Jaime Rice has submitted a request for a major curricular change. His/her email address is: jlrice@wsu.edu.

Course Subject: ARCH

Course Number: 570

Revise Title: Yes

New Title: Graduate Design Studio I

Revise Catalog Description: Advanced study of design problems relating to culture, environment, technology, urban planning, or other topics. Travel for site visit required. Typically offered Fall.

Revise Course Number: 501

Requested Effective Date: Fall 2022

Dean: Krishnamoorthy, Siva - Assoc Dean - VCEA - UG,

Dean Email: siva@wsu.edu,

Chair: Smith, Ryan – Director – Design and Construction,

Chair Email: r.e.smith@wsu.edu,

UCORE Committee
Approval Date

All-University Writing
Com / Date

Catalog Subcommittee
Approval Date

AAC, PHSC, or GSC
Approval Date

Faculty Senate
Approval Date

Approved.

From: "curriculum.submit" <curriculum.submit@wsu.edu>

Date: Wednesday, November 3, 2021 at 11:04 AM

To: "Smith, Ryan" <r.e.smith@wsu.edu>

Subject: FW: 668432 Course Revision: ARCH 570

Greetings Professor Smith,

I do not see that we received your approval message for ARCH 501. Can I proceed with the Senate approval process?

Thank you,
Blaine

Blaine Golden, Assistant Registrar
Curriculum, Graduations, Athletic Eligibility

From: noreply@wsu.edu <noreply@wsu.edu>

Sent: Monday, September 20, 2021 9:55 AM

To: curriculum.submit <curriculum.submit@wsu.edu>

Subject: 668432 Course Revision: ARCH 570

Jaime Rice has submitted a request for a major curricular change. His/her email address is: jlrice@wsu.edu.

Course Subject: ARCH

Course Number: 570

Revise Title: Yes

New Title: Graduate Design Studio I

Revise Catalog Description: Advanced study of design problems relating to culture, environment, technology, urban planning, or other topics. Travel for site visit required. Typically offered Fall.

Revise Course Number: 501

1. I approve this proposal in its current form.

Siva

From: curriculum.submit@wsu.edu <curriculum.submit@wsu.edu>
Sent: Monday, September 20, 2021 9:54 AM
To: Smith, Ryan <r.e.smith@wsu.edu>
Cc: Sivakumar, K. <siva@wsu.edu>
Subject: 668432 Course Revision: ARCH 570

Smith, Ryan – Director – Design and Construction,
Krishnamoorthy, Siva - Assoc Dean - VCEA - UG,
Jaime Rice has submitted a request for a major curricular change.
Course Subject: ARCH
Course Number: 570
Revise Title: Yes
New Title: Graduate Design Studio I
Revise Catalog Description: Advanced study of design problems relating to culture, environment, technology, urban planning, or other topics. Travel for site visit required. Typically offered Fall.
Revise Course Number: 501
Requested Effective Date: Fall 2022

Both Chair and Dean approval is required to complete the submission process. Please indicate that you have reviewed the proposal by highlighting one of the statements below and **reply all** to this email. (curriculum.submit@wsu.edu.)
   1. I approve this proposal in its current form.
   2. I approve this proposal with revisions. Revisions are attached.
   3. I do not approve this proposal. Please return to submitter.
If you do not respond within one week, you will be sent a reminder email. If no response is received within three weeks of the submission date, the proposal will be returned to the submitter.
Thank you for your assistance as we embark on this new process. If you have any questions or concerns, please let us know wsu.curriculum@wsu.edu.

Blaine Golden, Assistant Registrar
Graduations, Curriculum, and Athletic Compliance
Washington State University
Registrar's Office
PO Box 641035
Pullman WA 99164-1035

September 20, 2021

To: Registrar's Office

From: Matt Melcher, Associate Professor and Program Head for Architecture

Subject: Rationale for Major Curricular Changes to ARCH 570/571

The M.Arch program is proposing two major curricular changes to the numbering and title sequence for existing studios. Currently, students in the 2- or 3-year track complete ARCH 570 and ARCH 571 prior to ARCH 510, 511, and 513. It is confusing for students to complete higher numbered studios and then lower number studios.

Our proposed revisions reflect more of a sequence to both the numbering and the titles as follows:

- ARCH 570 Advanced Architectural Design Studio I change to *ARCH 501 Graduate Design Studio I*

- ARCH 571 Advanced Architectural Design Studio II change to *ARCH 503 Graduate Design Studio II*

If additional information is needed, please feel free to contact me via e-mail at melcher@wsu.edu or phone at 509-590-3660. Thank you in advance for your time and consideration.

School of Design + Construction | Voiland College of Engineering and Architecture | Washington State University

ARCH 501: Graduate Design Studio I

M.W | 1:00PM - 6:00PM | CARP 201 | 6 credits

Vehicle barriers along the US-Mexico border. From: "Continental Divide: Wildlife, People, and the Border Wall"

INSTRUCTOR INFORMATION:

Ayad Rahmani
arahmani@wsu.edu
CARP 114 | 335-7393
Office hours: T.TH: 1:30-2:30PM.

Scheduled appointments can be arranged as well.

INTRODUCTION:

Cultural migrations and collisions have been around for thousands of years. We have always settled and moved and settled again in search of more secure places, more economically opportune, more fertile soil, and so on. Conflicts arose as a result, at times leading to the demise of whole people and whole civilizations. In the 19th C matters were exacerbated when European powers began drawing boundaries around certain geographies to form sovereignties and create legal policies for trade exchange purposes. Colonialization in the 20th C added further fuel to the segmentation of the world, dividing this land from that and in many cases creating sudden adversaries were there were none. Cultures that had been at one time independent and local now had to contend with powers foreign to their own. As we might imagine, this did not bode well for culture's sense of unity, self worth, notions of dignity and self preservation-the erosion of which all led to new and violent frictions.

Throughout the 20th C people moved at a rapid pace, first in search of better economic opportunities and then to escape wars. This has not abated and today we see great displacements take place, some because of a world that has become increasingly more globalized and open to creative talents and some because of tragic and bloody political eruptions around the world.

This studio concerns itself with these issues, the degree to which cultures migrate and settle, form boundaries, blend and integrate. It will start by looking at the meaning and formation of culture: how it happens, why it happens. It will also look at the intersection between architecture and culture, particularly as signifying symbolic value and sources of identity and what happens when those symbols are destroyed. We will see that one of the more effective ways of eradicating a culture is to wipe out its architectural icons and through that erase its memory of itself.

The studio will also tackle contemporary forms of cultural problematics, particularly as associated with multiculturalism and notions of hybridity and loss of racial purity. Is that good or bad? What happens when cultures migrate and settle in faraway places, do they recongregate into islands of cultural homogeneity once again. Chinatowns and Greek towns are some of the more famous expressions of those islands over the course of the last one hundred years.

The study of architecture and culture is varied and the students will have the opportunity to define their own trajectory relative to it. They may choose to work with an actual border between two cultures and seek to design a territory between them that will help both find their greatest potential relative to each other. Or they may wish to construct their own in the sense of inserting a culture inside another and contending with the ensuing created border, visible and invisible from there on. In other words, they may wish to work with the contested border between, say, Palestine and Israel and open a space of collaboration between them, or they may wish to work with an island culture not dissimilar to Chinatowns across the United States, and seek to propose scenarios of cultural exchange deemed important during the research done on that culture.

OBJECTIVES:

The objective of the studio is to elevate awareness of cultural shifts and collisions around the world especially as brought to a head in the last hundred years. This will inevitably mean becoming more intellectually adept at understanding key late 20th C and early 21st C terms and issues such as the "other", multiculturalism, hybridity, notions of tolerance and more. The student should emerge from the studio understanding the different ways that architecture can contribute to cultural assimilation, difference, conciliation and collaboration, among other forms of cultural proximity.

STRUCTURE:

Beside desk crits the studio will look for ways to blend discussion with creation; making things as we talk and walk. As much as possible the studio will seek to make the act of creating and thinking an experiential entity, involving the body in matters such as understanding scale, movement, strategy.

The semester will be defined by essentially one exercise. But that exercise will be divided into segments, each a design challenge in its own right. As a graduate studio however the segments will not be marked by due dates and formal requirements but will be treated as an evolutionary process, each shrinking and expanding in importance relative to the energy and enthusiasm the student brings to the table. The studio gives the students parameters within which to work but inside those parameters the students will be expected to act maturely and decide which part of the challenge to build on and which part to leave on the margins.

Mid-term Review: Problem, site, bigliography; architectural strategies taking shape (week 9)

Final Review presentation in final draft form (week 16)

Content: Every project must clearly articulate overriding purpose and goals of the project—the research question. Social relevance (research into current societal events and trends). Scholarly relevance (references to specific texts). Design methodology. Architectural structure. Site response. Exploration at multiple scales.

Presentation: Every project must be articulated via a visually (and perhaps including other senses) compelling, self-explanatory graphic presentation, in final draft form. Carefully incorporate models and projected images into your final presentation. The presentation is part of your design. A well-organized, rehearsed verbal presentation not to exceed 25 minutes, and effective verbal defense of project and methods.

EVALUATIONS:

As mentioned, while the studio will be divided into segments and each segment could potentially serve as a benchmark for evaluating the students, this is not how the students will be judged. More to the point students will be looked upon as individuals who are mature enough and skilled enough to guide their own destiny with the class. Expectations will be very high, particularly as defined by intellectual and emotional rigor and nothing will be more detrimental than exhibiting laziness in those areas. Which means students will be expected to show great self-motivation, energy, excellent critical thinking, exceptional creativity, risk taking, drive, and the will to be a great citizen of the world. Be outstanding in these areas and you will receive an A, be functional and you will receive a B, tepid a C, uninterested a D.

Attendance will not be marked but monitored. Up to two absences will be considered normal but anything beyond that will be noted and used to determine the degree to which a student is serious or not. If a student fails to show up for more than two weeks straight, all attempts will be made to contact the student and told of the consequences.

At midterm, students will be informed of their grade at that time. This will be handled in the form of a discussion, pointing out strengths and weaknesses and ways to move forward and improve.

GRADING SCALE:

Excellent	A	93.0-100.0%	
	A-	90.0-92.99%	
Good	B+	86.0-89.99%	
	B	83.0-85.99%	
	B-	80.0-82.99%	
Average	C+	76.0-79.99%	
	C	73.0-75.99%	
	C-	70.0-72.99%	
Below average	D+	66.0-69.99%	
	D	60.0-65.99%	
Failure	F	00.0-59.99%	

"A" – EXCELLENT: Outstanding work; advances the standards of the Department. Challenges conventional wisdom and brings new insight to the problem.
"B" – GOOD: Conscientious, intelligent work; above the standards of the Department. Advances conventional wisdom and solves the problems with skill.
"C" – AVERAGE: Average, acceptable work; acceptable by the standards of the Department. Work is within conventional wisdom and is a competent solution.
"D" – BELOW AVERAGE: Work that is below the standards of the Department. Work misapplies or ignores conventional wisdom and is minimally competent (solves only some of the aspects of the problem).
"F" – FAILURE: Work that is incompetent and unacceptable by the standards of the Department. Work that is not in or is abandoned at a stage short of completion.

For further detail on grades and grade points, please refer to WSU Catalog, Academic Regulation #90 at: http://www.catalog.wsu.edu/General/AcademicRegulations/ListBy/90

GRADING BREAKDOWN/STUDENT EXPECTATIONS: For each hour of studio in-class, students should expect to have a minimum of two hours of work outside class.

Readings	10%
Project mid-term presentation	30%
Project final presentation	50%
Overall performance & collaboration	10%
TOTAL	100%

READINGS:

The studio is reading intensive, at least in the first part of the semester. Here readings will be used to accomplish two things: first establish critical thinking and elevate intellectual understanding of the theme of the semester, and second generate a program with which to shape the eventual making of architecture. Students will be expected to read the material assigned and come prepared to discuss it. This need not mean that the students will be expected to understand all the readings but simply grapple with it. Some of the readings are indeed difficult to decipher and here again the students will simply be expected to arrive ready to talk about it, what they understood and did not understand.

TEXTS:

There will be two texts assigned to the studio, the first is a book entitled the *Destruction of Memory: Architecture at War*, by Robert Bevan, the second is a compilation of essays, copied and bound for you to buy. This latter text will be ready to pick up from the copy center in the CUB under the course's name, ARCH 501. The first book will be available at the Bookie. ISBN-10 : 1861893191

LATE WORK
If presentations are scheduled, the student must present their work regardless of the level of completeness. Late work submitted within one week after the assigned deadline will be subject to 10% penalty out of the total points possible. No late work after that period will be accepted for grading. This late submission policy is intended to help students develop strong time management skills and succeed in professional practice. Under extenuating circumstances, such as student illness (with valid verifiable medical excuse) or a death in the family, the due date may be extended; therefore, the student should make every effort to notify the instructor of the pending circumstances prior to the due date.

STUDENT LEARNING OUTCOMES
The following course-level learning outcomes will be kept in mind and assessed through discussion, participation, and mid-term and final reviews:
1) Strengthen and Expand Communication Skills. Students will write, speak, and use visual media to effectively communicate research findings, ideas, design strategies and solutions to others.
2) Demonstrate Critical and Creative Thinking. Students will identify appropriate methods of design inquiry and problem solving processes to generate creative solutions to complex problems; integrate/synthesize information from multiple sources to establish design parameters and develop appropriate conceptual frameworks; and use research, theory, design precedents, regulations, and established conventions as appropriate to inform design decisions.
3) Express Depth, Breadth and Integration of Learning. Students will demonstrate breadth of disciplinary knowledge and integration of learning through a comprehensive and detailed investigation.

SYLLABUS DISCLAIMER

The instructor views the course syllabus as an educational contract between the instructor and students. Every effort will be made to avoid changing the syllabus, schedule, and deadlines but the possibility exists that unforeseen events will make changes necessary. The instructor reserves the right to make changes as deemed necessary and will notify students in a timely manner of any syllabus changes. It is your responsibility to stay in touch with your instructor, review your WSU email and the course Canvas site regularly, or communicate with your peers, to adjust as needed if assignments or due dates change.

TECHNICAL SUPPORT CONTACT INFORMATION

For technical assistance, please contact helpdesk@sdc.wsu.edu or CougTech at:
Phone: 509-335-4357 | web: http://cougtech.wsu.edu | email:
cougtech@wsu.edu

ACADEMIC INTEGRITY STATEMENT
All members of the university community share responsibility for maintaining and promoting the principles of integrity in all activities, including academic integrity and honest scholarship. Students are responsible for understanding the full Academic Integrity Statement. Students who violate WSU's Academic Integrity Policy (identified in WAC 504-26-010(3) and -404) will receive a failing grade for the assignment; will not have the option to withdraw from the course pending an appeal; and will be reported to the Center for Community Standards. If you have any questions about what is and is not allowed in this course, ask your course instructor.

REASONABLE ACCOMMODATION STATEMENT
Reasonable accommodations are available for students with documented disabilities or chronic medical or psychological conditions. If you have a disability and need accommodations to fully participate in this class, please visit your campus' Access Center/ Services website to follow published procedures to request accommodations. Students may also contact their campus offices to schedule an appointment with a Disability Specialist. All disability related accommodations are to be approved through the Access Center/Services on your campus. It is a university expectation that students visit with instructors (via email, Zoom, or in person) to discuss logistics within two weeks after they have officially requested their accommodations. Pullman, WSU Global Campus, Everett, Bremerton, and Puyallup: 509-335-3417 Access Center (https://www.accesscenter.wsu.edu) or email at access.center@wsu.edu

SAFETY AND EMERGENCY NOTIFICATION
Please sign up for emergency alerts on your account at MyWSU. For more information on this subject, campus safety, and related topics, please view the FBI's Run, Hide, Fight video and visit the classroom safety page https://provost.wsu.edu/classroom-safety/.

ACCOMMODATION FOR RELIGIOUS OBSERVANCES OR ACTIVITIES
Washington State University reasonably accommodates absences allowing for students to take holidays for reasons of faith or conscience or organized activities conducted under the auspices of a religious denomination, church, or religious organization. Reasonable accommodation requires the student to coordinate with the instructor on scheduling examinations or other activities necessary for course completion. Students requesting accommodation must provide written notification within the first two weeks of the beginning of the course and include specific dates for absences. Approved accommodations for absences will not adversely impact student grades. Absence from classes or examinations for religious reasons does not relieve students from responsibility for any part of the course work required during the period of absence. Students who feel they have been treated unfairly in terms of this accommodation may refer to Academic Regulation 104 – Academic Complaint Procedures.

COVID-19 POLICY
Students are expected to abide by all current COVID-19 related university policies and public health directives. These directives may be adjusted to respond to the evolving COVID-19 pandemic. Directives may include, but are not limited to, compliance with WSU's COVID-19 vaccination policy, wearing a cloth face covering, physically distancing, and sanitizing common use spaces.   All current COVID-19 related university policies and public health directives are located at https://wsu.edu/covid-19/. Students who do not comply with these directives may be required to leave the classroom; in egregious or repetitive cases, student non-compliance may be referred to the Center for Community Standards for action under the Standards of Conduct for Students.

6

COURSE SCHEDULE:

WEEK 01

Introduction:
• Syllabus and schedule
• Watch a few videos

• Team one: Culture and Nature	• Words
• Team two: What is cultural evolutionary theory	• Diagrams
• Team three: Culture is information	• 8.5"X11" paper
• Team Four: The once and future thing	• Enthusiasm

WEEK 02

A Border dividing your culture from another:
What is the Other? Who is the Other? Consider a thick black line and make it yours. Don't worry about its thickness yet. Infuse it with a cultural narrative. How far should it travel? Should it loop around itself and form an inner space?

Splitting the border: Split the thick line in two. Make a space between. Now you have a territory, let's call it the space of conciliation or just understanding what might it be if culture is power. How might this territory calibrate struggle between the two?	• Words • Diagrams • 8.5"X11" paper • Enthusiasm

WEEK 03

NO CLASS LABOR DAY HOLIDAY	• Words • Duct tape • Rolled paint on paper • Charcoal
• Team Five: Multiculturalism or the cultural logic … • Team Six: Type and essence: Prologue… • Team Seven The Border as a resource… • Team Eight In Modern Times	• Strips of felt or colored paper • Roll of paper • Building floor as your paper

WEEK 04

Think about a program: • What are the three tenets that define your culture? • How can they be shaped by architecture? • Private – Public Space?	• Rolled paint on paper • Colored felt on site • Tape • Cut paper • Collage
Define a program: • Will your program be defined by food? religion? agricultural setting? • What about movement from place to place? • Will education play a role?	

WEEK 05

Continue to grapple with program and give it nuance: • Define the scale of the pieces • Define the relationship to each other and to the "Other" culture • 300 seat theater? housing for 500 residents? playfields for 2 popular sports? agricultural provision?	• Paint • Printed letters indicating program on site • Numbers as graphics
Create a planning strategy: • A grid • A weave • A maze • A linear pattern	• Bass wood • Twine • tape

COURSE SCHEDULE (Cont'd):

WEEK 06

Read Natural Capitalism

Develop the planning strategy:
• What is the relation between residents?
• How do they make a living?
• How is cultural understanding achieved?

Locate a site on Google earth:
• What does the site mean politically, economically and socially?
• Is it contested?
• Is it Accessible?

• Bass wood
• Twine
• tape

• Google earth
• Graphics on printed paper

WEEK 07

Analyze site and energy available on site:
• Climate, topography, animal and plant life, water
• Wind, solar, geothermal

• Google earth
• Graphics on printed paper

WEEK 08

Consider natural resources as power:
• Test off-the-grid feasibility (net-zero)
• Health and sustainability
• Giving back to the "Other"

Develop a narrative:
• What is the life of a typical resident?
• Is this a workers' colony?

• Modify original site
• Create a new model
• Rolled paint on paper
• Tape

WEEK 09

Develop a movement strategy:
• Do people move by walking? bicycling? electric flying machines? a hybrid?
• Mostly vertical or horizontal?

• Modify original site
• Create a new model
• Rolled paint on paper
• Tape

MID-TERM PIN-UP

WEEK 10

Continue to develop project

WEEK 11

Continue to develop project   Understand the nature of the 3rd dimension:

• Is this a vertical Corbusian city or a flat Wrightian city?
• Do we go up to see or mostly to live?
• Do we go up to gain wind power?

COURSE SCHEDULE (Cont'd):

WEEK 12

Design and develop critical section and synthesize the effect:

- Think in section
- Cut a critical juncture across
- Design and build the section
- Consider issues of near and far

- Plan and section
- Culture and power
- Power and the environment
- Time and Space

Integrate the results:
- How does the inside relate to the outside?
- How does center relate to the edge?
- How does culture become action?

- Chipboard on site model
- Foam
- Wood blocks

WEEK 13

Build sectional zone:

- Tell us the story behind it
- Windows & doors
- A garden? a walk through the woods? a meeting place?

Get into details:

- Tectonics of culture
- Width of the window
- Height of the door
- A place for food? a place to harvest and serve food? a place to sit?

- Chipboard on site model
- Foam
- Wood blocks
- Pencil on rolled paper
- Collage
- Montage

WEEK 14

Thanksgiving Break

WEEK 15

PRE-FINAL PIN-UP

Refine presentation:
- Work on your narrative
- Place of presentation

- Chipboard on site
- Basswood
- Heavy stock colored paper

WEEK 16

Continue to refine presentation and rehearse:
- Practice articulation
- Get us to experience the presentation

FINAL PIN-UP

- Large model
- Rolled paint
- Tape
- Heavy stock paper
- Felt
- Basswood for vertical scheme
- Diagrams and visuals explaining you culture
- Why you chose it
- Site analysis: topography
- Solar, wind, animal life, vegetative life,
- Program analysis: cause for cultural recognition