

Courses of Instruction

The School of Architecture offers courses in seven subject areas: architectural design, design topics, structures/technology, history and theory, landscape & urban design, professional concerns, and visual communication. Courses in architectural design, the Introduction to Architecture course (111), and some others are open only to architecture students; but other architecture courses may be taken by students in other Tulane divisions. Check with the Director of Academic Affairs, 304 Richardson Memorial Hall, about eligibility for a particular course.

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 can be either undergraduate or graduate level. 700 level courses are for graduate students. In general, courses with odd numbers are offered in the first semester, those with even numbers in the second semester, although elective courses may be offered in a different semester each year and may have either odd or even numbers. 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.

Course descriptions for new courses in the Master of Architecture I (M. Arch. I) curriculum will be made available as the courses are implemented.

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.

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.

Stephen P. Jacobs, M.Arch., University of Pennsylvania, 1967.

Karen Kingsley, Ph.D. in History of Art and Architecture, University of California, Berkeley, 1980, Favrot Professor.

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

Stephen F. Verderber, M.Arch.: Arch.D., University of Michigan, 1982, Favrot Chair.

Ellen B. Weiss, Ph.D. in History of Architecture, University of Illinois, 1984.

Associate Professors

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

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

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

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

Donald F. Gatzke, M.Arch., University of Wisconsin Milwaukee, 1979, Dean.

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

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

Scott W. Wall, M.Arch., Rice University, 1988.

Assistant Professors

Elizabeth C. English, Ph.D. in Russian Architectural Theories, University of Pennsylvania, 2000.

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

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

Sheryl Tucker de Vasquez, M.Arch., University of Texas, 1998.

Architectural Design (DSGN)

REQUIRED COURSES

101, 102 Architecture Studio (5, 5)

Staff. As an introduction to the basic concerns and procedures of architectural design, students are given an immediate experience of the design process, developing their capacity to conceive, manipulate and analyze architectural form. Skills of architectural representation are stressed, enabling students to express and communicate their ideas. The studio develops the students' capacity for critical thinking through constructive evaluation.

201, 202 Architecture Studio (6, 6)

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 context, urban design, and cultural systems and their impact on architectural form. The relationship between form and content is studied. Different approaches to the making of form are investigated, along with principles of organization, such as spatial hierarchy, circulation, structure, and site relationships.

301 Architecture Studio (6)

Staff. The first semester of third year is the culmination of the required studio sequence; thereafter, students select their own platforms and thesis projects. Architecture 301 provides an opportunity for the student to synthesize the skills and ideas developed through two years of work. Projects are longer and more complex than those previously assigned. They generally 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 the coordination of structural and building systems in the design-work.

302, 401, 402, and 501 Architecture Platform (6, 6, 6, 6)

Staff. During the four semesters of architecture platform, upper-level students from all the degree programs work together in small groups with fulltime and visiting faculty. The platform studios offer a choice of topics and projects exploring a variety of architectural issues, theories, programs and building types. Topics range across the disciplines of building, landscape, interior, urban and industrial design. Students choose platform sections that suit their interests, needs and goals, in order to conceive and then apply their own developed design strategies and theories. This concentration develops areas of expertise beneficial to future professional growth.

A student must choose one Comprehensive Studio out of the four available semesters. This platform offers a design problem requiring the coordinated design of all aspects of a complex project: structural, mechanical and electrical systems, spatial and formal issues, siting, developed elevations, and attention to program and code issues. The semester centers about the design and siting of a building of moderate to large size that the student develops for an entire semester. Sketch problems and exercises may be included to isolate specific issues of coordination.

502 Master of Architecture Thesis (6)

Staff. The thesis project is the culmination of the architectural design curriculum. Students do their principal design and presentation work for individual thesis projects previously conceived, defined and researched (in 511 Thesis Research). Independence and responsibility are encouraged and supported by the thesis director, a faculty member available in regular studio sessions. Public presentation of the thesis projects at the end of the second semester allows for assessment of student accomplishments, both individually and collectively.

511 Master of Architecture Thesis Research (3)

Thesis Directors. Implementation of a flexible framework within which students construct the concepts, research and methodology for their upcoming design thesis project in the spring semester. Emphasis is on each student's individual preparation for the thesis project, as guided through regular consultations with a thesis director, and through an acquaintance with other students' progress. Each student produces a substantial document consisting of a précis, a comprehensive architectural program and site analysis, and annotated research with bibliographical information.

History/Theory/Analysis (HSTA)

REQUIRED COURSES

111 Introduction to Architecture (3)

Staff. The theoretical, analytical and formal structure of architectural thinking, is shown through lectures, field trips, readings, tests and a semester notebook. This general introduction to architecture emphasizes its cultural, aesthetic, functional, phenomenal, social, historic, and professional dimensions.

211 History of Architecture I (3)

Staff. An examination of 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.

212 History of Architecture II (3)

Staff. An examination of the history of architecture from fifteenth through through eighteenth centuries.

311 History of Architecture III (3)

Staff. An examination of the history of architecture and urbanism through the 19th and into the early 20th centuries.

312 History of Architecture IV (3)

Staff. The architecture and urban forms of the 20th century, seen within the century's social, ideological and technological contexts.

ELECTIVES (HTEL)

230 Introduction To Architecture For Non Majors (3)

E. Barron. A basic and general introduction to architectural history, theory and design with 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. Note: not open to architecture students

235 Islamic Architecture (3)

K. Kingsley. 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. (Formerly HTEL 335)

250 Frank Lloyd Wright (3)

E. Weiss. An examination of the life and work of Frank Lloyd Wright, including individual monuments, formal themes, and theoretical foundations for the work. (Formerly HTEL 350)

274 American Urbanism (3)

E. Weiss. An examination of the ideas behind the forms of American cities in the 20th century. Introductory lectures outline European and American backgrounds to contemporary urbanism. Students present two slide lectures to the class on a topic chosen with the instructor. (Formerly HTEL 374)

331 Other Modernisms: The Avant-Garde in The Topics (3)

R. González. 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.

347 Rethinking Anthropomorphism: Body Maps & Architectural Spaces (3)

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.

348 Modernism

K. Kingsley. An examination of American modern architecture from c.1945 into the early 1970s, which focuses on the 1950s and 1960s, the great period of American modernism when American architecture had world-wide prestige.

384 Housing in the 20th Century (3)

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. (Formerly THRY 384.)

421 Modern Architecture, Place and Culture (3)

S. Tucker de Vazquez. In this seminar students will explore the cultural and geographic heritage of four modern architects: Tadao Ando, Gunnar Asplund, Luis Barragan and Samuel Mockbee. The course will examine how the architect's perception of his distinctive "place in the world" transformed the universal forms of modernism into places of emotional recognition and local identity. In addition to exploring the physical qualities of place, the course will draw upon the work of philosophers, novelists, poets and filmmakers, among others, to reveal the deeper threads of order that connect the whole of a culture.

425 Representing Culture and Ethnicity in the Public Sphere (3)

R. González. 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.

436 Koolhaas, Machado and Silvetti, Moneo: Theorizing the Real in Contemporary Practice (3)

G. Owen. The course focuses upon selected works of three noted and influential contemporary practices, 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. (Formerly THRY 436)

446 Philosophy of Architecture

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. (Formerly THRY 446)

453 Survey of Russian Art (3)

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.

454 Material Topography and Architectural Landscape (3)

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 ag.8.4/e0 0751 TEMC8 31stirela

463 Sexuality and Space (3)

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. (Formerly THRY 463)

Design Topics (DSTP)

REQUIRED

432 Issues in Contemporary Architecture (3)

I. Berman. 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. The course will emphasize and study important ideas and theoretical systems that have evolved in fields outside of architecture from a wider network, a complex interdisciplinary web, within which architecture is situated and against which its practices gain a certain coherence and cultural validity, while providing the external material that architects have traditionally encountered for the inventive transformation of their practice.

ELECTIVES

178 Introduction to CAD (Computer Aided Design) (3)

S. Jacobs. CAD modeling is presented as one of a battery of graphic tools available for generating, developing and presenting design ideas. For students with no prior computer or CAD experience. (Formerly DSTP 378)

288 Architecture and Music (3)

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)

320 Facility Planning and Evaluation (3)

S. Verderber. An introduction to the theory and practice of architectural programming and post-occupancy evaluation. Both activities are seen as a creative process, as integral components of architectural design, and as distinct professional service.

334 Shop Tech and Materials (3)

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.

368 Architecture and Human Health (3)

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.

375 Digital Graphics (3)

S. Longo. This course is intended to explore the fundamental concepts of two dimensional and three dimensional computer imaging. Pen and paper, tracing paper, mylar, drafting, colored pencils, napkins, cardboard models, water colors, pencils, straight edge, x-acto knife...are all *tools* used to represent ideas and thoughts relating to architecture and design

and each adds its unique ability. So too is the computer yet another *tool*, not a replacement, to help develop our goals. Computers add a variety of options to architecture. In addition to providing a presentation tool, it excels in its ability to aid in the design process. This course will explore the concepts of 2D and 3D modeling and how its application helps shapes and objects create form and space. Once the general understanding of the structure of modeling software is obtained, the ability to visualize digitally can be applied to any object or space, or other software programs. *Enrollment is restricted to 1st year, 2nd year, 3rd year students.*

385 Computer Graphics (3)

B. Bell. An intermediate course in microcomputer graphic applications to architectural design. Students acquire proficiency in the use of two and three dimensional graphic software.

464 Advanced Digital Media (3)

B. Bell. An advanced course in computer graphic applications used in the production of a design portfolio. Through the introduction of a variety of software students acquire graphic and production knowledge necessary to produce both digital and analog portfolios. A general working knowledge of basic graphic presentation skills and 3D digital modeling will be expected.

Structures/Technology (STEC)

REQUIRED COURSES

122 Structures/Technology I (3)

B. Goodwin and E. English. An introduction to materials and methods involved in building construction, providing an overview of the many systems that must be understood and applied in the design of buildings. The role of structure, materials, and thermal comfort and mechanical systems play in generating and defining building form is explored historically in current practices. Corequisite: Design 102.

221 Structures/Technology II (3)

E. English. Dead loads, live loads, and seismic loads. Code requirements. Design and analysis of wood trusses, beams, columns, walls, and connections. Shear wall and diaphragm systems for lateral loads.

222 Structures/Technology III (3)

M. Crosby. An introduction to building and site technology, presenting the role of architecture in mediating the extremes of the environment. Topics include climate responsive design, site planning, passive cooling/heating, and mechanical building systems. A qualitative and quantitative comparison of the environmental effects of architectural decisions is undertaken for the four major climate zones in the United States.

321 Structures/Technology IV (3)

J. Klingman. A continuation of the structures/technology sequence. Including day-lighting, artificial lighting, acoustics, and the integration of active and passive environmental systems and issues of environmental sustainability systems.

421 Structures/Technology V (3)

E. English. Steel and concrete structures. Design and analysis of tension compression, bending elements, and combinations. Design of floor systems including connections and details. Longspan systems including rigid frames, arches, and shells. Lateral load systems including portal and braced frames.

ELECTIVES (STEL)

325 Project Methods and Management: A Case Study Approach to the Building Process (3)

P. Stouse. Using two area building projects currently under construction as case studies, this course examines the architect's role as a stakeholder in the building process. We will sequentially consider the phases of building construction from project inception, architect selection, design, and preparation of construction documents, through competitive contractor bidding and construction, with emphasis on construction management. Project management software and critical path method scheduling techniques are introduced and utilized to graphically present interrelating phases of the project life cycle and the management tools used in project execution. Through periodic site visits and discussions with the case project professionals, we will examine some of the particular challenges the architect will encounter as construction team member.

342 Technology and Form: The American Skyscraper in its Urban Context (3)

E. English. This course examines the technology of the skyscraper in relation to its cultural context and iconographic content. More specifically, we study innovations in technology in relation to other issues critical to the development of skyscraper form, taking a case-study approach and using this building type as a means to investigate the dynamics of the relationship between technology and culture. How may the development of new materials, structural systems and construction techniques be understood as manifestations of social / historical / cultural phenomena? The geographical and ideological sites of New York and Chicago serve as the initial context for this investigation.

424 Sustainability & Tectonics (3)

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.

Landscape and Urban Design (LNSP)

440 Natural Landscape and Built Form (3)

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.

441 Site Planning (3)

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.

Professional Concerns (PFCR)

REQUIRED COURSE

415 Concerns of the Profession (3)

R. Filson. An overview of professional concerns through examination of the history of the profession, the ethical issues confronting individual practitioners and the profession at large, and the activities, services, markets, clients, and the organization of professional firms. Issues relating to project management, marketing, and the economic base of an architecture practice are discussed.

ELECTIVES (PCEL)

352 Ethics, Efficacy & Architecture in the Globalized Economy (3)

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.

354 Studies in Contemporary Practice (3)

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.

463 Legal Concerns of Architecture (3)

V. Stilwell. 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.

Visual Communication (VSCM)

ELECTIVES

176 Drawing Techniques for Architects (3)

M.Scheuermann. This is a course that explores, in detail, various drawing techniques useful to architects in the initial design process through the presentation phase of a project. The course will focus not only on freehand drawing, layout and rendering techniques, but also on mechanical drawing shortcuts as an aid in presentations and model building. (Formerly VSCM 376)

185 Photography (3)

M. Scheuermann. A basic introduction to the use of the 35mm camera. Lectures, demonstrations, and discussion focus on the operation of the camera and lenses, developing negatives, and printing procedures. Students are required to submit negatives and prints for class criticism and discussion. Students must own or have access to a single lens reflex 35mm camera with adjustable aperture and shutter speed. The architecture darkroom is available for a fee to students enrolled in the course. (Formerly VSCM 385)

373 Color and Light (3)

A. Weiskopf. The main emphasis in this introductory studio painting course will be on the interplay of color and light. Translating these visual perceptions onto canvas in two dimensions, students will acquire principles of color theory and apply these principles to mixing color. Students will also discover how to structure a painting by organizing line, plane, volume and space, which are the rudiments of composition. An additional aid in understanding composition will be through the analysis of particular painters.

374 Architectural Drawings (3)

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.

383 Cinematic Architecture/Digital Filmmaking (3)

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.

Urban Studies (RBST)**ELECTIVES****344 Interpretive Urban Design (3)**

G. Mouton. This course will examine the concept of interpretive issues within the traditional urban design framework today. Interpretive issues have become a major part of cultural and economic development in city design. Within the relocation of traditional downtown retail to suburban malls, cultural development has become a principle economic tool in re-establishing critical mass in the downtown. (Formerly DSTP 344)

352 Inventing Urban Identity in the Americas, 19th-20th c. (3)

C. McMichael Reese This course focuses on the development of America's major cities and particularly on the role that architecture and urbanism played in creating images of urban modernity. Emphasized are selected American cities which have experienced significant immigration after 1880 and in which questions of cultural identity have loomed large, including Montreal, Toronto, Vancouver, New York, Washington, Chicago, Los Angeles, New Orleans, Havana, Mexico City, Montevideo, Santiago de Chile, Lima, São Paulo, Rio de Janeiro, and Buenos Aires. Within an interdisciplinary framework of investigation, the course considers the ways in which architectural and urbanistic ideas have been presented and disseminated for national and international consumption.*

641 Urban Analysis and Design

I. Berman. The primary objective of this course is to investigate the evolution of the contemporary global city from the perspectives of urban theory, analysis and design, as it emerges within a modern historical context. The course will provide students with both a developed knowledge base in contemporary urban history and theory, while simultaneously providing conceptual and graphic tools with which to map and analyze complex urban environments.

658 Designs on Los Angeles: 20th-century Architecture, Urban Planning, and Metropolitan Imagery in the Making of America's "Second City" (3)

C. McMichael Reese. This seminar 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. We will establish political, economic, geographic, and ecological contexts for twentieth-century architecture and urban design in L. A. as we study not only built works and executed plans, but also visionary, unrealized projects. We will examine these works of architecture and urbanism 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. Includes a five-day tour of the Los Angeles metropolitan area that combines visits to historic sites and buildings and more recently completed projects; visits to museums, educational, and other cultural institutions; and visits to architectural offices (large and small) to see work "on the boards." (Formerly HTEL 358)*

Preservation Studies (PRST)

651 Building Preservation Studio (6)

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)

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)

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 advisor.

661 History of Architecture of the Americas I (3)

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)

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)

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)

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)

E. Cizek and Advisors. 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)

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 advisor 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.