

Courses of Instruction

The School of Architecture offers courses in ten subject areas: architectural design, history and theory, technological systems, landscape, urban studies, professional concerns, digital media, visual media, special topics and preservation studies. A limited number of courses are open only to architecture students; yet most other architecture courses, many of which fulfill undergraduate core curriculum requirements in the humanities, fine arts, social sciences and physical sciences, may be taken by students in other Tulane divisions. Areas of instruction that include required courses list required courses before electives. Generally, in the University, courses numbered 100-199 are primarily for first year students; 200-299, second year students, and so on. 600 level courses are advanced study courses yet can be either undergraduate or graduate level. 700 level courses are for graduate students only. Not all elective courses listed in this catalog are offered every semester.

The amount of credit awarded for successful completion of each course is indicated in parentheses after the course title. An “R” or “E” in brackets after the credits, designates whether a course is required or elective [R: Required; E: Elective]. Courses with [R, E] designations are those which fulfill a course requirement for the architectural major yet can also be taken as an open architectural elective.

FACULTY

The full-time permanent faculty is listed below. The faculty is augmented by visiting instructors of national or international reputation and local architectural practitioners.

Professors

C. Errol Barron, M.Arch., Yale University, 1967, Favrot Professor

Eugene D. Cizek, B.Arch.: Ph.D. in Soc. Psych. and Urban Design, Tulane University, 1978, Koch Chair

Ronald C. Filson, B.Arch.: Dipl. Arch., American Academy in Rome, 1970, Dean Emeritus.

John P. Klingman, M.Arch., University of Oregon, 1983, Favrot Professor.

School of Architecture: Courses of Instruction

Stephen F. Verderber, Arch.D., University of Michigan, 1982, Favrot Professor.

Ellen B. Weiss, Ph.D., University of Illinois, 1984. Harvey-Wadsworth Professor

Associate Professors

Ila L. Berman, D.Des., Harvard University, 1993, Harvey Wadsworth Professor, Associate Dean.

Scott D. Bernhard, M.Arch., Rice University, 1988. Interim Dean

Michael K. Crosby, M.Arch., University of California, Los Angeles, 1983.

Ammar Eloueini, M. Sc. Advanced Arch. Des., Columbia University, 1996.

Elizabeth Burns Gamard, M.Arch., Yale University, 1984, Favrot Professor.

Bruce M. Goodwin, M.Arch., University of California, Los Angeles, 1979. Favrot Professor

Graham W. Owen, M.Des, Harvard University, 1990.

Carol McMichael Reese, Ph.D., University of Texas, 1992, Harvey Wadsworth Professor.

Assistant Professors

Robert A. Gonzalez, Ph.D in History of Architecture, University of California, Berkeley, 2002.

ARCHITECTURAL DESIGN (DSGN)

The information listed below may be partially incomplete due to curricular revisions. Please refer to <http://www.tsa.tulane.edu/> for current curricular information and course descriptions.

Design Required Courses:

(101, 102) 110, 120 Architecture Design Studio (4, 4), [R]
Staff. As an introduction to the basic fundamental methods and principles of architectural design, students are given an immediate experience of the design process, developing their capacity to conceive, manipulate and analyze architectural form and space. An emphasis on verbal skills, and graphic and

material techniques for architectural representation, enable students to express and communicate their ideas. The studio develops the students' capacity for critical thinking through constructive evaluation.

210, 220 Architecture Design Studio (6, 6), [R]

Staff. Second year studio concentrates on developed architectural form and design methodologies through processes of analysis, synthesis and transformation. Students work on the conceptual frameworks for their designs, with emphasis on issues of environmental context, urban design, and cultural and technological systems and their impact on architectural form. Different approaches to the making of form are investigated, along with principles of organization, such as spatial hierarchy, circulation, structure, and site relationships. Second semester will emphasize the relationship of design to cultural precedents, site conditions, programs, and material tectonics through the study of housing. Second year studios will be fully integrated with digital media classes to ensure that students gain fluency in computer aided design processes, drawing, spatial modeling and digital design techniques.

310, 320 Architecture Design Studio (6, 6), [R]

Staff. The first semester of third year will introduce students to urbanism and the city, focusing on the larger environmental context for architectural design. The second semester of third year is the culmination of the required studio sequence and is fully integrated with coursework in history/theory, technology, visual/digital media and professional concerns. Architecture 320 provides an opportunity for the student to synthesize the skills and ideas developed through two and a half years of work and apply these to the comprehensive development of a design project. Students will engage in a complex architectural project situated within an urban environment. The studio will include analysis and design at the scale of the neighborhood or the city, as well as thorough and detailed design of a large building with a complex program. Emphasis is placed on a comprehensive process including the thorough analysis of site issues and architectural precedents, detailed design development of the project, and the coordination and integration of structural, environmental and material systems in the design-work. Students will also develop skills in programming, building information modeling and management, digital fabrication

methods and the production of complex digital models and working drawings through fully integrated coursework which will act as a support for the design process.

410, 420 Advanced Elective Design Studios (6 6), [R]

Staff. Once having completed the core comprehensive design curriculum in the first three years, in the fourth year students are encouraged to engage the city, both locally and globally, by taking one design studio at the Tulane City Center, and a second studio either as part of a semester abroad travel program or as an advanced elective studio. TCC studios, such as URBANbuild, will range in focus from urban design and landscape issues to housing and design-build. These studios, which provide a larger context for architecture, will introduce students to real projects that engage the fabric of the city while emphasizing the importance of professional service and social responsibility. In travel abroad programs (refer to section on *International Study*) students will have the opportunity to study architecture within foreign environmental contexts, to explore cities and individual buildings as complex cultural artifacts. Advanced elective studios, taught by both fulltime and visiting faculty, offer a range of topics and projects which explore a variety of architectural issues and areas of research. Students choose elective studios that suit their interests, needs and goals, in order to focus their studies while gaining experience within a broader cultural and disciplinary field. This concentration develops areas of expertise beneficial to future professional growth.

510, 520 Master of Architecture Thesis (6, 6), [R]

Staff. The final degree project is the culmination of the architectural design curriculum and the capstone project for architecture students. Students undertake one of three streams for their final research and design project: Thesis Studio, Research Studio or an Advanced Integrated Studio. Students who elect to do an independent Thesis Studio must fulfill specific academic requirements (see section on *policy*), have prepared a thesis proposal by the beginning of the fall semester, and have approval for this proposal by the thesis directors. Independent Research Theses may also be undertaken by those students who have a demonstrated record of academic excellence (with a cumulative and design grade point average of 3.6-4.0), and have prepared a research proposal approved in

advance both by a faculty sponsor and the thesis directors. Each of the curricular streams for the Master of Architecture Thesis will consist of DSGN 510: Thesis Research + Analysis and DSGN 520: Thesis Design Studio.

Research + Analysis (6)

Staff. Implementation of a flexible yet rigorous framework within which students construct the theoretical concepts, research, and methodology for their upcoming design thesis project in the spring semester. Emphasis is on each student's individual preparation for their final project, as guided through regular consultations with a thesis director, and through an acquaintance with other students' progress. During the fall, students undertake the documentation, development and analysis of precedents, site, program, and technologies specific to their thesis and research topics as well as a set of strategies and methodologies that will direct their design projects. As a part of the preparation for their final thesis projects, students will also take an advanced level seminar in history/theory, technology, urban design or digital media concurrent with thesis research. The topics of these advanced classes will support the focus areas of thesis, research and integrated studios offered in each year. For the completion of 510, each student produces a substantial document consisting of a thesis precis, thorough documentation of the student's individual research, the comprehensive development of an architectural program and site analysis, a proposed methodological framework consistent with the thesis research to guide the design process, and an annotated bibliography. (Corequisite: Advanced architectural elective in the student's area of research)

Design Studio (6)

In the spring semester of fifth year, following the fall semester of research and analysis, is the design, detail development, and full presentation and documentation of the final thesis project. In all of the curricular streams for the final project, independence and responsibility are encouraged and supported by the thesis instructor, a faculty member available in regular studio sessions. Public presentation and a juried review of the thesis projects at the end of the second semester allows for the assessment of student accomplishments, both individually and collectively. (Corequisite: Advanced architectural elective in the student's area of research)

ARCHITECTURAL HISTORY/THEORY (AHST)

History/Theory Required Courses:

101, 110 History of Architecture I-Survey (3), [R]

Staff. A critical introduction to the history of architecture and urbanism. This course provides a chronological and comparative introduction to the cultural, aesthetic, technological and socio-political dimensions of architecture as investigated through the evolution of buildings and cities, from the ancient settlements of Africa, Asia, and the Middle East, to the globalized metropolises of today. Individual works of architecture and their creators are emphasized in order to examine the roles that buildings play in shaping human interactions and the ways in which they record human cultural aspirations and achievements.

History of Architecture II: Period Elective

310 History of Architecture: Ancient-Medieval Architecture (3), [R, E]

Staff. Form and meaning in architecture and urbanism from prehistoric times through the Middle Ages using examples from prehistoric, Egyptian, Greek, Roman, Early Christian, Romanesque and Gothic design.

311 History of Architecture: Renaissance-Baroque Architecture (3), [R, E]

Staff. An introduction to the history of the Western tradition of architecture and urban design from 1400 - 1800. This course focuses on selected monuments conceived and built in Europe and the Americas during the periods generally characterized as the Renaissance, Baroque, Rococo, and Enlightenment. Buildings are studied as documents of economic, political, and social conditions and as projections of aesthetic, scientific, philosophic, and religious thought.

312 History of Architecture: 19th-Century (3), [R, E]

Staff. This course will examine the history of architecture and urbanism from the mid-eighteenth century (the Enlightenment) through the 19th and into the early 20th centuries, tracing critical shifts in architectural thought and practice during that crucial period that marks the beginning of the modern era.

History of Architecture III: Modern Elective

320 (321, 322) Modernity (3), [R]

C. Reese. A critical introduction to architecture and urban design in the twentieth and twenty-first centuries. The course focuses on architecture and urban environments not only as symptomatic of cultural processes but also as active cultural forces that both represent and shape human experience. This course is concerned with the *idea of modernity*—the Modern, the Post-Modern, the Anti-Modern—and relationships between idea and form.

History/Theory I:

410 Issues in Contemporary Architecture (3), [R, E]

I. Berman, E. Gamard. This course will trace and examine some of the most critical bodies of theory that have influenced the development of contemporary architectural thought and practice since the late 1960s. These ideas and theoretical systems emerging from disciplines external to architecture, form a larger interdisciplinary field, within which architecture is situated and against which its practices gain a certain coherence and cultural validity, while also providing external material for the inventive transformation of architectural knowledge and practices.

411 Theorizing the Real in Contemporary Practice (3), [R, E]

G. Owen. The course focuses upon selected works of three noted and influential contemporary practices—Koolhaas, Machado and Silvetti, Moneo, and in particular on the way that each understands the idea of the “real” as a guiding and originary idea in architecture. Significantly, each of the three practices operates cross-culturally, drawing attention to the frictions among ideas of regionalism and global culture, universal modernity and local tectonics. Equally significantly, these practices are recognized for their theoretical writing as well as for their projects, enabling comparative analysis within the practice itself.

412 Theory and Anti-theory in Contemporary Practice (3), [R, E]

C. Reese. The relationship of theory and practice shapes architectural production. The course focuses on interfaces between theories of architecture proposed this century from within the profession by practitioners and those proposed from

without by philosophers, artists, poets, filmmakers, and scientists, among others. One of the goals of the course will be to examine the interconnected roles that theory and practice play in establishing architecture as a critical cultural activity.

History/Theory II:

420 (421, 422) Precedents and Case Studies (3), [R]

Staff. Exemplary architectural and urban case studies will be researched and used as descriptive, analytical and theoretical precedents. Students will investigate the socio-political, cultural/aesthetic, methodological, material/technological and theoretical underpinnings of the projects researched in order to extract concepts, methods and tools integral to these architectural works and to generate operative strategies for design. (Corequisite: Integrated with DSGN 320)

History/Theory Electives:

230 Introduction to Architecture for Non-majors (3), [E]

E. Barron. A basic and general introduction to architectural history, theory and design. Slide lectures will highlight the historical evolution of construction and technology, the development of symbolic forms and spatial conceptions, and the significance of buildings as a means of cultural expression. Not open to architecture students.

330 Islamic Architecture (3), [E]

Staff. The seminar examines architecture and urbanism in Muslim lands, emphasizing the 7th to the 16th centuries. Selected building types—the mosque, the palace, the tomb, and the garden—will be analyzed in detail in the context of regional traditions in, for example, Iran, Turkey, Spain, and India. The course also will investigate issues in the relationship between architecture and ornament, and between tradition and modernity.

340 Frank Lloyd Wright & His Contemporaries (3), [E]

E. Weiss. An examination of the life and work of Frank Lloyd Wright, including individual monuments, formal themes, and theoretical foundations for the work.

341 American Urbanism (3), [E]

E. Weiss. An examination of the ideas behind the forms of American cities in the 21st century. Introductory lectures outline aspects of American city planning history. Students

present two illustrated lectures to the class on a topic chosen with the instructor.

440 Philosophy of Architecture (3), [E]

B. Goodwin. This seminar begins with a consideration of philosophy as a foundation for the development of an architectural theory. After a discussion of some basic concepts and terms we sketch a broad outline of the categories and organization of the discipline of philosophy. We then study the rationalist and empiricist positions in architectural theory, the emergence of Kantian critical philosophy, the shift in emphasis in 20th century philosophy from epistemology to ontology that is characteristic of Existentialism, and the late 20th century attack on traditional epistemology characteristic of poststructuralism. We then discuss the emergence of literary theory as a paradigmatic discipline in the last 30 years as well as the expansion of western philosophy to include aspects of Zen Buddhism, Taoism, and eastern mystical traditions. With this foundation, the course focuses more specifically on theories of architecture and aesthetics and their relationships to various philosophical positions.

450 Northern Romanticism in Art and Architecture (3), [E]

E. Gamard. This seminar studies issues associated with the Romantic spirit as they are experienced in contemporary art and architecture. Conditions such as the mystical underpinnings of romanticism, nature and the sublime, the intuitive, religion and the spirit, the definition of artist/architect, the longing for death, the meaning of feelings, utopias, paradise lost (and found) and the object of art are treated as fundamental aspects of modernity and the modern mind.

453 Survey of Russian Art (3), [E]

W. Brumfield. An introduction to the art and architecture of Russia from the 12th century to the present. The first part of the course deals with the medieval period (church architecture, icons, frescos); the second part begins with the assimilation of Western European styles during the 17th century and concludes with a survey of developments in the Soviet Union.

463 Sexual Subjectivity and Space (3), [E]

I. Berman. This seminar focuses on the relationship between sexual subjectivity and the construction of space. The outlining of potential intersections between contemporary feminist

thought and architectural practice, this course critically examines the presumed sex/gender neutrality of architectural ideology and representation while simultaneously investigating formation of a critical, transformative and affirmative feminist space. (cross registered with Women Studies)

630 Representing Culture and Ethnicity in the Public Sphere (3), [E]

R. Gonzalez. What is public space? How is culture and ethnicity represented in the city? This seminar will explore ideas and forms of public space and public life in the city in their manifestations—civic, social, religious, formal and informal, official and unofficial, licit and illicit—primarily, but not exclusively in the United States and Latin America. The seminar also focuses on ephemeral architecture and events (i.e. world's fairs, parades, protests, monuments and public art), which have been essential in constructing ideas about citizenship and community, and which have been employed to communicate the existence of culturally- and ethnically-based publics. The aim is to present a better understanding of the physical landscape of the public city, the particular ways that spaces foster inclusion and exclusion in urban public life, and, conversely, how various ideas of “the public” shape urban space. The readings for the course include historical and theoretical works on the idea of the public, and works of architecture, art and planning, and they are drawn from a wide range of disciplines, including architecture, urban studies, art, social history, anthropology, material culture studies, geography and cultural criticism.

631 Housing in the 20th Century (3), [E]

S. Bernhard. This course is an introduction to the physical and theoretical issues surrounding the creation of multi-family housing during the 20th century. The course is a seminar following the chronological sequence of development in housing ideas throughout the United States, Western Europe, and Japan. Concepts in housing are discussed academically and then experiments in implementation are perused and discussed. These experiments are offered as short exercises throughout the course and form part of the basis of evaluation.

632 Other Modernisms: The Avant-Garde in The Tropics

(3), [E]

R. Gonzalez. This seminar is an introduction to the field of Latin American modern architecture and will introduce students to projects that range from newly constructed cities like Brasilia to avant-garde experimental projects like Mathias Georitz's "El Eco" in Mexico City. Focusing on various themes (nationalism, internationalism, tropicalism, utopianism, etc.), the seminar introduces key terms and examples in the built environment. Latin American modern architecture presents alternative examples—"other modernisms"—to the mainstream modern projects of the United States and Europe. The notion of the "avant-garde in the tropics" suggests a critique of how "the tropics" has often been treated as a *synecdoche*, as a representation of all of Latin America. A critical reconsideration of "the tropics" will occur as we study modern Latin American architecture's specific thematic currents.

640 Rethinking Anthropomorphism: Body Maps + Architectural Spaces (3), [E]

I. Berman. This seminar focuses on the constitutive and mutually defining relations between the human body and architecture and the shifting theoretical frame that has governed the development of their relations. From the Vitruvian body to Le Corbusier's Modular Man and technologically machined ergonomic bodies of modern architecture, there has always existed a coordination between variant cultural and theoretical constructions of the body and changing spatial and architectural models. Although the emphasis of this seminar will be on more recent conceptions of the body-architecture relation—how we understand, represent and inhabit the body and hence, how we conceptualize, construct and inhabit space—it will also provide a historical/theoretical context, against which these newer models might be investigated and developed.

691 Latin American Cities (3), [E]

C. Reese. T. Reese A study of the development of the major cities of Latin America and particularly on the role that architecture and urbanism played in creating images of colonial power and, later, urban modernity. Emphasizes selected Latin American cities that have experienced significant immigration after 1880 and in which questions of cultural identity have loomed large: Havana,

Mexico City, Montevideo, Santiago de Chile, Lima, São Paulo, Rio de Janeiro, and Buenos Aires.

TECHNOLOGICAL SYSTEMS (ATCS)

Technological Systems Required Courses:

101, 110 Technological Systems I (3), [R]

Staff. Materials and Methods of Construction: Overview of the many systems that must be understood and applied in the design of buildings, including materials, methods of construction, and fundamentals of structure.

310 Technological Systems II (3), [R]

Staff. Structural Systems: Concrete, wood, steel, and composite materials studied as framing systems. Compression and tension structures, dead and live loads, lateral and seismic loads; design and analysis of trusses, beams, columns, walls, and connections; shear wall and diaphragm systems; long and short span systems..

320 Technological Systems III (3), [R]

Staff. Environmental Systems: Climate responsive design, including building envelope design, passive and mechanical cooling/heating, lighting, plumbing, acoustics, and life safety,

410 Integrated Technologies I: (3), [R]

Staff. Advanced integrated topics in materials and methods of construction, structural systems, and environmental systems, taught through case study and analysis.

420 Integrated Technologies II: (3), [R]

Staff. Comprehensive integration of building systems into building design. (Corequisite: Integrated with DSGN 320)

Technological Systems Electives:

330 Material Paradoxes: Concrete and Glass (3), [E]

G. Smith. The seminar will involve hands on experiments with two widely used and paradoxical construction materials: concrete and glass. Students will be introduced to the basic chemical compositions and characteristics of these two materials and will study specific applications in contemporary architecture which demonstrate or allude to the paradoxical nature of these materials.

331 Materials and Techniques (3), [E]

S. Richards. Through the course of several projects students will be introduced to the methods, tools and techniques of working with wood, metal, plaster, and plastics. This is a 'hands-on' class with the intention of giving the student a basic understanding of the logic of making things from a practical perspective.

630 Innovations In Building Materials and Methods (3), [E]

D. Harmon. A research seminar focusing on new materials and technologies being employed in current architectural practices locally, nationally, and globally. The seminar will be directed to gain insight and give exposure to little known or under utilized innovations through specific materials research and data gathering, case study applications research, and hands-on speculative testing/demonstration. Research will explore building components and tectonics, the material and spatial implications of computer technologies, prefabrication and mass production, as well as smart systems and green building. The course will be both practical and experimental in nature.

632 URBANbuild: Materials Research, Fabrication and Construction (3), [E]*

432 URBANbuild: Management and Professional Practice (3), [E]*

B. Mouton, D. Harmon, S. Richards. As an integral component of the URBANbuild program, students design and construct a prototypical house for neighborhoods in partnership with community non-profit agencies that specialize in affordable housing and neighborhood redevelopment. With the leadership of highly qualified architectural design faculty, and under the supervision of a general contractor, students complete the full-scale management and construction of one single-family or multi-family home in an under served New Orleans neighborhood. In the construction phase, students gain first hand knowledge of the construction process including project management, field crew management, construction planning and strategizing, safety issues, fundraising, schedule coordination, archives/public relations, website development, materials research, budget, purchasing and inventory, engineering, working drawings coordination, and detail and specifications coordination. Students will be responsible for

foundation, framing and all general construction tasks excluding special technical trades such as electrical, plumbing, and mechanical systems which will be handled by licensed subcontractors. (*ATCS 632 and APFC 432 are co-requisites).

640 Sustainability & Tectonics (3), [E]

J. Klingman. The course offers an opportunity to explore two major areas of building technology in greater depth. The first of these is sustainable design. While the concept of sustainable design is widely lauded, fundamental principles and techniques of implementation are less clearly understood. Sustainability will first be investigated regarding issues at the scale of the site, linking place and building. Subsequently sustainability at the scale of building systems and materials will be a major focus. The second focus of the course is tectonics, consideration of the physical conditions of architecture, including the logical application of materials and systems. These issues will be considered first in the relation between structure, envelope and finish conditions, particularly at the building perimeter. Subsequently, the interweaving of systems within the building and their expression will be the topic. This course is an extension of the material from the required technology sequence, and the completion of that sequence is a prerequisite for admission to this course.

641 Implementing an Ecocentric Architecture (3), [E]

C. Coker. The seminar would pose the question, is it possible to make a non-anthropocentric architecture? This seminar attempts to define and develop a model of an ecocentric architecture, redefining the way we currently build against the backdrop of environmental issues and larger ecological imperatives. New Orleans and its environs will act as a laboratory to explore these ideas.

PROFESSIONAL CONCERNS (APFC):

Professional Concerns Required courses:

410 Professional Concerns I: The Context Of Practice (3), [R]

Staff. An overview of professional concerns through examination of the history of the profession and the activities, services, markets, clients, and organization of professional firms. Issues relating to project management, marketing, and the

economic base of architectural practice, as well as ethical issues confronting individual practitioners and the profession at large.

420 Professional Concerns II: Advanced Project Management: (BIM) Building Information Modeling and Architectural Programming (3), [R]

Staff. Issues of practice management, including topics in building programming, project management and the management of information systems and software related to building such as BIM or Building Information Modeling. This approach to design process documentation and development of construction documents is currently the main focus of most of the developers of CAD systems for the profession. The principal idea behind the use of BIM based systems is the embedding of relevant information in parametric modeling systems. This allows the designer to track aspects of the design process ranging from fabrication and manufacturing information to physical properties to related spec data to detailing requirements to cost estimating. (Corequisite: DSGN 302)

Professional Concerns Elective Courses:

491 Architectural Branding (3), [E]

T. Erlandson, Sherry Hoffman. This seminar intends to analyze current trends in marketing and design through studying current media sources related to marketing, branding, advertising, culture and global consumerism, in order to gain a better understanding of the role of marketing in our everyday lives, and the active role that brands play in our society— iconic vs. themed, authentic vs. simulated. Branding extends far beyond products to incorporate individual identity, personal and shared experiences, and the contemporary urban landscape. Products, communications, and environments speak to and influence lifestyles and identity. Marketing professionals, designers and architects infuse products and their spatial extensions with value. They connect with the consumer through strategies that utilize research, analysis, design and communication tools.

610 Ethics, Efficacy & Architecture in the Globalized Economy (3), [E]

G. Owen. The course is an interdisciplinary seminar, deliberately crossing the boundaries among theory, professional practice and pedagogical studies, and considering the

significance for architecture of issues in economics, sociology, criminology, political science, and intellectual history. This broad scope is essential in addressing paradigms of value and action as they constitute ethical (or counter-ethical) models within architectural practice, education and criticism in an increasing globalized economy and professional context. We will examine the political economy of the relations between practitioners and critics, between publications and public relations, intellectual ethics and democratic practices.

611 Studies in Contemporary Practice (3), [E]

E. Gamard. Taking a moderate, albeit speculative approach, this course focuses on the manifold internal and external contexts that inform architectural practice and education. These include the history and development of the profession and education practices, the role of technology, the impact of litigation and contemporary culture; economic ‘drivers’ and wealth creation; management practices; the social underpinnings of architectural education and practice; and the various criteria pursuant to the mantle of ‘professional practitioner.’ The course concludes with a significant case studies component, where those firms that exhibit a particular ‘typology’ of practice are analyzed in light of the issues addressed over the course of the term.

620 Legal Concerns of Architecture (3), [E]

Staff. The legal aspects of architectural practice, including the rights and obligation of architects, their professional engineering consultants, owners, contractors, subcontractors, material men and suppliers, to one another and to third persons. The course includes specific topics such as professional registration, professional liability insurance, contract information, conditions of construction contracts, claims normally encountered and methods of dispute resolutions, lien rights and copyrights. The general subject matter of this course forms part of state licensing examinations and is essential for practicing architects.

630 Architects and Social Engagement (3), [E]

S. Verderber. A critical perspective is presented in relation to theories, goals, strategies, and skills needed to successfully develop criteria upon which buildings are planned, designed, evaluated, and modified across their life. Topics covered include the assessment of occupant and organizational needs, ethical concerns in architecture, imperatives for social

engagement, the influence of culture and society, methods for involving clients and other constituencies in the development of performance criteria, the determination of the square foot requirements, and conceptual narratives. Other topics covered include site and master planning, design guidelines, trade offs, pre-manufactured FEMA housing for disaster victims, post-occupancy evaluation (POE), strategic planning, sustainable design as it relates to social accountability in architecture, and the stewardship of the built environment as a finite resource.

VISUAL MEDIA [AVSM]

Visual Media Required Courses:

101, 110 Visual Media I (2), [R]

Staff. This course introduces students to various drawing techniques in a variety of media including freehand drawing, mechanical drawing techniques and model building. Students will also be introduced to descriptive geometry, and methods of orthographic, axonometric, oblique and conical projection drawing. (Corequisite: Integrated with DSGN 110)

120 Visual Media II (1), [R]

Staff. This course furthers students' abilities to conceptualize, represent and manipulate three-dimensional forms in space. Students will expand their repertoire of drawing and material techniques developed as tools for the design, construction and analysis of architectural form and space. (Corequisite: Integrated with DSGN 120)

Visual Media Electives:

330 Advanced Freehand Drawing (3), [E]

E. Barron. Drawing is not a "talent," it is a willingness to pay attention. The "talented" succeed through a desire to be specific and precise, to convey a connection to, a "feel" for, that being observed. Drawings, like buildings, are the result of a process involving an understanding of structural and surface conditions, the role of geometry, and a sensitivity to the effects of light. Exercises involving freehand drawing develop attentiveness and engagement, with special emphasis on the development of a personal sketchbook.

340 Painting: Color and Light (3), [E]

The main emphasis in this introductory studio painting course will be on the interplay of color and light in still life painting. In

order to translate these visual perceptions onto canvas in two dimensions, the course will focus on the basic principles of color theory, and the rudiments of composition through the study of the structure of painting by organizing line, plane, volume and space. The analysis of particular painters and their works will aid in the understanding of composition and augment the studio experience.

350 Cinematic Architecture/Digital Filmmaking (3), [E]

M. Crosby. By viewing, critiquing, and making, students will explore the design process through visual thinking. The technology used in digital film making allows students to view, edit, and make a short digital film.

DIGITAL MEDIA [ADGM]

Digital Media Required Courses:

120 Digital Media I: Digital Drawing and Visualization (1), [R]

Staff. An introductory course to digital visualization techniques with a focus on graphic representation, 2D drawing, digital photography, and graphic design for portfolio development. Students will be introduced to graphic software such as *photoshop*, *illustrator*, and *InDesign* in order to develop technical and visual proficiencies to be integrated into the architectural design process. (Corequisite: Integrated with DSGN 120)

310 Digital Media II: Introduction to CAD/Spatial Modeling (3), [R]

Staff. An introductory course to 3D digital media concepts and techniques with a focus on the fundamental aspects of the Computer Aided Design process. Framed by a general introduction to digital media theory, students will gain fluency in a variety of software applications for the purpose of expanding the architectural design process. Specific emphasis is placed on the role of the computer as a tool for analysis, spatial investigation, and representation. Basic 3D modeling software such as *AutoCad*, *Form.z* and *Rhino*, will constitute the majority of course content. (Corequisite: Integrated with DSGN 210)

320 Digital Media III: Advanced Modeling and Digital Design Techniques (3), [R]

Staff. Moving beyond the notion of digital media as mere representation, this course seeks to engage 3D digital tools as generative processes in design. The course will be structured around three main components: technical skills, theoretical context, and design methodology. Through processes such as hybridization and emergence, students will develop design techniques while integrating practical notions of structure, skin, and perforation. Students will expand their knowledge of spatial modeling in digital media, and learn to render, animate, and create technical drawings through Form.z, Rhino and Maya. The course will also focus on contemporary architectural practices and their use of digital tools and techniques through the investigation of critical case studies. (Corequisite: Integrated with DSGN 220)

410 Digital Media IV: Digital Fabrication (3), [R]

Staff. An introductory course to digital fabrication technologies such as 3D printing, CNC milling and laser cutting. Students will learn about the relationship between detail design and new technologies for modeling, prototype development and fabrication. (Corequisite: Integrated with DSGN 320)

Digital Media Electives:

610 Advanced Digital Media (3), [E]

Staff. An advanced digital media course focusing on parametric geometry modeling and advanced animation techniques. The course will introduce both 2D and 3D form generation methodology as a way of exploring a co-authored design process. Contemporary digital theory will frame various investigations into issues of complexity, iteration, patterning and surface modulation.

611 Advanced Techniques in Digital Representation (3), [R]

J. Morais. The class will explore various methods for organizing 3D model information and extracting and producing clear 2D data/drawings from the 3D database. The course will involve constructing and presenting geometrically complex 3 dimensional models and the transformation of these models into construction and fabrication drawings. Students will be expected to already have ACAD and 3d modeling skills. The class will be a combination of lab work, class lectures, and

presentations. Prerequisites: 310 Digital Media I or 320 Digital Media II or equivalent computer drawing and modeling skills: 2D: ACAD; 3D: RHINO, Maya or Form Z.

620 Advanced Digital Fabrication (3), [E]

A. Eloueini. This course is devoted to the design and fabrication of a structure/space using digital fabrication technologies such as 3D printing, CNC milling and laser cutting. The course will focus on the design, development of construction of a full scale prototype using digital techniques for analysis and fabrication, focusing on the transition between computer modeling and its materialization.

630 Theories in Digital Media (3), [E]

A. Eloueini. This course is devoted to the reading and analysis of key theoretical and critical texts of the recent past related to digital media and information age technology. The focus of the course is the conceptual and formal ideas associated with computation, their application and development..

LANDSCAPE (LNSP)

Landscape Electives:

330 Natural Landscape and Built Form (3), [E]

M. Thomas. An approach to the understanding of the interrelationships of man, nature, culture and technology, and the resultant built environment. Each semester the course focuses on a distinct region, emphasizing local flora, fauna, and climatic considerations in relationship with native, imported and evolving culture. Classes focus on design issues that integrate plant materials in built environment contexts.

340 Site Planning (3), [E]

E. McNaughton. This course is a study and exploration into the art and science of site planning and its integration with architecture. Emphasis will concentrate equally on aesthetic and technical issues, and their resolution through design. Class focus will be on the development of a technical knowledge base for use in site planning and design decisions along with an expansion of the students' sensitivity to observation, experiencing and understanding of the site.

430 Landscape and Modern Architecture (3), [E]

Staff. This course addresses the interconnectedness of landscape and architecture. Recognizing "the identity of both landscape

and architecture as constructed territories,” and challenging the common conception of landscapes as the backdrop for buildings, Landscape + Modern Architecture will offer a critical framework for the re-conceptualization of the limits of architectural practice at the building’s edge.

440 Material Topographies and Architectural Landscapes (3), [E]

I. Berman. An exploration of the complex relationships that exist between architecture and the material landscapes that constitutes its site – that encompassing outer territory that defines the context within which architecture is situated and grounded, and against which it is seemingly defined. The course will specifically focus on the relation of architecture to the environment, calling into question the tools and techniques architects have employed to map, document and analyze site conditions, and the built objects produced.

URBAN STUDIES (RBST)

Urban Studies Electives:

340 Design Urbanism (3), [E]

A. Lewis. Though the use of seminal writings on urban design ideology presented by architects and historians in the 20th century such as Bacon, Lynch, Koolhaas and Gandelsonas, students will be challenged to consider these significant foundations in order to apply a broader awareness of urbanism to their own architectural design process. Concurrently, methodologies of research and analysis that employ both conceptual and intuitive systems of investigation will be exercised as a critical means of observing, documenting and communicating about the city and the architecture that contributes to its form.

341 Interpretive Urban Design (3), [E]

G. Mouton. This course will examine the concept of interpretive issues within the traditional downtown urban design framework today. Interpretive issues within traditional city cores have become a major part of cultural, economic development in city design. Within the retrenchment of traditional downtown retail to suburban malls, cultural development has become a principle economic tool in re-establishing critical mass in the downtown.

370 Neighborhood Development (3), [E]

J. Nathan. This course addresses the stalemate between preservationists and developers by inviting new players to a dialogue about how neighborhoods can grow and change. The course will explore ways to increase neighborhood participation in urban planning to build on creative resources and opportunities. The course will also expose students to the public, civic, business and neighborhood leaders involved in planning the city’s environment and economy in order to learn the ways in which they function.

430 Designs on Los Angeles: 20th-century Architecture, Urban Planning, and Metropolitan Imagery in the Making of America’s “Second City” (3), [E]

C. Reese. Investigates the particular role that twentieth-century architecture and urban planning played in creating Los Angeles’s current image as a pre-eminent metropolitan node of design arts. This course will establish political, economic, geographic, and ecological contexts for twentieth-century architecture and urban design in L. A. through the study of not only built works and executed plans, but also visionary, unrealized projects. These works of architecture and urbanism will be studied against the background of other contemporaneous modes of Los Angeles artistic endeavor in fiction, music, dance, graphic arts, photography, and film, as well as in landscape and garden design.

440 “Tribal” New Orleans (3), [E]

C. Reese. This seminar course will introduce students not only to the urban history of New Orleans, but also to current theoretical perspectives on the writing (construction) of the histories of cities. New Orleans will be studied from the earliest European settlements in the metropolitan area (Bayou St. John and Bayou Gentilly), to the challenges of the present, highlighting topographical, economic, and social factors in the city’s growth. Our broad interest will be the city’s evolving urban form and its architectural dimensions, focusing on the distinct ways in which the city has provided an arena for constructing what some urban theorists have described as “tribal” identities through the shaping of the urban fabric. We will examine, therefore, the settlement patterns and built environments of French, Spanish, American, African American, Irish, German, Guatemalan, Vietnamese, and other residents in order to reflect upon social spatialization in the city and upon

the city as a representation of the ever-changing society that constructs it.

640 Architecture and the Contemporary City (3), [E]

Staff. This seminar will examine the relationship between contemporary culture, urbanism, and the practice of architecture, and how the changing conditions of the contemporary city provoke responses in avant-garde practices. Various topics (Freedom and Control, Place and Placelessness, Superficiality, Synthetic Landscapes, Formlessness, Voids, Automatic Urbanism, Dematerialized Urbanism, etc.) will be studied as a way of exploring the changing nature of the contemporary city and how political and social transformations generate theoretical discourses on architecture and the city. Referencing art, film, and cultural criticism, we will investigate a series of hypotheses concerning the current and future context of architecture.

641 Urban Analysis + Design (3), [E]

I. Berman. The urban fabric, as a historical, collective form of architectural expression, is an integration of cultural artifacts and infrastructure: aesthetic, technological, environmental, social and political forms and systems that when overlaid, become a representation of the ideological structures of the societies that build and reside in them. This course will initially trace the history of the modern city as a backdrop to the investigation of contemporary urban positions that have emerged in the latter half of the 20th century including Archigram's nomadic cities, Venturi and Scott Brown's Las Vegas, Koolhaas's *Delirious New York*, Tschumi's *Manhattan Transcripts*, Eisenman's *Cities of Artificial Excavation*, and more contemporary examples such as the artificial landscapes of the Netherlands by West 8 and the IFCCA proposals for Manhattan's west side.

642 US Architecture and Urbanism

C. Reese. Undertakes focused historical studies of selected urban environments to emphasize the contributions that architecture and urban design make to conceptions of place. We will ask how buildings and their urban contexts function in the formation of communal identities and in the expression of cultural values. We will interpret the concept 'urban' broadly to include settlement, village, town, city, suburb, megalopolis, and

utopia. Students will not only examine the role of the prominent designers in shaping urban identities, but they will also analyze the significance of the vernacular built environment in creating images of place. Additional assigned readings of key critiques will provoke group discussion of vital contemporary issues, from the ideology of preservation, to the concept of regionalism, and to the philosophy of socially engaged design practice. This is a Service Learning course with approximately 30 hours of guided community service through a placement with the Preservation Resource Center.

691 Latin American Cities (3), [E]

C. Reese. T. Reese A study of the development of the major cities of Latin America and particularly on the role that architecture and urbanism played in creating images of colonial power and, later, urban modernity. Emphasizes selected Latin American cities that have experienced significant immigration after 1880 and in which questions of cultural identity have loomed large: Havana, Mexico City, Montevideo, Santiago de Chile, Lima, Sao Paulo, Rio de Janeiro, and Buenos Aires.

SPECIAL TOPICS (ASTP)

Special Topics Electives:

230 Architecture and Mysticism (3), [E]

M. Scheuermann. This is a survey and research course designed to investigate mystical qualities of both real and unreal architecture and of the architecture of magical and mystical places from antiquity to the present and beyond. Students will be required to present a major research project based on the element of mysticism as a design tool.

231 Architecture and Music (3), [E]

M. Scheuerman. A survey and research course dealing with the relationship through the ages of architecture and music and how each one complements the other. Some special topics that will be investigated include proportion, acoustics, notation versus drawings, aural versus visual, structure, composition, harmony, "musical" buildings, "architectural" music, decoration and ornamentation. No musical training is required. (Formerly VSCM 388 and DSTP 388)

330 Architecture and Human Health (3), [E]

S. Verderber. An interdisciplinary course exploring the complex relationships among architectural design, human well-being, and health. Emphasis is placed on the planning and maintenance of health care facilities. The course focuses on user-based planning and design methods.

PRESERVATION STUDIES (PRST)

Preservation Studies Required Courses:

651 Building Preservation Studio (6), [R]

E. Cizek. This studio is the beginning orientation course that examines all aspects of preservation concerns related to the individual building or group of buildings. The student will learn how to analyze the condition of the building(s) and its (their) context. The studio will examine the differences between building stabilization, adaptive reuse, renovation and restoration. A travel and research component will use real life experiences to illustrate the interdisciplinary nature of preservation in the Americas. An internship in an area of personal choice (such as house museum, community action organization, governmental agency, heritage education or community renewal program) will be developed during this studio.

652 Studio in Environmental Conservation (6), [R]

E. Cizek. Students will do extensive field work to learn analysis, documentation, interpretation and the techniques required for neighborhood, community and general environmental renewal. Basic land use controls, urban design and planning components and developmental alternatives as related to preservation and conservation concerns will be investigated. The role played by landscape and natural systems will be investigated as they relate to the evolution and future opportunities of both rural and urban contexts.

653 Internship (1), [R]

E. Cizek. A sixty hour internship with an approved preservation agency such as the Preservation Resource Center of New Orleans, the South Eastern Architecture Archive at Tulane, the NEW Orleans Historic District Landmarks Commission, the Vieux Carre Commission, the Historic New Orleans Collection or some similar entity will provide the student with hands on experience, research opportunities, archival work, public service

and heritage education opportunities. The internship can be performed at anytime during the course of academic studies. It will require a contract that defines the activities of the internship and a letter of successful completion from the Director of the chosen agency. The internship will be coordinated by the Director of the Preservation Studies Program and an adviser.

661 History of Architecture of the Americas I (3), [R]

A. Masson. This course will investigate the Pre-Columbian world of the Americas through the Colonial Period. Landscape, decorative arts and furniture will be surveyed. Design, theory, and their influences will be considered. The course will utilize examples of preservation and conservation projects to illustrate the changes in architectural styles over time and the special issues and challenges that have been created. Individual and group projects and reports will develop public presentation skills.

662 History of the Architecture of the Americas II (3), [R]

A. Masson. This course will focus on the natural and built world of the Americas during the 19th and 20th centuries. Pattern books, interior design, landscape, and urban design theories will be investigated through careful studies of preservation and conservation. Group discussion and individual presentation of research projects will allow the student to integrate their research findings in a public format.

671 Introduction to Preservation Studies (3), [R]

D. del Cid. Through this course, the history of the preservation movement in the Americas will be studied to understand the theoretical, ethical, and philosophical concepts and ideas that will render the physical activity of restoration valid. Values and attitudes of the various cultural groups and settings in the Americas will be reviewed. The role played by preservation philosophies and theories of European and Oriental context will be studied.

672 Preservation Technology (3), [R]

D. del Cid. This course will study the highly complex construction methods and systems ranging from traditional rammed earth systems, sun dried bricks, fired bricks, stone and wood, to the new materials developed since the industrial revolution (i.e., iron and steel, reinforced concrete,

petrochemical based materials). Understanding the process of procuring construction materials and production, will allow the student to understand the process of deterioration which eventually leads to the need of understanding Preservation Technology.

690 Practicum (6), [R]

E. Cizek and Advisers. Each student in the Master of Preservation Studies Program must complete either a Practicum or a Masters thesis; The Practicum requires that the student work with a preservation entity on a volunteer basis for a period of twelve full-time weeks or its equivalent. A contract must be developed between the student and the agency that spells out very clearly what activities will be required and what desired results are to be. A comprehensive schedule of activities must be developed. The Practicum should focus on an area of the preservation profession that is of great interest to the student. The student shall submit a written Practicum Report that defines the Practicum and their special skills and knowledge learned through the experience. The report should document the Practicum process with text and visual illustrations. The initial contract, outlines of proposed activities and final report are to be approved by the Director of Preservation Studies. The Practicum Report will become an integral part of the Portfolio of Work that is to be submitted before approval for graduation.

692 Preservation Thesis (6), [R]

E. Cizek. The thesis requires that the student complete a Masters Thesis in Preservation Studies that utilizes research, experimentation and observation to create new knowledge about some aspect of historic preservation and conservation. The thesis should be developed in such a manner as to expand the academic experience of the student in an area that relates to their chosen focus and professional interest. A complete outline within proposed methodologies of research is required in the semester before the thesis will commence. The thesis will be developed in the format required by the Graduate School and the School of Architecture. Students should select an adviser for their research. All of the details of the thesis including its final acceptance are to be approved by the Director of Preservation Studies. The thesis will become an integral part of the Portfolio of Work that is to be submitted before approval for graduation.

Preservation Studies Electives:

641 Field Studies-North America

E. Cizek

642 Field Studies-Latin America

E. Cizek