



College of Architecture
Graduate School of Architecture & Urban Design

ARCHITECTURE

DEAN'S LETTER
SPRING 2014

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

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ROLL CALL

Graduate students	285
Architecture	227
MUD	24
MLA	33
MS	1
Undergraduate students	180
Total	465
Dual ARCH Landscape Architecture	8
Dual ARCH MUD	18
Dual ARCH Construction Management	21
Dual ARCH Social Work	1
Dual ARCH MBA	2
Students in Helsinki	24
Students in Florence	11

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Faculty

“In recent years, a number of urban projects in Europe have fallen between the traditional categories of landscape and urbanism. These works signal a shift of emphasis from the design of enclosed objects to the design and manipulation of larger urban surfaces. They also indicate a renewed interest in the instrumentality of design – its enabling function – as opposed to representation and stylization. Here, the term landscape no longer refers to prospects of pastoral innocence but rather invokes the functioning matrix of connective tissue that organizes not only objects and spaces but also the dynamic processes and events that move through them. This is landscape as active surface, structuring the conditions for new relationships and intersections among the things it supports.”

Alex Wall from “Programming the Urban Surface”

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Alex Wall joins us as for the semester as a visiting professor in urban design. Alex received his diploma at the Architectural Association in London and worked for the Office of Metropolitan Architecture (OMA) among other firms. Currently he is a principal in the design firm UMnet, which is headquartered in Stuttgart Germany. The firm specializes in projects ranging from interior design and architecture to urban design and planning with a focus on the intersection of urbanization and climate change. Professor Wall recently stepped down as chaired professor of urban design at the Institute for Urban and Landscape Design at Karlsruhe Institute of Technology (KIT).

Continuing as the Ruth and Norman Moore Visiting Professor is Alfredo Paya who will teach options studio in the graduate architecture program. Dimitrius Gourdoukis, alum of graduate architecture and practicing architect, professor, joins us from the Aristotle University of Thessaloniki, School of Architecture in Thessaloniki, Greece. Dimitrius will be teaching an architecture digital option studio. Other continuing visitors include Peter Stempel, Elena Canovas, Jesse Vogler, Andrew Colopy, and Stephen Mueller. Robert McCarter and Adrian Luchini will be on sabbatical and continuing on leave for the semester are Christine Yogiamon, Ken Tracy, and Kathryn Dean.

Dr. Ted Krueger, Associate Professor of Architecture at Rensselaer Institute, will lead the Laskey Charrette which will kick off at the All School meeting Friday, Jan. 17. The charrette, funded through an endowment in the name of Architecture Professor Emeritus Leslie Laskey, is a two-day workshop and exhibition of projects developed by teams of architecture undergraduate sophomore students with the assistance of Dr. Ted and the sophomore faculty. The projects will be exhibited Sunday afternoon in Steinberg and all are invited to attend where \$1,000 in awards and book prizes will be given. Ted received his PhD from RMIT and his Master of Architecture degree from Columbia University following graduate work in architectural history at the University of Chicago and an eclectic undergraduate education in the social sciences and the arts at the University of Wisconsin-Madison and the School of the Art Institute of Chicago.

Oliver Schulze, with Schulze + Grassov Urban Design Studio in Copenhagen, returns to teach the spring break urban design workshop in London with John Hoal, chair of urban design. The workshop, open to all advanced undergraduates and graduate students, will introduce participants to the Public Life Survey methodology focusing on public space design in London. Students will have the option to participate in a three-day optional tour of London led by John.

11 undergraduate students will be studying in Florence this spring under the direction of faculty member Zeuler Lima. Art, communication and fashion design students will join the program in new spaces that will foster interdisciplinary work across studios, history, language and commons course seminars. This is the first time that the entire cohort will be together for the semester.

Peter MacKeith will coordinate 24 students who will study in Helsinki this spring. Pentti Kareoja, and Matti Rautiola will continue their work with design studio, Sirkka-Liisa Jetsonen will teach history, Julie Scheu will teach furniture design, and Kimmo Friman will teach Buildings Systems. Long time contributor to the program Juhani Pallasmaa will again be involved. An important part of the semester is the extensive professional office visits that give students an inside look at practice and design culture in Helsinki as well as the other Nordic countries.

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Faculty Searches

Two faculty searches will bring candidates to school for presentations and meetings with faculty and students. Heather Woofert chairs the international search for the chair of landscape architecture. The committee members are Eric Mumford, Seng Kuan, Natlaie Yates, Kees Lokman, Ken Botnik (art) and student members Joanie Walbert and Ylan Vo. The search for two visiting assistant professors in architecture is co-chaired by Stephen Leet and Adrian Luchini. The committee members are Sung Ho Kim, Igor Marjanovic, Catalina Freixas, Arny Nadler (art) and a student to be determined. Please watch for the postings of public presentations and submit feedback to the committee members.

Weil Hall

In the summer of 2012 Craig Dykers, partner and director of Snøhetta, an international architecture, landscape architecture, and interior design office based in Oslo, Norway and New York City chaired the jury for the biennial Steedman Fellowship Competition. The Steedman Fellowship, established in 1925, is supported by an endowment – given to the Sam Fox School's College of Architecture and Graduate School of Architecture

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& Urban Design – in honor of James Harrison Steedman, who received a degree in mechanical engineering from Washington University in 1889. The memorial was established by Steedman’s widow, Mrs. Alexaner Weddel, and Steedman’s brother, George.

Dykers writes in the design brief for the competition: “With over half of the global population now living in metropolitan areas, the world is experiencing the greatest surge of urban growth in history. This intense growth has created new pressure on resources, as global and local societies increasingly struggle to adapt to urbanization’s resultant ecological stress. Increases in poverty, conflict, and environmental degradation in both cities and rural areas have brought traditional developmental and design strategies under greater public scrutiny. As human density increases, we are seeing greater emphasis on dynamic processes rather than on objects and ideas as cloistered creations. Isolated learning and categorized education is giving way to collaborative dialogue and interactive development focused on creative and proactive approaches to complex problems. While it has, in the past, been considered useful to segregate skills and knowledge into neatly defined categories, these separations are now often seen as artificial and an impediment to more productive and adaptable proficiency. Nearly all forms of professional disciplinary organizations and pedagogies are changing. The arts and the sciences are merging with greater fluency; prediction and intuition are given equal consideration as contemporary challenges emerge. Cross-pollination and diversity of ideas, sources, and strategies are more common across a widening field of core studies and practices.

Architecture, art, and design are all a part of this profound change; often they are the catalysts for new methods of thinking in other professions. A university building for advanced understandings of architecture and art can have pride of place in presenting these values, which are essential for a sustainable and healthy future. A new graduate building at the Sam Fox School of Design & Visual Arts at Washington University in St. Louis is envisioned to emerge from this context of change and catalyst.”

The goals for the new building described in the competition brief read:

- Design a built environment for architecture, art, and design education that engenders multiple opportunities for interdisciplinary teaching and learning, the collaborative discovery of new knowledge, and the practice of creative activity using space, place, and adjacency to facilitate and inspire these activities.

- Envision a net-zero energy facility that maximizes opportunities for users to actively participate in sustainable practices.
- Cohesively complete the east end of the Washington University campus and the Sam Fox School's "ensemble" of buildings through responsive building design.
- Achieve through contemporary landscape design a reinvigoration of the University's original intertwined, hybrid campus typology of built form and landscape architecture.

The program for the building was described as a new architecture and art building for the Sam Fox School that would be a laboratory for advances in interdisciplinary architecture, art, and design practice and instruction. The program included: Studios for graduate and undergraduate architecture, landscape architecture, urban design, graduate art, and graduate interdisciplinary design, faculty and administrative offices, auditorium and classrooms, exhibition, critique, and review spaces, digital fabrication and technology spaces, social spaces, and carefully considered exterior spaces.

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The Steedman completion drew submissions from around the world and helped our thinking about what a new building for the school and the university could be. The inspiring and generous lead gift for the building given by John and Annabeth Weil has jump-started the fund raising efforts allowing two important steps towards the realization of the building to begin. The first is the development of a visioning study, which will provide an important context for the programming of the building. This project will be led by Professor of Practice Eric Hoffman and will include meetings with faculty and students, the compiling of the various planning studies and design proposals such as the Steedman entries, and coordination of university plans for the lower Danforth campus which include the development of underground parking and the creation of a major new public space for the campus in front of Brookings Hall. Secondly we will begin the process for selecting an architect and design team. The first step will be a request for qualifications from design firms from which a subset will be asked to submit a more detailed proposal. A short list of firms will then be selected and invited to campus in the fall of 2014 to meet with stakeholders, make public presentations and meet with the selection committee. The selection committee, appointed by the Chancellor, will include members of the board of trustees, myself and Dean Colangelo, and faculty and student representation. Members of the committee will visit the firm's offices and tour representative projects. The selected team will do both an in depth program development and design for the new building which is slated to be completed within the next five years.

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More than five years ago the university approved the 10-15 year strategic plan of the Sam Fox School titled "Design for Excellence." The mission reads in part:

The unique structure of the Sam Fox School of Design & Visual Arts allows us to build on the strengths of each unit and draw on our combined energies and the resources of Washington University, to chart innovative directions, create new knowledge, advance the theory and practice of our field, and address the social and environmental challenges of our time.

Buildings and landscapes embody aspirations, they connect us to our history and our place through the future experiences they anticipate. They separate us from our environment and reconnect us to light, wind, water, and each other. Chartres Cathedral defies gravity to show us how stones can fly, and standing under the oculus of the great dome of the Pantheon you can see the earth move. The weight of stone, the horizon of a landscape or the glass wall that reflects our desire to know where we are constitute a degree of magic where substance becomes poetic. As Otavio Paz, the Mexican poet has suggested, the work of the poet [architect] is to find those metaphors [of material imagination] that allow us to share experience. When shared these experiences let us know that we are in this together.

Have a great semester!

Sincerely,

Bruce Lindsey, Dean

ADMINISTRATION

College of Architecture, Graduate School of Architecture & Urban Design

Dean

Bruce Lindsey, AIA, E. Desmond Lee Professor

Chair, Undergraduate Programs

Associate Professor Igor Marjanovic

Chair, Graduate Architecture

Associate Professor Heather Woofter

Chair, Master of Urban Design Program, (MUD)

Associate Professor John Hoal

Chair, Master of Landscape Architecture Program, (MLA)

Bruce Lindsey, Dean (Interim Chair)

Director of International Programs

Adrian Luchini, Raymond E. Maritz Professor

Sam Fox School of Design & Visual Arts

Dean

Carmon Colangelo, E. Desmond Lee Professor

Assistant Dean

Nicole Allen

Associate Dean of Students

Georgia Binnington

Washington University in St. Louis

Chancellor

Mark Wrighton

Provost

Holden Thorpe

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FACULTY & STAFF

FULL-TIME FACULTY

Bruce Lindsey, E. Desmond Lee Professor / Dean

Kathryn Dean, JoAnne Stolaroff Cotsen Professor of Architecture

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, Professor

Eric Hoffman, Professor of Practice

Christof Jantzen, I-CARES Professor of Practice

Gia Daskalakis, Associate Professor

Bob Hansman, Associate Professor

John Hoal, Associate Professor / Chair Urban Design Program

Sung Ho Kim, Associate Professor / Undergraduate Core Coordinator

Zeuler Lima, Associate Professor

Peter MacKeith, Associate Professor

Igor Marjanovic, Associate Professor / Chair, Undergraduate Programs

Heather Woofter, Associate Professor / Chair, Graduate Architecture

Chandler Ahrens, Assistant Professor

Catalina Freixas, Assistant Professor

Patty Heyda, Assistant Professor

Derek Hoeflerlin, Assistant Professor

Seng Kuan, Assistant Professor

Kees Lokman, Assistant Professor

Natalie Yates, Assistant Professor

Visiting Faculty

Alfredo Payá, Ruth & Norman Moore Visiting Professor

Peter Stempel, Visiting Professor

Alex Wall, Visiting Professor

Christine Abbott, Visiting Assistant Professor

Andrew Colopy, Visiting Assistant Professor

Dimitris Gourdoukis, 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

Phil Holden, Senior Lecturer

Rich Janis, Senior Lecturer

George Johannes, Senior Lecturer

Don Koster, Senior Lecturer

Gay Lorberbaum, Senior Lecturer

FACULTY & STAFF

Pablo Moyano, Senior Lecturer
Phillip Shinn, Senior Lecturer
Lindsey Stouffer, Senior Lecturer

Robert Booth, Lecturer
Charles Brown, Lecturer
Jason Butz, Lecturer
Courtney Cushard, Lecturer
Jaymon Diaz, Lecturer
Jim Fetterman, Lecturer
Carolyn Gaidis, Lecturer
Sarah Gibson, Lecturer
Dennis Hyland, Lecturer
Anna Ives, Lecturer
Rick Kacenski, Lecturer
Carl Karlen, Lecturer
Elisa Kim, Lecturer
Kevin Le, Lecturer
Albie Mitchell, Lecturer
Hannah Roth, Lecturer
Jim Scott, Lecturer
Jonathan Stitelman, Lecturer
Lavender Tessmer, Lecturer
Eric Zencey, Lecturer
Catty Dan Zhang, Lecturer
Tomislav Zigo, Lecturer

Yong He, Visiting Scholar
Jong Yup Lim, Visiting Scholar

Susanne Cowan, Post-Doctorate Fellow

Iain Fraser, Professor Emeritus
Leslie J. Laskey, Professor Emeritus
Carl Safe, Professor Emeritus

Constantine E. Michaelides, Dean Emeritus

Kimmo Friman, Adjunct Associate Professor
Sirkka-Liisa Jetsonen, Adjunct Associate Professor
Pentti Kareoja, Adjunct Associate Professor
Matti Rautiola, Adjunct Associate Professor
Julie Scheu, Adjunct Associate Professor
Phillip Tidwell, Program Assistant and Lecturer

Staff

Aaron Akins, Assistant Registrar
Heather Atkinson, Administrative Coordinator
Ellen Bailey, Administrative Assistant
Daphne Ellis, Assistant to the Dean
Kathleen O' Donnell, Graduate Admissions Coordinator
Leland Orvis, Facilities Director
Martin Padilla, Career Development Director

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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 112 INTRO TO DESIGN PROCESSES II

Sung Ho Kim, Coordinator, Associate Professor
Christine Abbott, Visiting Assistant Professor
Jaymon Diaz, Lecturer
Elisa Kim, Lecturer
Jonathan Stitelman, Lecturer
Lavender Tessmer, 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.

List of Some of our **HEROES**

Daedalus
Leonardo da Vinci
Thomas Jefferson
Albert Einstein
Buckminster Fuller
Archigram
Lebbeus Woods
Douglas Darden

Lyrics of our ANTHEM FLIGHT of ICARUS by: IRON MAIDEN

As the Sun breaks above the ground_An old man stands on the hill_As
the ground warms to the first rays of light_A birdsong shatters the still
His eyes are ablaze_See the madman in his gaze
Fly, on your way, like an eagle_Fly as high as the Sun_On your way, like
an eagle_Fly, touch the Sun
Now the crowd breaks and a young boy appears_Looks the old man in the
eye_As he spreads his wings and shouts at the crowd_In the name of God
my father I'll fly
His eyes seem so glazed_As he flies on the wings of a dream_Now he
knows his father betrayed_Now his wings turn to ashes to ashes his
grave
Fly, on your way, like an eagle_Fly as high as the Sun_On your way, like
an eagle_Fly, touch the Sun
Fly, on your way, like an eagle_Fly as high as the Sun_On your way, like
an eagle_Fly as high as the Sun_On your way, like an eagle_Fly, touch the
Sun_On your way, like an eagle, fly
Fly as high as the Sun

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ARCH 212 INTRO TO DESIGN PROCESSES IV

Sung Ho Kim, Coordinator, Associate Professor
Christine Abbott, Visiting Assistant Professor
Jaymon Diaz, Lecturer
Sarah Gibson, Lecturer
Anna Ives, 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 II/IV

Chandler Ahrens, Assistant Professor



Course Description

To embed an object generally means to fix an object firmly or deeply in a surrounding mass. The process of embedding an object into a mass requires that the form of one or both is deeply affected by stretching, warping, or displacement. The behavior of both of the embedded objects and the mass are responsive to the type of material or more generally the qualities. For example if a hard object is embedded into a soft mass, then the mass will stretch and be deformed more than the object. Therefore, embedding as a design process simultaneously investigates the form and behavior of the objects and mass.

In order to develop a system that is able to respond to more flexible relationships required between architectural scaled objects, elasticity can be employed to allow deformation of both the embedded object and the mass it is embedded within. Architectural objects here are not neutral since they must include programmatic function, events, spatial qualities, and environmental characteristics. Elasticity offers a method of deforming the architectural objects and the mass. This does not mean that the objects and mass are deformed equally, but rather the amount of deformation is determined by the qualities such as hardness/ softness or thickness/ thinness. Elasticity allows formal, spatial, and materiality to stretch similar to a shrink wrapped surface that reveals the object as a lump or deformation under the skin. The effect of how architectural spaces are connected, transformed and divided by such a strategy develops a dialog about the relationship between the multiple objects.

The process of embedding an object and revealing it inherently provokes a sense of theatrical performance. Looking to enhance the theatricality, the design process will be implemented in the design of a college of film, television, and performing arts located at the busiest intersection in Los Angeles. The college itself provides a stage set for live and filmed performance within an active area adjacent to the Beverly Hilton, which hosts the Golden Globe awards among many other high profile entertainment events.

Beyond reacting to the highly charged external site, the internal conditions of the college of film, television, and performing arts requires a diverse range of programmatic spaces with highly differentiated atmospheric and environmental conditions (light/dark; isolated/social, active/calm) to create a campus in a single building. The requirements of the programmatic spaces define the elasticity (range of deformation) of the form when embedded into another programmatic mass. Embedding/ elasticity can intensify or dissipate social interaction between college students and/or the public visiting the building. These events created by social interactions activate the interior of the project and hold the possibility to be expressed on the exterior, further defining the identity of the college in the context of the city.



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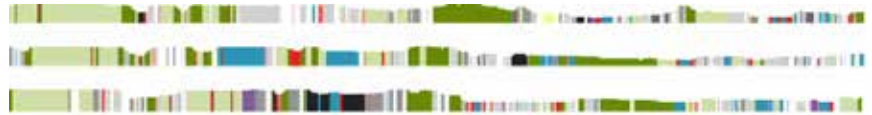
The design process will start with material investigations, but quickly move to digital modeling to investigate the complex interaction of architectural objects. Students will be highly encouraged to become familiar with T-splines for Rhino or Grasshopper as a means to rapidly develop the projects. Digital modeling proficiency will aid in working this large scale and spatially complex campus-in-a-building project.

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ARCH 312/412 ARCHITECTURAL DESIGN II/IV

Gia Daskalakis, Associate Professor

“THE FIRST OF THINGS IS WATER” PYTHAGORAS



WATERURBANISMS

“In its purest form, (water) is odorless, nearly colorless and tasteless. It's in your body, the food you eat and the beverages you drink. You use it to clean yourself, your clothes, your dishes, your car and everything else around you. You can travel on it or jump in it to cool off on hot summer days. Many of the products that you use every day contain it or were manufactured using it. All forms of life need it, and if they don't get enough of it, they die. Political disputes have centered around it. In some places, it's treasured and incredibly difficult to get. In others, it's incredibly easy to get and then squandered. What substance is more necessary to our existence than any other? WATER.”

Water seduces while requiring respect and cooperation through stewardship. As designers, this means the production of ecologically productive landscapes to produce clean water and habitats that can provide ecological, cultural and spatial services to the city. Water will be the central question for new design strategies to reshape the city. This studio suggests the need for adaptive urban water infrastructure strategies to alleviate the flood/drought cycle and as a means to generate new urban frameworks and forms of inhabitation.

CLIMATE CHANGE:

Mounting, and tangible, evidence of the effects of climate change require a rethinking of existing water management paradigms toward a more comprehensive and integrated approach to drainage and flood mitigation. The climate of the Midwest has already changed measurably over the past 50+ years with rising annual temperatures, more frequent heavy rains, and increased drought / flood cycles. This landscape urbanism studio seeks to creatively rethink urban water infrastructures to make the city more resilient to climate change.

URBAN VOIDS:

Suburbanization, economic downturns and de-industrialization have left behind vacant parcels, strings of vacancies, and large scale industrial voids within the city limits. St. Louis city has over 10,000 publicly owned vacant land parcels and contains countless privately owned ones. The city has more than 6,000 vacant buildings in various degrees of decline and collapse. The morphology of the contracting city offers an abundance of open space available for the ecological, visual and spatial reshaping of the urban landscape through innovative land - water interfaces. The city urges new strategies to transform vacancies from obstacles into assets and for the reorganization of the ground plane to increase its spatial, ecological and programmatic performance



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in St. Louis

STORMWATER:

Urban and industrial development has altered our landscape from permeable vegetated surfaces to a series of impervious interconnected surfaces resulting in large quantities of storm water runoff. Water needs to be intercepted where it falls. This studio will consider new eco-corridors in urban void zones to simultaneously address ecological and human needs. Design can strengthen protection of the environment with careful attention to water quality and quantity as well as cumulative impacts on watersheds and ground water. Water catchment and reuse can give form to architecture, topography, water conveyance, and urban morphology. Various strategies can be used such as phyto and bio-remediation, along with physical strategies such as bioswales, roof gardens, detention/retention ponds, buffer strips, constructed wetlands, and porous paving to create a working landscape within the urban environment.

ISSUES:

The studio will combine two primary issues of the city: land vacancy and storm water. Vacant land will be used to create a network of storm water parks, corridors and patches that can alleviate the city's hydrological problems while simultaneously generating new growth and development. It is well established that the presence of green space, water, and trees can increase property values and can also address ecological, aesthetic and commercial concerns. The presence of water can serve as a catalyst for both functional and recreational uses. An urban public realm can be created through storm water management. Infiltrating it with natural systems expanded along natural corridors can reshape the city. For example, streets can act as conveyance for autos but also as corridors for water, flora and fauna networks

PROJECT:

The project requires the use of strategies and processes of landscape as an approach to drainage and flood mitigation and as a framework for urban design. First, projects will activate bioremediation processes to clean vacant land and prepare the ground for future activities. New watersheds will traverse voids by activating bioremediation processes that clean the land and make it viable for new uses. This requires a paradigm shift from reactive hard structural engineering strategies toward preventive soft practices.

The studio will begin by addressing and analyzing the city and region as a whole through mapping research of landscape networks, recreation networks, land vacancy, topography, hydrology, and existing storm water infrastructure. Based on collective mapping data, each student will select an eco-corridor for further investigation and design. This zone will promote stewardship of existing natural resources but also offer opportunities for innovation through engagement of dynamic ecosystems and urbanization.

To positively affect ecologies, the designer will need to think and act on multiple scales of the environment simultaneously from territorial and regional networks to urban organizations to the small scale of streets and individual parcels. In addition to this multi-scalar approach, trans-disciplinarity will permit the resources and strategies of those disciplines involved in the construction of the environment to inform design decisions.

Spring 2014

ARCH 312/412 ARCHITECTURAL DESIGN II/IV

Stephen Leet, Professor



The Palm Springs Cycle

“If I don’t have one material, I use another. It is all the same. . . I choose to use poor materials to prove that they could still be useful. The poorness of a medium is not a symbol: it is a device for painting. . . The last painting is just like the first.” - Alberto Burri

The research and work in this studio will be founded on the past, present and ongoing relationships between painting and architecture, painting and space.

The studio will conduct a series of experiments and transformations culminating in the design of a permanent installation in a building sited in Palm Springs, California, a cenotaph/pavilion for 12 paintings by the Italian artist Alberto Burri “The Palm Spring Cycle.” The studio will visit Palm Springs as a studio field trip - visits to the site, and guided visits to architectural projects by Richard Neutra, Albert Frey, and others.

Alberto Burri designed permanent installations of his work in two existing buildings -a 15th century palazzo and a post-war tobacco drying factory in the Umbrian town of Citta di Castello. Burri’s experiments with materials were not confined to painting. His Cretti series (cracks) informed his vast landscape/sculpture project for a town in Sicily destroyed by an earthquake in the 1960s, and other large scale mural projects for buildings.

Burri's work is the starting point. We will begin the semester with a taxonomy of his paintings and "forensic" research into the artist's materials [burlap, glue, tar, discarded wood, cellotex, plastic, acrylic paint] and the techniques deployed by Burri [patching, stitching, burning, carving, painting]. Other design exercises will follow including several dealing with a series of hypothetical "stagings" - exhibition spaces designed for smaller groups of paintings.

Colors [matte and sheen], textures revealed by natural desert light, poor materials, placement and location, climate, landscape, and the spatial attributes of flat surfaces [paintings in space and into space] will be investigated and will inform the work of the studio.

Dean's Letter

Architecture,
Washington University
in St. Louis

Programming and design

Proposal development should include the definition of use programs, and urban morphological studies, and landscape and architectural design strategies that could improve existing interstitial places (or create new ones), favoring the enhancement of the collective everyday life of its citizens as well as pedestrian presence in public spaces.

Method

The studio will be organized in two related units:

1. The historical and geographical study of the urban development of Florence from a small walled city into a metropolitan area along the Arno river valley;
2. The development of design proposals for existing and new interstitial collective spaces along the tramway line developments:

Design proposals will be developed in two complementary phases: a two-student team preliminary study followed by in-depth individual proposals.

The exercises will combine urban, architecture, and landscape design methodologies, including typological studies, phenomenological analysis, mapping exercises, layout and detailing, and the consideration of natural and built elements in complementary scales.

Dean's Letter

Architecture,
Washington University
in St. Louis

Spring 2014

GRADUATE STUDIOS

ARCH 318 ARCHITECTURAL DESIGN II (M.ARCH 3)

Sung Ho Kim, Coordinator, Associate Professor
Andrew Colopy, Visiting Assistant Professor
Catalina Freixas, Assistant Professor
Catty Dan Zhang, 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>

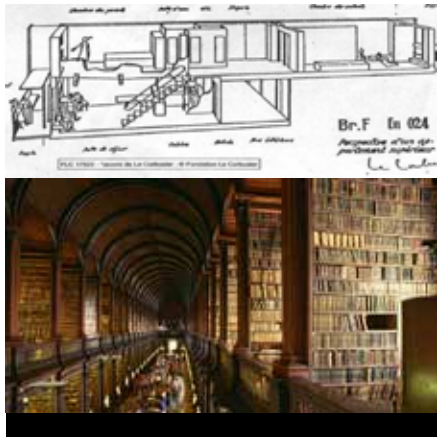
MAKING: 1: the act or process of forming, causing, doing, or coming into being <spots problems in the making> 2: a process or means of advancement or success 3: something made; especially: a quantity produced at one time: batch 4: potentiality —often used in plural <had the makings of a great architect>

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.

PROJECT 01: COMPRESSED SPACE/DOUBLE_URBAN DWELLING_4 weeks



Dean's Letter

Architecture,
Washington University
in St. Louis

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 _8 weeks

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.

Dean's Letter

Architecture,
Washington University
in St. Louis

GUIDELINES FOR COMPREHENSIVE OPTIONS STUDIOS

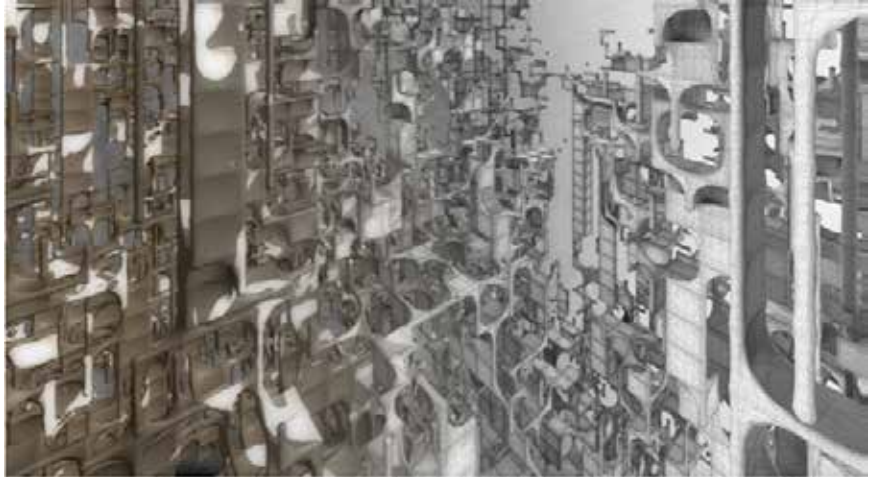
The role of the Comprehensive Options Studio is to expand the students' abilities from an abstract design language to a tactile material engagement. The focus of the studio should be strong design experimentation that is implemented in a highly resolved architectural project. Students must develop structure 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.

Spring 2014

ARCH 500/600 ARCHITECTURAL DESIGN V-VI

Dimitris Gourdoukis, Visiting Assistant Professor

Corrupt Gold



Method.

The product of architectural design is often understood as being a 'crystallized' object; either a building or any other artifact. Computational tools, and the fundamental changes that digital media bring to contemporary ways of living in general, make it easier to imagine the product of design as a process; a protocol or a set of rules and strategies, transparent and well defined, that are able to describe and accommodate methods of production of space instead of defining directly that space. Aim of the studio is to explore the ways in which such protocols can be designed and to test the results, or the possible scenarios that can arise out of them in a bottom-up, non centralized fashion.

Such protocols can operate in at least two different scales or areas: One is defining the design process, a design 'machine' able to produce different result for different input; a design protocol. The second is the actual architecture itself: defining automated methods of construction that evolve over time inside a specified framework and produce spacial configurations that go through alternating, growing stages; a construction protocol. Such approaches existed long before the advent of digital media: Design typologies for example have always functioned in essence as guidelines helping to produce specific results and can be therefore understood as primitive design protocols. At the same time there are many examples of architecture evolving over time: Gothic cathedrals for instance were often

designed and built over the span of decades or even centuries. Vernacular architecture is also usually developed over time according to implicitly and collectively defined rules. Computation however, is bringing a new element in both categories. In the case of design protocols, it brings the ability to incorporate differentiation and mutation in such a way that a specific process can produce a vast array of different, non standard results, in some cases impossible to be predicted in the beginning of the process and therefore beyond any notion of typology. In the case of construction protocols computation has to offer simulation. In other words the ability to test and explore different scenarios and variations before the actual construction begins.

Site / program.

The site that the studio will work with is in northern Chalkidiki, an area in northern Greece that is the site for a large number of gold mines; while at the same time a place with a dense forest and a popular touristic destination. Mining activity however produces huge amounts of waste, which in most of the cases are highly toxic, living behind contaminated earth and water and large wounds on the surface of the area. Right next to popular blue and cyan beaches that gather hordes of tourists during the summer one can find several open mines and lakes of waste full of cyanide.

The processes that the studio will seek to create thus, will be healing processes. Ways and strategies to inhabit the 'wasteland' left behind by the mining process while aiming at the same time to explore alternative scenarios for the area. The studio will begin by looking at the area at a larger scale in an attempt to identify the most problematic parts along with the ones offering the most possibilities for the development. Then each student will choose a location within the area and for the main exercise of the studio will design a small scale research center that will function as a place to contact research and experimentation in relation to the restoration of the area.

The tools.

The students will employ advanced computational methods in order to develop their protocols and simulate their possible outcomes. At the same time methods of representation able to incorporate the element of time, such as animation and video, will be used extensively.

Dean's Letter

Architecture,
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Spring 2014

ARCH 500/600 ARCHITECTURAL DESIGN V-VI

Derek Hoeflerlin, Assistant Professor

MISI-ZIIBI-BEER: nano to macro

(Comprehensive Studio)



(old postcards of Anheuser-Busch brewery, St. Louis, MO)

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

BEER: an alcoholic drink made from malt and flavored with hops

“Beer is 99% water (or some ratio like that!). It will taste like the water you brew it with. Spend the money on water.”
– JonM, www.homebrewtalk.com

St. Louis is a River city with strong German roots, and therefore a Beer city.

I am a born-and-raised St. Louisan. I come from (mostly) German roots. I like beer a lot. I research architecture’s relationship to water. So I thought it would be cool to do a brewery studio.

But in all seriousness, since the Anheuser Busch/InBev merger a few years back, there has been significant uptick in craft breweries in the St. Louis region. And due to escalating consumer interest and demand—both locally and globally—several of these breweries are currently expanding, such as Schlafly and Urban Chestnut. It is definitely a contemporary architectural problem... and a fun one at that.

Simple enough, students in this comprehensive studio will design BREWERIES. Program is a given...site is not.

We will spend the first 3-4 weeks working as a group developing a rigorous research book about brewing and brewery architecture. This work will lead the studio to collectively and/or individually determine appropriate scales and sites to locate breweries in the St. Louis region. St. Louis is the perfect place to study scales of breweries because all of them exist here like nowhere else, from

the scale of the homebrew (some known as nano-breweries) to the scale of Anheuser-Busch/InBev—the largest brewery in the world, right here along the banks of the Mississippi.

In addition to understanding program, site and scale, other architectural interests—that of course parallel beer—include, but are not limited to:

- -Variety (we will not prioritize one type or style of architecture – think lagers to stouts)
- -Craft (careful attention to detail, both analog and digital)
- -Process (patiently developing and iterating a comprehensive design)
- -Infrastructure (understanding the systems of brewing and architecture)
- -Industrial Typology (this includes budget -- much of the \$\$\$ goes into brewery equipment)
- -Identity (role of brewery architecture in contemporary St. Louis neighborhoods?)
- -Local (similar to “farm to table” for food, what about “grain to growler” for beer?)
- -Global (American craft exports were up 70% in 2012)
- and maybe most importantly:
- -Water Quality and Quantity (Anheuser Busch/InBev is one of the top—if not the top—consumer of water in St. Louis).

Dean's Letter

Architecture,
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Students can propose individual or joint projects for the semester-long project.

Integral to underpinning the studio work, students will be asked to actually “home brew” a batch and design the labels. We’ll launch it at final reviews and maybe we’ll call it “MISI-ZIIBI-BEER.” We will meet with “experts” in the region and visit several of the breweries to assist with such brewing techniques; to learn about brewery architecture; and, to understand the beer economics.

There will be an optional spring break field trip to Belgium to visit very old breweries and seek out Trappist Monasteries; and, to The Netherlands because it’s next door to Belgium, has great architecture, landscapes and many of Hoeflerlin’s Dutch “water” colleagues in wonderful cities like Amsterdam, Den Haag, Delft and Rotterdam.

“People really want to know where things come from. They want to have an emotional connection to the brewery.”
– Simon Thorpe of Duvel Moortgat USA, commenting on Belgian-owned Duvel’s recent acquisition of Kansas City’s Boulevard Brewing Co.

Spring 2014

ARCH 500/600 ARCHITECTURAL DESIGN V-VI

Don Koster, Senior Lecturer

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

(Comprehensive Studio)



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

Studio Description

Of Donks and Dyads II is the second in a series of design research studios focused on the 'green' renovation 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 office, 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. 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. The work of this studio will build on the work done over the last year-and-a-half.

Specifically, this semester we will be working to program and design international student housing for the Washington University McDonnell International Scholars Academy. These student scholars are PhD or professional degree program candidates and are outstanding graduates of partner institutions from around the world. Quadrangle and Academy leaders are conscious of the diverse cultural backgrounds of these students and are looking to make their individual living experience in the United States, the first for many, as comfortable and familiar as possible. We will also be designing and developing common space(s) for community collaboration and socializing, a feature common in student housing, but currently nonexistent in this century-old housing stock.

Dean's Letter

Architecture,
Washington University
in St. Louis

Of Donks and Dyads II 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. Quadrangle and the McDonnell Scholars Academy will serve as our clients and students will be working closely with a wide range of professionals and consultants throughout the semester to monitor progress and assist with project development. Students in the Masters of Construction Management Program will also participate on this project, working to develop cost estimates and construction schedules. Our work will result in design-development-level drawings by the end of the semester that will be turned into construction documents over the summer with construction commencing the following year. We anticipate that there will be internship opportunities available with participating professionals over the summer for some members of the studio to provide additional project continuity and to gain further professional exposure.

The studio will be held off-campus at 702 Westgate, a former six-family apartment building converted into a studio space. We will have nearby access to the first set of dyads, 745 and 749 Westgate, currently under construction, to gain first-hand knowledge of the recent design and environmental strategies employed. An optional trip to the US Pacific Northwest is planned for the third week of the semester to visit architecture and engineering offices engaged in the design of high-performance contemporary student housing projects and to tour recent buildings of merit.

Spring 2014

ARCH 500/600 ARCHITECTURAL DESIGN V-VI

Kees Lokman, Assistant Professor

RIVERLANDS: A Framework Plan for Alton Riverfront

(Landscape Architecture Studio)

Overview

The final studio in the core sequence of the Landscape Architecture Program operates within an expanded spatial and conceptual framework. Students engage the complexities of a large-scale urban site to explore, critique, and re-engineer ecological, architectural, socio-economic, and ideological systems. Characterized by environmentally sensitive conditions, culturally significant features, and encroaching urbanization, the studio opens up questions related to the design and management of existing resources and future developments. Students will progress from the analysis and mapping of the site to the generation of innovative strategies and schematic design proposals. Throughout, landscape serves as an agent for structuring and mediating between ecological and urban systems.

Site

Located amid the confluence of three significant navigable rivers: the Illinois, the Mississippi, and the Missouri, Alton is situated within one of the most important geographic locations of the United States. Once an important cargo transfer point between steamboats of the Upper and Lower Mississippi, Alton, like many other cities in the region, could not escape the social and economic impacts of deindustrialization in the latter half of the 20th century. As such, recent efforts have focused on rebranding Alton as a unique river-city that brings together a rich cultural and environmental history, entertainment and recreation. Significant developments and investments, including Argosy Casino, Alton Marina, Alton Riverfront Amphitheater, the National Great Rivers Museum, and improvements on Main Street, have helped to re-energize parts of Downtown and the Riverfront.

At the same time, Alton is confronted with the realities of climate change. The floods of 1993 and 2011 as well as the drought of 2012 underline a need to imagine new types of social, ecological and economic relationships with the rivers. Within this context, the goal of this design studio is to develop a long-term framework plan that integrates open space networks, alternative stormwater management strategies, streetscape enhancements and recreational trails. Applying the methodology of service learning (<http://www.servicelearning.org/what-is-service-learning>), this studio integrates meaningful community service with instruction and reflection to enrich the learning experience of both students and stakeholders. By the end of the semester, this creative process aims to establish the following elements:

- A platform that engages public officials, stakeholders and students.
- A long-term Framework Plan for Alton Riverfront that incorporates open spaces as well as blue and green infrastructure networks as engines for shaping resilient communities and economic development along the river.
- Identification and design of Strategic Implementation Sites within the Framework Plan that have the potential to be implemented over a 0-5 year timeframe.

Goals

Students will be asked to develop and articulate an attitude towards the site character as well as towards the community and constituents for whom the project will serve. Emphasis will be placed on acquiring an understanding of the study area and its regional contexts using a range of sources and techniques, including careful critical observation, GIS data, mapping, historic documents, news media and interviews. At the end of the semester, students should demonstrate the ability to:

- Conduct analysis and design within an inter-connected range of scales and time frames (region to city parcels; designing for scenarios and phasing).
- Design with urban elements, including streets, transportation systems, buildings, and open space networks over time and space.
- Understand and convey places and proposals in quantitative as well as qualitative means.
- Articulate new parameters for how design of city blocks and open space should perform today, and to design effective new typologies in response to these performance criteria.
- Develop clear and innovative graphic representation techniques for communicating site analysis and design intentions including project goals, issues, and formal and conceptual strategies. This includes 2-d diagramming and drawing relationships and components and 3-d representations of spatial qualities of sites and proposals.

Evaluation

The success of the studio will depend significantly on collaboration and cooperation between group members. Students will be evaluated based on their commitment and abilities as demonstrated in their work progress during desk-crits, pin-ups and reviews. Project evaluation throughout the term places significant emphasis on productivity, legibility, originality, depth and synthesis. The final grade will represent the balance of overall growth and development as well as completion of all assignments, involvement in studio discussions, readings, workshops and the quality of work produced in studio.

Dean's Letter

Architecture,
Washington University
in St. Louis

Spring 2014

ARCH 500/600 ARCHITECTURAL DESIGN V-VI

Peter MacKeith, Associate Professor of Architecture,
Gyo Obata, Architect, St. Louis Missouri

**THE RADICAL UNIVERSITY: Designs for Aging and a
University Intergenerational Living Community
In association with: The Friedman Center for Aging / Institute
for Public Health, The Brown School of Social Work**

Overview:

The university as an institution and as a social space is well situated to become the new intergenerational academic village of the twenty-first century, where young and old live and learn (and the experience of each is enriched by experience) in reciprocity. Thomas Jefferson radicalized the notion of the university with the establishment and design of the University of Virginia's "academical village" in 1819. The university was meant to be a place that supported a democratic and just society, with the library (standing for the knowledge that was now the right of everyone) as its figurehead and faculty and students living amongst one another on the Lawn in an intergenerational community. The design of Virginia was meant to be a didactic model of Jefferson's ideal society; such an ideal has been pursued similarly in other campus design (for instance, here at Washington University). How do we radicalize the notion of the university to meet the needs of a twenty-first century society, one that is rapidly aging in many nations?

What is needed in design, then, are bold visions that directly or indirectly leverage the existing amenities of the university and/or propose new relationships between the university and its surroundings to create an intergenerational place, open and engaged in the activities of its urban environment.

(from: ReGeneration: An International Living Competition, <http://www.cpidcompetitions.org/competition.html#competition>)

Studio Summary:

The semester consists of a range of projects, with a variety of durations, scales, sites, materials and programs. A rapid succession of overlapping research and analysis projects into issues of design for aging populations will occur in the beginning weeks, leading to the focused consideration first of a one-room dwelling (urban/suburban, from furniture to detail) for a specific elder client, and then to a much more complex site and program-based project adjacent to the University - an intergenerational community, for fully two-thirds of the semester.

The design of an intergenerational community, to be sited on University property, will have a complex mixed-use program of multiple housing types (student housing to assisted living housing), public/community spaces, retail space, a day-care facility and the University's Lifelong Learning Center (among other academic

elements), outdoor recreational areas and organic farm/healing gardens. Design development will include precedent studies (in Denmark, Germany, Japan, China and the United States), site analysis and land-use planning, programming, master-planning and massing studies, and ultimately the more detailed design of one component of the overall complex.

Defining the ways that different groups of people use and occupy the buildings constituting the community will be a critical aspect of the formal development of the project. The designs will balance internal and external parameters (the program and the site), taking into account often subtle relationships between context and content at several scales of experience. Designs will necessarily address the mutual interaction of the various age-groups in the community, in the belief that all inhabitants will benefit from the diversity of population, activities and spaces. Designs will also be expected to address the experiential aspects of daily life for all inhabitants, giving focused attention to materials, textures, colors, acoustics and fragrances.

The studio will begin with a focus on “the face of aging” through an engagement with the seminar course, “Theories and Issues on Aging,” in the Brown School of Social Work., through attendance at several of the seminar lectures and presentations. A Friedman Center for Aging research assistant will work with the studio to provide research direction and resources. The studio will engage multiple consultants from a broad range of disciplines - from graphic design, furniture design, and occupational therapy design to campus planning, urban design and landscape architecture - and will also occasion multiple field trips to a diverse set of existing facilities: day-care centers, senior citizens’ centers, co-housing communities, NORCs (naturally occurring retirement communities), retirement homes, assisted care facilities. Field trips outside of St. Louis to existing similar university-based intergenerational communities in the US and in Europe are envisioned and will be discussed as options within the first weeks of the semester.

As an advanced graduate studio, the studio emphasizes full participation and thorough engagement in all phases. Studio exercises will alternate between individual work and collaborative work; a significant amount of design will occur in small teams (2-3 students). The development of a productive, thoughtful working method will be a central focus; students will be asked to critique both their own work and that of their colleagues.

The studio will work within the open parameters of the ReGeneration: An Intergenerational Living Community competition and will submit the studio work to the competition following the conclusion of the studio in May. The studio work will also be prepared for presentation at the Friedman Center for Aging’s research conference also in May. The studio work will also be prepared for exhibition at the University’s annual I-CARES conference on world challenges, scheduled for autumn, 2014.

Dean’s Letter

Architecture,
Washington University
in St. Louis

Spring 2014

ARCH 500/600 ARCHITECTURAL DESIGN V-VI

Pablo Moyano, Senior Lecturer

Concrete Flux

(Comprehensive Studio)

Concrete is an extremely versatile material that allows endless morphological configurations, while offering a wide range of possibilities both in the technical and design fields. It is plastic and malleable when mixed; becoming hard, strong and durable when cured. Concrete can be pumped, poured, cast, sprayed, molded, formed, trowelled, polished, carved, etched, split, and cut. It is susceptible of multiple finishes: stained, dyed, painted, textured, printed, rough, coarse, and polished. It can be cast in place or pre-manufactured, gaining a higher level of precision and control. It can hold a large spectrum of aggregates and reinforcement types making it a very adaptable material.

This studio will investigate the essence of the material, its properties and applications. The challenge will rely on using concrete as the primary constituent material of the project. This may include the structure (columns, beams, bearing walls and slabs), envelope (skin), finishes (flooring and ceiling) and any other building component of the project. Students will be asked to reconsider the idea of “thickness” associated with the material. New concrete technologies have stretched the material to unprecedented thinness diminishing its weight while maintaining its strength and integrity. This studio seeks for the simultaneous use of hands-on and intuitive exploration on the possibilities of this universal material.

The use of concrete can be traced to ancient civilizations. Mortars of lime were used as a binder by Egyptians, Chinese, Greeks, and Babylonians. The Romans used Pozzuolana (slaked lime) extensively in their constructions. The use of concrete was lost after the fall of the Roman Empire, until it was reintroduced during the Middle Ages. In 1824 Joseph Aspdin patented the process for the manufacture of Portland Cement, which consisted of roasting and then grinding limestone and clay to a powder. Reinforced Concrete, iron mesh embedded in concrete, was first used to build pots and tubs by Joseph Monier in 1849. In 1903 August Perret was the first architect to build an entire structure (eight-story building) of reinforced concrete, the Rue Franklin Apartments, anticipating Le Corbusier’s five points of architecture. In 1930 Eduardo Torroja, a Spanish engineer designed a low rise dome 3.5” thick and 150 ft span. In the late 1940’s Pier Luigi Nervi built the Turin Exhibition Hall, a long span structure using a very thin layer of “ferrocement” structure. Almost a decade later, Felix Candela masters the concrete shell

constructions. Further use of concrete can be found in the work of countless international style advocates; spreading a range of architectural sub-styles, being Brutalism (Beton Brut or rough concrete) one of the most distinctive ones. In the 1970's steel fibers were introduced in the production of fiber-reinforced concrete (FRC); in the 1990's macro synthetic fibers were widely accepted as the first synthetic fibers to offer structural benefits. Today, concrete offers inexhaustible applications being by far the single most widely used material worldwide.

Concrete is a mixture of three main components: Portland cement, aggregates and water. Portland cement is the binding agent in the cement paste and limestone is one of its main compounds. Today, the annual production of limestone contributes about one billion dollars to Missouri's economy. Missouri ranks first in the nation in the production of lime, fourth in the production of crushed limestone and fifth in the production of Portland Cement. The diverse uses of limestone are numerous and limestone derived products play a critical role in our daily lives. Limestone is used in the manufacture of pharmaceutical products, agricultural products, construction materials, and pollution control technologies.

The studio will involve the design of the Limestone Research Center (LRC) and the Center for Concrete Studies (CCS) in St. Louis. The site is located at the Cortex Innovation Community (CIC) District, located in between the St. Louis' historic Central West End and Forest Park Southeast residential neighborhoods. Cortex is the Midwest's premier hub of bioscience and technology research, development and commercialization; and most importantly the community welcomes entrepreneurship and academic innovation in many fields. The Cortex Hub will provide the ecosystem to facilitate innovation and connections.

This studio will begin with an individual research on the history of concrete and its applications in the architectural context allowing students to become familiar with the material. Following this exercise, students will initiate the design process of the building. As part of the studio's investigation students will be asked to produce: mock up models in concrete to explore specific aspects of their design, analog and digital perspectives to study spatial and experiential qualities of the project, and orthographic drawings at multiple scales to depict the project.

Dean's Letter

Architecture,
Washington University
in St. Louis

Spring 2014

ARCH 500/600 ARCHITECTURAL DESIGN V-VI

Stephen Mueller, Visiting Assistant Professor

\ETHOS The studio sets out to mine new and constructive relationships between emergent infrastructures and contemporary urban protocols.

In a changing ecological and cultural context, the demands on existing and developing infrastructure are many. A discourse centered on efficiency, resiliency, and profit is driving decisions that will continue to shape cities and lives for generations. The studio will interrogate the many and alternate histories of infrastructural development relative to oil and energy production in the US, in order to open new possibilities for the future of American cities. Students will question historical conceptions of energy infrastructure as a condition for growth, detail its current capacity as a conduit for new and emerging services, and speculate on future infrastructural logics that can act as a site and productive testbed for competing geospatial and geopolitical agendas.

\POST-PEAK The doomsday narrative of 'peak oil' has recently been displaced by its own market pressures,

with high energy prices spurring technological advances and exploration in previously unfathomable locales, extending the forecasted 'end of oil' indefinitely. Hydraulic fracturing ('fracking'), deep sea exploration, and a host of other ameliorative technologies are radically transforming the economic and geologic fortunes of the US, and large swaths of the Western Hemisphere.

\PROTOLOGICS The urban and architectural implications of these extensive transformations are as yet unknown.

New company towns and worker camps emerge throughout newly explored territories, a new frontier characterized by hardship, speculation, and profiteering. Benefitting from newfound sources of energy and labor, the American City is poised for explosive change, rapidly transforming relationships to its hinterland, its borders, and its international neighbors. The studio seeks to extract the unique logics of these territories to uncover and affect how they will shape the city to come.

\KEYSTONE XL The Keystone Pipeline currently transports high volumes of crude oil from sources in Alberta Canada through North and South Dakota, Nebraska, Kansas, and Missouri to distribution centers in Southern Illinois. The proposed Keystone XL extension is a hotly contested addition to this transnational network,

which would travel through Montana and South Dakota, skirting the edge of the ecologically sensitive Sand Hills region, and atop the Ogallala Aquifer - one of the nation's largest sources of water for drinking and irrigation. The pipeline would increase capacity to the Gulf Coast, where the Canadian crude is able to be refined by modern refineries and exported to global markets - constituting a significant part of the national economy. Significant protests by environmentalists and labor advocates have questioned the ecological safety and economic viability of the project. Portions of the larger Keystone project not requiring presidential approval have been completed, while a permit

for Keystone XL - the international, northernmost leg- has been denied by the State Department. Debate continues as to the future of the pipeline and Canadian crude in the US.

\EXPLORATIONS

\COLLECTIVE RESEARCH (3 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 **extraction** (Oil sands extraction sites in Alberta, Canada; Hydraulic fracturing sites and labor communities in the Upper Midwest; Offshore deep-sea exploration sites in the Gulf of Mexico), **borders** (Geospatial and trans-political boundaries at US-Canada border, and inter-state borders), **distribution** (Inland and coastal distribution centers for national and global markets), and **environmental risk** (hydrological and geological liabilities).



\INDIVIDUAL DESIGN RESEARCH (3 WEEKS) Students will then conduct individual design research to detail their site and define their building program within the prototypical sites. Collective and individual research will be augmented by weekly readings. Students will present their work in models, drawings, textual and graphic analyses.

\EXTRACTIONS

\DESIGN PROPOSALS URGENT TYPOLOGIES (9 WEEKS) Working individually, students are expected to develop highly articulated and transformative architectural and urban interventions, addressing emergent forms of energy production, infrastructure, and urbanism in the US, and transnational geospatial conditions relative to energy production.

Using the collectively identified sites, students will individually develop a building, site, and program conducive to interrogation and speculation of this moment in national and international energy policy. Students will work to develop architectural and technical illustrations of proposed interventions and policies.

\PUBLICATION AND ONLINE DISSEMINATION (1 WEEK) The studio will be responsible for developing an online, public archive of collective design research and design proposals. Each student will compile individual design research and design proposals for publication in print and via the web.

\TRAVEL

Travel will be conducted to the most salient sites during the studio travel week, likely to sites in the Nebraskan Sand Hills above the Ogallala Aquifer. Short day trips will be conducted throughout the semester to local sites in Missouri and Illinois to augment the investigation.

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Architecture,
Washington University
in St. Louis

Spring 2014

FUNDAMENTALS OF LIVING SPACE AND COMMUNITY MAKING

Angela Pang, Visiting Assistant Professor

Man is by nature a social animal; an individual who is unsocial naturally and not accidentally is either beneath our notice or more than human. Society is something that precedes the individual. — Aristotle, Politics

[At the Charterhouse of Ema I became] conscious of the harmony which results from the interplay of individual and collective life when each reacts favorably upon the other. Individuality and collectivity comprehended as fundamental dualism. — Le Corbusier, The Marseilles Block, 1953

People live and function as a community inevitably. This studio looks at fundamental elements in making a community and its living space.

The project site is in Hong Kong, on a bucolic hillside on a university campus. We will be making a residential community for about 200 students. Using the dormitory as a topic of interest, the focus of the studio will be on the basic attributes of architecture that are pertinent to the evolution of designing a community: scale, light, path and procession, views and scenography, program organization, public/private, configurations of rooms.

The studio has a two-part structure. The first part is a research base study. With ideas stemming from Ledoux to Rossi, Aalto to Team 10, students will choose a precedent project that illustrates relevant concepts to our topic. Students are also expected to examine spatial aspects of collegiate life in the Anglo-American framework.

The second part is designing of the community with the student dormitory. Students shall bring into their projects the ideas they have learned from the research and explore new possibilities of making a community. A field trip to Hong Kong will enhance the appreciation for the demographics and sociological dynamics of student life in Hong Kong. In addition, students will see the city on the ideas of density, public transportation network, mass housing and spatial stratification within its urban settings.

This project is based on a real student body at a site where a real building is expected to be completed in three years time. Students are encouraged to frame their projects within the limits of real life situations.

Studio Schedule

This studio will meet three weeks within each month. If necessary, additional meeting time outside of studio hours can be arranged directly with the instructor.

ARCH 500/600 ARCHITECTURAL DESIGN V-VI

Alfredo Payá, Ruth & Norman Moore Visiting Professor

Building a Knowledge Ecosystem

Effective learning and effective research requires multi-directional engagements between the teachers and the students, to support the Co-Creation of knowledge in a Non-Hierarchical environment that facilitates informal learning that encourage the study of culture centered on Social Spaces. The Studio will explore in three different scales.

1.- Urban Scale/Interface

Students must design A Knowledge Ecosystem with three goals.

- 1) A Gate that communicates and interconnects with the rest of the city.
- 2) A Public Space that sets up a new social relationship between the University and its context.
- 3) A Complex that creates synergies in between all the buildings of the site.



The studio proposes to investigate the site on the Danforth Campus. The rectangle boundary formed by Hoyt Drive, Parkway Boulevard, Skinker Boulevard and Forsyth Boulevard. The current environment tends to isolate the site with areas heavily zoned for specific use and the infrastructure dominated by cars. These areas and its buildings need to be Re-Imagined to enable a more connected university community that thrives for challenge and inspiration that meets its prestigious history with design that matches a level of ambition that allows for economic and ecological processes.

For many years the towers of the Main Campus Building were the communicating elements, an icon in the city, nowadays this form of communication has become obsolete. It is time to find a new element of interrelationship with the city, a new interface.

As the Airports screens shows us the capacity of cities for relating to link people by becoming the muscle of the city and its power.

Can we imagine a university space able to convey the real activity of the university as the airport screens are doing?

2.- Neighborhood Scale/Public Space

How important is a University in the life of the city and its citizens? To create a Public Space that opens to the neighborhood. A meeting place where the University publicizes their achievements, research and findings which are a great Directory.

3.- Architecture Scale/Complex

A new Complex joining by Givens, Bixby and Walker Hall, Kemper Art Museum including the planned extension of Art and Architecture School. The intention of the project is create a new relationship in between the different schools and the Museum. The course proposes recycling spaces, renovating, reorganizing and making the necessary extension.

Buildings to manage and share the space, something like a meeting between the world of the art, architecture and design and related to a new public space and a new image facing the city.

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Architecture,
Washington University
in St. Louis

Spring 2014

ARCH 500/600 ARCHITECTURAL DESIGN V-VI

Peter Stempel, Visiting Professor

(Comprehensive Studio)

The Lathe of Heaven

“Those whom heaven helps we call the sons of heaven. They do not learn this by learning. They do not work it by working. They do not reason it by using reason. To let understanding stop at what cannot be understood is a high attainment. Those who cannot do it will be destroyed on the lathe of heaven. —Chuang Tse: XXIII”
—Ursula K. Le Guine, *The Lathe of Heaven*

Within the pages of *The Lathe of Heaven*, the character George Orr discovers that his dreams are “effective”, and that they change reality. Realizing the potential of these “effective dreams”, Orr’s therapist seeks to manipulate him in order to shape the world into a utopia. The novel unfolds as a parable dealing with the limits of control and the power of acceptance. Control is ultimately subverted by the anarchy of unintended consequences. The themes of the book have relevance to the practice of architecture, both at the scale of larger world and within the confines of the design process.

Borrowing from these themes and the structure of the novel, this studio will use a changing narrative as a means of exploring architecture. Just as George Orr finds himself in newly dreamed worlds, we will work through a series of changing but interrelated dream scenarios. Students will be invited to challenge their own assumptions about form making and meaning through the assignment of specific analytical drawings and ‘performative’ models related to each scenario. We will draw specific attention to the physical language of architecture, the perception and representation of architectural space, and finally the most basic force of architecture: gravity. The sequence of scenarios is orchestrated so as to build towards a single work with a specific site and program in the City of St Louis. As the studio progresses, the scaffolding of assigned work will be stripped away such that students can build upon their own theses. This studio is designed to be a comprehensive studio.

This studio will follow a different pattern and engage different design methodologies than the last studio I have offered at the school. With that said the objective of the studio beyond the stated subject is similar: to take on questions of imagination and representation directly, to grasp the power of what is not understood as a way of learning to trust oneself more deeply and propel a project forward.

ARCH 500/600 ARCHITECTURAL DESIGN V-VI

Christof Jantzen, I-CARES Professor of Practice
(Comprehensive Studio)

Re-Inventing The Santa Monica Pier

Santa Monica has a remarkable history, not just as a place, but in the mind's eye of the old days—fishing, gambling and gathering on the Pier, playing games at the beach, and parties on the water at night. This is the quintessential spirit of the California lifestyle!

The City has evolved remarkably over time: Partly because of its agreeable climate, Santa Monica had become a famed resort town by the early 20th century. The City has experienced a boom since the late 1980s through the revitalization of its downtown core with significant job growth and increased tourism. Santa Monica has developed very high standards to accommodate the many needs of the local residents and businesses, as well as its visitors. As a result Santa Monica has become one of the top California destinations to live or visit.

The Santa Monica Pier is a part of the City's history and a part of the DNA of Santa Monica. It is iconic in the view of many, but at the same time it is an icon not in isolation, but an element that is fundamentally linked to the City's history, its local color, the spirit of people, and to the bustling downtown of Santa Monica. The Pier is about a series of experiences, including where it meets downtown at the bluffs, at the waters where you experience the Pacific Ocean's fascinating wildlife, and at the unbelievable views of the Santa Monica Bay with the Catalina Islands on the horizon.

The studio will take a fictitious approach where the Pier will be removed and a new vision will have to be created to replace it: The new Santa Monica Pier will become a new icon for the City, reframing the relationship between the City and the Santa Monica Bay. It is envisioned that the new structure and program will allow for a diversity of experiences reflecting a more reciprocal relationship between the Pier, the City of Santa Monica and the surrounding waterfront. Water will be the dominant icon of the plan; a vast amenity that currently defines the city in many ways.

The new Pier Environment is envisioned for the collective experiences of the many visitors, individuals, families, and the residents of Santa Monica to gather, to play and to celebrate. The design will incorporate bicycle and walking paths, a marina, a fishing deck, a promenade with sheltered spaces to meet and gather, retail spaces, a new clubhouse for the Santa Monica Life Guard Organization; and a series of rides and attractions that are meant to revive the history of the Pier. The City is also advocating for the new Pier Tram connecting the Pier to the larger Public Transit network.

This Option Studio is comprehensive. It will also include a trip to Santa Monica which is not mandatory but highly recommended.

Dean's Letter

Architecture,
Washington University
in St. Louis

Spring 2014

ARCH 713 URBAN DESIGN

Alex Wall, Visiting Professor of Urban Design
John Hoal, Associate Professor, Chair of MUD Program
Jonathan Stitelman, Lecturer

SAN FRANCISCO, A METROPOLIS ON THE BAY: CREATING PUBLIC LIFE IN A DIVERSE CITY - integrated, responsive, and empathetic

Integrated multi-scale design and planning: from a masterplan to the design of public space.

The studio has chosen San Francisco to look at a number of issues from the gentrification of working communities to the profile of the city with respect to expected sea-level rise. The area we will explore is the waterfront from the Aquatic Park in the North to the shipyard area around pier 80 in the South. This stretch of urban coastline is bisected by the San Francisco-Oakland Bay Bridge. Roughly speaking, the Embarcadero is the main street running northward, while to the south, Third Street runs all the way to Candlestick Point. We will look particularly at Dogpatch, a mixed neighborhood located on the flats east of Potrero Hill, across from the shipyard. Dogpatch represents a microcosm of former working class urban neighborhoods. Today with little activity in the shipyards, the area is being gentrified. For planners then, there are old and new communities in transition, historic building stock and pressure from developers to create new large scale projects, and the question of defending this low lying area of the city. At the moment an influx of high-income tech workers from Silicon Valley are driving prices up, threatening the viability of working communities in the city. There is a tremendous need for new typologies of affordable housing. Architects and urbanists have to find cost efficient ways to provide affordable housing without simply making smaller and smaller living space. In-between the scale of the masterplan and the public space is a viable, mixed-use neighborhood with living possibilities for old and new residents.

While the studio will create a masterplan and the design of a public space, work that will move from a scale of 1:5000 to 1:50, we will devote part of our site visit and research to understand how the San Francisco Bay functions as an ecological region and the overriding large scale context for our neighborhood building and planning. If the concern of ecologists is that the urbanization of the bay develop in harmony with the needs of multiple ecosystems in the area, then we want our smaller scale proposal to function in the same way. Our new buildings, and restructured existing context will, as far as possible, support and engage local ecosystem services: the free work of sun, wind, rain, plants and animals. The city is part of nature.

**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 10 - 14, 2014



Dean's Letter

Architecture,
Washington University
in St. Louis

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 London, England 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 London 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 as well as being introduced to the structure and working methods of the public space / public life methodology. The students will use time in London to work with Oliver Schulze and analyze key public spaces utilizing the public space / public life methodology. An optional and additional three day tour of similar public spaces and key architecture and landscape projects in Amsterdam and Rotterdam, Netherlands will be linked with this workshop.

Spring 2014

ARCH 616 DEGREE PROJECT

Elena Canovas, Senior Lecturer
Paul Donnelly, Rebecca & John Voyles Professor
Phil Holden, Senior Lecturer

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, January 13th 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 14th, 2013 to Givens 105.

No preference sheets will be considered before this meeting.

* * * * *

Degree Project desk selection will take place on Tuesday, January 14th at 9pm.

Desk selections for vertical studios will take place Tuesday, January 14th 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,

Welcome back to school! I hope you all had a good New Year celebration with family and friends. Hopefully everyone is well rested and ready to have another great semester! We also welcome the returning faculty members as well as the new visiting faculty members.

Spring semester is always an exciting semester for our community due to Open House that is being held annually for prospective students. As many of you have experienced, students, staff and faculty of Sam Fox School puts the best effort to inform prospective students about our school. Along with the faculty and staff, GAC will take a big part in planning Open House, including picking up students from the airport, welcoming students, planning social events, etc. Your participation is strongly encouraged and would be much appreciated.

The GAC will continuously take a monitoring role in studio selection process to promote transparency and fairness of the selection process and the allotment of studio spaces throughout Givens, Steinberg and Bixby. DP and Options Studios Desk Selection will begin at 9:00pm on January 13. GAC representatives will assist each studio to guarantee the fairness of the desk-selection process.

For those of you who are interested in being more actively involved in Sam Fox Graduate community, an election for the next GAC representatives will be held this March. Please look out for an email regarding the election from GAC around mid-semester!

The GAC is here to represent the student body, as well as to support and accommodate students' needs and wants regarding your educational experience as well as social and professional experience. If you have any concerns or suggestions on events, please feel free to contact GAC at GAC@Samfox.wustl.edu

Have a great semester, and do not forget to eat, sleep and laugh.

May the odds be ever in your favor.

Sincerely,

Your GAC Co-Presidents,

Jovanni Carter and Gabee Cho

MESSAGE FROM THE ASC

New and Returning Architecture Students,

The Architecture School Council, ASC, is thrilled to welcome you all to Givens Hall and St. Louis for the fall semester of 2014! Returning students- it is great to have you back. New students- we are excited to start working alongside you. The Architecture School Council has been very busy preparing for the coming semester, and we have a lot of exciting events and projects coming that we hope will enhance your experience at Washington U- be sure to watch for our emails during the semester.

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

Have an amazing semester and design great things,

Taylor John Halamka
President

DIGITAL FABRICATION INFORMATION

Digital Fabrication Lab (FabLab)

Lasercutters

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

go to <http://officenet.samfox.wustl.edu/sites/digfab/SitePages/Home.aspx>

sign-in using your SamFox username and password

sign-up for a time slot using your full name and cell phone number

sign-up is limited to 1 hour per student per day max.

The third Lasercutter remains off the schedule and is used as a backup in case any of the machines experience problems or if the schedule gets backed-up.

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

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

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

3D Printers and Knife Plotter

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

To sign up for 3D Printing, please contact Phelix Tse at: xie.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 use of any other equipment, contact Derek Ashoff at: DAshoff@samfox.wustl.edu.

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Dean's Letter

Architecture,
Washington University
in St. Louis

Spring 2014

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Dean's Letter

Architecture,
Washington University
in St. Louis

LECTURE SERIES SCHEDULE—SPRING 2014

January	27 Monday	Freecell	ARCH + Pulitzer
	29 Wednesday	Beatriz Colomina	Arch
February	10 Monday	Alfredo Jaar	Art
	17 Monday	Ishigami Junya	Arch
	24 Monday	Cris Reed	Arch
March	03 Monday	Robert Herrmann	Arch
	05 Wednesday	Lisa Sanditz	Art
	28 Friday	Tsukamoto Yoshiharu	Arch
April	02 Wednesday	Michelle Grabner	Art
	04 Friday	Nasrine Seraji	Arch
	07 Monday	Lisa Fremann	Kemper
	10 Thursday	Won Ju Lim	STL Art Museum

**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 2014

January

13 Monday	First day of class
13 Monday	Studio Presentations, 12:30, location Whitaker Auditorium
14 Tuesday	Architecture Faculty Meeting, 11:30, lunch provided
17 Friday	All School meeting, 4:00 Steinberg, happy hour
17 Friday	Laskey Charrette Launch, 5:00 Steinberg
20 Monday	Martin Luther King Day
21 Tuesday	Curriculum Cmt. 12:00-1:00
27 Monday	Arch Cabinet meeting, 12:30-1:30
27 Monday	SFS Lecture Series: Freecell
27-31	Designated studio travel week
29 Wednesday	Course descriptions due for fall semester
29 Wednesday	Discussions Lecture: Beatriz Colomina

February

4 Tuesday	Architecture Faculty Meeting, 11:30, brown bag
10 Monday	Arch Cabinet meeting, 12:00-1:00
17 Monday	SFS Lecture Series: Ishigami
18 Tuesday	Tenured and Tenure Track Faculty meeting, 11:30-1:00
24 Monday	Arch Cabinet meeting, 12:30-1:30
24 Monday	SFS Lecture Series: Cris Reed
25 Tuesday	Curriculum Cmt. 12:00-1:00

March

4 Tuesday	Architecture Faculty Meeting, 11:30, lunch provided
3 Monday	SFS Lecture Series: Robert Herrmann
9-15	Spring Break, no class
18 Tuesday	Tenured and Tenure Track Faculty meeting, 11:30-1:00
24 Monday	Arch Cabinet meeting, 12:30-1:30
25 Tuesday	Curriculum Cmt. 12:00-1:00
27 Thursday	Awards voting meeting, 4:00, TBD
28 Friday	SFS Lecture Series: Yoshiharu Tsukamoto
31 Monday	Advising for fall and summer begins

April

1 Tuesday	Architecture Faculty Meeting, 11:30, brown bag
4-5	Graduate Open House
4 Friday	Graduate Open House lecture: Nasrine Seraji
7 Monday	Arch Cabinet meeting, 12:30-1:30
8 Tuesday	Curriculum Cmt. 12:00-1:00
15-18	Student Registration
15 Tuesday	Tenured and Tenure Track Faculty meeting, 11:30-1:00

ACADEMIC CALENDAR—SPRING 2013

April

17 Thursday
18 Friday
18 Friday
21 Monday
22 Tuesday
25 Friday
28 Monday

Awards for Distinction
National Council
Awards Day, 4:00 Steinberg
Arch Cabinet meeting, 12:30-1:30
Curriculum Cmt. 12:00-1:00
Last day of classes
Final Reviews begin

May

15 Thursday
16 Friday

Architecture Faculty Retreat, 9:00-2:00, lunch
provided
Commencement



dean's letter

spring 2014

Sam Fox School of Design & Visual Arts

College of Architecture

Graduate School of Architecture & Urban Design

Washington University in St. Louis