense or elide spatial and temporal distances, including technologies of communication (telegraph, telephones, fax machines, Internet), travel (rail, cars, trains, jets), and economics (the need to overcome spatial barriers, open up new markets, speed up production cycles, and reduce the turnover time of capital). According to theorists Paul Virilio, time-space compression is an essential facet of contemporary life: "Today we are entering a space which is speed-space ... This new other time is that of electronic transmission, of high-tech machines, and therefore, man is present in this sort of time, not via his physical presence, but via programming".

**DOUBLE\_URBAN DWELLING:** is an investigation into issues of domesticity from conceptual, typological, practical and cultural viewpoints with spatial occupation by 2 individuals. Special emphasis is placed on ingenuity and manipulation of programming and conceptual spatial experiments within the notion of URBAN DWELLING.

### PROJECT 02: DEEP SPACE/ VERTICAL BIBLIOTHECA

**DEEP SPACE:** is a transformation of space emerging from articulation of mobility in architecture through aspects of time. This approach is specifically intended for projects and locations that are layered with meanings, infrastructure, and full of potential for urban research. The infrastructural layers may be classified, calculated, and tested individually, to be subsequently interwoven to achieve effective interaction between the public and the private spaces in the city. Temporal conditions are connected to programmatic themes in a simulation of the non-segmented manner in which time flows become real situations.

An ability to grasp the process of redefining and transforming the social and cultural events of public life puts the architect once more at the center of the design process. The architect as a public scientist is an important acknowledgement that unfolds the complex understanding of the urban situation. The value of the architect comes not from 'talent' but from skills and craftsmanship that allows to coordinate the different parties who take up different places in the public field and uses specific tactics and techniques to once more take the radical step of offering vision of the future.

**VERTICAL BIBLIOTHECA:** is an investigation into complexities of urban and social fabric in the typology of a bibliotheca. The program of bibliotheca is interrogated as a viable public institution in the contemporary world as an isolated repository of knowledge. The program blurs the boundaries between public and private, individual and social spaces that challenge the architectural paradigm interfacing urban spaces.

# 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 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.

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## **Dean's Letter**

Architecture,  
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### **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.

**Spring 2015**

**ARCH 500/600 ARCHITECTURAL DESIGN V-VI**

Don Koster, Senior Lecturer

**OF DONKS AND DYADS III  
The Quadrangle Experiment**

**(Comprehensive Studio)**



(L: A donked 1973 Chevrolet Caprice; R: Aristotle, whose inductive reasoning grounds the empirical basis for the scientific method )

Of Donks and Dyads III is the third in a series of design research studios focused on the 'green' construction of Washington University off-campus student housing. The title Of Donks and Dyads points to the studio's desire to stimulate provocative design and research. Donks are standard American sedans, typically from the 1970's or 80's, which have been updated and customized to give them a new urban identity, one that is simultaneously old and familiar, as well as new and unexpected. Dyads are part of an experimental structure which compares results between a control case and experimental case in order to quantify performance. This idea of scientific control is part of the scientific method, the empirical basis for which, originated with the inductive reasoning of Aristotle. This juxtaposition of donks and dyads underscores the desire for the studio to combine the inventiveness of donking with the scientific rigor of the dyad.

Washington University is a major property owner of apartment buildings north and east of the Danforth Campus. Quadrangle, the university's non-profit housing management company, manages these apartments and is in the midst of a seven-year, \$100M project to renovate 850 of these units. As part of this effort, university faculty and students have been engaged in a multi-disciplinary applied research project called The Quadrangle Experiment - the studio's sub-title - that seeks to renovate these buildings with the goal of achieving net-zero, energy, water and waste, under market conditions. In addition to improving building performance, the project seeks to reuse the existing building stock while transforming the living spaces to meet contemporary tastes and needs.

With the first of the experimental dyads completed and occupied this August and the project from last spring's studio currently under construction, the goal for this semester is to leverage the transformative power of the university's recent capital



investments and to speculate on new multifamily infill housing for the Parkview Gardens Neighborhood. The City of University City recently adopted a progressive sustainability plan for the neighborhood that will increase the chances for new infill housing to be realized. The design proposals generated by the studio will seek to establish a new paradigm for 'green' housing construction in the neighborhood while helping to satisfy the unmet market demand for affordable housing. Students will be challenged to speculate on new modes of urban living in what is arguably one of our regions most connected and least car-dependent neighborhoods. The student designs will serve as a benchmark for comparison between the ongoing historical green renovation projects and new construction, and we anticipate that these efforts will function as a catalytic force for continued sustainable neighborhood development in our community.

Of Donks and Dyads III is a comprehensive studio and will be structured like a clinic or practicum in which students will be introduced to a real world project placed into an academic setting. The studio embraces the fundamental notion that design excellence flourishes in the face of challenge and constraint. Students will be expected to work in a highly collaborative environment throughout the semester and will be interacting with a range of professionals and consultants to assist with project development. The studio will leverage the research conducted over the past two and a half years, and will learn from the projects currently under construction through regular site visits throughout the semester. Students in the Masters of Construction Management Program will be collaborating on this project to develop construction cost estimates and schedules and all students seeking a dual degree in MCM are encouraged to participate in this unique studio opportunity. The studio work will result in highly developed drawings, models and research that will be presented to university trustees for funding approval.

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**Spring 2015**

**ARCH 500/600 ARCHITECTURAL DESIGN V-VI**

Zeuler Lima, Associate Professor

**INTERSTITIAL LANDSCAPES:  
Staging public spaces**

This studio proposes a critical examination of the role played by interstitial spaces in contemporary cities, considering their complexity as defined by the interface among architectural, environmental, and human conditions.

We will focus on exploring drawing and video production as media for staging design proposals focused on phenomenological and narrative aspects of place making.

The semester will consist of research and design assignments aiming at self-initiated proposals and divided into complementary units, including:

Documentation and analysis of existing systemic, physical, social, and historical conditions and processes regarding specific sites, aiming at creating a database for design development.

Study of design precedents regarding networks of collective urban spaces ranging between urban and domestic scales.

Investigation of concepts, principles, and processes regarding the definition of urban, collective, and public spaces from everyday life to environmental challenges and from socio-political recognition to collective memory.

Preparatory analytical drawing/video/design exercises and semester project development.

## **ARCH 500/600 ARCHITECTURAL DESIGN V-VI**

Javier Maroto, Ruth & Norman Moore Visting Professor



Monoform Series by David Adjaye

Read more at <http://www.yankodesign.com/2007/12/12/monoform-series-by-david-adjaye/#f10sEMGjSqropy1C.99>

### **Dean's Letter**

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### **Black & White HYBRIDS**

#### **BLITE. A CONTEMPORARY FABRIC MADE OUT OF BLACK AND WHITE THREADS.**

#### **(Comprehensive Studio)**

#### **Studio Description**

The studio will be comprised of research on different thresholds which may ascribe willingness to bridge BLACK and WHITE people. This investigation will be conveyed to design an emblematic architectural and public space for the gathering and sharing of different cultural activities between black and white communities in the city of St Louis. It will be also linked to the willing of bridging the gap over race differences and inequities, a target which has been extensively claimed all over the country after the unfortunate events of Ferguson. The studio will relay on the goal of searching a new model of symbolic architectural framework to be mirrored as the community's commitment to avoid their differences. The program to be developed should be stacked as a mixture or a hybrid amalgam of two different identities. It will be also understood as a blend of two separate programs merged on the same fabric to shape a referential architecture. It will neither deny particularities or specificities out of both communities' features, nor separate them splitting their particular values. Both programs should be considered the "threads" of the same design as if they were the head or tail of the same coin. The result will be drawn out of interweaving and entailing two different sets of activities, intensely relating one to each other. This idea should be kept and shown in the design process to arise and encourage a new common ground for modeling the necklace of spaces to be proposed, breaking up differences or boundaries. It may also include hybrid systems and overlapped uses throughout two different fields: the use of culture as a powerful tool for engaging people to people beyond their differences or race belonging, and thriving transformations in the city with the gesture of Concordia upon the agreement between black and whites. The program will be developed in Delmar, St Louis, Mo, setting up new hybrid systems of occupancy held with different programs, which will be interwoven enhancing the public and the symbolic identity of the city. A variety of architectural counterparts could be driven into the building of the project and the research process, linking architecture to urban design, and sourcing a new viewing on spatial occupation.

**Spring 2015**

**ARCH 500/600 ARCHITECTURAL DESIGN V-VI**

Pablo Moyano, Senior Lecturer

**Unrestricted Growth: Expanding the Vertical Field**

“The subversiveness of the skyscraper’s true nature  
- the ultimate unpredictability of its performance - is  
inadmissible to its own makers.”

-Rem Koolhaas

In this studio, students will be asked to reconsider the idea of the skyscraper and to propose highly speculative ideas challenging the future of this typology. Skyscrapers offer alternative realities on any level. As new technologies and new forms of inhabitation emerge, stacking strategies allow endless configurations and multiple possible synergies.

Site, program and size are unrestricted. Students will select a specific site located in one of the five climate regions of the world. Contexts can range from banal and ubiquitous to exotic and extreme. With a chosen site, they will proceed to research the specificity of the site and its context understanding the social, cultural, economic and climactic conditions. The intention is to develop an in-depth architectural response to a particular environment. The notion of self-sufficiency, sustainable strategies, advanced technologies and local resources, might inform such responses. During the design process students will simultaneously research the history and evolution of the skyscraper.

This studio seeks for the simultaneous use of hands-on and intuitive exploration. As part of the studio’s investigation students will be asked to produce a number of physical models at different scales as a way to explore structural and enclosure possibilities and limitations for the high-rise typology. We will also explore the use of conventional and new materials and study its properties and applicability to different uses and conditions.

## **ARCH 500/600 ARCHITECTURAL DESIGN V-VI**

Lavender Tessmer, Lecturer

Jason Butz, Lecturer

Students will work as a team to design, fabricate, and construct an installation at the Contemporary Art Museum St. Louis while focusing on the development of a unique relationship between form, structure, and tectonics. Iterating between digital and physical experiments, students will engage in a parallel dialogue between scripted massing and form explorations alongside rigorous testing of assembly through physical prototypes. Exploring the forms and behavior that can be produced through processes of accumulation and aggregation, this studio tests the pairing of hand-scaled assembly of small parts with larger-scale fabrication and use of material; students will advance their digital skills through the constraints of physical construction.

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### **Dean's Letter**

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As the primary client for the studio's installation, "The Contemporary Art Museum St. Louis presents, supports, and celebrates the art of our time. It is the premier museum in St. Louis dedicated to contemporary art. Focused on a dynamic array of changing exhibitions, CAM provides a thought-provoking program that reflects and contributes to the global cultural landscape. Through the diverse perspectives offered in its exhibitions, public programs, and educational initiatives, CAM actively engages a range of audiences to challenge their perceptions. It is a site for discovery, a gathering place in which to experience and enjoy contemporary visual culture." Director

Lisa Melandri's vision for the museum is for the space to serve as a 'living room' for the city.

Students will be responsible for communicating and presenting their design proposal to the museum at intervals throughout the semester.

Students with a diversity of skills are encouraged to elect the studio and will work in groups that will constantly shuffle, exposing everyone to every aspect of the design. Experience with software tools such as Grasshopper, Weaverbird, Kangaroo, Millipede, Lunchbox, etc. is recommended (though not required), as well as a high level of interest in experimentation through making and physical prototyping. This studio is not comprehensive.

Spring 2015

**ARCH 500/600 ARCHITECTURAL DESIGN V-VI**

Stephen Mueller, Visiting Assistant Professor

**\ECHOES OF EMPIRE**

**The studio sets out to mine new and constructive relationships between emergent infrastructures and contemporary urban protocols in the newly 'securocratic territories' of the domestic energy landscape.**

Recent transformations in energy exploration have enabled a new generation of transformative land use policies, infrastructures, and urban forms throughout the United States, radically transforming fundamental relationships to property and security within the domestic interior. Most visible in the proliferation of hydraulic fracturing (fracking) sites across the Great Plains and western states, paradigmatic shifts in energy extraction technologies and transport logistics have conspired to inscribe volatile intersections between competing interests within newly productive geographies. Split estates, kill zones, man camps, and carbon cemeteries are but a few examples of the emerging petro-industrial spatial typologies, whose very nomenclature indicates the uneasy and often conflictual methods by which these transitions occur. Boom towns, pumping stations, and extraction landscapes have colonized a new frontier characterized by hardship, speculation, and profiteering.

These transformations signal a clear shift from an expansionist foreign policy and exogenous energy economy, to a new era of isolation, protectionism, and self-sufficiency. As companies and military personnel shift their focus back to the interior, domestic productive landscapes are increasingly militarized. The protocols, technologies, and urban forms developed over the last several decades in energy expeditions and resource wars have now come to bear on the 'homeland', echoes of empire shaping cities and regions. Large-scale infrastructural projects and company-sponsored constructions replicate spatial models of occupation and territorial control. The military takes on new roles in the protection and oversight of a domestic energy economy.

**\SECUROCRATIC TERRITORIES**

The studio will explore the recent parallel histories of military and energy driven 'securocratic' urbanism in the US, interrogating its origins and correspondences in the black sites, oil fields, and battlegrounds of energy exploration and resource-centric urban warfare abroad. Students will develop architectural designs, infrastructural systems, and urban policies to engage with emerging and projected near-future scenarios, opening new possibilities for the American City.

The studio extends the work and research of 'PROTOLOGICS' ([www.protologics.wordpress.com](http://www.protologics.wordpress.com)), a graduate options studio conducted in Spring 2014, centered on the proposed and partially completed Keystone XL (KXL) pipeline, a newly minted intercontinental transect and a site of potential existential and ecological risk. If completed, the KXL pipeline will reach 1700 miles in length, from Alberta, Canada, to the Gulf of Mexico, making it one of the longest oil pipelines in the world. A forthcoming report from the US Department of State will assess the project's contribution to the national interest, considering its potential



Split Estates, NM / Playas, NM - Former Copper Smelting Town / DHS Training Facility and Simulated Afghan Village  
“...the future is already here – it’s just not very evenly distributed.” - William Gibson

## Dean’s Letter

Architecture,  
Washington University  
in St. Louis

impact on foreign policy, national security, global ecology, and the domestic economy. Along all of these vectors the project remains hotly contested.

### **\SPECULATE**

**\NEAR-FUTURE ARTIFACTS (2 WEEKS)** Students will begin by designing and constructing ‘near-future artifacts’, relics of an immediate securocratic future. Artifacts will be tools to uncover, understand, manipulate, or reverse emerging confluences of militarism and domestic life. Artifacts will be built full-scale, and portable, for continued documentation and use throughout the semester, including travel, and will be accompanied by narrative drawings and descriptive text for exhibition and review.

### **\EXPLORE**

**\COLLECTIVE RESEARCH (2 WEEKS)** Working in small groups, the studio will collectively explore a series of prototypical sites for investigation and response centered along the proposed Keystone XL pipeline, illustrating salient urban and architectural features through historical, contemporary/analytical, and speculative modes. Student teams will address intersections between military and domestic energy environments of simulation (testing facilities, simulated urban environments, war games and scenario planning), response (interstate and nuclear urbanism, domestic defense infrastructures, Northern Command response protocols, blackout and emergency response), and surveillance (points of passage and biometric screening, UAV technology, private security, infrastructural monitoring mechanisms).

**\INDIVIDUAL DESIGN RESEARCH (2 WEEKS)** Students will then conduct individual design research to detail their site and define their building program within the prototypical sites.

### **\EXTRACT**

Projects will speculate on near-future infrastructural logics which act as a site and productive testbed for competing geospatial and geopolitical agendas. Students will present their work in models, drawings, textual and graphic analyses. Students will create a refined body of work for exhibition, publication, and final review.

### **\TRAVEL**

The studio will travel to salient sites which demonstrate emerging and established ‘securocratic territories’. A likely itinerary would begin in El Paso, TX, at the site of several transnational pipeline crossings, and travel west along the southern US border, stopping in or near Playas, NM, an evacuated former copper smelting town purchased by the New Mexico Institute of Mining and Technology and since converted into a law enforcement, military, and border security training facility for the Department of Homeland Security. The site includes a full-scale simulated Afghan village, employing hundreds of former residents and Afghan refugees as paid actors. We would end near Tucson, AZ, at the site of a recently permitted US-Mexico pipeline crossing. Along the way we would see several examples of ‘split estates’, private property which sits atop federal or corporate-owned mineral resources, company ‘man camps’, ‘oil ghost towns’, and the transformation of the landscape relative to recent explorations in shale oil through hydraulic fracturing.

**Spring 2015**

**ARCH 500/600 ARCHITECTURAL DESIGN V-VI**  
Alfredo Paya, Visiting Professor

**Rethinking St. Louis**

**Urban Acupuncture**



**1. SCOPE.**

A School of Architecture should create links with the City. A school of architecture has a social commitment to the city.

As a general ambition we have to establish a new relationship between the city and the characters that come to it through the new projects generated over the course. The creation of a system that links City and Foreigners is reciprocal.

In the same way that the city attracted people to set out on the adventure to colonize the West we should weave new strategies capable to generate new attractions towards the city. The proposal is to design a project network that builds a host web citywide, using different strategies and from different points of view the students will make innovative projects that attract people to the city.

The studio will try to build from theories of mobility and simultaneity of uses, projects capable of addressing changes that are occurring in the ways that spaces are inhabited. These ways are a reality connected with the uncertainty about our position in society, our stability, our future. As members of society, there is a tendency for all to feel our alien status at some point in our lives.

“Rethinking Saint Louis” will launch innovative proposals capable of activating the city and also connect it with the contemporary world that we are living in.

Following Jaime Lerner’s theories abt Urban Acupuncture, we propose the creation of meeting/activity points that act beyond their influence area. It would be as the traditional acupuncture works, acting on a point to solve a problem over another area.



## 2. FIVE CONDITIONS.

The studio proposes to work with a high degree of specificity for each one of the ingredients or conditions. The five ingredients will generate the starting points on which to build the proposals:

A. Archetypes, Characters: Technicians, immigrants, curators, artists, musicians, tourists, temporary workers, farmers, chefs, educators, researchers, urban nomads, consultants, homeless, millionaires.....

B. Spaces: Working spaces, temporary spaces, meeting spaces, urban farms, spaces for events, research spaces, exhibition, new prototypes...

The studio proposes to investigate the space from the point of view of the spatial qualities and its characteristics: dynamic spaces, central spaces, aggressive, dark spaces, secret spaces, transformable, longitudinal, fragmented, open spaces.... exploring the space from within.

C. Sites: Out of use Buildings, vacant plots, obsolete infrastructures, a street, a landmark...

D. Topics: 12 Projects related with 12 productive sectors and 12 specific characteristics related to the innovation.

F. Experts.

In order to validate the project, the students should consider an opinion of an expert, who has developed an innovative study related to the proposed topic. All this information will be the basis to make the proposal. The freedom in the choice of archetypes, spaces, sites, topics and experts pretends to provoke creativity and extraordinary situations. These situations will help to produce new expectations and new forms of inhabitation. The idea will be to create a new map of relationships and new rules for the use of space.

The “photo-finish” of the course will be a map of diverse projects in order to create a new city overlapping the existing city.

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## Dean's Letter

Architecture,  
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**Spring 2015**

**ARCH 500/600 ARCHITECTURAL DESIGN V-VI**

Jan Ulmer, Visiting Professor

**BERLINER  
Big Block Berlin**

**(Comprehensive Studio)**



„Stadt als Beute“, Irene von Alberti, Filmstill | „Himmel über Berlin“, Wim Wenders, Filmstill

**house and city**

designing a big block in berlin, we go from the furniture to the apartment to the house to the city and back. we consider the house as a city within the city. this comprehensive studio gives you the opportunity to think through your idea and concept in all these different scales.

**situation**

our site is a typical berlin block in a heterogenous urban fabric. the goal is to precisely implement the given program in this context. the design balances between serving the block perimeter and creating a significant object in the city. we are going to visit the site in february. on our 3-days trip we will meet berlin based architects and visit their offices as well as their projects.

**urban living**

the program contains 80% housing. the other 20% have to be defined by each student. a mix of different types of housing has to be integrated into the project: from social housing to luxury lofts, additional services for elderly inhabitants, temporary living spaces and combinations of live and work. an important focus will be the integration of green space within the block perimeter. every apartment should profit from a high-quality outside space.

**puzzle**

the high density is given and is equal for each project similar to a big puzzle, we combine and arrange all different types of space

and scale and relate them to each other, until we find a strong balance between inner and outer scenario, between the house and the city.

**repertoire**

looking at existing typologies of living and the context of berlin, we will build up a repertoire. the understanding of the existing will give us a vocabulary that helps to precise and radicalize our ideas and concepts. we want to design a coherent project that answers the specific themes of the context and the mixture of program, a hybrid structure able to host all the needs.

**city as a stage**

we watch two movies playing in berlin. „stadt als beute“ by irene von alberti and „der himmel über berlin“ by wim wenders. each student chooses one scene of both of the films, transforms it into architecture and integrates that in the project.



**Dean's Letter**

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in St. Louis

**Spring 2015**

**ARCH 500/600 ARCHITECTURAL DESIGN V-VI**

Heather Woofter, Associate Professor, Chair, Graduate Architecture

**Civic Space and the National Geospatial Intelligence Center**

**(Comprehensive Studio)**



Image from Paul Virilio, Bunker Archéologie, 2008

Geospatial intelligence evaluates imagery, maps, charts, elevation, gravity, and light to understand spatial realities around the globe. Couple this information with the signals intelligence of the National Security Agency (NSA), and surveillance capacity can recreate our physical world. The implication of this extensive monitoring and data reconstruction is staggering in scope.

The system affects our geopolitical landscape, military operations, and economic stability with tremendous social implications. Comprehensive surveillance also has the capacity to trace subtle environmental events, deepen our understanding of the world and forecast patterns of emerging catastrophic consequence. This scientific research is shared with universities and the general public in release dates and partnerships. On the research front, individuals are emerging as authors of their own work in a place historically referenced by acronyms such as NSA - no such agency. And recently in January of 2014 President Obama created the office of civil liberties and privacy to systematically integrate these priorities in mission activities and increase transparency within the organization.

Government buildings like the National Geospatial Intelligence Center (NGA) represent critical cultural spaces tied obliquely to civic space, zones in service to a collective national identity. Yet the design of these spaces physically negates the possibility of public interaction, creating an island between the interior and freely accessed environments. Additionally, the contemporary building typology manifests associations with office parks or hides functional formalism from view with remote locations and control of access in platforms like Google Earth. While the image of a mirrored black box (physically wrapped in copper to prevent transmissions) is no longer a preferred design image of national identity, the counterpart of suburban camouflage is questionable in its denial of clandestine activities without providing increased access and introducing a visual typology of civic space. At a time when identity in contemporary society takes on new meaning, this studio is an exploration of the typology of civic public building space alongside hidden programs.

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## Dean's Letter

Architecture,  
Washington University  
in St. Louis

The site location of this studio engages Pruitt-Igoe, one of five proposed locations to expand the NGA facility currently located adjacent to the Anheuser-Busch Brewery. This downtown site in St. Louis represents the failings of social housing in the 1960s, with neighborhoods emblematic of ongoing social divides. Placing a highly buffered facility inside an already separated zone poses many questions.

The studio includes an optional field trip to Washington D.C. with travel dates pending confirmation for government agency visits. Our time will be divided between visits to government buildings, and tours of prominent architectural and urban spaces in the capitol city.

Spring 2015

**ARCH 500/600 ARCHITECTURAL DESIGN V-VI**

Patty Heyda, Assistant Professor

**Lateral Power, Radical Urbanism:  
New Energy Economies in the Post-Industrial City**

In The Third Industrial Revolution, Jeremy Rifkin posits that a convergence of alternative energy production with internet technology can produce a powerful new grass-roots economy. This new economy would be locally collected, storable, sharable energy controlled by the public, with the capacity to trump centralized models controlled by private interests. As an idea, this lateral system for energy production and distribution mimics the organizational model of the internet. As a utopian vision, it seeks to make cities into landscapes of social, environmental, and energetic transformation. Yet how might this be manifest in urban form, policy, and program? And how does this challenge our understanding of power and the constituencies of architecture and urban design? The studio will study this idea of lateral power, a new economy, and the challenge to urban design and architecture. How will this utopian infrastructure complicate (and innovate) urban form? What might be the formal, programmatic, environmental, political and social impacts of such a new grassroots economy of energy?

The studio will use North St. Louis as the site. Can the city's 9,000 publicly owned vacant parcels be leveraged for this new economy and urbanism? The studio will test the metrics of this imagined new economy. From both visionary and grounded approaches we will consider what such systems might look like, where opportunities lie for equitable urban programming, and how these might articulate with the meaning and form of the city at block, district and regional scales. Might a new model of infrastructure subsidize a deurbanizing city? Is a solar city, for instance, an impossibility? What does a new 'people's' energy infrastructure for the city look like and how does it impact the urban environment?

To address these questions, the studio will delve into 'constituency' and 'power' in architecture and urban design. Understanding constituencies (for whom are we designing?) requires a balanced understanding of the greater forces determining how and where design happens across a region. Understanding power refers to the ways in which regional actors make urban redevelopment decisions but also to the typologies of energy production and distribution in the city. Students will articulate urban and architectural design work with mappings of relational networks of political power, and explorations of the legal decision making machine, regime theory, and frameworks of governance in St. Louis. Design proposals will include both formal and legislative/policy oriented solutions. How might designers seek new agency to provide solutions for social, environmental, and energy crises?



SCULPTURE  
 ANTONI TÀPIES (1923-2012)  
 EL MITJÓ (THE SOCK) 1991  
 TÀPIES: THE PIECE REPRESENTS "THE IMPORTANCE  
 OF THE SMALL THINGS IN THE COSMIC ORDER"

## Dean's Letter

Architecture,  
 Washington University  
 in St. Louis

## ARCH 500/600 ARCHITECTURAL DESIGN V-VI

Elena Canovas, Senior Lecturer

**Representation**\_ In Barcelona

**On Re presentation** \_a proposal for Barcelona

In Barcelona \_ **On Representation**

### (Comprehensive Studio)

Architecture is, among other things, about shaping thoughts.  
 Drawing is not only a way of representing thoughts but a way of thinking.

The world is different than a few years ago. Architects we must be able to read the world. It is a fast-truck work. The changes are happening as we go. We must not only read the big words, but also the whispers. Architecture can whisper. Architecture must whisper.

The studio is proposed in Barcelona. We will start the design setting up the basis of a contextual knowledge, the fundamentals, that not only describe a physical situation but also a cultural and social environment. The fact that the city has so many historical layers is a strong design device. Everyone will generate particular documents describing what wants to be revealed. This will be an essential part of the design "roadmap". We will generate the demand of a space, a sequence of spaces, indoors and outdoors, built and public spaces, defined by working from various scales simultaneously. This sequence must be understood as comprehensive. The author must search in every scale, in every stage for the conceptual goal.

The materiality will be understood in all scales too, from the landscape to the interior qualification of the spaces.

The chosen site in Barcelona is a central but not strategic location. It is a site that is crossed by -and receives- different energies and flows. It is located by the sea front, in the Barceloneta edge. It is an encounter point of different fabrics and patterns, surrounded by well qualified architectures and with a deep historical background.

It links to the NW, but separated by a railway line and a highway, with the Parc de la Ciutadella, a Modernist design that includes nowadays the City Zoo and the Catalan Parliament (a very interesting combination of uses) hosted in the former arsenal building.

Program: Pavilion for Representation.

The goal is to provide a sequence of spaces for the city that can be used for multiple representative events, also political and civic, and to solve the continuity from the Ciutadella park towards the sea.

The demand for the spaces will attend to primary conditions as:

\_to be an extension of the Catalan Parliament, located in Ciutadella Park, in order to host political representative events in a more open urban context,

\_to host civic representative events,

\_to exhibit a small permanent collection of local artists,

\_to exhibit temporary exhibitions of emergent artists.

The personal research for the site and city will generate the specific description for the program and its own hierarchies.

\_The main goal of the course is to understand the apparent, the evident and the hidden layers of a context, representing an idea, an entity.

Spring 2015

**ARCH 402/502 LANDSCAPE ARCHITECTURE**

Rod Barnett, Professor, Chair Landscape Architecture  
Jacqueline Margetts, Senior Lecturer

**art . landscape . politics**

It seems that there is always the possibility of a political account. Whatever the practice, the subject, the condition, the situation, there is a political dimension. Some would like to think that this is not the case, to posit instead the existence of realms of human knowledge and experience that escape social and economic readings, or for which such readings add nothing and take away much. Some artists, for instance, consider that there is a pure essence to aesthetic experience and that this purity and essentiality are by very definition apolitical. Music is often cited as a case in point. But there are those who say that no human creation can be separated from the conditions of its production, and that production is always politically structured. Additionally, the last fifty years has seen artists intentionally making political art, and lots of it.

Landscape has for many years also been the subject of political readings, and numerous texts have been published that interpret different kinds of landscape as economic and social productions (think class, wealth, race, access, environmental justice etc). These texts do not necessarily privilege the political over the aesthetic. Matless, for instance, regards any landscape as 'simultaneously a site of economic, social, political and aesthetic value' (Matless 1990: 12-13; my italics). Rather, these critics are interested in how landscape works as a cultural practice, how it works as a vehicle of social and self identity, and as a site for claiming cultural authority - as a generator of profit, for instance, or as a space for different kinds of living.

When concerning themselves with the political dimension of landscape and their role in it, landscape architects have often come up against the instrumental character of design practiced professionally. There is a client, there is a budget, there is a social objective, and within these there are the operations of unspoken or vaguely intimated value systems with which the landscape architect is required to a certain extent to concur. Oftentimes art production is regarded as more free. Artists and arts organizations are not connected in the same way as the landscape architect to the conditions of production of the work. Often, the artist is not paid by the "client," for instance. This means that there is the possibility for artistic production to operate outside normative value systems and to critique or investigate them with equanimity.



Perhaps, however, art is not free. Many arts commentators note its links with global flows of money, for instance, and suggest that the rise of cultural diversity in western art (new art from Asian and postcolonial countries for instance) is as much a matter of the international capital economy as it is of the purposeless play of ideas.

It would seem, then, that landscape, politics and art are very much bound together in the ongoing, world-wide, back and forth exchange of commodities, ideas and cultures that comprises our time. If they are as interconnected as critics and commentators, politicians, artists, anthropologists, geographers and so many others think, then it is time we, as environmental designers immersed in these systems, took a long, hard look at the nature of that immersion.

The studio offers students the opportunity to develop site-based works in University City that investigate the above issues by releasing students from pre-conceived ideas about what a landscape can - or should - do.



## **Dean's Letter**

Architecture,  
Washington University  
in St. Louis

**Spring 2015**

**ARCH 602 LANDSCAPE ARCHITECTURE**

Jesse Vogler, Visiting Assistant Professor

**IRRIGATE: Speculative Water Futures in the Arid West**



The desert is a landscape of limits—a place where water is coterminous with settlement and water is isomorphic with politics. Scarcity of water resources and its collective management requires social, infrastructural, and political strategies for survival. Addressing these themes, this studio will take on the complex interplay of water, settlement patterns, and social processes in the Rio Grande River Basin, as we play out a series of speculative water futures in the arid west. As an advanced option studio, this course is structured around design research into the political, social, spatial, and technological aspects of landscapes and territories, where we will learn from centuries of hydrological practices and agricultural technologies as we simultaneously envision new hybrid landscape strategies and settlement typologies. In so doing, we will cross boundaries between regional planning, urban design, landscape, and architecture, as we move toward an understanding of the territory as a synthetic and ever-changing event framework. In this, we will ask how design and management of water reveals a desert society's relationships to the land, to one another, and to natural resources. Over hundreds of years, the Rio Grande River has seen a succession of water-cultures: distinct ways of being-in-the-land, or being-in-community, each embodied by particular techniques, rules, and shared beliefs. The Rio Grande Basin spans states and nations, with its boundaries encompassing much of the states of New Mexico Colorado, and Texas in the U.S., and, Chihuahua, Coahuila, Nuevo Leon, and Tamaulipas in Mexico. Inter-Tribal, Inter-state, and inter-national water compacts have

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## Dean's Letter

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organized rights and responsibilities towards the river and its water, while more local water practices speak to both historic and emerging forms of water management in arid regions. Thousands of miles of irrigation ditches weave through cities, Native American pueblos, and agricultural territories; and while often overlooked, the irrigation ditches are a functional part of the engineered hydraulic network in the valley while also being an integral framework of open space for the contemporary city. Infrastructure, identity, and social practices are interlinked through the collective management of water, as ditches, canals, drainage, and flood control were mobilized toward shaping the landscape of these hydraulic societies. Pueblos, cities, and territories are brought together as synthetic artifacts through the physical and operational practices of water management, with the irrigation ditches historically forming the backbone of settlement. In the transformation from agriculture to industrial and urban priorities, settlement patterns oriented toward the river and its irrigation network were replaced by urban processes oriented to the road and railroad; but contemporary questions around water and its use has reaffirmed the foundational qualities of the liquid resource. Our work will chart this transition and find those latent continuities that continue to shape how cities along this spine are used and accessed. We look to synthesize the episodic research that has broken this basin into national or regional divisions, and look to re-situate the watershed as a meaningful unit of analysis and action within the discourses and practices of landscape architecture. We will be traveling as a studio to the desert southwest—to the Rio Grande valley of New Mexico—where we will conduct field work, meet with irrigators and water managers, walk the ditches, and immerse ourselves in the textures of this arid region. Following this field research, we will have a short charette where you speculate on the changing relationship between water, land, and human settlement through the design and modeling of an instrument for measuring and storing water. We will then move into an extended final phase to develop design responses to three scenarios: intensified aridity; removal of dams; and expanded population growth and agricultural production. Students will develop responses at three scales—regional, infrastructural, and inhabitation—as they work toward a speculative and synthetic vision for water management in the region.

**Spring 2015**

**ARCH 713 URBAN DESIGN**

Susannah Drake, Visiting Professor

**Pop-up, Pilot, Permanent: Strategies for Systematic Transformative Urban Design aka: J (M) Z beyond Empire State of Mind**

The Studio will look at the transportation corridors of the JMZ subway lines. These linear train systems traverse many neighborhoods, creating territorial divisions, awkward street geometries, compromised ecologies, storm water and sea level challenges and acoustical problems. They also are the connective tissue of a growing city facilitating development, jobs, communities and microclimates. The studio will examine the physical qualities the train creates as it operates above and below ground passing through different geographic conditions. Issues of climate change, immigration, security, population growth, financial inequity, alternative transportation, urban ecology will all be considered. The studio will operate across scales in considering enhanced connectivity at the city and neighborhood level and also more specific formal proposals at the building scale.

The title Pop-up, Pilot, Permanent refers to the approach to design that will be explored in the studio. the class will explore the creation of temporary pop-up installations to transform space. They will then develop these ideas into pilots that would potentially be tested by a city agency or building owner to become a longer term solution to a problem facing the city.

**A46 4102: MASTERCLASS IN URBAN DESIGN  
THE LIVELY CITY: BEHAVIOURAL STUDIES & PUBLIC  
SPACE DESIGN: LONDON**

Oliver Schulze, Visiting Professor of Urban Design  
Schulze+Grassov, Copenhagen, Denmark and London, England  
John Hoal, Chair Urban Design Program

**SPRING BREAK MARCH 8 - 14, 2015**



Liveability, lively cities, public life and other concepts describing inviting, vibrant and stimulating urban environments are frequently communicated in new visions for the future of cities today. This focus on ‘urban life’ is a direct reaction to the urban realities created in the 20th Century, where increases in our standards of living and the associated city building processes have created areas in which large and increasing numbers of people have become isolated from each other, socially & geographically. Despite our new awareness for the need to plan for a shared and intensified urban life in sustainable cities, we continue to have difficulties in understanding exactly what this ‘urban life’ is, how much of it we truly want and need, and how we can reconcile the often conflicting and simultaneous needs of people for privacy and social stimulation.

Over a five day period in Berlin, Germany students in architecture, art, urban design and landscape architecture will explore the “urban life” of the city and investigate the manner in which the City of Berlin has made the revitalization of their public spaces a central factor in its continued prominence as a major global city and one of the world’s most sustainable cities.

During the stay the students will have the opportunity to visit a number of architectural, urbanism and landscape firms, and key contemporary buildings and landscapes. They will be introduced to the structure and working methods of the public space / public life methodology. The students will use time in Berlin to work with Oliver Schulze and analyze key public spaces utilizing the public space / public life methodology. An optional day trip to Potsdam will be offered at the end of the workshop..

Number of students: 20  
Workshop credits: 2

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**Dean’s Letter**

Architecture,  
Washington University  
in St. Louis

**Spring 2015**

**ARCH 616 DEGREE PROJECT**

Eric Hoffman, Professor of Practice  
Phil Holden, Senior Lecturer  
Adrian Luchini, Raymond E. Maritz Professor  
Angela Pang, Visiting Assistant 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.



**Dean's Letter**

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in St. Louis

**Spring 2015**





# STUDIO ASSIGNMENT & SELECTION

## **Graduate Studio Assignments and Selection**

All 500/600/MUD graduate level students are required to attend a meeting on Monday, January 12th at 12:30pm in Whitaker 100. All 500/600/MUD studio professors will present their programs at this time and be available for questions concerning their studios.

ALL 500/600/MUD graduate students ARE REQUIRED TO ATTEND THIS MEETING. Studio Preference Sheets will be provided at the meeting and students must rank and submit their choice of studios following the presentations by 3:45 p.m. on Monday, January 12th, 2013 to Givens 105.

No preference sheets will be considered before this meeting.

\* \* \* \* \*

**Degree Project desk selection will take place on Tuesday, January 13th at 9pm.**

**Desk selections for vertical studios will take place Tuesday, January 13th 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,

The Graduate Architecture Council (GAC) would like to welcome all students back for another amazing semester at the Sam Fox School of Design & Visual Arts!

The GAC is the student support group for graduate students, allowing greater transparency and communication among students, faculty, and staff. We have several new initiatives we are putting forth this coming semester and are looking forward to your active participation as members within our Sam Fox community. Specifically, we are planning the GAC FUND and additional multi-disciplinary programs to prepare us for our diverse professional endeavors.

I would like to recognize and thank our GAC board members who have brought a tremendous amount of enthusiasm to ensure our Sam Fox experience is as enjoyable and rewarding as possible.

During the next several weeks, I invite and welcome you to engage with your cohort and faculty. We are a community and a team; we have the opportunity to develop the highest qualities within ourselves while actively contributing to elevating those around us in order to facilitate the success of the Sam Fox community as a whole.

Please do not hesitate to reach out to me and any of the GAC members for help or advice. We are here to support our student community. To achieve this goal, we would like to establish an open dialogue. We embrace any new ideas for programming, events, and resources that will propel/facilitate/launch our academic and professional development.

It is an honor to serve as your GAC president. I am looking forward to continue collaborating with all of you as the school year progresses. Good luck in your studio and have a wonderful spring semester!

Thank you,  
Megan Berry, President

Nicole Elman, Vice President  
Alexander Ayres, Vice President of Architecture  
Kaity Badlato, Health and Wellness Chair  
Jonathan Bryer, Treasurer  
Yiming He, International Student Representative  
Garrett House, IT Representative  
David Leitman, Vice President of Urban Design  
Diana Ossa, Graduate Student Council Representative  
Jay Schwartz, Sam Fox Lecture Series Representative  
Margot Shafran, Vice President of Landscape Architecture  
Eric Shripka, Vice President of Professional  
Brian Sredojevic, Sam Fox Lecture Series Representative  
Corey Stinson, Social Chair  
Garrett Vaughn, Social Chair

# MESSAGE FROM THE ASC

## **Fellow Architecture Students,**

Welcome back and Happy New Year! As you know, last semester we introduced Sam Fox Fest, which focused on raising money for The Alberti Program and connecting to the rest of Wash U's student body. This semester our efforts will address aspects within the architecture school that directly affect you, the students we represent.

This spring we will be letting you decide whom we bring as our guest speaker(s). We will be making Peer Advising more engaging, hosting events to extend collaboration between classes outside of the studio. ASC will also have a more prevalent social media presence, providing helpful information and forwarding the events occurring around Sam Fox.

This, however, is just the beginning. We value your input the most, and if you have any suggestions don't hesitate to send us an email at [asc@samfox.wustl.edu](mailto:asc@samfox.wustl.edu), drop by one of our meetings, or contact any of the ASC representatives. We want everyone's voices to be heard and are devoted to making your undergrad experience within our school the best that it can be.

Have a wonderful semester,

Koby Moreno

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.fei@wustl.edu](mailto:xie.fei@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 Jeff Lee at [cnwashu@gmail.com](mailto:cnwashu@gmail.com). For questions about FabLab policies or procedures, contact Garrett Vaughn at [gvaughn@wustl.edu](mailto:gvaughn@wustl.edu). For use of any other equipment, contact Derek Ashoff at: [DAshoff@samfox.wustl.edu](mailto:DAshoff@samfox.wustl.edu).

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**Dean's Letter**

Architecture,  
Washington University  
in St. Louis

Spring 2015

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Architecture,  
Washington University  
in St. Louis

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**Dean's Letter**

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# LECTURE SERIES SCHEDULE—SPRING 2015

<b>January</b>	26 Monday	Javier Maroto	ARCH
<b>February</b>	2 Monday	Carrie Mae Weems	Kemper
	11 Wednesday	Shashi Caan	Art
	16 Monday	Luis Cruz Azaceta	Art
	19 Thursday	Achim Menges	Arch
	23 Monday	Paula Wilson	Art
<b>March</b>	16 Monday	Sam Durant & Candice Hopkins	Art
	23 Monday	Wangechi Mutu	Art
	27 Friday	Bernard Tschumi	Arch
<b>April</b>	01 Wednesday	Matthew Coolidge	Arch
	06 Monday	Jesse Reiser & Nanako Umemoto	Arch
	07 Tuesday	Mariam Ghani	STL Art Museum
	13 Tuesday	Catherine Dossin	Kemper
	30 Thursday	Tadao Ando	Arch

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

# ACADEMIC CALENDAR—SPRING 2015

## January

12 Monday	First day of class
12 Monday	Studio Presentations, 12:30, Whitaker Auditorium
13 Tuesday	Architecture Faculty Meeting, 11:30, lunch provided
16 Friday	All School meeting, 4:00 Steinberg, happy hour
16 Friday	Laskey Charrette Launch, 5:00 Steinberg
16-18	Laskey Charette
18 Sunday	Laskey Charette, Award Announcement
19 Monday	Martin Luther King Day
20 Tuesday	Curriculum Cmt. 12:00-1:00
23 Friday	Kemper Art Museum Opening
26 Monday	Chair's Meeting, 11:30-1:00
26 Monday	SFS Lecture Series: Javier Maroto
26-30	Designated studio travel week
28 Wednesday	Course descriptions due for fall semester

## February

2 Monday	SFS Lecture Series: Carrie Mae Weems
3 Tuesday	Architecture Faculty Meeting, 11:30-1:00
6 Friday	Classes Cancelled
6 Friday	Applications & Portfolio Review Day
9 Monday	Chair's Meeting, 11:30-1:00
9 Monday	SFS Lecture Series: Shashi Caan
16 Monday	SFS Lecture Series: Luis Cruz Azaceta
17 Tuesday	Tenured and Tenure Track Faculty meeting, 11:30-1:00
19 Thursday	SFS Lecture Series: Achim Menges
23 Monday	Chair's Meeting, 11:30-1:30
23 Monday	SFS Lecture Series: Paula Wilson
24 Tuesday	Curriculum Cmt. 12:00-1:00
25 Wednesday	Discussions Lecture: John Harwood, Kemp Auditorium, 12:00

## March

3 Tuesday	Architecture Faculty Meeting, 11:30-1:00
8-14	Spring Break, no class
8-14	Lively Cities Workshop
9 Monday	Chair's Meeting, 11:30-1:00
16 Monday	SFS Lecture Series: Sam Durant & Candice Hopkins
17 Tuesday	Tenured and Tenure Track Faculty meeting, 11:30-1:00
23 Monday	Chair's Meeting, 11:30-1:00
23 Monday	SFS Lecture Series: Wangechi Mutu
24 Tuesday	Curriculum Cmt. 12:00-1:00
26 Thursday	Awards voting meeting, 4:00, TBD
27 Friday	SFS Lecture Series: Bernard Tschumi
27-28	Graduate Open House
30 Monday	Advising for fall and summer begins

# ACADEMIC CALENDAR—SPRING 2015

## April

6 Monday	Chair's Meeting, 11:30-1:00
7 Tuesday	Architecture Faculty Meeting, 11:30, brown bag lunch
9 Thursday	Awards for Distinction, 4:00 Steinberg, Happy Hour
10 Friday	National Council
10 Friday	Museum Exhibition Opening
13 Monday	SFS Lecture Series: Catherine Dossin
14-17	Student Registration
14 Tuesday	Tenured and Tenure Track Faculty meeting, 11:30-1:00
20 Monday	Chair's Meeting, 11:30-1:30
20 Monday	MCM Structures Summit Lecture, Whitaker Auditorium
21 Tuesday	Curriculum Cmt. 12:00-1:00
24 Friday	Last day of classes
27 Monday	Final Reviews begin
30 Thursday	SFS Lecture Series: Tadao Ando

## May

14 Thursday	Architecture Faculty Retreat, 9:00-2:00
15 Friday	Commencement
18 Monday	Kemper Art Museum, Leslie Markle



























**dean's letter**

**spring 2015**

**Sam Fox School of Design & Visual Arts**

**College of Architecture**

**Graduate School of Architecture & Urban Design**

**Washington University in St. Louis**