



College of Architecture
Graduate School of Architecture & Urban Design

ARCHITECTURE

DEAN'S LETTER
FALL 2014

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

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THE DIVIDED CITY

While a case can be made that segregation has been a feature of urban life since ancient times, with the expansion of European empires and the consolidation of colonial urban spaces in the modern world, segregation increasingly became a mechanism for dividing and managing urban space along lines of color and economic privilege or, better, through the mutually constitutive forces of race and class... On a GIS map or in an urban census, the Divided City – be it Johannesburg, St. Louis, Rio de Janeiro, or elsewhere – is stark and unyielding in its contrasts.

The above excerpt is taken from a Mellon Grant proposal written this past spring titled “The Divided City.” The grant is a collaboration between the Center for the Humanities and the College and Graduate School of Architecture and Urban Design here at Washington University and the Andrew W. Mellon Foundation’s initiative titled “Architecture, Urbanism, and the Humanities.” The grant was funded this past July and will support a number of initiatives including: faculty appointments and grants, research fellowships, and outreach activities over the next four years. Ten faculty members will serve as a steering committee including John Hoal, Eric Mumford, myself, and Jean Allman chair of the Department of History and Director of the Humanities Center. Twenty one additional faculty from across the university were mentioned in the proposal for their work in this area and for their capacity to contribute to the project including architecture faculty members Charles Brown, Catalina Freixas, Bob Hansman, Patty Heyda, Seng Kuan, and Natalie Yates.

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As we all watched the events in Ferguson unfold several weeks ago, sometimes surreally on the national news, my first reaction was like many, shock, anger, sadness... but I quickly thought back to just several months before and the work done by many to write the grant proposal that is built on faculty work and projects that have been on going for years. My first thought that the grant was prescient was quickly replaced by the feeling that not unlike Hurricane Katrina the murder of Michael Brown was not only a tragedy but also starkly revealed one that has also been ongoing in the city and the region for a long time. Vice President Mariét Westermann of the Mellon Foundation writes in an email dated Aug. 14, “we want to say first that, as we follow with concern the heartbreaking and disturbing sequence of events in St. Louis, we are reminded powerfully of the importance, logic, and challenges of your project on the Segregated City. In due course, we hope that

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your initiative will be able to contribute in some measure to the healing, the open discussion, and the changes that are so urgently needed.”

One of the first things we can do as a school and university is talk openly about this. We will be organizing a series of open discussions and events that will allow this to happen. The university has also been doing the same and information can be found here: <http://voices.wustl.edu>

WOMEN IN ARCHITECTURE AND DESIGN SYMPOSIUM

While there will be a number of events, lectures and workshops this semester I would like to highlight two here. As we mark the 40th anniversary of the 1974 Women in Architecture Symposium at Washington University in St. Louis, the students and faculty of the Sam Fox School of Design & Visual Arts are planning to both celebrate and revisit this seminal event. The 2014 Women in Architecture Symposium planned for November 7-9 will reflect the current era with new questions, new conversations, new insights, and a sharper focus on diversity. The symposium will begin Friday November 7 with a keynote address by internationally known architect Nasrine Seraji titled “As a Woman I Have No Country, As A Woman My Country Is the World of Architecture.”

Drawing Ambience: Alvin Boyarsky and the Architectural Association, an exhibition curated by Associate Professor and Chair of the Undergraduate Program Igor Marjanovic, and Jan Howard, curator of prints, drawings, and photographs at the Museum of Art Rhode Island School of Design, will open in the Mildred Lane Kemper Art Museum’s Ebsworth Gallery on Friday September 12. The exhibition is organized with the Museum of Art Rhode Island School of Design. The “first public museum exhibition of architectural drawings from the private collection of the noted educator Alvin Boyarsky. Amassed during Boyarsky’s tenure as chairman of the Architectural Association (AA) in London from 1971 until his death in 1990, the collection features early drawings by some of the most prominent architects practicing today—Frank Gehry, Zaha Hadid, Daniel Libeskind, Rem Koolhaas, and Bernard Tschumi, among many others.”

FACULTY

We are pleased to welcome several new and returning faculty to the school.

Rod Barnett joins us as the Chair of the Landscape Architecture Program. Rod comes most recently from the Graduate Program in Landscape Architecture at Auburn University. A strong advocate of research by design, Barnett has investigated emergence in landscape architecture across a range of academic and professional venues, including design studios, professional practice and publications. This has included fieldwork in the islands of the South Pacific, explorations of nonlinearity in imagined gardens and, currently, the reformulation of forgotten urban and rural landscapes in the South.

Established in 1986 through a gift from Ruth and her brother Norman Moore the Ruth & Norman Moore endowment supports the Ruth and Norman Moore chaired professorship currently held by Professor Robert McCarter as well as a Visiting Professor. Joining us this year as the Ruth and Norman Moore Visiting Professor is Javier Maroto of Solid arquitectura in Madrid, Spain. In 2001 the architecture and interior design firm SOLID ARCHITECTURE and the landscaping company MAREMOTO LANDSCAPES was founded with the goal of partnership among architecture, city and territory. Their projects include cultural buildings, sports facilities, offices, private and social housing and the rehabilitation of various buildings to suit new functions. Their awards include the Architecture Prize of the Madrid Association of Architects and the FAD prize of design as well as over 50 national and international awards in competitions. Javier will be teaching the 419 studio and a seminar this semester.

Anna Vallye joins us as a Post-Doctoral Fellow teaching Case Studies this fall. She comes to us from Columbia University Graduate School of Arts and Sciences with her PhD in Art History. She has won a number of awards, most recently the Andrew W. Mellon Postdoctoral Curatorial Fellowship from the Philadelphia Museum of Art.

Anders Nereim is a Professor of Architecture at the School of the Art Institute of Chicago, former Department Chair and Director of the professional Master of Architecture program there. He practiced architecture between 1975 and 1995 winning several AIA awards. Since then he has been actively engaged in the construction of research prototypes that use networks to achieve the appearance of greater intelligence in building components. Currently he is working on zoning envelopes that encourage cities to shape the air and gather wind energy and efficient building

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envelopes that gather low voltage direct current for inside use. Anders is offering an options studio entitled “Smart Building, Nervous Skin”.

Jan Ulmer is a practicing architect in Berlin. His firm, Jan Ulmer Architekten implements projects of different scales, ranging from furniture design to the conversion of existing buildings up to new public buildings located in urban contexts. They employ a conceptual approach as well as the coherence from structure to detail in all projects. He will be teaching Graduate Options studio, “BerlinBerlin”.

Yolande Daniels received her M.Arch from Columbia University’s Graduate School of Architecture, Planning, and Preservation. She is 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. Founded in 1997, the firm “responds to contextual forces that include the physical, social, cultural, and historical conditions of site, program, and type, [while striving] for solutions that are inventive and unexpected.” Often working in the public realm, studio SUMO’s built work includes the Josai University School of Business Management, Sakado, Japan; the Museum of African Diaspora Art, Brooklyn; Leaney Harlem Duplex, Harlem; and interior space for the Museum of African Art in Long Island City. Current projects include Mitan Housing, Miami; and the Mizuta Museum of Art, Sakado, Japan. Studio SUMO has received numerous awards from the AIA and was listed in the 2006 Design Vanguard from Architectural Record. The firm was selected in 1999 to participate in the League’s Young Architects Forum and was a 2002 finalist in MoMA/PSI’s Young Architects Program. Their work has been widely exhibited, including at the Museum of Modern Art and the Venice Biennale and has been published in Architectural Record, House and Garden, The New York Times, Dwell, Metropolis, Azure, and numerous other publications and surveys. Yolande will be teaching in the 411 options studio with Derek Hoeflerlin.

RETURNING FACULTY

We welcome Professor Robert McCarter and Professor Adrian Luchini back from sabbatical and Kathryn Dean back from leave.

Alfredo Paya returns to us this year from Alicante, Spain as a Visiting Professor to teach 419 studio and a seminar this fall and Elena Canovas will be returning from Spain as well to teach Degree Project and a seminar on European, Contemporary and Urban Spaces.

Ersela Kripa has joined us again as a Visiting Assistant Professor. Ersela is a registered architect and a founding partner of AGENCY with Stephen Mueller. Ersela will be teaching in the 419 studio and graduate representation.

Kelley Van Dyck Murphy an alum that has taught previously will be joining us teaching in the 317 studio and Cassandra Cook, also an alum will be teaching in the 211 undergraduate studio.

REBECCA AND JOHN VOYLES CHAIRED PROFESSORSHIP

We are pleased to announce that Professor Eric Mumford has been awarded the Rebecca and John Voyles chair in architecture for his internationally recognized scholarship, teaching, and service to the school and the university.

DIRECTOR, COLLEGE & GRADUATE SCHOOL OF ART

Heather Corcoran has accepted the position of Director of the College & Graduate School of Art. Heather will succeed Buzz in leading the College & Graduate School. Heather is a nationally respected designer, educator, and design researcher and has demonstrated tremendous leadership in her various roles across the School and the University.

Have a great semester!

Sincerely,
Bruce Lindsey, Dean

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ADMINISTRATION

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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

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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
Paul Donnelly, Rebecca & John Voyles Professor
Stephen Leet, Professor
Adrian Luchini, Raymond E. Maritz Professor /
Director International Programs
Robert McCarter, Ruth & Norman Moore Professor
Eric Mumford, Rebecca & John Voyles Professor
Peter Raven, Professor
Hank Webber, Professor

Eric Hoffman, Professor of Practice

Gia Daskalakis, Associate Professor
Bob Hansman, Associate Professor
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 Hoeflerlin, Assistant Professor
Seng Kuan, Assistant Professor
Natalie Yates, Assistant Professor

Visiting Faculty

Yolande Daniels, Visiting Professor
Javier Maroto, Ruth & Norman Moore Visiting Professor
Anders Nereim, Visiting Professor
Alfredo Paya, Visiting Professor
David Ruy, Visiting Professor
Jan Ulmer, Visiting Professor

Christine Abbott, 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
Sarah Gibson, Senior Lecturer
Phil Holden, Senior Lecturer
Rich Janis, Senior Lecturer

FACULTY & STAFF

George Johannes, Senior Lecturer
Don Koster, Senior Lecturer
Gay Lorberbaum, Senior Lecturer
Pablo Moyano, Senior Lecturer
Phillip Shinn, Senior Lecturer
Lindsey Stouffer, Senior Lecturer

Charles Brown, Lecturer
Jason Butz, Lecturer
Cassie Cook, 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
Doug Ladd, Lecturer
Kevin Le, Lecturer
Albie Mitchell, Lecturer
Bob Moore, Lecturer
Hannah Roth, Lecturer
Jim Scott, Lecturer
Jonathan Stitelman, Lecturer
Lavender Tessmer, Lecturer
Kelley VanDyck Murphy, Lecturer
Andrew Weil, Lecturer
Eric Zencey, Lecturer
Catty Dan Zhang, 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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Alejandra Achaval, Affiliate Assistant Professor
Jeffrey Berk, Affiliate Associate Professor
Gerardo Caballero, Affiliate Associate Professor
Gustavo Cardon, Affiliate Assistant Professor
Daniel Kozak, Affiliate Associate Professor
Fernando Williams, Affiliate Associate Professor

Staff

Aaron Akins, Assistant Registrar
Ellen Bailey, Administrative Assistant
Cris Baldwin, Assistant Dean and Registrar
Daphne Ellis, Assistant to the Dean
Brian Higginbotham, Financial Aid Awards Associate
Kathleen O' Donnell, Graduate Admissions Coordinator
Leland Orvis, Facilities Director
Martin Padilla, Career Development Director

UNDERGRADUATE STUDY ABROAD

Studios Abroad

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

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

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UNDERGRADUATE STUDIOS

ARCH 111 INTRO TO DESIGN PROCESSES I

Igor Marjanovic, Coordinator, Associate Professor, Chair
Undergraduate Programs

Jaymon Diaz, Lecturer

Elisa Kim, Lecturer

Lavender Tessmer, Lecturer

GROUND: CONSTRUCTIVE LINES

Program: Observatory / Elevated Ground

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.

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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 211 INTRO TO DESIGN PROCESSES II

Elisa Kim, Coordinator, Lecturer
Charles Brown, Lecturer
Cassandra Cook, Lecturer
Carl Karlen, Lecturer

LIGHT: SPATIAL ORGANIZATION

Program: Urban Chapel

Site: Concordia Seminary, St. Louis



From the Merriam-Webster Dictionary of English Language:

LIGHT: the medium of illumination that makes sight possible; the condition of being visible or known

SPATIAL: the infinite extension of the three-dimensional region in which all matter exists; freedom from external pressure to develop or explore one's needs, interests, and individuality

ORGANIZATION: 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

CHAPEL: a room or recess in a church for meditation and prayer or small religious services

LIGHT: SPATIAL ORGANIZATION

The 3rd semester core studio is designed to develop a conceptual and critical understanding of architectural design processes. Projects are meant to explore and investigate the spatial understanding of form and affect of light within a space. Design process is researched through modeling and prototyping techniques as a tool for understanding material and spatial tectonics.

The movement and the scale of the human body is the focus of the studio. The body and its performance is mapped and observed as the vehicle for architectural interventions. The investigation of the body is a transformational tool for programmatic events.

The programmatic complexity evolves through drawing techniques and modeling processes. The students are expected to develop a research based architectural intervention that interfaces with contemporary issues of urban cultures.

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 through analog tooling 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.

The **URBAN CHAPEL** is a non-denominational chapel that explores the elements of light within a space. The interior serves not only as a chapel, but also as a work of contemporary art that questions the notion of spirituality. The **URBAN CHAPEL** is an ecumenical center, a holy place open to all religions and belonging to none. It is a center for cultural, religious, and philosophical exchanges, for colloquia and performances. And it is a place of private prayer for individuals of all faiths.

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ARCH 311 INTRO TO DESIGN PROCESSES III

Jonathan Stitelman, Coordinator, Lecturer
Anna Ives, Lecturer
Don Koster, Senior Lecturer
Catty Dan Zhang, Lecturer

WATER & SOAP BUBBLES: LIQUID TECTONICS

Program: Observatory for Environmental Effects

Site: Chain of Rocks Bridge, St. Louis



From the Merriam-Webster Dictionary of English Language:

LIQUID: the state of matter in which a substance exhibits a characteristic readiness to flow, little or no tendency to disperse; shining, transparent, or brilliant

TECTONICS: the art and science of construction; architectonics

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

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

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

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ARCH 411 ARCHITECTURAL DESIGN IV

J. Yolande Daniels, Visiting Professor

UNPACKING THE OVERLOADED HOUSE



El Anatsui, Afor, 2010

“I’m sure I don’t know half the people who come into my house. Indeed, from all I hear. I shouldn’t like to.” Oscar Wilde

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Unpacking the Overloaded House

A house. The house is a loaded program. The house is an icon that any child or person who cannot draw can image. It is a “dream house;” the seat of the “nuclear family;” the house we grow up in or run away from. The house is open to strangers, breezy; it is cozy, slouchy, relaxed. The house is bedrock; a protective environment, it is secure; it is closed. The house is environmentally sick; it sits on unstable ground. The house is minimal, it is outfitted for life; it is bombastic, it is decorative—only for show. And, it is much more.

For the architect, the house is comprised of basic elements: threshold, portal, stair, room, cellar, attic, roof... space. Like all buildings, the house is an agent of atmosphere and controller of the elements: light, water, wind, heat, cold. It navigates specific surface topographies, is geographically sited, and filters the environment. In this sense the house is a device to measure the environment. In contrast to more decorative approaches, Le Corbusier famously declared the house “a machine for living;” efficient, streamlined and composed of basic design components—a contemporary technological product. The studio will explore these and other issues that come to bear in the house among them: geometry, order, scale, interiority, temporality and sustainability.

Goals: Artifacts and Objects

The studio will focus on deconstructing preconceptions and building new vocabularies of making by approaching drawings as artifacts achieved through investigation and experimentation and constructions as objects through isolated detailed studies of building parts and wholes.

Method: Tectonics and Elemental Structures

For grounding, the studio will analyze the works of the artist El Anatsui as an introduction for developing architectural tectonics and the Architect Frei Otto as an introduction to approaching elemental structures.

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ARCH 411 ARCHITECTURAL DESIGN IV

Derek Hoeflerlin, Assistant Professor

MISI-ZIIBI-DISAPPEAR



MISI-ZIIBI: the Ojibwe or Algonquin name for the Mississippi, meaning “Great River”

DISAPPEAR: to stop being visible : to pass out of sight : to stop existing : to die or go away completely : to become lost : to go to a place that is not known

“Whatever the pleasures and prodigious efforts associated with erecting architecture, the art of causing it to disappear can be equally compelling or satisfying.”
-Keller Easterling, “Subtraction”

What does it mean for architecture to perform a disappearing act?
What does it mean for architecture students to choreograph such act?

This studio builds upon Hoeflerlin’s current research into the global comparison of deltas, their urbanisms and ultimately their much larger scale, distributive, cause-and-effect contexts of watersheds. Playing the dubious role of devil’s advocates, students will test out an experimental framework of “disappearance” by straight-up challenging last decade’s overused dictum “sustainability” and this decade’s buzzword “resiliency.” We will unapologetically provoke: “What if sea level rise is a good thing? What if we learn to love sinking landscapes? What if saltwater intrusion is a resource? Water, Water Everywhere...” And if these are plausible, how can architecture play a formidable role?

We will take an optional field trip to the Louisiana Delta to study the wild effects of a continuously disappearing landscape (some say a football field size loss every half hour), from the delta urbanism of New Orleans to the Gulf of Mexico. We will deploy multiple modes of documentary research methods such as geo-referenced photography, balloons, drones, video, drawings and interviews to document such real-time conditions; and, dialogue with locals and experts of multiple disciplines on the ground. It

is a delicate built environment dominated by shipping, oil, gas, petrochemicals, flood protection, fishing, gaming and tourist regimes. A landscape once (maybe still) a haunt for pirates.

Using the Louisiana delta as the jumping off point, students will define: an architectural manifesto, site(s), and program(s) of disappearance. In the true spirit of disappearance and productive piracy, each of these may disappear and re-emerge in new dynamic forms throughout the semester. In doing so, will this get us to a collective understanding of what it takes “to go to a place that is not known” ... and to be a “True Architect?”

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GRADUATE STUDIOS

ARCH 317 ARCHITECTURAL DESIGN I (M.ARCH 3)

Stephen Mueller, Coordinator, Visiting Assistant Professor
Lindsey Stouffer, Coordinator, Senior Lecturer
Christine Abbot, Visiting Assistant Professor
Sarah Gibson, Senior Lecturer
Kelley Van Dyck Murphy, Lecturer
Jesse Vogler, Visiting Assistant Professor

COURSE OVERVIEW

The first semester core ARCH|MLA program explores spatial thinking and critical processes of making through iterations of design. Students are asked to make translations between different modes of representation and observations about the world around them.

Design practice demands careful observation, consistent development of ideas through both deliberate and intuitive modes of production, and the rigorous integration of both disciplinary knowledge and individual invention. Students in 317 are expected to develop mastery of fundamental skill-sets essential for designers - thinking, drawing, modeling, and seeing - to heighten their understanding of sites, space and environments, and develop their capacity to engage the world through design, preparing for advanced work in subsequent semesters.

Through course projects, students will investigate and design for a selection of natural and spatial phenomena which are fundamental to working in the built environment and the context with which it engages, inventing and refining unique attitudes, tectonic assemblies, and spatial strategies for their productive manipulation. In a related series of three projects, students will develop their own spatial intelligence, synthesizing issues and outcomes from previous investigations through self-critique and instructor feedback, refining and adapting their design strategies to meet increasingly complex demands at a high level of craft and resolution.

PROJECT 1: CONSTRUCTING A SITE

In **CONSTRUCTING A SITE**, students study natural phenomena on an existing site, construct the site, a sequence through it, and a space for individual inhabitation.

Students are asked to observe, document, and model the dynamic morphologies of a varied terrain, mining the landscape for organizational principles and related effects. These qualities will be translated into drawings and models which retain and develop the textural and performative character of the site, providing both a literal and a conceptual ground for intervention. Working within their constructed site, students will orchestrate new organizations of continuities and boundaries, intensities and disjunctions, in order

to amplify, clarify, or otherwise adjust the individual's experience of the site. Students will develop a way of building on this ground, elaborated in a thickened horizontal surface of inhabitation - like a floor, a layered path, or canopy.

Particular emphasis for this project will be placed on the analytical, generative, and speculative aspects of modeling a site, and the articulation of depth through planimetric representation techniques, including contouring, mapping, and layering. Drawings and photographs will clarify and expand the intentions and organizations of the models.

PROJECT 2 : CONSTRUCTING AN ENCOUNTER

In **CONSTRUCTING AN ENCOUNTER**, students study phenomena relevant to the body, informing the development of tectonic assemblies which provide a space for encounter.

Students are asked to develop a narrative of encounter, creating speculative drawings on a series of events and interactions made possible within the imaginative possibilities of their construction, and on their constructed site. Students will articulate an architectural enclosure capable of facilitating encounter, tuning their constructive logics with apertures, structural and material thicknesses, and thresholds conducive to passage, obstruction, and communication. Projects will address scale, human proportions, relative positioning, and proximity, in order to calibrate a designed experience between different individuals.

Particular emphasis for this project will be placed on sectional design strategies, considering relationships between individuals, means of sensory communication between them (optical, auditory, verbal, tactile), and the sympathy between the construction of the enclosed environment and the constructed site. Sectional drawings and models will be used throughout the design process, as a site for evaluation, calibration, and design of encounter.

PROJECT 3 : CONSTRUCTING AN EVENT

In **CONSTRUCTING AN EVENT**, students engage the collective, studying phenomena relevant to multiple bodies to design a space for a public event on their constructed site.

Students construct an inter-related series of spaces, including one large gathering space and several smaller support spaces, orchestrating qualitative differences in their articulation and in their relationship to the site. Students will consider how the design of space affects and is affected by environmental factors. Projects address issues of circulation through arrival and departure, refine the engagement between the building and site, and speculate on new forms of inhabitation.

Dean's Letter

Architecture,
Washington University
in St. Louis

Fall 2014

GRADUATE STUDIOS

ARCH 419 ARCHITECTURAL DESIGN III (M.ARCH 2+)

Phil Holden, Coordinator, Senior Lecturer
Sung Ho Kim, Coordinator, Associate Professor
Ersela Kripa, Visiting Assistant Professor
Javier Maroto, Ruth & Norman Moore Visiting Professor
Pablo Moyano, Senior Lecturer
Alfredo Paya, Visiting Professor



The 419 international housing studio is designed to further each student's understanding of the capacity of different design methodologies, to deepen their understanding through research of specific site, social and cultural dimensions, and to develop their capacity to advance effective architectural constructs that engage and support both a cultural understanding and a social construct.

Each studio critic will construct a unique project framework that includes:

_a site, somewhere in the world, large enough to accommodate 3-12 projects to enable the creation of a "neighborhood" negotiated among students and their respective projects.

_a project social premise that accommodates approximately 30 housing units.

_design interests or methodologies that enable the students to effectively engage the site and cultural and social possibilities of the project, and to intensify these relationships through architecture.

Students develop work directly with three different critics, projects and methodologies premised on varied approaches to architectural design. The process of iterative design, differing approaches, and consistent drawing and presentation exercises is intended to broaden and deepen each student's capabilities as a designer and communicator.

The projects involve 5 design scales, a place of individual activity, a single dwelling, the social aggregation (30), the neighborhood, the city/culture.

TABARCA ISLAND, ALICANTE, SPAIN | THE ORDINARY BECOMES EXTRAORDINARY

I propose a site on the Mediterranean coast, a small and beautiful island off the southeastern coast of Spain. Students will take a deeper look into aspects of the context, such as location, surroundings, climate, as well as lifestyles in Mediterranean culture, and how they are linked to an idea of creating emotional spaces. The research should explore the construction of a dwelling building as an opportunity to create collective spaces capable of establishing a close relationship between the street and the house. These spaces will revitalize of social life, the exchange between neighbors and between the inhabitants and the rest of the city. From this should emerge the idea of shared space and, the opportunity to create Public Space. In this way, the ordinary becomes extraordinary - everyday life conveys and creates links with the outside, with context, with the island, and with the sea.

— **Alfredo Payá**

ADRIATIC COAST, ALBANIA | DISPOS-ABLE HOUSING | BEACH, SUN, BODY, COLLECTIVE

Housing needs new models. In today's economic and global climate, housing investment and development are increasingly suspect, work forces are mobilized, and individual connections to place are changing. Within this uncertainty, even if only for a short time, one must find a place to call home. Drawing simultaneously on the quick-turnaround social construct of 'superficial urbanism' in Albania, and the historically inventive short-lived practices of vacationers on summer holidays, student projects will invent 'disposable housing' typologies - robust alternatives to single-owner, long-term dwelling. We will look to contemporary and uniquely regional practices for new models - from beach camps, to summer cabins, and 'seasteading', as well as recent urban transformations including city-scale painting of buildings and massive demolition along the coast, as precedents for viable invention within known housing types.

— **Ersela Kripa**

Dean's Letter

Architecture,
Washington University
in St. Louis

Fall 2014

GRADUATE STUDIOS

BUENOS AIRES, ARGENTINA | GREENSCRAPERS

For the last five centuries Buenos Aires has been growing under constant dialectic tensions between centrality and periphery, concentration and expansion, nationalism and cosmopolitanism. Such convoluted growth yielded heterogeneity in the urban fabric, the building stock, its uses and vertical densities, as well as green space distribution. Consequently, Buenos Aires is characterized by a landscape of unevenness. Today, the city has 1.9 m² of green space per person, well below the minimum 9 m² suggested by the World Health Organization. Open spaces are sparingly distributed within the city, making the proximity to green spaces highly desirable. We will challenge the typical high-rise housing typologies with radical strategies to increment the green space as both public and private assets. Such green fragments, besides its intrinsic sustainable benefits, will provide alternative flexible spaces highly adaptable by their users.

— **Pablo Moyano Fernández**

MADRID, PMOV, MOBILE STATE PARK | IN EX. FROM INSIDE TO OUTSIDE

The workplace is located in an area at the core of Madrid, Spain. The site, currently occupied by the Mobile State Park “PMOV,” is made up of a set of different blocks and includes the streets surrounding it. A large area with an approximate surface area of 19ac, 33473ft², the site is characterized by a lack of urban continuity that manifests itself in a weak relationship between the inside and the outside of the urban fabric. Students’ work in studio will focus on ensuring urban continuity within the described field while anticipating at all possible levels the relationships that may arise from the incorporation of new programs and how these might associate or relate, to intensify the endurance from the inside of the fabric to the outside. Housing will be the principal object of design, but students should nevertheless also consider its possible links with the street and other programs like retail and commercial strips, cultural facilities, and a set of some other uses that may also be contained in the spatial sections to be proposed. The involvement of all these architectural and urban fragments might also consider some way of recycling and transforming the existing infrastructures on the site, including parts of the two naves of great size and other hints found on site.

— **Javier Maroto**

CROSSROADS, ILLINOIS, USA | REINVENTING THE MIDWEST

Dotted throughout the American Midwest, the small cities that are surviving have transformed from their archetypal role as a local farmers' commercial and rail hub to some other economy—healthcare, education, insurance, or manufacturing—at some larger scale, not very different from the businesses you might find in larger cities. There remains, however, an underlying economic and social instability brought on by the continuing disruption of the local economy by regional and national economic models and by shifting demographics. As these cities contend, grow or degrade, disperse or reconsolidate, they continue to build housing within a cultural framework of their rural origins or even more discordantly according to a provincial suburban pattern. Perhaps, repositioning denser housing in the diminished town center and in relation to a re-imagined economy can energize both the housing and the economic model. Looking beyond the found conditions of the site and culture, we will explore the idea of synthetic place making—naming or introducing conflicting aspirations and resolving them with inventive architectural constructs.

—Philip Holden

Dean's Letter

Architecture,
Washington University
in St. Louis

SEOUL | KOREA: DONGDAEMUN | HOUSING: CHEONGGYEcheon | BRIDGE

Dongdaemun is a commercial district in Seoul, Korea comprised of markets and shopping centers, bordered by the Cheonggyecheon Creek, a modern public water recreation space near the Dongdaemun Market. Zaha Hadid's Dongdaemun Design Plaza displaced over 1000 artists and designers who called the district home. They were initially promised a space to live and work if they gave up their leases in return for new space in the Dongdaemun Design Plaza. These artists and designers, once the heart of the economy and culture of the Dongdaemun district, will now be replaced by more lucrative corporate industries. This project experiments with the notion of housing within cultural and social agendas by proposing the occupation of a site that only allows infrastructural strategies, challenging students to explore ways to inhabit the spaces in between, in the margins. How could housing act as a bridge, physical or metaphorical, and what are the emerging strategies that would develop from these research interrogations.

—Sung Ho Kim

GRADUATE STUDY ABROAD

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

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

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

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in St. Louis

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.

Fall 2014

ARCH 500/600 ARCHITECTURAL DESIGN V-VI

Gia Daskalakis, Associate Professor

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



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.

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 into, from landscape below to sky above.

ARCH 500/600 ARCHITECTURAL DESIGN V-VI

Catalina Freixas, Assistant Professor



The Railway Exchange Building, 611 Olive Street, downtown St. Louis. Photographic print by W. C. Persons, 1915. Missouri History Museum.

Dean's Letter

Architecture,
Washington University
in St. Louis

Metamorphic Cities: Sustainable Strategies for Adaptive Reuse

More than fifty years of population decline within the City of St. Louis has led to a building stock of more than 6,000 empty buildings. For the past decade, however, St. Louis has seen positive trends in downtown development. During this period, the city has experienced the largest percentage increase in college-educated 25-34-years-olds within three miles of the central business district of any US city; adding nearly 3,000 individuals

Built in 1914 by architect Mauran, Russell & Crowell, The Railway Exchange Building (REB) was once the tallest building in St. Louis, and considered the largest structure of its kind in the country; its modern design is a fine example of the Chicago School Architecture style. For almost 90 years, it was the home of Macy's, and previously the Famous-Barr flagship store and headquarters for the May Department Stores. For most St. Louisans, it is synonymous with beautiful storefronts, Christmas lights and the holiday train.

On August 6th 2013, Macy's shut down operations in the REB in downtown St. Louis. The department store was closed and their corporate offices relocated. Until recently, a tech start-up incubator claimed the upper floors, and the idea of a data center remains under discussion.

For this studio, the SFS is collaborating with The Partnership for Downtown St. Louis in a call for innovative design ideas to re-imagine the 21 story high-rise building, while re-invigorating the transformation of downtown. Students are asked to speculate on the future use for the 1,200,000 sqft. vacant space. The programmatic components might help define the use of the building and its connection to the context. The interface of contemporary design with a historical cultural monument will be part of the agenda.

The neighborhood demographics changes suggest that a new way of development must be imagined, so spending is kept within the city's boundaries. Visibility and access are key elements to take into account when selecting a site for retail development, requiring consideration of the immediate context of the site and the potential transformation in terms of establishing physical and visual connections.

The final review will include partners from the Downtown Partnership and the owners of the REB. The studio will culminate in an exhibition of students' work showcasing future development ideas for the building, and a book as a testimony of the projective analysis undertaken.

Fall 2014

ARCH 500/600 ARCHITECTURAL DESIGN V-VI

John Hoal, Associate Professor, Chair of MUD Program

Comprehensive Studio

DIVIDED :: investigations in liminal space...

“From a global viewpoint, we can see the program of shantytowns urbanization ... as projects which in a strategic sense consists in breaking the barrier of the “divided city” .. between formal and informal, included and excluded, through improving and giving it a form, and qualified spaces of acquaintanceship. To think in an urbanistic way about the favelas integration, implies conceiving the task as part of the Urban Project that involves a reconquest strategy of the city, seeking its re-articulation” JM Jauregui

The epistemological condition of SPACE is that it divides, separates, segregates in order to become and that users of the space through spatial practices have the possibility to create a space of liminality ... a space where participants “stand at the threshold” between their previous way of structuring their identity, time, or community, and a new way. In contemporary society where separation, segregation, marginalization and inferiority are structural outcomes of globalization there is a critical need to make space that provides a condition for an in-between condition to emerge that stands in contrast to the institutionalized, formal and preordained, and offers the possibility for a new radical, informal and spontaneously communitas to emerge through and as a result of marginalization and inferiority. To this end, this studio investigates the divided city - Johannesburg, South Africa - as the ground to proposing an architectural project of liminality as a counter point to and within the divided condition.

Johannesburg is one of the most divided cities in the world today with the imprint of formal segregation policies, city planning and architecture, and the impact of globalization in the post-apartheid era. It is an urban condition of fluid and dynamic tension between the durability of the apartheid landscape and buildings, and the emergence of a subaltern anarchy and an urban architecture of resistance. Typical architectural projects provide spaces of exclusion or interface and possibility of inclusion not in the sense of integration but a coexistence of shared and unequal - an

architecture of fear. So the challenge for a radical architecture in the divided city is to provide a space in which a spontaneously a new order can emerge – an architecture of openness.

PROJECT:

The studio will locate interventions of architectural projects that operate through hyper-programming to form spaces of social integration, environmental learning, and physical connectivity through the radicalization of the informal/formal dichotomy. The exact program and location will be determined collectively by the studio after some preliminary investigation. The studio will progress through its investigation of Johannesburg (and perhaps one American city as counterpoint) in the following phases:

01: FIELD: theorizing and investigating the divided city, landscape & building

02: LINE: interrogating and mapping the formal divisions along one line in the city

03: POINT: locating and intervening at key points of tension and counter-insurgency

04: EVENT: developing and proposing a series of programmatic interventions

05: BUILDING: designing the architectural space of liminality

RESOURCES:

The studio will be provided the opportunity to travel to Johannesburg. Exactly travel will be determined collectively with numerous opportunities to integrate with international conferences such as Design with the Other 90%: Changing the World by Design (22 - 24 September) or to work with Urban Think Tank to further develop and build a “Empower Shack” in Khayelitsha, Cape Town (Oct 18 - 26). The studio will be supplemented by lectures and required readings to provide the necessary background.

Dean’s Letter

Architecture,
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Fall 2014

ARCH 500/600 ARCHITECTURAL DESIGN V-VI

Stephen Leet, Professor

Buzz Spector, Professor of Art

Munari Mixed Menu



Studio Description

“Fantasy is a faculty of the spirit capable of inventing mental images which differ from reality in their details or as a whole: images that may even be unrealizable in practice. Creativity is a productive capacity where fantasy and reason are linked, hence the result obtained is always realizable in practice.” Bruno Munari

Our subject will be the conception and design of three temporary structures in Milan, made for display of the work of Bruno Munari (1907-1998), the Italian Modernist artist and designer. Munari, a life-long resident of Milan, was one of Modernism’s great polymaths. He was at various times a sculptor, painter, film maker, furniture designer, graphic designer and maker of artist’ books. In 1966, Munari wrote: “Anyone who uses a properly designed object feels the presence of an artist who has worked for him [or her], bettering . . . living conditions and encouraging [anyone] to develop [their] taste and sense of beauty.” We will familiarize ourselves with his multivalent work, and develop programs to bring insight, through space and form, to his design philosophy.

Munari Mixed Menu

> 3 programs: design objects & useless machines; illegible books; and Munari's "positivo/negativo" paintings.

> 3 sites: Filarete's 15th century Ospedale Maggiore, the 18th century Rotonda della Besana, and the grounds of Giovanni Muzio's 1930s Palazzo dell' Arte in Parco Sempione.

> 3 geometries: square circle triangle - geometric concepts informed by Munari's 3 books titled "Discovery of the Square, Circle and Triangle" and our studio's research.

Each student will select which site, geometry and program combination is most compatible, and will also determine their projects' design sequence.

Milan field trip

A studio field trip to Milan is planned for Oct. 4 - 12 with documentation of the 3 studio sites, visits to Milan museums displaying Munari's works, to current permanent and temporary art installations and buildings, to the studios of Franco Albini, Alberto Meda, Paolo Rizzatto and Achille Castiglioni, and a day trip to Varese, to see the James Turrell & Robert Irwin installations in Villa Menafoglio Litta Panza.

Dean's Letter

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ARCH 500/600 ARCHITECTURAL DESIGN V-VI

Robert McCarter, Ruth & Norman Moore Professor

Comprehensive Studio

A ROOM AND A GARDEN—FOUR FREEDOMS STUDY AND VISITORS CENTER

AN ADDITION TO LOUIS KAHN'S FRANKLIN DELANO ROOSEVELT MEMORIAL

Roosevelt Island, New York, New York



“Freedom of expression, freedom of worship, freedom from want, freedom from fear.” – Franklin Delano Roosevelt

The studio program will involve the design of the FDR Four Freedoms Study and Visitors' Center, sited to the north of Louis Kahn's Franklin Delano Roosevelt Memorial, designed in 1973-4 but only constructed in 2012. Kahn stated that the FDR Memorial was “a room and a garden... the garden is a gathering of nature and the room is the beginning of architecture.” The new Center and its associated landscape will shape the entry sequence to the FDR Memorial and the transition from Cornell University's New York City campus, to be constructed directly to the north. The new Center will house a research center focusing on FDR's “four freedoms,” visitor center functions for Kahn's FDR Memorial, and a landscape-garden. This is a real project, which will be designed and built in the next several years, and for which the clients are seeking inspired conceptions. Therefore each student will be encouraged to develop a different scheme, so that the studio explores as many possible ways of siting and shaping the new Center. At the conclusion of the semester the student projects will be presented to the FDR Memorial board, the Kahn Archives, and Kahn associates and family for consideration in planning for the Center.

This design studio will engage three fundamental pedagogical conceptions: 1) What matters in architecture is not what a building looks like, but what a building is like to be in, to live in; 2) As we begin the 21st century, every architectural project should be understood as an addition to a pre-existing inhabited context; 3) A graduate studio project should offer the individual student the opportunity to begin again. As a comprehensive options studio, particular emphasis in evaluation will be placed on design process, degree of development of interior space, and exploration of experiential qualities.

The studio will employ a series of three sketch projects, interspersed within the semester-long project. Studio resources include the texts Louis I. Kahn: Complete Works, Ronner and Jhaveri and Louis I. Kahn, Robert McCarter, as well as the field trip meetings and advice through the semester from Harriet Pattison, landscape architect for the Kahn design; Bill Whitaker, Curator of the Kahn Archives; James Polshek, advisory architect for the construction; Gina Pollara, executive for construction; Nathaniel Kahn and Sue Ann Kahn; as well as architects working on the adjacent Cornell campus, including Morphosis and SOM.

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As an integral part of this studio, the professor will lead an optional field trip to New York and Philadelphia on September 16-19 (Tuesday-Friday), during which students will visit the project site and the adjacent FDR Memorial on Roosevelt Island, as well as being able to examine Kahn's original drawings for the FDR Memorial and other works at the Louis Kahn Archives at University of Pennsylvania. Other sites in the New York and Philadelphia area to be visited include Alvar Aalto's Kaufmann Conference Room and the buildings at the United Nations, Tod Williams and Billie Tsien's Barnes Museum and Brooklyn Skating Rink, the Isamu Noguchi Museum, Steven Holl's Columbia Sports Center and Pratt Architecture School addition, the 911 Memorial, and others.

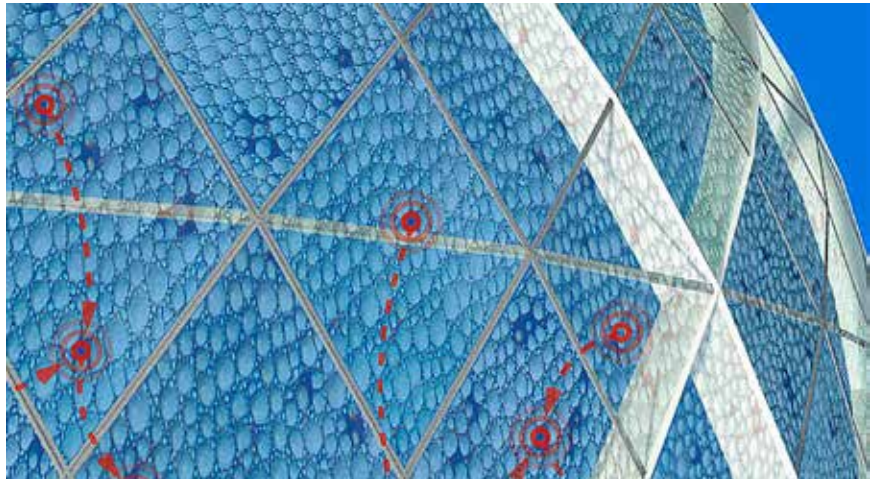
Fall 2014

ARCH 500/600 ARCHITECTURAL DESIGN V-VI

Anders Nereim, Visiting Professor

Comprehensive Studio

SMART BUILDINGS - NERVOUS SKINS



Studio Description

The studio will concentrate on designing a building with skin systems that actively optimize themselves over time for solar shading and heat gain, using low voltage photovoltaic collectors, capacitance power storage, sensors, actuators, and wifi microcontrollers in a mesh network of completely autonomous units. Inscriptive design will be used to describe nervous skin behavior that uses sleep and wake cycles to save energy, and deliver the required adaptive performance.

In addition to standard deliverables - drawings and models of the building - the studio will produce 3D and 2D partial sections and plans showing the construction, parametric variability, and performance of the skin systems, and diagrams that explain the complex autonomous nervous system and its behavior. Instruction in parametric Revit panels and Grasshopper will be part of the class.

The building will be a factory, office, and sales showroom in a very old mixed use Chicago industrial residential corridor. This requires adaptively reusing a 1919 concrete mushroom column factory building, through 20% controlled demolition, and complete reskinning.

Anders Nereim is a Chicago architect who has had his own practice since 1980, and has consulted with other firms on the emerging technology of ubiquitous computing since 1996. He was founding chairman of the new Master of Architecture program at The School of the Art Institute of Chicago, has recently spoken at the Salk Institute for Biological Study's Academy of Neuroscience for Architecture, and is speaking this October at the Energy Forum in Bressanone, Italy.

Dean's Letter

Architecture,
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Fall 2014

ARCH 500/600 ARCHITECTURAL DESIGN V-VI

David Ruy, Visiting Professor

Glitch



A déjà vu is usually a glitch in the Matrix. It happens when they change something. - Trinity

During his now famous decent from orbit, astronaut John Glenn and everyone else in mission control were gravely concerned about a warning light that started flashing in the space capsule. The warning light indicated a possible problem with the heat shield. If detached, the capsule would be incinerated during reentry. After a frightening sequence of improvised adjustments, John Glenn safely returned to earth. Later investigations revealed that there was actually nothing wrong with the heat shield—it was the warning system that had malfunctioned. In a later account, Glenn spoke casually about this event as a “glitch” in the system. Because no one at that time knew what he meant by “glitch,” he went on to explain that it was a term they had invented in reference to the various problems they constantly grappled with in the complex electronic systems being designed for the space program and that this particular glitch was due to a small but unexplainable voltage spike in the electronic warning system. It is interesting to note that this is often attributed to be the first recorded use of the word ‘glitch.’ It wasn’t so long ago.

Relative to current technologies, systems designed during the space race were primitive. Though systems have advanced, glitches remain (look up ‘2010 flash crash’ and you’ll see what

I mean). Isn't it interesting how ubiquitous the word 'glitch' has become? I think we can safely assume that as long as we have systems, we'll have glitches.

I mention this story and title the studio with this peculiar word because I'm interested in two things with this studio. First, I'm interested in systems. Though as architects we use the word 'system' daily (circulation system, structural system, formal system, tectonic system, plumbing system, etc), we seldom pause to consider what a system is. Second, I'm interested in why systems inevitably glitch. Though we struggle to eliminate glitches from our systems, it is fascinating to me that many of the most celebrated moments in architectural history seem to be on some level the result of unexplainable deviations from predictable systems. You may be surprised, as I have been, by how deep and strange architecture is relative to systems and glitches.

In this studio, we'll be designing a large scale housing project, a type of building that problematizes the concept of 'system' like no other and think about how glitches might turn out to be unexpected opportunities.



Dean's Letter

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in St. Louis

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ARCH 500/600 ARCHITECTURAL DESIGN V-VI

Jan Ulmer, Visiting Professor

Comprehensive Studio

Berlin Berlin

Gallery of the 20th Century



gallery

designing a gallery for the art of the 20th century in berlin, we are focussing on fundamental questions of architecture, such as the relation between body and space, structure and movement, view and display, inside and outside. the given program contains space for exhibition, event, archive, office, shop and a restaurant.

situation

starting point are four given sites at the kulturforum in the center of berlin. to insert the gallery precisely in the heterogenous context, we are working on site- specific themes such as block perimeter, eaves height, square, urban landscape, monument and constellation. we want to design a coherent project that answers the specific themes of the context and of exhibiting.

repertoire

looking at existing typologies of exhibition 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.

transformation

the design- process starts with two exercises. interpretation of a repertoire analysis and interpretation of an exhibition- typology and transformation into a brick-sized model. city as exhibition: analysis and collection of existing fragments of berlin and re-arrangement into postcards.

point of view

the gallery should create a balance between serving as a display for art and building up a link to the site and city, so to say the view back to the city: the gallery as a seeing machine between the two poles of inner and outer scenario, between the art and the city.

ARCH 501 LANDSCAPE ARCHITECTURE STUDIO

Justin Scherma, Visiting Assistant Professor

The Context of Vacancy



This studio engages the planning and design of one of the largest and most significant portions of St. Louis' pervasive patchwork of vacant land: the former site of the Pruitt-Igoe housing project. While this place has obtained a secure place in architectural history, having hosted what Charles Jencks influentially deemed to be the death of modern architecture, its future remains an open question, and one of significant import both to the challenged community that surrounds it and to the more affluent downtown close by. What manifests at present as a 33-acre forest has at this point hosted more than 40 years of gradual and clandestine ecological change, the backdrop to frequent public speculation as to its most fitting reuse.

This studio will begin by building a thorough understanding of the site's ecological and cultural trajectories in order to most appropriately guide its future, engaging its particulars while using it as a testing and staging ground for techniques for mitigation, remediation, and civic partnership in the city. Examination of public policy, ecological process, green infrastructure, and reclamation strategy will lead to a generative process to shape the larger urban landscape – from bodily experience to site construction to urban organization.

Students will combine textual study and on-the-ground research to begin to model the forces at work here, and to work through possible useful precedents of problem and design. Through combining 2D, 3D, and 4D representation, they will devise a multi-faceted picture of the site and its possible futures. They will design small-scale modular prototypes to reoccupy and clean the site. Finally, they will begin to formulate a palette of tactical and strategic operations, in an attempt to reshape the site and reintegrate it with its surroundings to form a livable and negotiable urban network. Throughout, students will particularly develop their own skills in environmental strategies, design phasing, dynamic modeling, communication, and collaboration, as well as their literacy in urban issues.

Dean's Letter

Architecture,
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in St. Louis

Fall 2014

ARCH 601 - LANDSCAPE OPTIONS STUDIO VI

Natalie Yates, Assistant Professor



Overview

The Mississippi River supplies water to people, farms and industries; it provides transportation for goods and services. It plays a major role in the health, culture and prosperity of the 31 states it touches. Catalyst builds from the North | South studio conducted last fall which looked at sites in both Minneapolis, Minnesota and Memphis, Tennessee. Using the previous semester work as a springboard, the studio will focus on selected sites along the riverfront that offer opportunity for public interaction (recreation, education, economy, etc.) as well as potential ecological impact for the river system as a whole.

Potential Sites

- Upper Harbor Terminal, Minneapolis, MN
- Scherer Park, Minneapolis, MN
- Cotton Belt Freight Depot & Riverfront, St. Louis, MO
- Twin Hollow, St. Louis, MO
- Cobblestone Landing, Memphis, TN
- Wolf River Conservancy Epping Way, Memphis, TN
- Harahan Bridge Terminus & Batture Lands, West Memphis, AR

Studio Summary

This studio is a comprehensive studio for graduate students in the landscape architecture program as well as an option studio for architecture/urban design students. Students will be asked to confront multiple scales and timeframes, identify opportunities of policy and partnerships, and develop innovative proposals for resiliency and sustainability. The studio focuses on mediating between ecological and urban systems, incorporating ephemeral, cyclic and adaptable tactics for design and management.

Students will research and select a site based on initial analysis, identified objectives, project potentials and individual interest. With instructor assistance, students will be responsible for defining the scope of their project and developing appropriate design responses. Emphasis throughout the studio will be placed on articulating an understanding of site character, understanding diversity of potential users and experiences, refining project(s) at multiple scales, and consideration of design over time. Students will propose ecological, hydrological, and/or architectural interventions at multiple spatial and temporal scales. Students can expect to travel during the designated travel week to visit sites, potential partners and significant cultural features in multiple cities (Minneapolis, St. Louis, Memphis) that will inform the design process.

Dean's Letter

Architecture,
Washington University
in St. Louis

Fall 2014

ARCH 711 ELEMENTS OF URBAN DESIGN

Patty Heyda, Assistant Professor, Urban Design, Coordinator

Elements of Urban Design



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

The Elements of Urban Design Studio addresses the complexity of urbanized areas as interconnected social, economic and environmental systems characterized by a diversity of spatial conditions. The studio focuses on sites across the St. Louis region where a spectrum of typologically distinct conditions exists; where natural systems, transit corridors, open spaces, building form and blocks vary from area to area in their formal organizations as a result of their particular interactions with each other and with external forces and flows.

Developing skills and techniques in urban design requires a deep understanding of the complexity of these environments at nested spatial and temporal scales, and through expanded perspectives from city planning, economic development, sociology, architecture and landscape architecture. This course will provide the foundational concepts and skills to enable students to engage diverse conditions of the contemporary American city formally while negotiating criteria of design quality, economic viability, sustainability and human experience.

Students will conduct analysis and design work spanning a range of scales implied by each site's relationship to the broader infrastructural and ecological systems, to the neighborhood's needs and political/development pressures, and to the existing block, parcel and building typologies. Over the course of the semester, students will each work on more than one site, and they will work individually at times, and in small groups or pairs at other points in the semester.

The work of the studio follows a feedback loop of mapping, research and production on the different sites and the final products will result in new typological design proposals for landscape systems, buildings and street systems in relation to each other and to the larger governing transit (and financial, political, legal and policy) systems and regional infrastructures.

During the studio, students will be introduced to ArcView/ GIS software, and mapping and research methods. Additional readings and discussions/ workshops will also supplement the studio.

This studio is required for MUD students. However, the studio is also open to advanced architecture students as an option studio. Skills learned in this studio are invaluable tools for any student, including the pre-Degree Project student, seeking to enrich his/ her design thinking with a more integrated, broad-based yet site-specific approach to urban systems.

Dean's Letter

Architecture,
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in St. Louis

Fall 2014

ARCH 616 DEGREE PROJECT

Chandler Ahrens, Assistant Professor
Elena Canovas, Senior Lecturer
Kathryn Dean, JoAnne Stolaroff Cotsen Professor
Eric Hoffman, Professor of Practice
Adrian Luchini, Raymond E. Maritz 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.



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STUDIO ASSIGNMENT & SELECTION

Graduate Studio Assignments and Selection

All 500/600/MUD graduate level students are required to attend a meeting on Monday, August 25th at 12:30 pm in Edison Theater. All 500/600/MUD studio professors will present their programs at this time and be available for questions concerning their studios.

ALL 500/600/MUD graduate students ARE REQUIRED TO ATTEND THIS MEETING. Studio Preference Sheets will be provided at the meeting and students must rank and submit their choice of studios following the presentations by 3:30 p.m. on Monday, August 25th, 2014 to Givens 105.

No preference sheets will be considered before this meeting.

* * * * *

Degree Project desk selection will take place on Tuesday, August 26th at 9pm.

Desk selections for vertical studios will take place Tuesday, August 26th 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 Architecture Graduate Students,

The Graduate Architecture Council (GAC) would like to welcome the new and returning graduate students to the Sam Fox School of Design & Visual Arts! This year is going to be one of our best yet, and we welcome the energy and talent each of you brings into our learning environment.

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 school year and are looking forward to your active participation as members within our Sam Fox community. Specifically, we are planning alumni outreach events and 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 the new and returning students 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 meeting and collaborating with all of you as the school year progresses. I am confident that our new students will find Sam Fox as rewarding and supportive as our returning students have. Good luck in your studio and have a wonderful semester!

Thank you,

Megan Berry, President

Nicole Elman, Vice President
Alexander Ayres, Vice President of Architecture
Kaitly 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 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

New and Returning Architecture Students,

The Architecture School Council, ASC, is beyond thrilled to welcome you to Givens Hall and St. Louis for the fall semester of 2014! To all of the returning students - welcome back, get ready for another great semester. To all of the new students - we are excited to start working with you and supporting you in all of your endeavors. Everyone - get excited for one of the best semesters that the architecture school has ever seen. We are busily preparing for the coming semester, and we have a ton of new events coming that we hope will make your experience at WashU even better so make sure to read all of the emails that we send!

We hope you had a fantastic summer and that you have an even better semester! It is up to all of us to make our school the best it can possibly be, so if you have any suggestions don't hesitate to send us an email at asc@samfox.wustl.edu or architecture@su.wustl.edu. The architecture school is a community driven by ideas and collaboration; we would love to hear yours and work with you to bring them to fruition. We are excited for what the semester will bring and we are proud to represent you.

Have an amazing semester full of great designs,

Marina Archangeli

ASC 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.

Digital Initiative Lab (DIL)

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

To sign up for use of the CNC Mill, contact Joe Dibella at cncwashu@gmail.com. For questions about FabLab policies or procedures, contact Garrett Vaughn at gvaughn@wustl.edu. For use of any other equipment, contact Derek Ashoff at: DAshoff@samfox.wustl.edu.

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Dean's Letter

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LECTURE SERIES SCHEDULE—FALL 2014

September	15 Monday	Michael Ray Charles	Art
	17 Wednesday	Dennis Crompton	Kemper
	22 Monday	David Leatherbarrow	Arch
	24 Wednesday	Margaret Crawford	Kemper
	26 Friday	Steve Dumez	Arch
October	01 Wednesday	Jaume Plensa	Art
	06 Monday	Chris Sperandio	Art
	08 Wednesday	Susannah Drake	Arch
	20 Monday	Henrik Drescher	Art
	21 Tuesday	Carl Steinitz	Arch
	24 Friday	Reinhold Martin	Arch
	27 Monday	Peter Eisenman	Arch
November	03 Monday	Drawing Ambiance	Kemper
	07 Friday	Nasrine Seraji	Arch
	24 Monday	James Elkin	Art

**Lectures are held in Steinberg Auditorium, and are preceded by a reception in the Steinberg Lobby at 6:00 PM, please see the Sam Fox website for details and current information.

ACADEMIC CALENDAR—FALL 2014

August

4 Monday	Course & studio descriptions due for Dean's Letter
11-22	Graduate Orientation
18 Monday	Course syllabi due
21 Thursday	SFS All Faculty Staff meeting Steinberg 8:30 - 10:30
21 Thursday	Arch Faculty meeting, 11:00 - 2:00, lunch provided
22 Friday	New Student Advising Begins
25 Monday	First Day of Class
25 Monday	Studio presentations, 12:30, Edison Theater
29 Friday	All School Meeting, 4:00, Steinberg, happy hour

September

1 Monday	Labor Day, no classes
4 Thursday	SFS Faculty & Staff Reception, Colangelo's Home
8 Monday	SFS Public Lecture
8 Monday	Course descriptions due for spring courses
8-12	Designated studio travel week
9 Tuesday	Curriculum Cmt. 12:00-1:00
12 Friday	Exhibit Opening: Drawing Ambience, Kemper 7:00 pm
14 Sunday	Drawing Ambience, Gallery Talk, Kemper, 1:00 pm
15 Monday	Arch Cabinet meeting, 12:00-1:00
16 Tuesday	Tenured & Tenure Track Faculty meeting, 11:30-1:00
17 Wednesday	SFS Public Lecture: Dennis Crompton
22 Monday	SFS Public Lecture, David Leatherbarrow
24 Wednesday	DISCUSSIONS series, Margaret Crawford, noon
26 Friday	AIA lecture, Steve Dumez, noon, Kemp
29 Monday	Arch Cabinet meeting, 12:00-1:00
29 Monday	SFS Public Lecture

October

1 Wednesday	SFS Public Lecture, Jaume Plensa
1 Wednesday	Kemper Conversations: Mumford/Marjanovic/Wofter, 5pm
7 Tuesday	Arch Faculty meeting, 11:30-1:00, lunch provided
8 Wednesday	SFS Public Lecture, Susannah Drake
14 Tuesday	Curriculum Cmt. 12:00-1:00
14 Tuesday	Advising for spring semester begins
17 Friday	Fall Break - no classes
20 Monday	SFS Public Lecture, Henrik Drescher
21 Tuesday	SFS Public Lecture, Carl Steinitz
21 Tuesday	Tenured (Full Professors) faculty meeting, 11:30-1:00
24 Friday	DISCUSSIONS series, Reinhold Martin, noon
25 Saturday	Bauhaus
27 Monday	Arch Cabinet meeting, 12:00-1:00
27 Monday	SFS Public Lecture, Peter Eisenman
28 Tuesday	Curriculum Cmt, 12:00-1:00

ACADEMIC CALENDAR—FALL 2014

November	3 Monday	SFS Public Lecture, Drawing Ambience Panel, 6:30 pm
	4 Tuesday	Arch Faculty meeting, 11:30, brown bag
	7 Friday	SFS Public Lecture, Nasrine Seraji, WIA Symposium
	7-8	Women in Architecture Symposium
	10 Monday	Arch Cabinet meeting, 12:00-1:00
	10-14	Student Registration for spring
	17 Monday	SFS Scholarship Program, Steinberg Auditorium
	18 Tuesday	National Council & Scholarship Dinner
	24 Monday	Arch Cabinet Meeting, 12:00-1:00
	24 Monday	SFS Public Lecture, James Elkins
	25 Tuesday	Tenured and Tenure Track Faculty meeting, 11:30-1:00
	26-28	Thanksgiving Holiday - no classes
December	2 Tuesday	Architecture Faculty Meeting, 11:30-1:00, lunch provided
	5 Friday	Last day of fall semester classes
	6-13	Final Reviews
	19 Friday	Course & studio descriptions due for Dean's Letter



dean's letter

fall 2014

Sam Fox School of Design & Visual Arts

College of Architecture

Graduate School of Architecture & Urban Design

Washington University in St. Louis